



President Message, February 2019

Hello everybody,

Some fog, some rain, some sun, and a lot of Baroque Music? Yes, it is already February, and the Baroque Festival is on the 9th...Time flies.

OMTA was quiet this January, with no public activities. Our meeting on January 14th went nicely. We had the wonderful surprise to have the visit of Daniel Brugh who drove on that day from Portland! He presented two projects, the Cascadia Composers -2019 *In Good Hands* Concert, which will be in Eugene in June, and a new scholarship that he is proposing. Read the minutes for more details. The presentation by Linda Barker was very interesting and informative.

Also, it was very encouraging and exciting to learn that the Play-a-thon last December brought \$949.43. We cannot thank Barnes & Nobles enough for hosting this event, and creating such opportunities for non-profit organizations, as well as Tom Turner, the manager of Eugene Piano Company who provided the piano free of charge! And of course bravo to all the teachers who prepared students for this event, to all the students who performed, and thanks to families and friends!!!

Now, keep going! The Eugene District Festival is in March, Contemporary Music Festival, Beverly Scholarship Auditions and Syllabus Examinations are in April, and teachers showcase is in May.

Happy musical life,
Genevieve Mason
Eugene District President



Con Brio **February 2019**

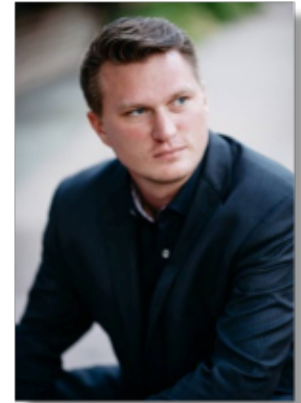
Con Brio is the newsletter of the Eugene Chapter of OMTA, published and distributed monthly, except July and August.

President: Genevieve Mason, Vice-President: Janet Pollack, Treasurer: Cheri Richardson,
Corresponding Sec: Alexis Gibbons, Recording Sec: Nick Rieser, Past President: David Cragun
Con Brio founder and first publisher: Lea Mirabella
All materials for publication are due on the last Sunday of each month.
Con Brio is posted on the Eugene District website on the Wednesday prior to the monthly meeting.
Neil Patton, editor

February 11, 2019th Meeting and Program

Hello Members,

Once again I am delighted to announce that the Eugene District of the Oregon Music Teachers Association in partnership with the Oregon Community Foundation and the Nellie Tholen Fund will present a free lecture for our members and all non-members who would be interested on Monday, February 11, 2019 from 10:15-11:45 am. This special program entitled "The Art of Classical Improvisation" is presented by Dr. Johnandrew Slominski, a distinguished performer and teacher. Have you ever wondered how such masters as Bach, Mozart, Clementi, Liszt and others improvised? What can we, as music teachers, learn from their practices? Dr. Slominski's lecture/workshop illuminates historical sources, improvisational methods, and modes of thought prevalent during the eighteenth and nineteenth centuries, while demonstrating hands-on ways of teaching modern-day musicians to improvise.



Johnandrew Slominski earned the Performer's Certificate and Doctor of Musical Arts degree from the Eastman School of Music. He is also the founding director of Classical Music on the Spot (an institute for eighteenth-century improvisation), a co-founder of the San Francisco International Piano Festival, a founding faculty member of the Rebecca Penney's Piano Festival at the University of South Florida, and is currently Assistant Professor of Music at Linfield College. Slominski is a New Piano Collective artist.

I had the pleasure of hearing Dr. Slominski's program at the State OMTA Conference last year and assure you it is a program not to miss.

Janet Pollack

Vice President, Eugene District-OMTA

Details in Brief

Event date: Monday, February 11th, 2019

Location: First Congregation Church, 1050 E 23rd, Eugene, OR 97405, Wheeler Room

Social Gathering: 9:00-9:30 am

Business Meeting: 9:30-10:10 am

Program: 10:15-11:30 am

OMTA Eugene Treasurer's Report



Account Activity
January 1, 2019
through
January 31, 2019



Checking Account

Date	Description	Debit	Credit	Balance
January 1, 2019	Beginning Balance			\$ 2,107.30
January 17, 2019	Linda Barker	\$200.00		\$ 200.00
January 29, 2019	Linda Barker	\$ 50.00		
January 31, 2019	Ending Balance			\$ 1,857.30

