

*Idaho Music Teachers Association
2021 State Conference*





MUSIC TEACHERS NATIONAL ASSOCIATION

October 8, 2021

Dear Idaho MTA Members:

On behalf of your MTNA colleagues across the country, we want to add our welcome to the Idaho State Conference. Gathering with your friends and colleagues from around the state is a very special benefit of membership—a benefit that offers multiple educational and social opportunities for you to grow as a music teaching professional.

At conferences like this, you, the music teacher, become the music student. And as you participate in professional development, new information and techniques are learned, which ultimately become the basis for new ways to teach your students. This enriching relationship, of constantly receiving and giving away, is vital to your success as a music teacher as well as to the success of your students.

As you consider additional opportunities for professional development and networking, you are invited to attend the upcoming MTNA National Conference in Minneapolis, Minnesota, March 26–30, 2022. It promises to be the most inclusive conference ever. During this long-awaited return to in-person conferences, you will be able to attend more than 100 informative sessions, inspiring master classes, and an exhibit hall with the latest music, products and innovations. Highlights of the conference include evening recitals by violinist Adrian Anantawan, the Cann Sisters Duo, the Formosan Duo and pianist Ursula Oppens. In addition to a full face-to-face experience, MTNA will offer a virtual option for attendees that will include curated content from the in-person event. The 2022 MTNA National Conference will be an unforgettable time to learn and share whether you attend in Minneapolis or from your home or studio!

Again, welcome to the Idaho state conference. Please enjoy every moment of it.

Sincerely,

A handwritten signature in black ink that reads "Karen Thickstun".

Karen Thickstun, NCTM
President

Sincerely,

A handwritten signature in black ink that reads "Gary L. Ingle".

Dr. Gary L. Ingle
*Executive Director &
Chief Executive Officer*

FRIDAY OCTOBER, 8, 2021

Boise Centre East, 195 S Capitol Blvd, Boise, ID 83706

8:00AM - 9:00AM	Registration and Check-in, Boise Centre East,	Room 410
9:30AM - 9:50AM	Welcome by State President, Juli Draney and National President, Karen Thickstun	Room 420
10:00AM - 10:45AM	"Fun and Finney Games" by Davis Hill	Room 410
10:00AM - 10:45 AM	"Playing By Ear - a Rock 'n Roll Approach" by Jeremy Schreppele	Room 420
11:00AM - 11:45AM	"Form and Performance in the Under-Performed Repertoire of Fanny Hensel Mendelssohn" by Peter Shelley	Room 410
11:00AM - 11:45AM	"When Students Bring You Their Next Piece" by Ethan Seegmiller	Room 420

12:00PM - 1:00PM LUNCH ON YOUR OWN

1:30PM - 2:15PM	"Muzio Clementi's Sonatinas: Editions, Misconceptions, and Interpretive Possibilities" by Dr. Arthur Houle	Room 410
1:30PM - 2:15PM	"Diversifying Our Teaching Repertoire" by Dr. Eneida L'Arti	Room 420
2:30PM - 3:15PM	"Engaging Elementary Level Students Online" by Julie Heard	Room 410
2:30PM - 3:15PM	"Romantic Etudes by Western and Russian Composers" by Dr. Svetlana Nagachevskaya Maddox	Room 420
3:30PM - 4:15PM	"The Spiritual Tradition: <i>From the Southland</i> by Harry T. Burleigh" A lecture Recital by Roger McVey	Room 410
4:30 - 5:30PM	MEMBER RECITAL	Room 410

DINNER ON YOUR OWN

8:00PM	Jeremy Siskind Concert	Room 420
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MEET AND GREET THE ARTIST

SATURDAY, OCTOBER 9, 2021

Boise Centre East, 195 S Capitol Blvd, Boise, ID 83706

All Saturday events are in Room 410

7:45AM - 8:15AM Registration

8:30AM - 9:15 AM “The Business of Teaching Music” by Scott Love

9:30AM - 10:00AM MTNA National President, Karen Thickstun

10:00AM - 11:00AM “5 Things Every Piano Teacher Should Know About Jazz, But Is Afraid to Ask”
by Jeremy Siskind

