GMTA Newsletter

OFFICIAL PUBLICATION OF THE GEORGIA MUSIC TEACHERS ASSOCIATION
AN AFFILIATE OF MTNA

FOUNDED 1954 **WINTER 1989**

1988 GMTA CONVENTION

Don Larson
Vice-President, Program

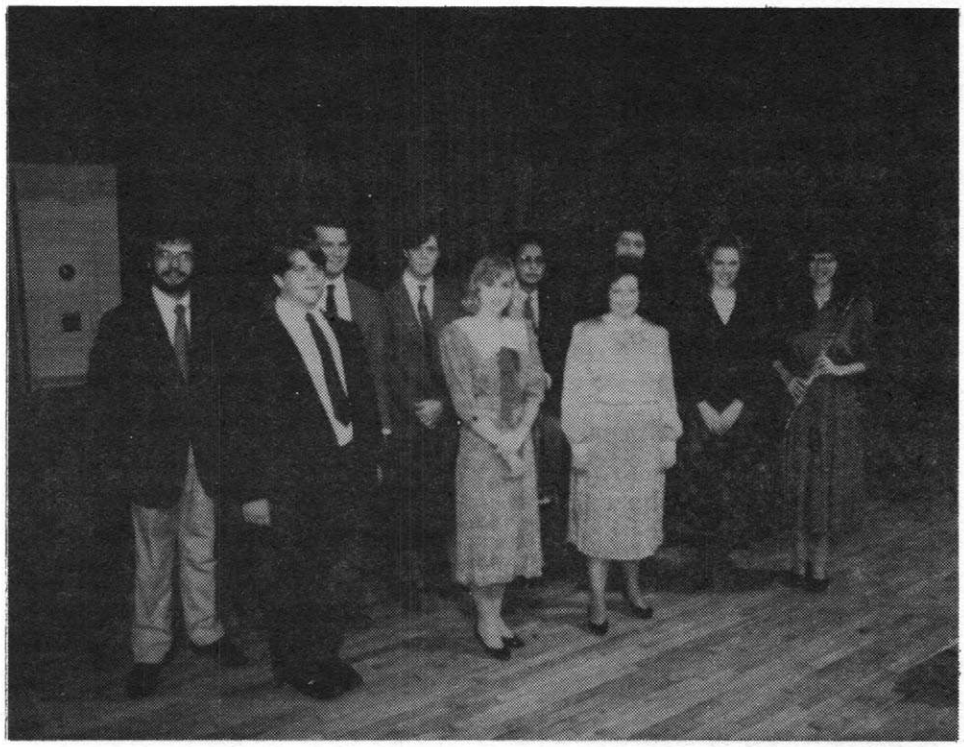
The University of Georgia, Athens, was the scene of the 1988 GMTA Convention in early November. John Roberts traveled from Australia to perform the opening recital, lecture and give two master classes. His stunning recital included works of Haydn, Barber, and Mussorgsky.

Members of NATS met jointly with GMTA and their sessions featured William Warfield from the University of Illinois as clinician.

Among "Georgia's Own" performers were Jeannine Morrison and Joanne Rogers, Martha Thomas and David Watkins. Lecture sessions were presented by Sue Baughman, Pat Carr, Natalia da Roza, Richard Graham and John Sutherland.

Charles West arranged the performances of the woodwind ensembles and workshops. He also brought to the convention the Eastwind Quintet from the University of North Carolina, Greensboro.

GMTA is grateful to all the "behind-the-scenes" workers who made the convention a success. Without the work of Martha Thomas of the University of Georgia faculty, there would have been no convention. She spent hours every day during the last few months arranging times, places and events of the convention. Our thanks also go to Dr. Ralph Verrastro, Director of the School of Music and Dr. Olin Parker for scheduling of times and rooms. The University of Georgia gave a lovely reception for all those attending on Friday evening.



THE HIGH SCHOOL AND COLLEGE WINNERS
Back Row, L to R: Peter Mowrey, Paul Tate, Charles Youmans, Moises Molina, Karen Nichols, Angie Bethel, Victoria Chastain.
Front Row: Billy Vaughan, Ivana Markovic and Kelly Cooksey

Thanks also to the University of Georgia Symphony Orchestra for the opening program and for accompanying the concerto winner, Andrew Santander. Dr. John Corina, director of the orchestra, overcame a difficult schedule to arrange for a performance of the orchestra for our convention.

The Athens Chapter under the leadership of Joey Hokayem, Jr. did a superb job of handling all the local arrangements. These folks provided hospitality, decorations for the banquet, favors and prizes for the luncheon. Thanks also to Donna Trivette for her long hours of work as registrar and handling many details.

It has been my pleasure to work with many wonderful people in the GMTA these past two years in planning and presenting the state convention. You are very cooperative and made the job an easy one. Keep up the good work!

Fran Thrailkill

From the President...

I joined GMTA 22 years ago. Since then my admiration and gratitude for those who make up the organization have continued to grow. I am very proud to be a member for many reasons—our rich heritage of leadership, the extraordinary talent among our members and students, and the wonderful learning opportunities available through our conventions and local chapter programs. Most of all, I am impressed by the genuine concern for one another and for the willingness to share self and knowledge with each other.

I extend a very special thanks to Immediate Past President, Tommy Joe Anderson and his administration for all they have shared with us so wonderfully during the past 2 years. *We appreciate your excellent contributions!* (See Resolution)

Our recent convention at the University of Georgia made me realize more than ever what a great organization we Georgia Music Teachers have. Articles throughout this newsletter will remind the 152 of us who attended how exciting and rewarding it was and hopefully will cause the rest of you to make plans, starting now, to attend the 1989 Convention at Shorter College in Rome, November 2-4.

Don Larson, V.P. Program, was the master coordinator. MANY THANKS to you, Don, and to all who worked with you, whom you have recognized in your article.

Others making special contributions were: 1. Douglas Moore, recording technician, who provided recording services. 2. Jim Kopp, music reviewer for *The Atlanta Journal -Constitution*, who was the very inspiring speaker at our luncheon, issuing a challenge for all of us to attend more live concerts. 3. Margaret Lorence, MTNA V.P. Program, who brought greetings from the National Executive Board. (Her name appears in the Nov./Dec. *AMT* as nominee for Pres. Elect of MTNA.) 4. England Piano and Organ Co. of Lawrenceville, who donated the Suzuki Keyman Keyboard for our National Scholarship Foundation drawing. Congratulations to the winner, Sandra Dunn Henry of Columbus.