Savings Account

Date	Description	Debit	Credit	Balance
January 1, 2019	Beginning Balance			\$ 10,904.41
January 7, 2019	Barnes & Noble		\$ 949.43	
January 31, 2019	Interest		\$ 0.50	
January 31, 2019	Ending Balance			\$ 11,854.34

Certificate of Deposit

Date	Description	Debit	Credit	Balance
January 31, 2019	Balance			\$ 2,346.79

Treasurer Cheri Ann Richardson

The deadline for submitting articles and announcements for the March 2019 issue of Con Brio is Sunday, March 3, 2019.

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.

Eugene District Spring Syllabus April 26 - 28, 2019

Registration on Leggiero will open on February 11 and close on April 6. As you are getting ready to register your students, please review the current Syllabus manual and suggested repertoire list.

You may register your student for an Evaluation, Demonstration or Lower or Upper Level Creative Audition. You may change your registration at any time while registration is open. Once the registration closes, you cannot make any changes on Leggiero; however, you may make changes on the day of Syllabus up to the time you introduce your student to their Adjudicator.

If you have more than 4 hours of Syllabus, please consider opening your studio for the day. We do not have access to any UO studios, so we will be dependent on our teachers to open their studios. I would like to encourage teachers to look at Friday, April 26, as a viable Syllabus choice; we have 2 studios and 2 Adjudicators who have committed to that day already. Because of Adjudicator hours and studio availability, I will be scheduling 2 full days of Syllabus for students on Friday, April 26.

The State Syllabus schedule this year was very full and there were not enough Adjudicators to go around. We will have some of our local Adjudicators filling in here in Eugene in addition to those assigned from out of the area.

If any of your students have any time or date restrictions, please note in Leggiero and add a note to the Invoice you send with your check.

If you have any questions, please email me at carolsstudio1@mac.com

Carol White
Eugene District Syllabus Chair

District Composition Celebration

Attention budding composers! It's that time of year again to think about submitting student compositions for our annual District Composition Celebration. The recital will take place on Friday, April 5th at 5 :30 pm at Unity of the Valley. This year's adjudicator will be Nicholas Yandell from Portland! The entries need to be submitted to me by March 14th. This promises to be a rewarding event as always. I plan on having a special little tribute to Tomas Svoboda as well at this recital.

New this year, in light of increased activity in improvisation, we encourage teachers to submit structured improvisations of their students to perform at the recital. A simple lead sheet with perhaps a chord sequence, and /or a short written description of the form-concept of the piece can be the "score"..These may or may not be adjudicated formally. However, this might be the best fit for some students in participating in this event and connects improvisation with composition.

If you have questions, email me at info@cblossom.org. I hope to hear some of your students works!

Paul Safar
District Chair of the Composition Celebration

OMTA District Recital

The Eugene OMTA District Recital is coming up. Recital is March 9th at Unity of the Valley Church. Recitals are scheduled on the hour beginning at 1:00pm. Deadline for registration is February 22nd. Registration forms must be postmarked by February 20th. Fee is \$10.00 per recital for each OMTA student. Please fill out Student Entry Form and Recital Master List. Mail all forms to Pat Morse, 154 Kingsbury Ave Eugene Oregon 97404.

This is a non-adjudicated recital, featuring any style repertoire, solo or ensemble. Students should be playing repertoire Syllabus level 2 and above.

Other information can be found on the website.

Thanks,
Pat Morse
 District Recital Chair
 541-689-0278



OMTA-Eugene

Teacher SHOWCASE

May 18, 2019

the third annual

Beverly Soule Memorial Scholarship Fundraiser Recital

Saturday, May 18 at 3 PM
 Unity of the Valley

The **Teacher Showcase** is an opportunity for teachers to perform, and at the same time help raise funds for the **Beverly Soule Memorial Scholarship Fund**.

All teachers who would like to participate in the **Teacher Showcase** recital should send the following

information to me by **April 15, 2019:**

Music title(s)

Composer(s)

Performer(s)

Instrument(s)

Total performance time

Please provide information as you would like it to appear on the program. It is especially important to submit an accurate performance time. **This event can only take place if we have enough participants.** Music may be single movements, short, descriptive works, and music that appeals to both children and adults, in any style. Duets and ensembles are always welcome. Emphasis is on **variety**. Don't miss this opportunity for students to hear their teachers perform!