12:00PM - 1:00PM LUNCH ON YOUR OWN

1:00PM - 2:00PM “Four Skills for Improvisation - Studio-Ready Activities to Fill in Your Students'
Improv Gaps” by Jeremy Siskind

2:30PM - 3:45PM IMTA ANNUAL STATE BUSINESS MEETING

4:00PM - 5:00PM “My Piano Arrangement is Better than Your Piano Arrangement
(And Here are the Secrets)” by Jeremy Siskind

5:30PM GROUP ACTIVITY AND RAFFLE

6:00PM CLOSING State President, Juli Draney and National President, Karen Thickstun



MTNA National President Karen Thickstun, NCTM, teaches piano pedagogy at Butler University, directs the Butler Community Arts School and maintains an independent studio. Thickstun holds degrees in piano performance/economics from Duke University, business administration from University of Virginia and piano pedagogy from Butler University. Three of her pedagogy students have received MTNA's MarySue Harris Studio Fellowship award. She advises the Butler MTNA Collegiate Chapter, which has presented at state and national conferences. Thickstun served as MTNA Secretary-Treasurer from 2013–2015 and MTNA Vice President from 2015–2017. Recent national appointments include membership committee chair, grants and awards task force chair, MTNA Teacher of the Year committee chair and strategic planning committee. She served as director of East Central Division from 2008–2010, chairing the Local Associations Forum. Thickstun authors a tri-annual column, "It's All Your Business," for *American Music Teacher*. Her articles have also appeared in *Keyboard Companion* and *Clavier Companion*. She has presented business and pedagogy sessions at MTNA National Conferences, National Conference for Keyboard Pedagogy and state/local conferences. Thickstun has been active in Indiana MTA as state president, trustee chair, and various state and local positions. She received the Distinguished Service Award in 2002 and the Teacher of the Year award in 2008. As founding director of the Butler Community Arts School, Thickstun provides leadership and vision. Serving more than 2,000 children through private lessons, group classes and camps, instruction is provided by more than 100 Butler University students that she mentors in professional teaching practices. Working with after school programs, community centers and United Way agencies, Thickstun has developed a network of community partners to provide access to the arts for inner-city youth. To fund outreach classes and need-based scholarships, Thickstun has written and received grants for more than \$100,000 annually for the past eight years.





Julie Heard received her Bachelor of Music degree with a concentration in piano performance in 2013 from James Madison University. Since graduating she has had the unique opportunity to live overseas in the United Kingdom where she played the organ at local parish churches and taught private piano lessons. December 2019 the U.S. Air Force brought her family to the Spokane area where she currently resides. She currently works as the Director Music at St. Luke's Episcopal Church in Coeur d'Alene, accompanies choirs for the Central Valley School District, and keeps a full online and in person piano studio.

“Engaging Elementary Level Students Online”

In this presentation I will introduce several techniques I use to keep my students engaged and on task during piano lessons in an online format.

1. Order of the lesson: Keeping the general order of the lesson the same weekly. Having a visual aid to help guide the student on what to expect next. An example would be
 - Technique
 - Lesson Book (new concept introduced)
 - Theory Book
 - Game reinforcing the new concept
2. Taking in person games and formatting them for Online
 - Scanning games to share as a PDF
 - Using Zoom Screen Share option to allow student to click on your screen
3. Free Theory Game Websites
 - <https://www.musicca.com/exercises/notes>
4. Having a studio mascot
 - Sometimes bringing in a special stuffie that represents your students will get them excited to get back on task. Use this as a sort of visual reward.
5. Rhythm Techniques
 - Using the body to make rhythm and help to get some of their wiggles out
 - Since there is a lag online, this is a great chance to teach about call and response



Davis Hill is a pianist, composer, and teacher in the greater North Idaho & Eastern Washington region. He enjoys a varied and active musical career on and off the stage, and has been working with children and young adults professionally since 2009.