I am excited about serving as your President for the next two years. I have an outstanding group of officers, committee chairmen, local chapter presidents and a very competent executive secretary-treasurer who will serve with me. However what we can accomplish is dependent on each of you! Every individual member is important! You can help by encouraging others to join, (let's reach 1000 by 1990), entering students in auditions, working toward certification, supporting your local chapter meetings and activities, attending the state fall conventions, and supporting our **Newsletter** and Directory with your ads.

I pledge to you my best and ask of you the same. Let's make GMTA the leader in the nation in every way!

RESOLUTION

Whereas, The 1986-88 Georgia Music Teachers Association has completed a most successful term under the outstanding leadership of President Tommy Joe Anderson; and

Whereas, The Executive Board, committee chairmen, committee members, and the executive secretary-treasurer have distinguished both themselves and the Association by carrying out their duties with efficiency and professionalism; therefore be it

RESOLVED, That the 1988-90 Executive Board of the Georgia Music Teachers Association express appreciation for such capable leadership; and

RESOLVED, That the 1988-90 Executive Board honor the retiring Board with a continuing commitment to excellence and professionalism.

Adopted on the fifth day of November in the year nineteen hundred eighty-eight.

(signed) Fran Thrailkill, President
(signed) Betty White, Secretary

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Membership

Julie Kirksey, Vice-President, Membership

In preparation for this article, a sentence from the Spring 1983 **GMTA Newsletter** caught my eye: Professional involvement is a good measurement of any organizations effectiveness. To take this one step further, to be an effective teacher it is essential to belong to the organization of our profession.

The benefits of being a member of our professional organization are numerous. There are three main areas that I would like to mention. First, our students have many and varied opportunities to perform. Second, we have the support of other teachers to help maintain our interest and commitment of teaching. Third, we receive publications such as **American Music Teacher** and our own **GMTA Newsletter** to keep us well informed.

For us to maintain the high standards that we have set, let us continue our support and membership in GMTA. Also, consider inviting another person to join our organization so that he or she may receive the wonderful benefits that we have.

We currently have 643 regular members and 54 student members.

National Scholarship Foundation

Susan Naylor, Chairman

As your new National Scholarship Foundation Chairman, I want to say "Thank You" to Julie Kirksey who did a tremendous job in this capacity the last two years. Through her efforts and your unselfish response, Georgia has been number one in contributions to NSF for 1986 and 1987.

The money given to NSF is used solely for the operation of the MTNA auditions, including travel grants for our own state audition winners. The amount of money that Georgia receives for student travel grants is determined by our total percentile of $10 minimum contributions (smaller amounts are combined in $10 amounts). So you can see why it is so important for us to continue to support this fund. Contributions in any amount can be sent directly to me, or consult your local chapter NSF chairman. LET'S KEEP GEORGIA NUMBER ONE!

Georgia's contributions to NSF from January 1, 1988 through December 15, 1988, were approximately $1,935.00. A complete list of all contributions will be included in our Spring **Newsletter**.

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Certification

Barbara Korzan, Chairman

THANKS TO
DR. DAVID N. GEORGE

Thanks to Dr. David N. George for his three years of service as Credentials Chairman of the GMTA Certification Committee. He worked conscientiously and tirelessly to insure that all credentials for new and renewal State and National applicants were properly evaluated and that the applicants were notified of the results in a clear and concise manner. This he did in addition to all of his other duties as college teacher and director. Thank you, David, for a job well done.

The Certification Committee also welcomes Janet Robinson as its new Credentials Chairman for the next three years. Janet is a former President of GMTA and a piano teacher. She is conscientious and well organized and has the best interest of GMTA and its members at heart. Welcome to the Certification Committee, Janet.

A committee to revise the State Certification Handbook held its first meeting on November 4, 1988. Serving on the committee are:

Barbara Korzan - Certification Chairman, Portia Hawkins - Certification Secretary, David George - former Credentials Chairman, Janet Robinson - Credentials Chairman.

The new joint application for new and renewed State and National Certification is presently in use. The old individual State or National application forms are available also.

Student and teacher auditions or examinations for certification will be held at the time of the State Spring Auditions, April 20-22, at Kennesaw College, Marietta, GA. Notify Portia Hawkins, Certification Secretary, immediately if you wish to perform or present students.

Congratulations to these GMTA members who have achieved various levels of certification.

NEW STATE CERTIFICATES

Helen G. Byars – Piano
Lisa G. Fowler – Piano and Music Education

STATE CERTIFICATE RENEWALS

E. Sue Baughman – Piano
Sylvia Smith Beard – Piano
Eleanor Boyd – Piano
Joan M. Broadhurst – Piano
Mary Rutland Brown – Piano
Aurelia Campbell – Piano
Kathleen Raynor Cardwell – Piano
Grace Turbyfill Caudle – Piano
Dr. Joe C. Chapman – Piano
Dorothy E. Clark – Piano
Jennifer Cosgray – Piano
Linda A. Crumpton – Music Education
Paula Gorelkin – Piano
Carolen Belcher Hansard – Piano
Donovan Kicklighter – Piano
Mary Ann Knight – Piano
William D. Knight – Piano
Barbara Krogland Korzan – Piano
Natalie Kruger – Piano
Lois Lantz – Piano
Pamela L. Metz – Piano
Betty Jane Moore – Piano
Gloria Smith Overstreet – Piano
Margaret L. Schuler – Music Education
Frances L. Thrailkill – Piano
Shirley Ueng – Piano
Betty H. White – Piano
Jean D. Wright – Voice
Margaret Zuber – Piano

NATIONAL PROFESSIONAL CERTIFICATE RENEWALS

E. Sue Baughman – Piano
Sylvia Smith Beard – Piano
Eleanor Boyd – Piano
Joan M. Broadhurst – Piano
Aurelia Campbell – Piano
Kathleen Raynor Cardwell – Piano
Donovan Kicklighter – Piano
Natalie Kruger – Piano
Gloria Smith Overstreet – Piano
Frances L. Thrailkill – Piano
Betty H. White – Piano
Jean D. Wright – Voice
Margaret Zuber – Piano

NEW NATIONAL PROFESSIONAL CERTIFICATES

Hillary Hight Daw – Voice
Jacqueline P. Kilpatrick – Voice
Carolyn H. Leesch – Composition and Music Education
Carole H. Roach – Voice and Piano

MASTER TEACHING CERTIFICATE

Jeannine Morrison – Piano

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American Music Teacher Wins National Design Excellence Award

The American Music Teacher has been honored with a Bronze Award in the category of Best Redesign, Association or Government Publication, of the 1988 Ozzie Award Competition for Design Excellence. Results of the competition were first made public at Magazine Production '88, a trade show held September 28-30 in Dallas, and a color reproduction of winning entries' covers will appear in a special 24-page Ozzie Awards Program published in the November issue of *Magazine Design & Production*, sponsor of the competition.