Wyatt Burger

westlanepiano@cvcable.net

District Library Update

1. Our library added a new DVD.

Seymour: An introduction: Music/Documentary. 2014, 84 min.

Successful Concert Pianist Seymour Bernstein, who gives up performing for teaching, discusses his passion for music and his philosophy of life.

2. Here is a DVD review from a member:

Freeing The Caged Bird: Injury-preventive piano technique (Barbara Lister-Sink)

Q: How many stars?(1-7)

A: 6 stars

Q: What is the good point of this DVD?

A: It had a lot of good ideas for teaching the Basics of technique that's free of excess tension and it had some material for teaching impulse practice with relaxation and mental practice in between each small section.

Q: Anything else?

A: It seems a little dated, but I enjoyed it all the same.

If you would like to return the material at the meeting, could you please email me before you go to the meeting.

Nobuko LeBeau

District Library Chair

nlebeau1@comcast.net

Eugene District OMTA January 2019 Program

“Studies and Etudes to Master and Perform for Intermediate and Advanced Players”

presented by Linda Barker

Linda Barker shared her expertise on technique in a presentation which included engaging discussion and beautiful demonstration at the piano. In her own work and in her teaching, Barker uses repertoire and etudes with musical value to develop technical proficiency rather than repetitive technical exercises and etudes with musical value. Because students are more inclined to spend time practicing performance pieces, finding ways to efficiently practice technical elements within those pieces is a productive way to master those technical challenges. Her presentation incorporated discussion included etudes by Burgmuller, op. 100 and 105; Moszkowski Op. 72 and 91, Scriabin Etudes, Op. 42; and selected Chopin Etudes.

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Ms. Barker's central theme for this lecture was how to establish a loose wrist, elbow, and arm as well as the importance of keeping the thumbs soft to minimize tension in the hand. She described learning to have a limp feeling in the arm and of memorizing the feeling of being relaxed; of asking what the elbow is doing, the arm etc. She emphasized envisioning the thumb as an extension of the arm and that the thumb should remain loose while focusing on the fingers. She also demonstrated how the thumb should be played using rotation of the hand.

After describing and demonstrating this overall approach to technique, she began to discuss specific technical strategies including the following:

Playing the melody/countermelody with a singing tone with accompaniment in the same hand. She suggested playing 4s and 5s with relaxed fingers in which she described: "Relaxation means neutral...effortlessly." Here she suggested looking at the wrists to check for fluid movement." she said

Next she addressed **repeated notes and fast staccato**. She advocated changing fingers on repeated notes and always to check-in on double notes for a relaxed feeling- to memorize that feeling for muscle memory. For fast staccato notes, she emphasized close contact with the keys. She recommended keeping the fingers very close to the keys; letting the keys spring back; and before the keys bounced all the way back up – pressing them back down. By allowing the keys to spring back, "the keys will speak " Barker said.

Following staccato, Barker addressed **ease of playing difficult passages particularly with octaves**. When playing **alternating octaves**, she suggested leaving the bottom octave out if the student is unable to reach it. For **octaves in an opening melody**, she suggested the following practice plan: first to play with thumbs only, staying close to the keys with minimal motion and relaxed thumbs; secondly to play with 5s only; then to play with thumbs repeating each note twice followed by 5s doing the same; finally to play as written remaining close to the keys and allowing the keys to spring up.

For **alternating octaves**, the thumb should lead while 5 follows. She recommended feeling the pulse and draping the thumb so that the thumb feels limp, and no effort is exerted on the downbeat. For **fast, consecutive octaves**, her general rule was to use 1-4 on the black keys and 1-5 on the white keys saying 4 or 5 out loud while playing.

Other topics covered in her program included the use of the metronome in developing even playing; the importance of making quick shifts even when practicing slowly; utilizing rhythms for even notes; and playing in a circular motion to bring the fingers quickly up to the higher note.

Throughout the presentation, Ms. Barker played specific passages of etudes to demonstrate each of these technical challenges and strategies which she integrated with the musicality of each piece so that the technique served the musical expression. She discussed choreographing the hand/arm to match the music and shape of phrases. "I always use the arm to generate the motion; it's never just fingers." She also discussed the transfer of weight in creating a beautiful melody and in voicing. "If you're going to be a wonderful pianist, voicing is everything."