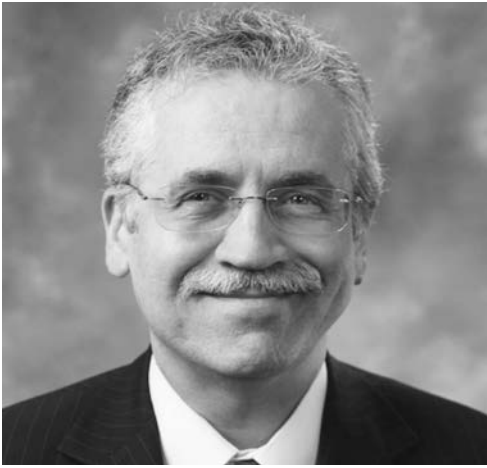
Hill is Instructor of Jazz Piano & Composition at North Idaho College in Coeur d'Alene, ID. He maintains a thriving private studio, Peak Piano Studios, in Spokane's South Hill neighborhood.

Hill holds Masters and Bachelors degrees in music from Eastern Washington University, where principal instructors included Kendall Feeney, Jody Graves, and Jonathan Middleton.

Hill serves as President-Elect of the North Idaho Music Teachers Association and Board Member/Recitals Chair of the Spokane Music Teachers Association. He is an active presenter at the state and local level.

“Fun and Finney Games”

Presentation and discussion of composer Ross Lee Finney's "32 Piano Games," a collection of short intermediate-level pieces, which serves as a primer for extended techniques for the young beginner, combining many notational, gestural, pianistic, and improvisational/aleatoric devices commonplace in 20th-century American piano music in exciting and accessible ways. The current study encompasses an in-depth compositional and pedagogical analysis of the work, with commentary.



Dr. Arthur Houle was Professor of Music at Colorado Mesa University (2006-2020) and is now professor emeritus. He is also founder/artistic director of the Festival for Creative Pianists, a critically acclaimed performer/clinician, and a published writer, composer, arranger, editor, and recording artist.

A private teacher since the age of thirteen, Houle also taught at New England Conservatory, Boston Conservatory, the College of Idaho, and the Universities of Iowa, North Dakota and Texas-Austin.

He was Abundant Silence's Featured Composing Educator and recipient of five CMU Exemplary Faculty Awards, an MTNA Fellow Award and a Steinway & Sons Top Teacher Award.

“Muzio Clementi’s Sonatinas: Editions, Misconceptions, and Interpretive Possibilities”

This presentation examines various editions, misconceptions, and interpretive possibilities (including repeat variants and lead-in cadenzas) in Clementi’s piano sonatinas.

The pedagogical importance of Clementi’s sonatinas cannot be overstated. They are arguably the finest, most popular intermediate-level sonatinas ever written. Clementi conferred the title “sonatina” to only his Six Progressive Sonatinas, Op. 36. However, his Six Sonatas, Op. 4 (originally published with optional violin or flute) were spuriously published as Sonatinas, Opp. 37 and 38. Editors evidently wished to capitalize on the popularity of Op. 36. Much confusion (and consternation among purists) ensued because of this “rebranding.” Nevertheless, it is apparent that the Sonatas, Op. 4 are indeed, in effect, sonatinas, due to their compositional simplicity. Other Clementi sonatas could perhaps be considered sonatinas – e.g., Six Sonatas, Op. 1 (1771) and Five Sonatas, Op. 1a (1781).

Pianists today are usually surprised to discover that Clementi revised his Op. 36 extensively around 1815 and dubbed this new version “With Considerable Improvements.” Moreover, all of Clementi’s original publications of Op. 36 (and almost all modern ones) are riddled with careless proofing and typographical errors, often compounded by dubious editorial markings.

Lastly, the so-called Opp. 37 and 38 “sonatinas” (a.k.a. Sonatas, Op. 4) are dated 1780, well before Op. 36 (1797/1815). This has provocative implications for interpretation; according to the 1904 Grove dictionary, 1780 predates Clementi’s conversion to a predominantly legato touch! The question therefore arises: What is the “authentic” articulative way to play Op. 4 (and Opp. 1 & 1a, for that matter)?



Dr. Eneida Larti serves as assistant professor of piano at the University of Idaho.

She presents regularly at the MTNA National Conference and the National Center for Keyboard Pedagogy Conference. Recent presentation engagements include the World Piano Conference and the Auerus Academy in Singapore. Active as a performer, educator, and chamber musician, Dr. Larti was invited in 2019 to join the faculty at the Saarburg Festival in Germany.

She is co-founder of AIMCreate, a non-profit organization that offers music education opportunities to underserved students in Colorado and more recently, in Idaho.