In a letter notifying *AMT* Managing Editor Robert J. Elias of the award, *Magazine Design & Production* President and Publisher Michael D. Kreiter wrote, "Winning an Ozzie this year is a significant achievement. We received over 1,100 entries, from the best-designed publications in the U.S. and Canada. Each and every entry was carefully screened, reviewed, and evaluated by a nationwide panel of judges — demanding professionals who have won scores of national design awards themselves."

Mr. Elias acknowledged receipt of the award by stating, "We are extremely pleased that our journal has been recognized for its graphic excellence, especially when judged within a national pool of all association and governmental publications. Our goal is to produce the finest publications possible for the benefit of our association members, and recognition such as this helps reinforce our devotion to this task."

New Music for Guitar

Jon Terry
Guest Columnist

John Sutherland, head of UGA's guitar department, hosted the seminar which featured new works for the guitar.

Dr. Lewis Nielson, a composition professor at UGA, addressed some of the problems encountered when composing or transcribing for the guitar. Nielson sees the guitar as a melodic instrument, with all the total possibilities of a large orchestra. However, most composers are not sensitive to the idiomatic peculiarities of the instrument. One of the fundamental problems in writing for the guitar is voice leading. The guitar, like the piano, plays polyphony. However, while a pianist is free to play with two hands, the guitarist plays with only one (the right hand being responsible for producing sound). This fact, combined with the instrument's awkward range, makes voice leading a challenge.

Prelude by Dr. Nielson was performed by Peter Fletcher. Following Peter, Chuck Yeomans, this year's GMTA college level winner, performed works by Dowland and Barrios. Jimmy Merrit, a graduate student at UGA, played a three movement work of his own composition. In addition, there was a transcription of eight miniatures by Stravinsky, arranged for guitar trio by Alan Thomas. Tim Crist performed a piece by Peter Maxwell Davies; and Mary Ackerman, a DMA candidate at Florida State, played works by Guiliani and William Walton.

Memorandum To All Members

A special thank you to Julie Kirksey and Joey Hokayem for their help with our convention registration. With their help our convention registration ran very smoothly.

I ask all members to carefully check their 1988-89 Directory. Please let me know immediately if any corrections are needed concerning your personal information.

Donna Trivette

Atlanta Music Club 1989 Scholarship Auditions

Auditions will be March 25, 1989, at Georgia State University. The applications deadline is February 22, 1989. For information and application form contact:

Atlanta Music Club
1847-A Peeler Road
Atlanta, GA 30338

Compliments of
MACON MUSIC TEACHERS ASSOCIATION

Decatur Music Teachers Association

Opening Convention Recital

John Roberts, Pianist

Jane Douglas
Guest Columnist

The trip from Perth, Australia to Athens, Georgia must be the longest any GMTA convention headliner has ever made; but how rewarded all of us were to hear John Roberts play. Some of us had heard him perform as a faculty member at Furman University, and remembered his outstanding pianistic capabilities. He spent one and one-half years in Australia as an artist-in-residence and is currently Head of the Music Department at the Western Australia Conservatory at Perth. His playing has matured and taken on a patina of richness and refinement of even higher quality.

Dr. Roberts began his program with the Haydn *Sonata in B minor, H.XVI: 24*. The first movement was marked with crisp bouyancy contrasting with the lighter Minuet and Trio which was filled with stylistic clarity. The Finale, with its rhythmic drive, displayed impressive technical precision.

The Barber Sonata, Opus 26, a true "tour de force" of contemporary piano literature, was presented with enthusiastic flair and exuberance from the beginning through the fantasy-like playfulness of the second movement to the complex rhythms and massive chords of the Fugue. Dr. Roberts displayed technical mastery and tonal vitality throughout this exciting sonata.

After intermission the true warmth and charm of the artist was made evident when he turned to the audience and talked about the remainder of the program, Mussorgsky's *Pictures at an Exhibition.* His enthusiasm about the work and his storytelling style had everyone filled with anticipation, and the audience listened with rapt attention to the thirty-minute "walk through the art gallery". It was beautifully performed and made even more dynamic because of Mr. Roberts' wizardry in explaining the over-all nationalistic style of Mussorgsky, his lack of formal instruction, and his ardent belief that the spoken language could be put into musical notation. Mr. Roberts described (with played examples) the thirteen drawings by Mussorgsky's friend, Victor Hartmann, and showed how they were recorded in musical interpretations by Mussorgsky to comprise this amazingly imaginative work.

After a number of curtain calls, Dr. Roberts played Chopin's Waltz in G-flat major as an encore and dedicated it to Betty Nolting, who hosted him during his U.S. visit.

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Warfield Master Class

James A. Braswell
Guest Columnist

During his presentations, Dr. Warfield emphasized the importance of charting each phrase to determine where the tempo, dynamics and expressive points lie. This should be done as the literature is learned, so as to free the singer to enjoy and project his other feelings about the music and text in performance.

Dr. Warfield also emphasized diction, pointing out that the best way to insure a legato line is to have the full value of each vowel sound interrupted by the consonants with the consonants always formed in the front of the mouth. With several students he worked very carefully on the correct and clear articulation of consonant combination to insure that each segment could be distinguished.

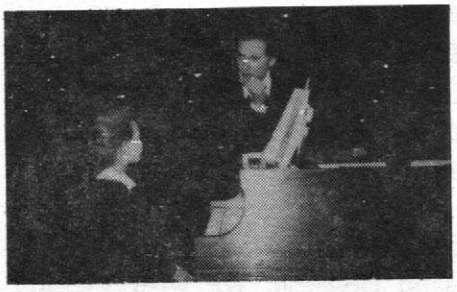
A student of several languages, Dr. Warfield focused upon the text of the songs in his work with students. The craft of expression grows from the singer striving to make the word sound and feel like what the word means. Thus, emotional projection depends upon the singer knowing the exact meaning of each word. Singers should study each text to insure their understanding of each work so as to assist in the determination of the relative durations, metrical placement and dynamics required for each phrase.

