



AMTA Newsletter

May 2010

Save the Date

May 14, 2010, 10am
Kevin Chance, Recital
Southern Keyboards

Summer 2010

Membership Renewal
www.mtna.org
(888)512-5278

Beginning End, End Beginning

Dear Fellow Members,

What came first, the chicken or the egg? At the end of this year of AMTA, we had our final meeting as board members. But at this meeting, we only discussed the beginning of next year, and a little bit of the year after that. So as I pass the reigns as president of AMTA to Elena Cholakova, I am excited to discuss the events to take place in our next season.

For one, we are talking about creating smaller, less formal performances throughout the year for interested teachers and students. We are subdividing our age categories for our Romantic Competitions, so more performers will be winners and more monetary prizes will be distributed. We are also talking about the possibility of creating member pages on our website, so each teacher could have something like their own mini-website attached to our current website.

Does any of this sound interesting to you? Do you have more ideas that you would like to share with us, your colleagues? If so, please send them my way. Or, even better, come to our meeting on Friday to speak your mind personally, and become part of the new beginning.

In closing, I would like to thank all the contributing members of the board and chairpersons of our events. Everyone has been working very hard to create a stronger community for music education.

And thank you to all of our members - - each student you work with is changing the face of the future of music. We only hope AMTA has helped to inspire you.

Best regards,

Mary TL Williams
President, AMTA

Kevin Chance in Recital

Friday, May 14, 10am
Southern Keyboards
1898 Leland Dr Marietta GA 30067

Kevin Chance will be visiting us again this year, this time for a recital. We are honored to have him as our closing artist, and hope that you will join us in welcoming him back to AMTA.

Recently appointed to the faculty of the University of Alabama, Mr. Chance is a former faculty member at the Alabama School of Fine Arts in Birmingham and is currently completing the doctorate at the Eastman School of Music where he was awarded the Jerald C. Graue Fellowship for Excellence in Musicology. An alumnus of the Aspen Music Festival, he holds the Master of Music degree from Louisiana State University and graduated magna cum laude from Birmingham-Southern College. His teachers have included Barry Snyder, Constance Knox Carroll, Ann Schein, Herbert Stessin, William DeVan and Betty Sue Shepherd.



Atlanta Music Teachers Association Recital

May 14, 2010
Kevin Chance, Pianist

Sonata in A Major, K.208

Domenico Scarlatti
(1685-1757)

Sonata in E-flat Major, Op.31 No.3

Ludwig van Beethoven
(1770-1827)

I. Allegro

II. Scherzo—Allegretto

III. Menuetto—Moderato e grazioso

IV. Presto con fuoco

--brief intermission--

Children's Corner

I. Doctor Gradus ad Parnassum

II. Jimbo's Lullaby

III. Serenade for the Doll

IV. The Snow is Dancing

V. The Little Shepherd

VI. Golliwog's Cake Walk

Claude Debussy
(1862-1918)

Mephisto Waltz No.1

Franz Liszt
(1811-1886)

Two Upcoming Performances

Submitted by AMTA Member, Elena Cholakova

I am performing alongside University of Missouri faculty member, Leo Saguiguit, saxophone on "Cherry Emerson Memorial Alumni Concert," an annual free program of the Emory Chamber Music Society of Atlanta. It will take place on Sunday, **May 9 at 2 p.m.** in the Miller-Ward Alumni House.

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My students spring recital will take place on **May 22 at 11am** at the Steinway Piano Gallery. The program will feature works by Beethoven, Chopin, Kuhlau, Liszt, Mendelssohn and others.

Masterclass Invitation

Submitted by AMTA Member, Elena Cholakova

On May 15, Mr. Aaron Stampfl, faculty at DePaul University in Chicago, will perform and teach a masterclass to students from the piano studio of Elena Cholakova. Starting at 10:30am, Mr. Stampfl will perform works by Bach, Beethoven, Shostakovich and Barber; the masterclass will begin at 11am and will feature students performing works by Clementi, Kuhlai, Chopin, Liszt and others. The location for the masterclass is Cooper's Music recital hall.

Aaron Stampfl is currently a doctoral student at Northwestern University studying piano with Alan Chow. Stampfl completed his undergraduate studies at the Wheaton College Conservatory of Music under the tutelage of Daniel Paul Horn. He studied piano and chamber music with Shigeo Neriki, Evelyn Brancart and János Starker at the Indiana University Jacobs School of Music, receiving a Master's Degree and Performance Diploma. As a soloist, Stampfl has performed many recitals throughout the Midwest and has been heard live on Vermont Public Radio. He has also performed in masterclasses given by Stephen Hough and the Emerson String Quartet.

Currently teaching Group Piano courses at DePaul, Stampfl has also served as an Associate Lecturer and Staff Accompanist at the University of Wisconsin-Parkside. For the past two summers, he has worked as an assistant for Opera a la Carte, a non-profit program based in Kenosha, Wisconsin designed to give high school students a chance to perform and experience opera.

Computers . . . What?

Submitted by AMTA Member, Mary Williams

Everything is available online. Whether you are shopping for shoes or gearing up for Auditions, a computer is there to assist you.

There are many people who may not be geared up for online references, but we are reaching a point where we will all need to get online to find the things we need.

For instance, GMTA will now be posting all their Auditions information online, and a hard copy will no longer be delivered by regular mail.

Now if you do not have a computer, or do not consider yourself computer savvy enough to set up an email account, or download and print necessary materials online, do not fear! Reach to a friend, relative or neighbor for support. Or call me! **404-669-9452**. I will gladly assist you. Believe it or not, it is easier than it seems!