Ms. Barker's presentation was well-attended and provided excellent strategies on how to play a variety of challenging technical passages at the piano in a healthy, efficient way to minimize tension and best support the musical expression of each piece.

Submitted by Soria Phillips-Meadow

MINUTES
Eugene District OMTA • General Meeting
Monday, January 14, 2019 • First Congregational Church, Eugene

President Mason called the meeting to order at 9:35 am.

The November minutes were approved.

The Treasurer's report is in Con Brio. The Treasurer's report was approved.

Committee Reports

Membership: Owen McCoy has become a member. Note: with new members, their information and due payment goes to first to MTNA, then to the state (OMTA), then the local dues share goes to the chapter Treasurer.

Student Activities

Baroque Festival: [David Cragun] The deadline is January 28, 2019. The event is Saturday, February 9, 2019 at Unity of the Valley, but the time has not been set; it's usually at 1:00. If you have a preferred time, please contact David Cragun.

District Recital: March 9, 2019 at Unity of the Valley. The deadline is February 22, 2019 (it's now correctly marked on web site.) The time of day is not set. It usually starts at 1:00.

Composition Celebration: [Paul Safar] Friday, April 5, 2019 at Unity of the Valley. The deadline for formal entries is March 14, 2019 (there is some flexibility with that). The adjudicator is Nick Candell of Cascadia Composers. Paul will be doing a tribute to Thomas Svoboda. Paul said there has been some interest in incorporating improvisation, and he is open to structured improvisation. An entry may or may not be a formal one - he will provide details in the February Con Brio.

Contemporary Music Festival: April 14, 2019 at Unity of the Valley. Deadline is April 1, 2019. [Note: this has now been updated on the website, but the time has not been set.].

Spring Syllabus [Carol White] Please re-read the instructions. Leggiero registration will be open in early February, 2019 and will run through Spring Break. Ellen McQuilkin, Fern McArthur, Lucy Clevenger, Sandy Hull, and Carol White are all adjudicators who can answer questions.

Teacher Showcase: [Wyatt Burger] May 18, 2019. Please consider participation. Collaborations are welcome. Contact Wyatt for more information.

Ensemble Festival: There was general agreement that we should save money by using Unity of the Valley and one piano (vs. reserving two pianos at UO) unless a teacher needs two pianos. It will be up to teacher to plan festival pieces early and to notify the Chairperson or the District President by May 15, 2019 if two pianos will be needed. This will be in the guidelines for the Festival.

Barnes and Noble: The dates are Dec. 7 and 8, 2019.

Unfinished Business

Dress code discussion from December. There was general agreement that we should use the term "recital attire", not "dress code". General agreement that Janet Pollack's wording is good, which emphasizes attire that does not interfere with or distract from a performance.

Announcements

Cascadia Composers - In Good Hands Concert 2019: [Dan Brugh] The *In Good Hands* concert is a professionally-presented opportunity for students and teachers to work together to pick a new composition and collaborate with the composer to prepare. The concert is presented, usually in Portland, by Cascadia Composers (not OMTA). This is the first year it will be in Eugene (June 29, 2019 at Unity). Our local chapter can promote it, even though it's not an OMTA program. Contact Paul Safar for more information. For more information, visit their web site: <http://www.cascadiacomposers.org/>.

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Announcements (Continued)

New composition scholarship: Dan formally announced his new scholarship, the Daniel Brugh Composition Scholarship. More information will be available on the OMTA state website.

Library: An item by Seymour Bernstein has been added.

Next meeting: February 11, 2019. The topic is classical improvisation. The presenter will be Dr. Johnandrew Slominski. Janet liked his presentation at the state conference. It will be open to the public. Announcements and posters will be distributed. Funding is through Oregon Community Foundation Nellie Tholen Fund.

April meeting: presentation by Genevieve Mason and Betsy Parker. New title is "Ideas and Repertory for the Festival of Popular Music and the Ensemble Festival".

Meeting adjourned by President Mason at 10:16 A.M.