Shadings of emphasis in passages of repeated eighth notes can be acquired if the singer remembers that each eighth note does not have equal stress; thus, the duration values can be maintained while giving life and energy to the vocal line. It

should be noted that Dr. Warfield suggested singers give dynamic relief to unimportant syllables rather than trying to accent important syllables.

The correct use of *tempi* was also emphasized during his sessions. He worked especially carefully with slow tempos reminding the singer that slow music still must maintain a rhythmic pulse and dynamic shadings must be paced always with the pulse. "A *ritard* must carry through the very last note value. You cannot stop *ritarding* just because the song ends on a whole note."

Dr. Warfield's approach to the students was warm and gracious. The number of very talented students presented is indicative of the growth of fine singing within Georgia. The master class closed with a brief question and answer period and Dr. Warfield's singing of *Old Man River,* accompanying himself at the piano.



John Roberts
Elementary Masterclass
Elisa Carlson, student of
Eugenia Posey

Morrison & Rogers:
A Meeting of Musical Minds

Mary Brown Hinely
Guest Columnist

Jeannine Morrison, Professor of Music at Clayton State College, and Joanne Rogers of Pittsburgh first performed as a team at Rollins College where they were students. Twelve years ago they revived this pianistic association and have achieved a reputation for sensitive and dazzling ensemble playing.

Their varied program at the convention opened with Harold Trigg's *Danza Braziliana* which captured the essence of the Latin spirit and allowed some sensitive shadings by the pianists.

Variations on a Theme of Haydn by Brahms gave the pianists a chance to show their sympathetic agreement in the romantic spirit, especially in Variation III with its fluidity and subtle *rubatos*. At all times Morrison's and Rogers' concept of this major work revealed continuously sensitive detail within the variations without obscuring the large architecture of the piece — not an easy musical accomplishment.

The performance of Clementi's *Sonata in B Flat Major (Allegro di molto)* whetted the appetite for more work by this composer who waited too long for his performance-due.

Harold Stover, organist and music director at Second Presbyterian Church in New York City, wrote his first piano compositions, *Rag/Pastorale/Carillon* especially for Morrison and Rogers. These pieces which contain a wide range of dynamic expression and show an excellent conception of the nature and possibilities of the instrument provided some of the most exciting pianism of the program.

Two Dohnanyi waltzes were finely balanced in every way, a real tribute to the pianists since they were performing on pianos unmatched in size and tone quality. It was, however, in their encore, *Feu roulant* (Rolling fire) by Duvernoy that Morrison and Rogers seemed most relaxed and in command. The impression of this effective showpiece was one of abandon and, at the same time, total control. Frequently here and throughout the concert the reviewer was reminded that fine soloists can also be superb ensemblists.

(Morrison and Rogers can be heard on their tape, *Together Again*, to be released in March.)

We are the music-makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams.
—A. O'Shaughnessy,
The Music-Makers

EUROPE COMES TO UGA

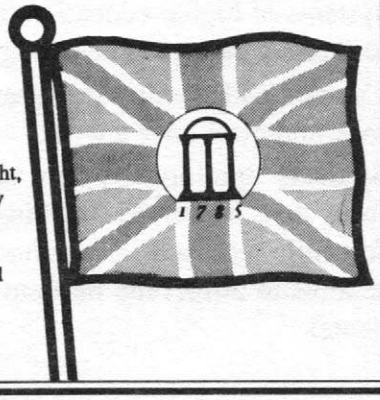
******* July 5-8, 1989 *******

You don't need to fly the Atlantic to experience international level piano teaching. By popular demand, Alexander Kelly, one of Europe's finest teachers, returns to UGA as our 1989 Summer Piano Master Class teacher. Prof. Kelly, Head of Keyboard Studies at London's Royal Academy of Music, brought an exciting combination of musicianship,technical insight, and personality to UGA in 1987, causing many participants to declare his master classes the best they had ever attended.

In addition to Prof. Kelly's master classes, the UGA Piano Faculty will provide an expanded schedule of solo and chamber music recitals, lectures on piano pedagogy and repertoire, question and answer sessions for teachers, and the traditional picnic.

Fees: Performers $130 / Observers $90

Contact Dr. Richard Zimdars, School of Music, The University of Georgia, Athens, Georgia 30602.



Piano Pedagogy Down Under...

A Lecture by John Roberts

David M. Randolph, Guest Columnist

John Roberts provided interesting and entertaining anecdotes and descriptions of Australia and its musical life. He began by speaking primarily of Australia, the land, and the people. He noted that Australia has a population of only about 17 million in a continent the size of the United States. He also noted that his state, Western Australia, is five times the size of Texas.

The arts, Dr. Roberts stated, are just beginning to blossom. The school where he teaches, the Western Australia Conservatorium, began in 1985, making it a very exciting time being in on the ground floor of its development. He pointed out that it draws students not only from Perth and the rest of Western Australia, but from the oriental countries as well. He also noted the internationalism of the Conservatorium, with his piano area faculty including two Englishmen, a Czech, a Russian, two Australians (one Polish trained, one Italian trained), and two Americans (Roberts and his wife).

Dr. Roberts went on to discuss a wide-ranging number of differences in the Australian and American systems of higher education in music. Among the more interesting:

1. Courses (called units) are a year long and meet once a week.
2. Students traditionally go to their state university (making for little competition among schools to attract the best students).
3. There is no tuition, and students receive a stipend while attending school. Consequently, students often take longer than necessary to graduate.
4. The Western Australia Academy for the Performing Arts (of which Dr. Roberts' Conservatorium is a part) is totally performance oriented; liberal arts are not a component of the student's education. The atmosphere is much more professional than a typical U.S. school.
5. Diplomas (which carry no academic status), as well as Bachelor's and Master's degrees are offered.
6. There is a practical performance component in the Tertiary Entrance Examination (equivalent to our S.A.T.). Dr. Roberts thought this to be a truly positive aspect.
7. Students participate in a "concert practices" situation where all Conservatorium teachers may comment on a student's performance. The availability of comments from experts on other instruments makes this a valuable experience.
8. All Conservatorium students participate in an Alexander Techniques class every week.