“Diversifying Our Teaching Repertoire”

As we embark upon a new academic year of teaching and organizing performance events, we may feel inspired and determined to include diverse repertoire in our teaching but are often stopped in our tracks. Where do we start and what resources are available to us? If we don’t find a piece available on public domain, we may even get discouraged and stop our search there. In this session, I will share some easy-to-acquire resources, highlighting some significant composers, and ways through which we can begin to diversify your programs one composer at a time.



Scott Love is an accomplished Consumer Goods Industry leader, both domestically and internationally, with a record of building foundational retail technology, turning around businesses, and driving excellence in customer relationship management. He orchestrates the development of cutting-edge products and services into highly competitive, price-sensitive environments, accelerating high-profile projects through rapid problem identification, leading cross-functional teams, and developing innovative and cost-effective solutions. His unique business perspective has informed the policies of his wife's music studio.

“The Business of Teaching Music”

Practical steps to be a better business owner and drive value for your clients: Scott has over 30 years in the consumer goods industry and works with some of the country's leading retailers and manufacturers to improve their bottom line and go to market strategies. Scott also has first hand experience observing his wife's piano studio (Tawna Love) and being a paying customer of other studios for his children over the last 25 years. Simple changes can have lasting impact on your bottom line.



Dr. Svetlana Maddox is a classical concert pianist who represents the third generation of professional musicians in her family. Winner of the First Prize in the Bradshaw and Buono International Piano Competition in New York and as the recipient of the Grand Prizes in the Princeton Music Festivals, Svetlana had the honor to perform in Carnegie Hall in 2009, 2012, and 2013.

Dr. Maddox was invited to perform at the Liszt International Festival at California State University in Northridge, Los Angeles in summer 2016. Previously, Svetlana gave a solo recital at the Chopin International Festival in El Paso, Texas in fall 2009.

Svetlana's numerous concerts across the US resulted in articles, interviews, and concert reviews that appeared in magazines and newspapers in New York, Texas, New Mexico, Arizona, Kansas, and Idaho. In summer 2014 Svetlana went on an international concert tour that began with her performance at Merkin Concert Hall in New York City and continued with a performance at the International Pushkin Festival at the Chekhov Theater and a solo recital at the National Organ Hall in Chisinau, Moldova, and a lecture-recital and master class at the famous Franz Liszt University of Music in Budapest, Hungary. Svetlana was one of the featured Artists in the Stars of Steinway Concert Series in 2019, 2017, 2015, and 2014.

Dr. Mark Hansen and Dr. Svetlana Maddox formed Duo Tesoro in 2014. This collaboration resulted in numerous concerts, including their appearances in McCall's "Second Sunday Sounds @ Six" concert series, CSI in Twin Falls, Idaho State University in Pocatello, Brigham Young University in Rexburg, and at Boise State. Svetlana earned her Doctorate degree in Piano Performance from the University of Arizona (with Professor Nicholas Zumbro and Dr. Rex Woods). The subject of her dissertation was the famous masterpiece by Modest Mussorgsky "Pictures at an Exhibition." While living in New York in 2004-2009, Svetlana studied privately with the renowned international concert pianist, Professor Bella Davidovich of Juilliard School. Svetlana also holds two Master's Degrees in Piano Performance: from The Gnesins Academy of Music in Moscow, Russia and from Boise State University (with Dr. Del Parkinson). Dr. Svetlana Maddox combines her active performance career with teaching at Boise State University (Class Piano and Introduction to Music online) and the College of Western Idaho (Introduction to Music, Class Piano, Fundamentals of Music).

“Romantic Etudes by Western and Russian Composers.”

I will briefly discuss the role of romantic etudes in the compositions by Western and Russian composers, such as Mendelssohn, Chopin, Liszt, Scriabin, and Rachmaninoff and play a selection of etudes by these composers.



American pianist **Roger McVey** has performed as a soloist and collaborative pianist throughout the United States, in Europe, Asia, Mexico, and New Zealand. He is currently an Associate Professor of Piano at the Lionel Hampton School of Music, of the University of Idaho. He holds degrees from the University of Kansas, Indiana University, and East Carolina University. Additionally, he has studied at the Aspen Music Festival and the Chautauqua Institute. His past teachers include Menahem Pressler, Anton Nel, Jack Winerock, Herbert Stessin, and Henry Doskey.