Spring Recital

Submitted by AMTA Member, Mary Williams

Please come view my young students in concert for our Spring Recital. They will be performing works of the masters, plus duets, popular music, and original compositions. This recital is free and open to the public, with a reception to follow.

Sunday, May 16, 2010, 3pm

Holy Trinity Parish
515 E. Ponce de Leon Ave
Decatur, GA 30030

Student Recital

Submitted by AMTA Member, Raisa Parmentier Isaacs

Biennial Student Piano Recital of the studio of Raisa Parmentier Isaacs will take place at Southern Keyboards on **May 22, 2010 at 3 p.m.**

In Program – from "Creepy Cat" to the 2nd Piano Concerto by Sergey Rachmaninoff and Piano Duets by Darius Milhaud.

Free and open to public.

A View of the 2010 MTNA Conference

Submitted by AMTA Member, Nancy Sharpe Edison

Wow! When my husband and I flew into Albuquerque,

New Mexico for the national convocation, it was blizzarding and when we flew out of Albuquerque, it was blizzarding.

That was a “neat” welcome to the convocation. I happen to love snow!

The theme of the convocation was “Chopin”. One program was presented as a “salon recital”, with a living room setting and a small audience sitting around the Steinway piano. The performers were very conversant as well as wonderful artists. I think that was one of my favorite programs. I did enjoy all of the Master Classes also. It is so hard to say what was the best about the convocation as the program committee really tried hard to reach each professional attending.

My husband and I took a noon hour to visit “Old Town” in Albuquerque. That was well worth the effort. I could have spent more time in that part of the city. There was an old Catholic Cathedral built in 1753, I think, that was beautiful! We stepped inside to hear part of the mass and look at all the beauty of the interior. Impressive!

I was very proud of being a member of MTNA and feel fortunate that I could attend.

The 2010 MTNA Conference : Rediscovering Chopin

Submitted by AMTA Member, Raisa Parmentier Isaacs

The MTNA conference in Albuquerque featured Rediscovering Chopin sessions in the Preconference Pedagogy Saturday (March 20, 2010).

Originally from a foreign country (Russia), which emphasized and promoted any kind of arts and music with revolutionary ideas, I have been introduced to heroic and powerful interpretation of Chopin’s music - no matter what genre the composition would represent- through all years of my musical up-bringing.

It was quite an unusual experience to encounter “salon”-kind, polished, with almost ephemeral sound of “white gloves” composer compositions interpretations after I have moved to United States.

Observing the creation of the Polish – French Chopin’s phenomena from the opposite side raised many questions, which is still quite a fascinating process for me to discover.

I believe there are many questions to the current generation of Chopin’s music performers can be applied as well. How much of Polish Chopin has been left in a very different French nobility society, where he felt the most comfortably to perform? Why would a Polish professor be furious at a student performance and exclaimed, “Don’t perform Chopin as a French!” Who knows when and how much Chopin added French flavor to his beloved Polish tunes?

Mr. McWilliams from the Northfield College, MN explored influence of the folk music and dances on Chopin’s compositions in his very comprehensive interactive session, accompanied by a Documentary film with original Polish Folk Dance groups. He discussed about very often intangible boards between different dances merged in one composition and very fine, also not easy recognizable lines between Mazurka and Waltz even in a frame of Mazurka genre.

Another question is, at which degree in an interpretation we have to consider Schumann’s famous expression “Canon hidden in flowers”? It’s quite a well known fact that Chopin kept very strong connections with Polish emigrants in Paris and has been called for the national Polish opera, as an expression of the protest towards Russian tsar’s oppression. Chopin has never done it. However, we cannot ignore in his Ballades more or less distant associations with Adam Mitzkevich poetry – slush underlying connotations with

the Polish revolution and suppression that caused the most painful memories in Chopin's heart until his death.

How it is possible to create an adequate interpretation without practically any chance for students to touch Chopin's "the most cherished" Pleyel pianos with "their silvery and slightly veiled sonority"(Liszt)?

Some of these questions were touched in my talk with the winner of the most prestigious International Chopin Competition in Warsaw Keven Kenner (1990). His master class with the winners of the Canadian Chopin Competition Leonard Gilbert (Ballade No.4, Op.52) and United States Chopin Competition Claire Huangci (Ballade No.1, Op.23) was very exciting and inspiring. Apparently, Gilbert's serious and very thoughtful interpretation quite impressed Ms. Kenner in comparison with rather just emotional performance of Claire Hunachi.

Both winners, as a part of their awards, will skip Preliminary round and ready to go to the First Round of the Warsaw International Chopin Competition.

And lastly: in one of the master classes a high school participant performed so-called "Winter Wind" Etude (Op.25, No.11). To my frustration she literally imitated a winter wind, blizzard and etc... That made me feel how harmful reinvented titles can be for the modern performers. We still remember how "Moonlight" Sonata has become an impressionistic piece for the young pianists, which dramatically diminished the significance of the content and distorted composer's intentions. Is it not the time to remove all subtitles from all editions, which practically impose wrong perceptions of the compositions on the unexperienced performers of the whole generation? Even Schumann's "Aeolian Harp" for Etude Op. 25, No.1 should be perceived with great precaution and without forgetting the story itself. There cannot be any Bees, Horsemen and so on...

However, at this point let's wish our International Chopin Competition competitors luck and hope that being in the environment of intercrossing of the different interpretations presented by the best young performers all over

the world to be able to find resolutions and to open a new page in the history of Chopin's Piano Music Performance.

Get Ready!