Dr. Roberts concluded his talk by citing his reasons for going to Australia to teach: the chance to be in on the ground floor of a blossoming artistic movement, the numerous artistic opportunities available, and the experience of living within another culture.

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Woodwind Division of GMTA

Beverly Bradley Guest Columnist

The Woodwind Division of GMTA held their performances on Friday, November 4th at UGA. Although the attendance was small, we had a very enthusiastic group and the performances were excellent.

We were delighted to have as our guests the Eastwind Woodwind Quintet from the University of North Carolina. Not only did they play for the general session on Friday, but also on a woodwind ensemble recital with the UGA Woodwind Quintet later that afternoon. We also enjoyed clinic sessions for flute, oboe, clarinet, bassoon, and saxophone.

I particularly enjoyed the flute session as Ronald Waln led us in reading some flute choir music. Kathy Farmer, Beverly Bradley and flutists from the university all participated in this. Several colleges also presented their woodwind ensembles in concert that afternoon.

Gerald Farmer did a fine job as coordinator of the GMTA Woodwind Division. We wish Victoria Chastain, flute student of Beverly Bradley, much success as she competes in the Southern Woodwind Auditions in February at Memphis.

Compliments of

North DeKalb Music Teachers Association

A Varied Program

Renée Glaubitz
Vice-President, Publicity

David Watkins of Kennesaw College achieved much contrast in his piano recital at the Convention Friday morning. He began with the *Toccata, Adagio and Fugue in C major* by Bach-Busoni. Busoni was a brilliant pianist who made an already difficult composition more so through his expansion of chords and dynamics. Although Busoni was considred "anti-romantic", his treatment of the Bach adds considerable romantic flavor.

Beethoven's *Rondo in C major, Op. 51, No. 1,* is a lovely classical work, serene in nature. David adapted well to this style.

Four Études, Op. 7, by Stravinsky were executed with conviction. They are marked *Con moto, Allegro brillante, Andantino,* and *Vivo,* and require much technical and rhythmic clarity.

The concluding work was *Aurora Consurgen* for MIDI-Grand by Steve Everett (world premiere). This was definitely a striking composition. MIDI, or Multi Input Directional Instrumentation, is electronically programmed so that one can send sounds to the keyboard, or can send keyboard sounds out to another instrument. I liked the rhythm and melodic patterns, but felt some editing would make it more convincing. This piece should be heard more than once!

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils.
– SHAKESPEARE,
Merchant of Venice, V, I

Student Composition Contest 1989

Tommy Joe Anderson,
Immediate Past President

Many of you have students who are composing. As we know, this is one of the best ways to teach and show music theory in action. Start planning now to prepare your students' compositions to enter this year's GMTA-MTNA Columbia Pictures Publications Student Composition Contest. Complete score and parts, tape, entry form (TYPED), and state entry fee are due to me no later than May 31, 1989.

By encouraging your students to enter, they not only experience the satisfaction of completing a composition, seeing it on paper, hearing the performance on tape, but they also receive the comments from a practicing composer on the merits of their work.

Keep in mind that the GAMA Composition Contest entries or winners DO NOT automatically get entered into the GMTA-MTNA Contest; you must enter each student. See the exact details in your GMTA Auditions Handbook and send your entries to T. J. Anderson, 1323 Weston Dr., Decatur, GA 30032 no later than May 31, 1989.

President Betty L. Siegel announces the name change of Kennesaw College to Kennesaw State College A senior college of the University System of Georgia

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Elizabeth Carter
Guest Columnist

Introduced by Don Larson, Martha Thomas (faculty, UGA) presented five Debussy Preludes from Book II. Scintillating remarks preceded an imaginative performance of each prelude.

V *Bruyères* – features mostly 2nds and 3rds, pentatonic melody and a few dissonances.

VII *La terrasse des audiences du clair de lune* – evokes sounds that try to obscure the tonality. Subtle changes in dynamics and tempo prevail.

VIII *Ondine* – shifting colorful harmonies with water motifs end in a bi-tonality.

XI *Les tierces alternées* – uses thirds in each hand throughout.

XII *Feux d'Artifice* – bi-tonal effects in the opening. Fragments of *Les Marseillaise* are superimposed at the end.

Students Chapters

Vangie Hammer
Mercer University, Atlanta

The student chapter of GMTA gathered again under the leadership of Betty Jo Sutherland to discuss ideas and concerns.

One of the subjects brought up in this meeting was the merit of the Suzuki method of teaching vs. a more traditional approach. Most of the students present were not familiar with the Suzuki method on a first hand basis. After hearing some very young string players who demonstrated great technical agility without noticeable musicality, the question arose concerning its advantages and disadvantages. Demonstrations by qualified Suzuki teachers and their students could help.

In conjunction with these thoughts came a related idea. It would be nice to see a few students who were in a "learning mode" play at a convention. We are always presented with a finished product, and only the best of these (not that this achievement isn't to be admired). However, it was agreed by the group that there are many more piano students who are not competitive and will not become public performance oriented. These are the kinds of students most of us have, or will have. It might be beneficial to observe "sample lessons", complete with problems that arise and how they are dealt with, to serve as a guide to less experienced teachers.

The colleges and universities represented were Clayton, Shorter, N. Georgia, and Mercer. Everyone contributed to the lively discussion. We hope to see even more students present next year.