Attendees: Cheri Richardson, Alexis Gibbons, Janet Pollack, Mary Ellen Yost, Wyatt Burger, Sonia Phillips-Meadow, Genevieve Mason, Lucy Clevenger, Ellen McQuilkin, David Cragun, Nobuko LeBeau, Fern McArthur, Katie Caulley, Paul Safar, Nick Rieser, Marti Czodka

Music of Leonard Bernstein (1918-1990) A Centennial Tribute

Pianist **Andrew Cooperstock**, Professor of Piano at the University of Colorado at Boulder, will present a lecture-recital on Thursday February 14 in Beall Hall at 12. A piano master class will follow from 1 - 2:30 pm. Admission is free.

PROGRAM

El Salón Mexico (1936, orig. pub. 1939/arr. pub. 1941)

Sonata for the Piano (1938, pub. 1979)

I. Presto. Molto moderato. Presto. Scherzando
II. Largo. Moderato. Molto moderato

Selections from *Anniversaries* (1942-88)

For Aaron Copland
For Sergei Koussevitzky
In Memoriam: Nathalie Koussevitzky
For Felicia Montealgre
For Susanna Kyle
For Stephen Sondheim
In Memoriam: William Kapell
In Memoriam: Helen Coates

Four Sabras (1950s, pub. 2010)

Ilana, The Dreamer
Idele, The Chassidele
Yosi, The Jokester
Dina, The Tomboy Who Weeps Alone

Touches: Chorale, Eight Variations and Coda (1980, pub. 1981)

Bridal Suite (1960, pub. 1989)

with Claire Wachter



Pianist **Andrew Cooperstock** performs widely as soloist and chamber musician and has appeared throughout six continents and in most of the fifty states, including performances at New York's Carnegie Hall, Lincoln Center, and the United Nations. He has been featured in recitals and concerto appearances at the Chautauqua, Brevard, and Round Top music festivals, the Australian Festival of Chamber Music, and Hong Kong's Hell Hot! New Music Festival, in such international locales as London, Paris, Geneva, Beijing, Seoul, Accra, Kiev, Vladivostok, Canberra, Quito, and Lima, and on National Public Radio, Radio France, and the British Broadcasting Corporation.

An advocate for American music, Andrew Cooperstock has premiered works by composers Lowell Liebermann, John Fitz Rogers, Rob Paterson, and Aaron Copland and participated in commissioning works by Eric Stern, Robert Starer, Dan Welcher, and Meira Warshauer. With a special interest in piano music of Leonard Bernstein, he made the first recording of Bernstein's complete piano works, for Bridge Records, a portion of which appears in Deutsche Grammophon's *Bernstein: Complete Works*. A sought-after chamber musician, Cooperstock has performed with the Takács Quartet, the Ying Quartet, the Dorian Quintet, violinist James Buswell, violist

Roberto Diaz, cellists Andres Diaz and András Fejer, hornist Eli Epstein, and pianist Paul Schoenfield. He is a member of the Colorado Chamber Players, a regular soloist with the Boulder Chamber Orchestra, and a founder of Trio Contraste, which specializes in commissioning and performing contemporary music for piano, violin, and clarinet.

With violinist William Terwilliger, as Opus Two (www.opustwo.org), Cooperstock has recorded the complete works for piano and violin by Aaron Copland. The award-winning duo has been internationally recognized for its "divine phrases, impelling rhythm, elastic ensemble and stunning sounds," as well as its commitment to expanding the violin-piano duo repertoire. The duo has appeared throughout North and South America, Europe, and Australia, and it made its Asian debut in 2006 with performances across China, Korea, Japan, and the Russian Far East. In 2011 they were in residence with the National Symphony of Ghana, Africa, and at the University of Ghana Legon, and they were featured performers at Hong Kong's premier chamber music festival, Hell Hot! Their appearance at Woodstock, New York's prestigious Maverick Concerts was called "one of the most significant and worthwhile concerts of the 2010 season." In 2013 Opus Two were guests of the United States Embassy on tour throughout Peru. With cellist Andres Diaz, Opus Two has recorded chamber music by Lowell Liebermann (Albany Records) and Paul Schoenfield (Azica Records). Opus Two's recording *Bernstein: Violin Sonata, Piano Trio, New Transcriptions* (Naxos) features new arrangements by legendary Broadway music director Eric Stern and collaborations with Broadway actress-singer Marin Mazzie, and their following CD, a 75th-anniversary tribute to American composer George Gershwin, features a newly commissioned Eric Stern arrangement of beloved songs from *Girl Crazy* and collaborations with Broadway singer Ashley Brown. Cooperstock's latest recording, *Leonard Bernstein: Complete Solo Works for Piano*, was lauded by *Gramophone* as "winning" and "brilliant." Prize-winner in the National Federation of Music Clubs Artist Competition, the New Orleans International Piano Competition, and the United States Information Agency's Artistic Ambassador Auditions, Cooperstock has since served as juror for the New Orleans International Piano Competition, the Iowa International Piano Competition, the Liszt-Garrison International Competition, China's Giant Cup Art Talent Competition, the Music Teachers National Association national competitions, and the National Federation of Music Clubs Artist Competition, among others.