Dr. McVey was a top prizewinner in the International Beethoven Competition (U.S.A.), and was a Semi-Finalist at the International Franz Liszt Competition in Poland, where critics praised his “passionate artistry and electrifying virtuosity.” He has released five solo CD recordings, and is featured as a collaborative pianist on four others. In addition to his solo performances, Dr. McVey was a founding member of the Trio St. Croix, and regularly collaborates as a chamber musician. He is a passionate advocate for contemporary music, and has worked with numerous leading American composers, such as Julia Wolfe, Marc Mellits, Libby Larsen, Eric Ewazen, Harvey Sollberger, Lori Laitman, Emma Lou Diemer, and Wynn-Anne Rossi.

An active clinician, Roger frequently gives master-classes and presentations at universities, music schools, and for music teacher associations. He is an adjudicator for the Washington State Music Teachers Association, and is an executive board member of the Idaho Music Teachers Association. He has presented at the College Music Society national conference, as well as for the Idaho Music Teachers Association, Wisconsin Music Teachers Association, and other groups. Besides the piano, his other interests include cooking, playing chess, surfing, and learning to play the guitar. For more information, please visit his website at rogermcvey.com.

“The Spiritual Tradition: From the Southland by Harry T. Burleigh”

Harry Thacker Burleigh (1866-1949) was an African-American singer and composer who is largely responsible for bringing spirituals, the songs composed and sung by slaves in the 1800’s, to a wider audience through his own arrangements, compositions, and performances. Burleigh studied at the National Conservatory of Music in New York City, in 1892. This was during the time that Antonin Dvorak was the director, and Burleigh introduced these musical styles to the celebrated Czech composer. Dvorak proclaimed that spirituals contain “all that is needed for a great and noble school of music” in America, and emulated these styles in some of his own “New World” compositions. Burleigh had a very prolific career as a singer, and throughout his life he promoted spirituals, not only through his artsong-like arrangements of existing tunes, but also through his own compositions in this style. The song *Deep River* (1917) is perhaps his most famous work in this genre.

From the Southland (1907) is Burleigh’s only composition for piano. It is a beautifully crafted “mashup” of various spiritual tunes. It has been an inexplicably neglected piece in the keyboard repertoire. This piece is a satisfying and appropriate work for piano students of late-Intermediate to early-Advanced level. More significantly, it could be an excellent vehicle for introducing students to this rich musical heritage, and the cultural significance behind it. In my presentation, I will briefly discuss the history and context of the piece. I will then focus on excerpts from the various movements, discussing the source material, pedagogical issues, and stylistic features. I will conclude with a performance of the suite (the entire work is about twenty minutes long). As part of my lecture recital, I will provide Powerpoint slides with the musical examples.



Jeremy Schreppe started playing piano at age ten and hasn't stopped since. After playing mostly by ear in his teens he rounded out his education with music degrees from Boise State and New York University. Throughout his career Jeremy has focused on composition, film scoring, piano performance, jazz, and now teaching and arranging. He particularly enjoys helping others unlock and master challenging piano music they love.

“Playing By Ear - a Rock ‘n Roll Approach”

Discover effective ways to play by ear, to teach your students to play by ear, and how to easily incorporate it into lessons. Learn the tricks of the trade for transcribing a song to piano as well as a teaching method that uses iconic rock songs for repertoire. Playing by ear is a significant form of pedagogy in American music history - our unique traditions of

blues, jazz, and rock ‘n’ roll thrive on it. Like a music-reading approach, it is a powerful tool for building musicianship and sound piano technique. Plus it’s a lot of fun and you might enjoy it even more than your students do!

Jeremy’s materials are published by Hal Leonard and are available at SheetMusicPlus.com.



Ethan Seegmiller works as a piano teacher, composer, and performer. He maintains a large private studio in Meridian as well as a group of online students. Ethan has a diverse background of playing classical, jazz, and musical theater and works to help his students pursue whatever kind of music interests them. He recently graduated from Utah State University with a Master’s degree in piano performance and pedagogy.