Schwob Department of Music

Admission and Scholarship Auditions:

Saturday, February 11, 1989
Saturday, February 18, 1989
Saturday, March 4, 1989
Saturday, April 15, 1989

For information, contact: L. Rexford Whiddon, Chairman
Schwob Department of Music
Columbus College
Columbus, Georgia 31993-2399
(404) 568-2049

COLUMBUS COLLEGE
COLUMBUS GEORGIA

1988 STATE FINAL AUDITION WINNERS

PIANO DIVISION — *Grace Caudle, Chairman*

Elementary Category — *Mardy Therrel, Chairman*

Winner: Caroline Martinez, student of Ila Berenson, Columbus Chapter

Second Place: Elisa Carlson, student of Eugenia Posey, Gwinnett Chapter

Third Place: Amy Duvall, student of Lynda Kenney, Gwinnett Chapter

Honorable Mention: Harold Min, student of Jane Douglas, Athens Chapter

Junior Category — *Pat Breed, Chairman*

Winner: Ivy Ku, student of Nancy Weintraub, North DeKalb Chapter

Second Place: Christine Ko, student of Lois Finlay, North DeKalb Chapter

Third Place: Farah Abdi, student of Betty Nolting, Atlanta Chapter

Honorable Mention: Jane Pack, student of Lynda Kenney, Gwinnett Chapter; Christina Whitten, student of Lynda Kenney, Gwinnett Chapter

High School Category — *Joan Broadhurst, Chairman*

Winner: Billy Vaughn, student of Anne Wilson, Savannah Chapter

Second Place: Andrew Santander, student of Betty Nolting, Atlanta Chapter

Third Place: Michael Haigler, student of Mary Ann Knight, Rome Chapter

Honorable Mention: Jennifer Ko, student of Lois Finlay, North DeKalb Chapter

College Category — *Joe Chapman, Chairman*

Winner: Peter Mowrey, student of Margaret Strahl, University of Georgia

Second Place: Tina Hsiao, student of Helen Ramsaur, Shorter College

Third Place: Micele Green, student of William Knight, Shorter College

Baldwin Junior Keyboard—*Helen Ramsaur, Chairman*

Winner: Christine Ko, student of Lois Finlay, North DeKalb Chapter

Second Place: Ivy Ku, student of Nancy Weintraub, North DeKalb Chapter

Third Place: Robbi Kenney, student of Lynda Kenney, Gwinnett Chapter

VOCAL DIVISION — *Jackie Kilpatrick, Chairman*

High School Category — *Jane Coleman, Chairman*

Winner: Angie Bethel, student of Oral Moses, Cobb Chapter

Alternate: Jana Narsipur, student of Hillary Hight Daw, Cobb Chapter

College Category — *James Russey, Chairman*

Winner: Kelly Cooksey, student of John Ramsaur, Shorter College

COMPOSITION DIVISION — *Marjorie Whittington, Chairman*

Elementary Category

Winner: Karen Milby, student of Nancy Dyes, Macon Chapter

Junior Category

Winner: Ana Markovic, student of Lois Finlay, North DeKalb Chapter

Honorable Mention: Cherry Wang, student of Lois Finlay, North DeKalb Chapter

High School Category

Winner: Ivana Markovic, student of Lois Finlay, North DeKalb Chapter

College Category

Winner: Paul A. Tate, student of Dr. Martha Thomas, University of Georgia

ORGAN DIVISION — *Susan White, Chairman*

Winner: Belinda Mai Butler, student of Catherine Casey, Wesleyan College

Second Place: Susan L. Golden, student of Dr. Egbert Ennulat, University of Georgia

INSTRUMENTAL DIVISION — *Lyster Bass, Chairman*

Classical Guitar Category — *Maxine Parker, Chairman*

Pre-Elementary Guitar

Winner: Brian Parks, student of Maxine Parker, unaffiliated

College Guitar

Winner: Charles Youmans, student of John Sutherland, University of Georgia

Strings Category

Pre-Elementary Strings

Winner: Pamela Yu, student of Julia Waugh, Gwinnett Chapter

Selmer Junior Strings

Winner: Annette Chang, student of Manual Diaz, Columbus Chapter

College Strings

Winner: Moises Morina, student of Martha Gerschefski, Columbus College

Woodwinds Category

High School Winner: Victoria Chastain, student of Beverly Bradley, Atlanta

College Winner: William Jobert, student of William Davis, University of Georgia

Brass Category

College Winner: Karen Nichols, student of Donald Strand, West Georgia College

1988 Fall Audition Judges

Piano Division: Annette Matthews, Dr. Ruby Morgan, Dr. David Gibson

Vocal Divison: Bruce Schoonmaker

Instrumental Divison:

Strings: Thomas Joiner

Guitar: Mary Akerman

Brass: Albert Ligotti

Woodwinds: Katherine Farmer

Organ Division: Clara Johnson

Accompanist for High School Piano Concerto: George Mintz

1988 Auditions

Betty White
Past Vice-President,
Auditions

The GMTA State Final Auditions held at the University of Georgia on November 2 and 3 were quite exciting to hear. First place winners performed in recitals and the second and third place winners in the Piano Division participated in masterclasses with Dr. John Roberts. Names of winners and their teachers are listed on page 10 of this **Newsletter**. GMTA congratulates all winners and all participants for their fine performances.

I would like to take this opportunity to thank all the category chairmen who conducted auditions at the convention. In the Piano Division they are as follows: Mardy Therrel, Elementary; Pat Breed, Junior; Joan Broadhurst, High School; Joe Chapman, College; and Helen Ramsaur, Baldwin. In the Vocal Division my thanks go to category chairmen Jane Coleman, High School, and James Russey, College. Thanks go to Composition Chairmen, Marjorie Whittington, and Organ Division Chairman, Susan White. I am grateful to Theory Division Chairman, Ruth George, for the efficient way the high school theory test was conducted. Last, but not least, my sincere thanks go to the other three Division Chairmen for their hard work: Grace Caudle, Piano, Jackie Kilpatrick, Voice, and Lyster Bass, Instrumental. Only through the coordinated efforts of all of our audition committee have GMTA Auditions been successful during my term of office.

In my last article I would like to express appreciation to all of the people who have been supportive of our efforts: those on the GMTA Board with whom I have served and those of our GMTA membership who have helped in many ways, such as serving as timers, or theory test assistants. We are also grateful to the faculties and staffs of Kennesaw College, DeKalb College, and the University of Georgia where auditions have been held.

My congratulations and best wishes go to Betty Tolbert and the new GMTA Audition Committee. I am sure that you join me in pledging our full support and cooperation by continuing to enter our students in auditions, by reading all instructions and applications thoroughly, and by maintaining this spirit of coordinated efforts for the good of our students. That's what it is all about!

Photographers: **Nancy Dunn, Shirley Moore, LaNelle Nash**

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Performance-Pedagogy
Music Education
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March 3
May 5

for information contact
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Music Scholarship Committee
Department of Music
West Georgia College
Carrollton, Georgia 30118
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1988-89 Directory Update

Please insert these additions and corrections in your 1988-89 GMTA Directory.

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(continued on page 18)

Auditions

Betty Tolbert
Vice-President, Auditions

Sincere thanks to Betty White for an outstanding job and for dedicated service as Vice-President of Auditions for the past two years. The membership of GMTA is indebted to her and all the chairpersons who served during her term.

