

2016 IMTA State Conference Session Descriptions

Dr. Jody Graves, Convention Artist

Session 1: “Over the Barline and Through the Notes”

“How do I foster good practicing through the week between lessons?” This workshop highlights specific practice techniques, and clear ways on how to guide your students in successful and creative practicing. It’s about developing musicians of integrity in all aspects of training. A fun and productive approach to encouraging imagination and incentive for your students!

Session 2: “The Heart of Performance”

Do you ever hear a student or colleague say “I can’t wait until my recital is over!” Have you or your students ever approached a performance without any idea how to truly prepare for a joyful and successful experience? This workshop includes deep discussion on the pathway to successful performance, and how to foster that within ourselves as performers, and for our students. The presentation includes interactive discussion, visual and audio illustrations, and hand-out. Participants are invited to bring their questions and stories about performance as we explore the topic that seems to be the most elusive, and at times, the most mysterious. Performance is the result of our process, and clarity of intention within the process can effect powerful changes in how we and our students approach and navigate through every performance. Humor and perspective are included in this seminar, along with specific tools to employ that can give the energy, perspective and confidence required for a beautiful outcome.

Session 3: Recital—program will include the presentation: *“Music Transcends the middle East Conflict – One Note at a Time”*

Session 4: Masterclass

David Biedenbender, Composition Commission: *Light Over Mountains*

World premiere of an IMTA-commissioned piece for cello and piano, *Light Over Mountains*, to be performed by Boise State music faculty Brian Hodges, cello, and Betsi Hodges, piano.

Composer’s Note: I grew up mostly in Michigan, far from the beautiful mountains and varied topography of the western United States. When I moved to Boise in 2014, I was overwhelmed by the effect the foothills (they’re mountains, for me!) had on me. Their immense size and beauty captivated my thoughts daily, reminding me of the awesome size of this planet and my relative insignificance, but also providing a center and stability that made me feel content and secure. And the mountains are also dynamic, bearing the colors, marks, and bruises of the changing seasons – green in the spring, yellow and brown in the hot, dry summer, speckled with white snow in the winter, and sometimes black and gray with ash and smoke from fire. I remember many beautiful sunrises over the mountains in Boise, the light accentuating the boundary between earth and sky as glowing streaks of yellow and crimson bled into the deep cerulean of the night. I am grateful for this place and for the time I spent here. This piece is for Boise, for the

mountains, and for the friends I made while here, including Brian and Betsi Hodges, to whom I would like to offer special thanks for bringing this music to life.

Jovanni-Rey de Pedro, “Alberto Ginastera’s Doce Preludios Americanos: Twelve Lessons in Culture, Style, and Technique”

As we celebrate the birth centennial of Argentinean composer Alberto Ginastera, come hear a lecture-recital on his Twelve American Preludes. These short pieces, which range from early intermediate to advanced, represent a turning point in Ginastera’s compositional language and are a fantastic introduction to his piano music. This presentation aims to highlight Ginastera’s cultural influences and compositional style, and address the musical and technical issues encountered with each piece.

Walden Hughes, “The Benefits of Silent Keyboard Practice”

Silent keyboard practice improves your (or your students’) memory, technical efficiency, and level of concentration. When pianists realize they can play through their pieces without hearing them audibly, and still be aware of all the interpretive details in a score, self-doubt evaporates and performance confidence soars.

Barton Moreau, “Sound Waves from the Deep South: A Look at the Piano Music of Owen Middleton”

Owen Middleton, a native of Mobile, Alabama, has an established reputation as an innovative and important American composer of guitar music. His piano music offers pianists of all levels the same benchmark of quality and passion for teaching the young. Middleton has composed two sets of piano miniatures that deserve to be better known by teachers and performers: Katie’s Collection, dedicated to his aunt and first piano teacher Catherine Ann Middleton, and Childhood Scenes, the title of which is an obvious nod to one of Middleton’s favorite composers. These charming pieces cover a wide range of levels from elementary to advanced, and they colorfully and poignantly reflect upon aspects of Middleton’s boyhood in coastal Alabama.

Nadine Reece, “The Vital Recital Five-Point Checklist: Performance Strategies for Elementary and Intermediate Students”

What if we could ensure that our future recitals with beginning and intermediate students were rid of all trips, tears, and those terrifying memory loss freezes? Well, we can’t...but we can predict problems and strategize against them. Successful recitals don’t happen by chance or luck; they happen by intention and hard work. In this session we will discuss effective techniques for improving the piano recital experience.

Nancy Reese, “Without Color, It is Dead”

“That is the most important thing for me in my interpretations, color,” Rachmaninoff once explained. “So you make music live. Without color, it is dead.” Rachmaninoff’s statement applies to every pianist from 6-year-old beginner to the seasoned performer. In this presentation

you will acquire specific tools and strategies which will help you turn your students' performances into vivid musical paintings.

Sean Slade, “The Top 5 Techniques to Improve Your Students’ Sight Reading”

Why do some seem to have a natural ability and what can the rest of us do to become amazing readers? As teachers, any of us can teach a student a Rachmaninoff Prelude that he/she can wow audiences and judges with. But we all know deep inside that if we don't teach them good reading skills they will not accomplish their potential in music. Here we will look at five techniques and tools that great sight readers use which any student or teacher can use to master sight reading.

Paul Zeller, “Historic Use of Rubato in Beethoven’s Piano Music”

This presentation will focus on performance practices surrounding the use of rubato in Beethoven's piano sonatas. First, this session will introduce the two main piano performance practice eras, golden age and modern pianism. It will then juxtapose, with the use of historic recordings, the philosophical and practical differences between these two eras with regard to their influence on performing Beethoven. Finally, this session will draw on historical documents relating to Beethoven to give new suggestions for how to employ rubato in his piano music.