“When Students Bring You Their Next Piece”

Students and parents often have their own expectations of what they want to play. When their choices stray from conventional options, opportunities still exist to teach advanced musical concepts while capitalizing on their motivation to practice. This presentation covers ideas for teaching technique, artistry, and theory through pop tunes, soundtrack music, hymns, and more.



Peter Shelley is a music theorist and educator based in the Pacific Northwest. He studied music theory at the University of Washington, where he earned a Ph.D. under the supervision of Jonathan Bernard. He has taught music theory, aural skills, and music humanities courses at the university level, helping students to connect their passions as performers to an understanding of musical structure and the cultural context that make these structures possible. Recently Peter has returned to life as a student, studying piano pedagogy and performance at the University of Idaho under the instruction of Eneida Larti. Peter’s performance and research interests emphasize work by composers whose role in the canon of Western music has been minimized or eliminated on account of cultural prejudices. Much of his attention in recent years has focused on the work of Fanny Hensel, a 19th century composer whose genius was universally acknowledged by her contemporaries,

and then promptly forgotten.

“Form and Performance in the Under-Performed Repertoire of Fanny Hensel”

The last twenty-five years have seen considerable advances in the study of Classical form. Only more recently, however, have scholars begun to give form in post-Classical composition the same level of attention. Coinci-

dent with this is a welcome increase in scholarly attention to music by women composers from this very same moment in history. As a result, a new-to-us body of musical literature has emerged from a time period during which our theories of form remain in a stage of development. In this talk I will discuss excerpts from a set of piano pieces written by Fanny Mendelssohn Hensel, in order to illustrate how her novel solutions to the problems of form after Beethoven can inform performance of her music.

Hensel lived at the confluence of enormous privilege and repressive sexism. The early promise she showed as a composer was greeted with the best musical education Berlin had to offer; simultaneously, attempts by the budding composer to pursue composition in earnest were met with warnings against immodesty, and when her brother Felix was sent abroad to sample professional musical life, Fanny was left at home. To a greater or lesser extent, her life would continue to be framed by this ambivalence between her own artistic ambitions and talents, and the social and familial pressure to follow the prescribed path of feminine modesty. We must expect that this ambivalence is felt everywhere in Hensel's music, but it is I think most starkly felt in her relationship with the large-scale compositional genres usually associated with professional music-making, a domain that, during Hensel's life, was accessible almost exclusively by men. In this lecture I would like closely to examine selections from a corpus of piano compositions Hensel composed between 1836 and 1837. These pieces, generically belonging to the salon music deemed culturally appropriate for Hensel, come on the heels of two important events in her life: the death of her father in 1835, and a series of sharp criticisms from Felix regarding her previous ambitious compositional projects. In spite of these personal difficulties, Hensel seems to have written these pieces with a mind toward publication, and though this ambition too would be frustrated by Felix's intervention, these pieces nevertheless present a composer seeking a middle ground between the ambition that matches her talent and the cultural demand that she confine herself to domestic music making.

In this lecture I will provide biographical background establishing the importance of Hensel's Songs for Piano-forte, 1836-37, situating them as the positive response to her discouraging and disheartening experiences of 1830-35, during which period she attempted to pursue a serious ambition for professional composition. Then, after a brief review of the expected features of sonata form, I will demonstrate how Hensel's novel invocation of sonata form principles in these compositions can be heard as bridging the gap between the ostensibly masculine world of sonata composition and the domestic sphere to which Hensel felt confined in this moment.



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Headlining artist, Jeremy Siskind



Pianist-composer **Jeremy Siskind** is “a genuine visionary” (Indianapolis Star) who “seems to defy all boundaries” (JazzInk) with music “rich in texture and nuance” (Downbeat). A top finisher in several national and international jazz piano competitions, Siskind is a two-time laureate of the American Pianists Association and the winner of the Nottingham International Jazz Piano Competition. Since making his professional debut juxtaposing Debussy’s Etudes with jazz standards at Carnegie Hall’s Weill Hall, Siskind has established himself as one of the nation’s most innovative and virtuosic modern pianists.