This year spring auditions will be held at Kennesaw College in Marietta on April 20, 21, and 22, 1989. The new 1989 Auditions Supplement and the 1986 Auditions Handbook contain complete information regarding auditions. A few changes deserve special mention here. For Elementary and Junior Categories there will be no repeats except for da capo forms. There will be an eight minute maximum time limit for both pieces and comments in the Elementary Category and a ten minute maximum for the Junior Category. In all College Categories the six-month rule will not apply beginning with the 1989-1990 auditions.

Encourage your students to enter the composition contest this year. This contest is open to students at all levels — elementary, junior, high school and college. See page 33 of the 1986 GMTA Auditions Handbook and **The American Music Teacher** (June-July issue) for complete details. The deadline for entries is May 31.

College teachers should start making plans now to enter a group of three to six performers in the Collegiate Chamber Music Competition. Georgia needs to be represented at the Southern Division in this relatively new competition. See page 17 of the 1989 Audition Supplement and the **American Music Teacher** (June-July issue) for complete information. The application deadline is October 1.

The Auditions Committee will meet at 10:00 AM on January 21, 1989 at DeKalb College in Clarkston. GMTA members should present any questions or concerns regarding auditions in writing to Betty Tolbert prior to January 21 for committee consideration.

The required music for the 1990 GMTA piano auditions is listed on page 17 of this issue of the **Newsletter**. Please note this music is for the auditions in the spring of 1990.

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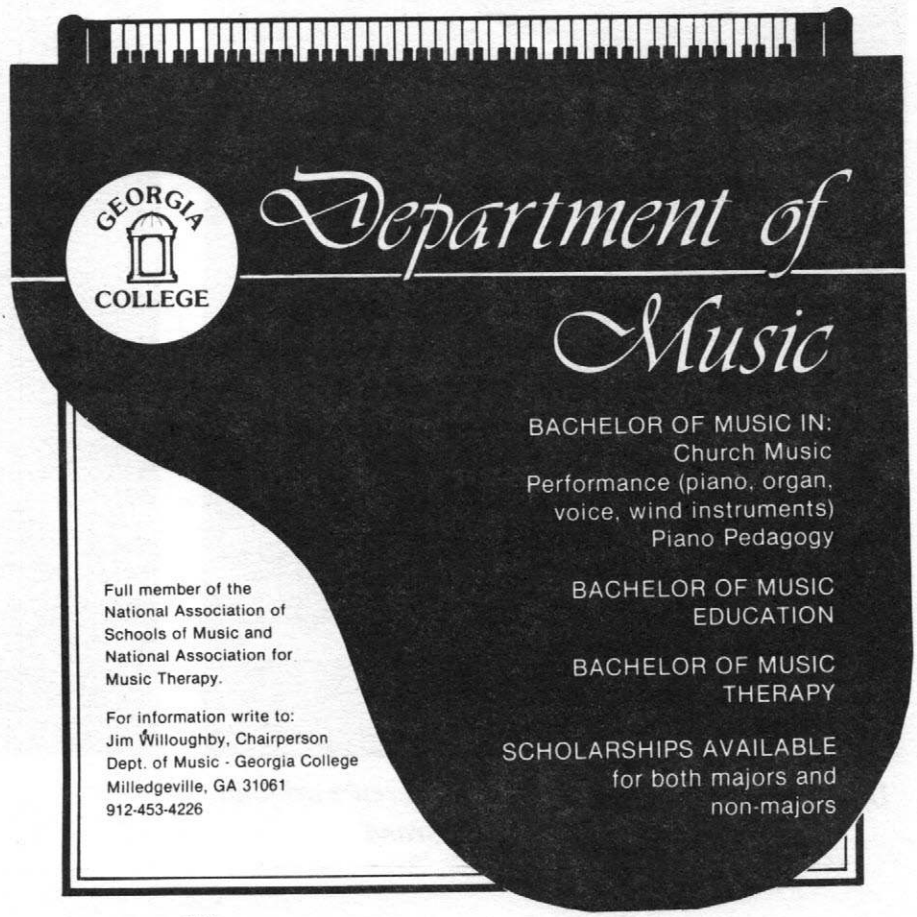
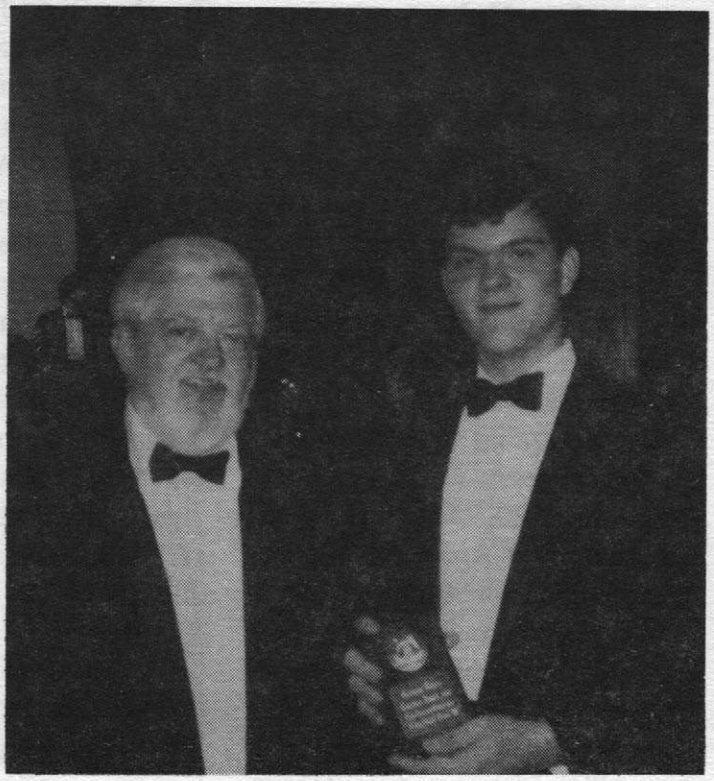
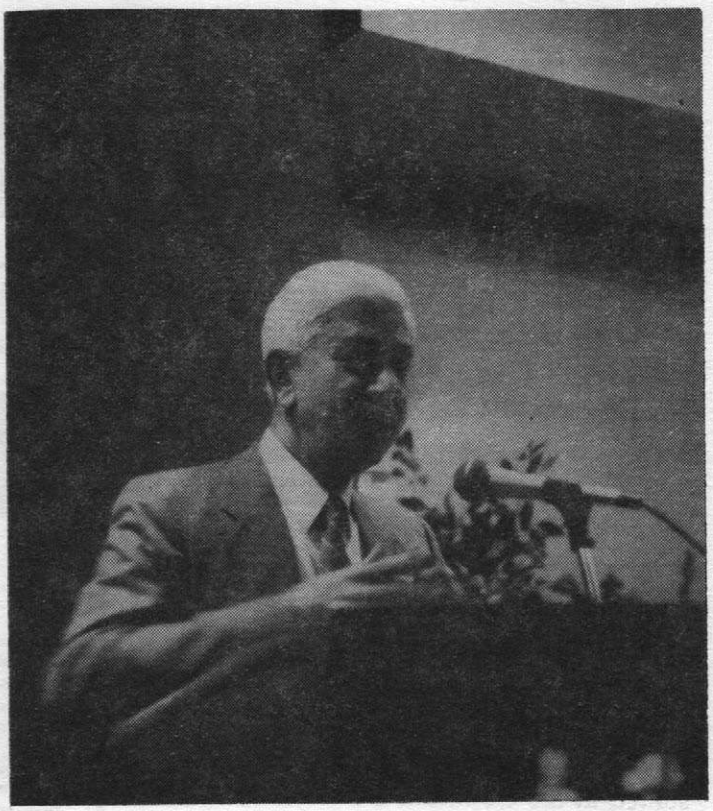