Dr. Cooperstock holds degrees from the Juilliard School and the Cincinnati and Peabody Conservatories, where he studied with Abbey Simon, David Bar-Illan, Walter Hautzig, and Samuel Sanders. A Steinway artist, he is acting Assistant Director of the Saarburg (Germany) International Music Festival and School, a member of the Artist-Faculty at the International Concerto Festival (Czech Republic), and Professor of Piano at the University of Colorado Boulder, where he is also Artistic Director of the University's *Bernstein at 100* celebration.

Roberta Rust Master Class

The School of Music and Dance is pleased to announce a recital and master class by Dr. Roberta Rust, Artist-Faculty Piano / Professor and head of the piano department at Lynn University Conservatory of Music in Boca Raton, Florida. The master class will be from 10-12 on Thursday February 28 and the recital will be Friday March 1 at 7:30 pm. Both events will be at the University of Oregon's Beall Hall and are open to the public. The recital, titled "Halley's Comet," features 20th and 21st century piano music from the Americas.

About Roberta Rust

Roberta Rust has concertized to critical acclaim around the globe, with performances at such venues as Carnegie Hall's Weill Recital Hall, New York's Merkin Concert Hall, Rio de Janeiro's Sala Cecilia Meireles, Washington's Corcoran Gallery, Havana's Basilica and Seoul's KNUA Hall. The 2018-2019 season includes solo recitals in Alabama, Georgia, Oregon, Washington, Florida, Iowa, Arizona, and the Philippines. Hailed for her recordings on the Centaur and Protone labels, Rust has appeared with the Lark, Ying, Serafin and Amernet String Quartets and at Miami's Mainly Mozart Festival, the Philippines Opusfest, the Palm Beach Chamber Music Festival, Festival Miami, Long Island's Beethoven Festival, and France's La Gesse. Her concerto appearances have included engagements with the Houston Symphony, Philippine Philharmonic, New Philharmonic, Redlands Symphony, Boca Raton Symphonia, Knox-Galesburg Symphony, New World Symphony, and orchestras in Latin America. She served as Artistic Ambassador for the United States, was awarded a major National Endowment for the Arts grant, and also received recognition and prizes from the Organization of American States, National Society of Arts & Letters, and International Concours de Fortepiano (Paris).



Dr. Rust serves as Artist Faculty-Piano/Professor and head of the piano department at the Lynn University Conservatory of Music in Boca Raton, Florida. In 2016 she received the "Deanne and Gerald Gitner and Family Excellence in Teaching Award." She has given master classes throughout Asia and the Americas and at the Rebecca Penneys Piano Festival, the Manila International Piano Masterclasses Festival, the University of Florida International Piano Festival and the Fondation Bell'Arte International Certificate for Piano Artists program. Rust has served as a competition adjudicator for the New World Symphony, the Chautauqua and Brevard Festivals, and the Colburn School's Music Academy. She studied at the Peabody Conservatory, graduated summa cum laude from the University of Texas at Austin, and earned performer's certificates in piano and German Lieder from the Mozarteum in Salzburg. A student of Ivan Davis, Arthur Balsam, John Perry, and Phillip Evans, she received a master's degree from the Manhattan School of Music and a doctorate from the University of Miami. Master class studies were with Gary Graffman, Leon Fleisher, Carlo Zecchi, and Erik Werba. For more information please visit www.robetarust.com.