Siskind’s multifaceted career often finds him combining musical styles and breaking aesthetic norms. As the leader of “The Housewarming Project,” Siskind has not only created “a shining example of chamber jazz” (Downbeat) whose albums often land on critics’ “best of the year” lists. He’s also established himself as a pioneer of the in-home concert movement by presenting well over 100 in-home concerts in 26 states. In 2020, the Housewarming Project was a winner of a \$30,000 grant from Chamber Music America’s New Jazz Works program (supported by the Doris Duke Foundation).

On a recent duo album, *Impressions of Debussy*, Siskind explores Debussy’s Preludes through improvisation with saxophonist Andrew Rathbun. Similarly, his 2019 book-CD project, *Perpetual Motion Etudes for Piano*, blurs the line between classical, through-composed, piano etudes and jazz-based improvisations and invites other pianists to do the same through a beautifully self-published work that includes “Optional Improvisation Instructions” for each piece. Siskind has been experimenting with performing the pieces in collaboration with classical pianists, including Grammy-winner Angelin Chang, and through university residencies. Other projects include writing concert arrangements for rising star soprano Julia Bullock, composing the theme song for the 2017 Obie Awards, and serving as musical director for noted comedienne Lea DeLaria and Sandra Bernhard.

A highly-respected educator, Siskind has written 13 publications with Hal Leonard, including the landmark instructional books *Jazz Band Pianist* and *First Lessons in Piano Improv*. His self-published instructional book, *Playing Solo Jazz Piano*, which includes an introduction from jazz piano legend Fred Hersch, is generally one of the top 50 best-selling jazz books on Amazon.com. He currently teaches at California’s Fullerton College, chairs the National Conference for Keyboard Pedagogy’s “Creativity Track,” and spreads peace through music in places like Lebanon, Tunisia, and Thailand with the non-profit organization, Jazz Education Abroad. Jeremy Siskind is a Yamaha artist.

“5 Things Every Piano Teacher Should Know About Jazz, But Is Afraid to Ask”

Almost every “traditional” piano teacher will be asked to teach jazz at some point in their career, yet few receive any real jazz training. Noted pedagogue and real-life jazz pianist Jeremy Siskind offers his 5 “Need to Know” Jazz Essentials to give you creative confidence in any teaching scenario and help you enliven all of your teaching. From the details of swing feel, to decoding the nuances of chord symbols, learn how you can guide your students towards expressive improvisation. Bring concerns, leave with confidence!

“Four Skills for Improvisation - Studio-Ready Activities to Fill in Your Students’ Improv Gaps”

While most teachers agree that teaching improvisation is important, many feel lost as to how to actually help students who struggle with this important life skill. Improvisation guru Jeremy Siskind demystifies the process by separating the four necessary skills which are active listening skills, music theory, story-telling capability, and muscle memory. In this workshop, Siskind discusses how to evaluate your student for each skill and then shares 7 real-world skill building activities — easy to implement teaching tools you can plug in to your teaching today to help more students.

“My Piano Arrangement is Better than Your Piano Arrangement (And Here are the Secrets)”

Ever notice that two pianists can play the same song and one sounds way better than the other? Pianist-composer Jeremy Siskind will share how to create easy-to-play piano arrangements that sound great. Using the classic song “God Bless the Child,” Siskind will demonstrate arranging techniques that you can use for songs you love, student compositions, or just when playing “Happy Birthday” at a friend’s party.

We would like to thank our generous Sponsors!

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Dr. Arthur Houle, Founder/Artistic Director, Festival for Creative Pianists

Musicians West, Mark Neiwirth

Stars of Steinway, Mike Winter

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May 11-14, 2022

Idaho State University Campus, Pocatello, Idaho

- * Guest Recital on May 11: Spencer Myer, pianist
- * Young Artist Competition May 12
- * Pre-College Auditions & Competition May 13-14
- * More information: www.musicianswest.org

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FESTIVAL FOR CREATIVE PIANISTS – 2022



<https://www.abundantsilence.org/festival-homepage.html>

During this challenging past year it has been difficult to hold Festivals, Summer Camps and Special Events. This past year we developed the Festival for Creative Pianist as an on-line, interactive learning experience. We were delighted to have students join the festival from across the US: California to North Carolina. We enjoyed participation from Canada, Australia and Russia.