Three Big Wheels! L. to R. – Aurelia Campbell, immediate past GMTA president, Margaret Lorince, MTNA representative; and Don Larson, Vice-President, program



John Corina, conductor of the University of Georgia Orchestra; Andrew Santander, winner, High School Concerto

David Watkins performing Steven Everett's original composition for MIDI-Grand



Dr, Verrastro UGA Dir. School of Music welcome speech

Required Repertoire for Elementary and Junior Piano Auditions — 1990

Elementary:

I. Choose any one composition from the following books:

A. Shostakovich: **Six Pieces for Children**, edited by Palmer, Alfred Publisher.

B. Shostakovich: **Puppet Dances**, edited by Palmer, Alfred Publisher.

C. Creston: **Five Little Dances**, G. Schirmer Publisher.

D. Muczynski: **Fables**, G. Schirmer Publisher.

or

E. Any composition by Bartok, Dello Joio, or Kabalevsky.

and

II. Any one piece in contrasting style and period.

Pieces in the specified books may be available in other editions as well.

Junior:

I. Choose any one composition from the following:

A. Tcherepnin: **Bagatelles**, Op. 5, any publisher.

B. Tcherepnin: **Album for the Young People Vol. I.**

C. Muczynski: **Six Preludes**, Op. 6, G. Schirmer Publisher.

D. Gershwin: **Preludes for Piano**, Warner Brothers Publications.

or

E. Any composition by Ginastera, Prokofiev, or Shostakovich.

and

II. Any one piece in contrasting style and period.

Pieces in the specified books may be available in other editions as well.

Elementary and Junior Winners – L. to R., Back Row: Annette Chamg, Ana Markovic. Front: Karen Milby, Ivy Ku, Caroline Martinez. With violin: Pamela Yu

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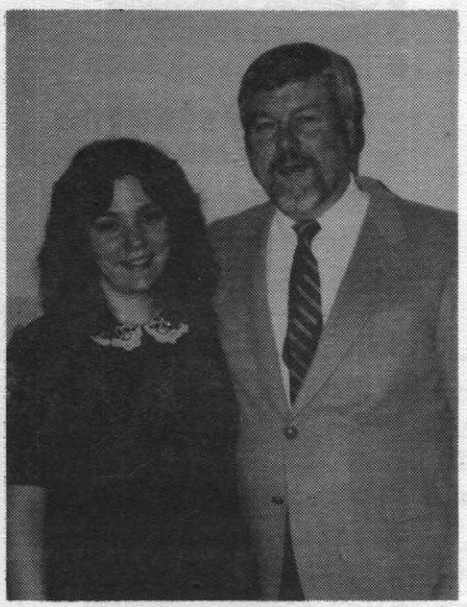
From The Editor

Renée Glaubitz
Vice-President, Publicity

After hearing and thoroughly enjoying as many different musical events as I possibly could at the Convention, my strongest and most lasting impression concerns how much we musicians can learn from each other. No matter which instrument or instruments we play, one of our early considerations is tone production and tone quality. To produce a "centered tone", a "singing tone", "a clear sound", all require the same concentration.

The pianist or percussionist who is not required physically to adjust his phrasing to breathing can learn much from listening to the singer, windplayer, or strong player who must do so.

I am delighted to see chamber music included in future auditions. Young students need to learn and appreciate how to work with many tone colors. It can only expand and enhance their musicianship.



John Sutherland, head of UGA's Guitar Dept., with Mary Akerman, UGA graduate.

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William Warfield Masterclass

New GMTA president Fran Thrailkill presents plaque of appreciation to Dr. Tommy Joe Anderson, outgoing president. Looking on is James Kopp, critic for ***Atlanta Journal/Constitution*** *and Luncheon Speaker.*

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1989

January 21
10:00 AM, Auditions Committee and Chapter Presidents Meetings
1:00 PM, Executive Board Meeting
DeKalb College, Clarkston, Georgia

February 3-5
Southern Division Meetings and Auditions
Memphis State University
Memphis, Tennessee

March 25
Deadline for applications
GMTA State Spring Auditions

April 1-6
MTNA National Convention
National Student Auditions
Wichita, Kansas

April 20-22
GMTA State Spring Auditions
Kennesaw College, Marietta, Georgia

April 22
2:00 PM, Executive Board Meeting
Kennesaw College

April 1 (new date subject to Executive Board approval)
Deadline for Spring **Newsletter**

August 12
10:00 AM, Auditions Committee and Chapter Presidents Meetings
1:00 PM, Executive Board Meeting
DeKalb College, Clarkston, Georgia

August 1 (new date subject to Executive Board approval)
Deadline for Fall **Newsletter**

November 2-4
GMTA State Convention and Auditions
Shorter College
Rome, Georgia

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