



AMTA Newsletter

March 2011

Save the Date*

March 13, 2011
Local Auditions
Georgia State University

March 26-30, 2011
MTNA National Conference
Milwaukee, WI

Thursday, April 14, 2011, 10am
Dr. Carol Gingrich
Teaching Intermediate Pianists
Cooper Music

April 15-16, 2011
GMTA Auditions
Kennesaw State University

May 13, 2011, 10am
Aaron Stampfl presentation
Cooper Music

**Visit www.atlmta.org for a complete list of dates*

MusicFest, Auditions, and Liszt

Dear Colleagues,

I would like to begin this newsletter by expressing my gratitude to all the teachers who helped with MusicFest this past weekend. Ms. Mandy Munoz chaired the event, and helped secure the beautiful facilities at Agnes Scott – thank you Mandy for all your hard work in organizing this event!

The local spring auditions will be hosted on March 13 at the Georgia State's Standard Music Building. We need volunteers to help with the event so please contact Mrs. Anne Sun and donate a part of your Sunday to a good cause!

I would like to share information from the Liszt Society Festival that I attended last week. It was held at the Hugh Hodgson School of Music at UGA and included performers who are on the faculty of Eastman School of Music, Northwestern University, University of Pennsylvania, University of North Carolina (Chapel Hill), etc. The festival featured performances of works by F. Liszt as well as works by some of his most prominent students. The Liszt Society commissioned a work by William Bolcom (also present at the festival) called *Laura's Sonnets* that was composed after Liszt's *Petrarch Sonnets*. *Laura's Sonnets* were premiered by Thomas Hampson who is possibly the most accomplished baritone voice/scholar/researcher of American art song in the USA. The premiere of the song cycle was a huge success and left the audience in standing ovation! The event was impeccably organized and run by Prof. Richard Zimdars. The Liszt Society will hold another festival in 2012, date and place will be announced later in the year.

Sincerely,

Elena Cholakova, AMTA President

Carol Gingerich on Intermediate Pianists

THURSDAY, April 14, 10am
Cooper Music
1610 Northeast Expy NE 30329

Please note: In an effort to include those teachers who have been having difficulty attending Friday meetings, this event will be taking place on **THURSDAY**.

Have you ever had trouble deciding which sonatina to teach first or which Chopin prelude is hardest? Of course many factors go into making such a choice, but in this seminar we will focus on the technical and interpretive demands of the repertoire. Together we will explore and label standard intermediate repertoire as early, mid or late. In terms of technique you will be given a chart (hand out) that lists typical technical demands for each category using such criteria as: scales (are they hands-together and for how many octaves), chords (are they triad or four-note), ornaments (are they present and if so which ones) and octaves (staccato or legato). We will also briefly discuss pedagogical strategies for fingering and teaching these technical aspects. In terms of interpretive demands we will consider such things as: objective versus subjective point-of-view, the type of emotions which need to be felt and understood and the artistic maturity demanded of the performer. We will then weigh and balance both the technical and interpretive demands in order to give a summarizing label to the repertoire as being either early, mid or late. Participants should be encouraged to bring along scores which they would like to discuss.



Dr. Carol Gingerich is an Associate Professor of Piano/Piano Pedagogy at the University of West Georgia where she teaches applied piano, piano pedagogy, keyboard literature, collaborative piano, and group keyboard skills. She is a graduate of Columbia University, Teachers College, from which she received a Doctor of Education in the College Teaching of Music degree. There she studied piano with Karl Ulrich Schnabel and piano pedagogy with Robert Pace. She obtained a Master of Music in Piano Accompanying and Coaching degree from Westminster Choir College where she studied with Margo Garrett and Dalton Baldwin. She also holds an Honours Bachelor of Music degree from the University of Western Ontario (Canada).

She is active as both a solo and collaborative pianist and has performed as a guest artist at Catholic University, Columbia University, Northern Illinois University, the University of Florida, and the University of Miami. As a scholar Dr. Gingerich's research focuses on French piano style and learning style theory, in particular Neuro-Linguistic programming. She has given presentations on these topics at the European Piano Teachers Association Conferences in Rome and Serbia, MTNA National Conferences, the World Piano Pedagogy Convention, and the New Jersey and Georgia State Music Teachers Association Conventions, in addition to numerous teacher workshops. Her articles have been published in *American Music Teacher*, *Clavier*, *Piano Pedagogy Forum*, and *Keyboard Companion*.

Submit your AMTA newsletter article to: mary@marywilliamspianostudio.com

Be Boring: practice tip no. 5

from the blog of concert pianist, Stephen Hough

This tip continues an idea which is related to my earlier post about metronomes: don't feel you have to perform with full emotional expression at every practice session. Like an actor going over his or her lines backstage, sometimes it's really good just to go through the paces – thinking about what you want to do expressively, but not fully engaging with it. This is especially valuable on the day of a concert: don't let the rehearsal use up all the energy for the performance.

Congratulations to all who participated in MusicFest!!!

Good luck to those performing in Local Spring Auditions!



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AMTA.ORG

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All of your updates can be sent to mary@marywilliamspianostudio.com