With the experience of this past festival we have enhanced the offerings and are excited to announce that the Festival will run from January 2022 to December 2022. Introductory Festival activities will be available to early registrants in October. The initial OpenLearning activity will be “Getting Started.” This interactive module will introduce the students to how the festival modules will be presented and how to interact with the Teaching Artists. The second module will be “Developing Your Creativity” and will be available the end of November. Early modules are available to help students understand how the Festival is set up in OpenLearning.

Students and teachers are invited to go into our Abundant Silence registration which is now available at: <https://www.abundantsilence.org/festival-enrollment-information.html>.

The fee for this exciting yearlong Festival will be \$500. When the application is completed the registration system will send the applicant a Payment Invoice. Payments may be set up monthly, quarterly or a lump sum.

Abundant Silence is setting up a Scholarship Fund for students who need assistance in paying the fee. The scholarship application form is available at: <https://www.abundantsilence.org/festival-scholarship-application.html>. With an enrollment fee of \$500 the scholarships are up to \$400 (the request form indicates \$100, \$250, or \$400). Applications will be reviewed by an Abundant Silence Committee. Scholarships up to \$400 will be awarded to students whose applications are approved.

Teachers are invited to engage with students in this dynamic on-line learning experience. If there are any questions contact:

Evelyn Billberg, Program Director
Festival for Creative Pianists, Abundant Silence Sponsor
"Evelyn Billberg" <ev.billberg@gmail.com>
Tel: (303) 629-9209

More festival info: <https://www.abundantsilence.org/festival-homepage.html>



Stars of Steinway Season Nine

LIVE AND INSIDE
2021 - 2022



Pandemic Precautions in place-
Please be vaccinated if you can, and masks required for the time being- Let's keep each other safe!

Sat, Sept 11, 7:00 p.m. - Langroise Recital Hall, C of I*
Sun, Sept 12, 4:00 p.m.
First Presbyterian Church, 950 W State St, Boise**

*College of Idaho concert -

Students, faculty, staff free - all others suggested donation \$10 at the door



**First Presbyterian Church concert - Proceeds to benefit the "Sheltered in Faith" capital campaign. Suggested donation \$15 at the door

Alexis Feo-Fernandez

Rachmaninoff - Piano Trio No. 2 in D minor (I)
Brahms piano Quintet in F minor
Alexis Feo-Fernandez, piano,
Geoffrey Trabichoff, violin I, Phyllis Saunders, violin II,
Jennifer Drake, viola, Samuel Smith, cello

Sunday, November 14, 4:00 p.m.
Dunkley Music Recital Hall, 3410 N. Eagle Rd.*

* Dunkley Music concert -

Suggested donation \$10 at the door (all ages)



SPENCER MYER

Beethoven - Variations in F, Op. 34,
Libby Larsen - "4 and 1/2" Suite for Piano
Debussy - "Pour le Piano"
(Prelude, Sarabande, Toccata)
Chopin - The Four Impromptus
Kreisler/Rachmaninoff - Liebesleid and Liebesfreud

Sunday, February 20, 4:00 p.m.
Dunkley Music Recital Hall, 3410 N. Eagle Rd.*

* Dunkley Music concert -

Suggested donation \$10 at the door (all ages)



CLAIRE HUANCI

Bach - Toccata in D major BWV912
Bach/Busoni - Organ toccata in D minor BWV565
Beethoven - Sonata No. 17 in D minor, "Tempest"
Beethoven/Liszt - Symphony No. 6 in F, "Pastorale"

Sunday, March 6, 2022 4:00 p.m.
Dunkley Music Recital Hall, 3410 N. Eagle Rd.*

* Dunkley Music concert -

Suggested donation \$10 at the door (all ages)



YOONIE HAN

"HOLLYWOOD ROMANCE"
As seen on **Spotify** and **Youtube**, the greatest Romantic melodies from Classical composers adopted by Hollywood in films such as "A Room with a View," "Chocolat," "Bridges of Madison County" and "Manhattan."

We fervently hope that our season can proceed as planned; however, **please stay posted at starsofsteinway.com** for pandemic related schedule changes, including possible travel restrictions for our artists.
Also, feel free to email Mike Winter at tocabien@outlook.com



The Steinway piano is handcrafted and is the world's finest piano. This piano has inspired artists from around the globe with its gold standard of quality and expression.

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