



West Virginia Music Teachers Association

**Affiliated with Music Teachers
National Association**



www.wvmta.org **WVMTA News Volume 51, Issue 3, June 2016**

Notes from the President, Dr. Jacob Womack, NCTM

Summer is here!

This is a time that many of us take time to renew, refresh, and reinvigorate.

I want to remind our members to think ahead to the fall conference in Shepherdstown, October 27-29, 2016. John Morrison has a great schedule of guests lined up, including our conference artist, Barbara Nissman! This is our 50th annual Conference and I hope you will make plans to attend this exciting event.

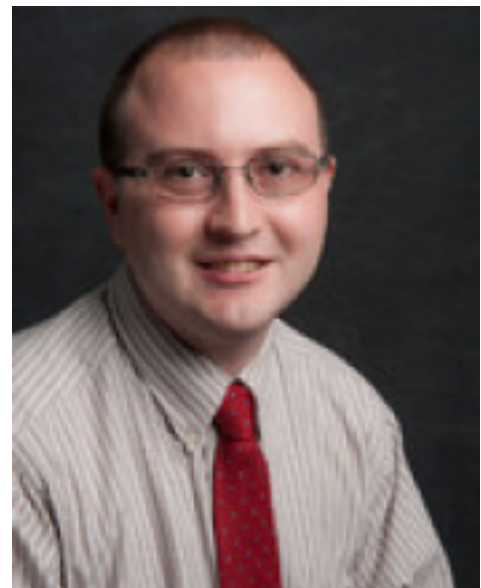
During the January Board Meeting, a discussion on how to increase participation in district Fall Festivals was held. Our First Vice President, Ian Jessee, shared the details of the discussion with the district chairs and requested further feedback on how to improve the Fall Festival. Ian reported the feedback with the Board during our May Meeting. The board voted on and approved the following:

- Remove the memorization requirement for participation in the Fall Festival
- Trophy/award points will only be given to memorized performances

Finally, please take a moment to send me your nomination for Teacher of the Year. **The deadline has been extended to August 31st.** Nominations can be emailed to me at jwomack@concord.edu.

Have a great summer!

Jacob Womack, DMA, NCTM
President, WVMTA



Notes from President--Elect, John Morrison

WVMTA Convention 2016!!!!

Convention Hotels:

Clarion Inn 233 Lowe Dr
Shepherdstown, WV
25443
Phone: (304) 876-7000
Group Rate: \$94/night + Tax

Quality Inn 70 Maddex Square Dr
Shepherdstown, WV
25443
Phone: (304) 876-3160
Group Rate: \$86/night + Tax

Call either hotel by Tuesday September 27, 2016 and mention that you are with the West Virginia Music Teachers Association Conference to receive the group rate.

Convention Schedule (as of June 10, 2016):

Thursday October 27, 2016

5 pm - District Chairs/WVMTA Board Meeting and Dinner at The Blue Moose Café
8 pm – Opening Gala Concert Featuring Dr. Hsuan Liao and colleague(s)

Friday October 28, 2016

9:00-10:00 am - “Three’s Company - Engaging Piano Trios for the Concert Stage”
Dr. Scott Beard, Dr. Yu-Hsuan Liao, Dr. Laura Renninger

10:15-11:30 am - Barbara Nissman Lecture “Franz Liszt: Portrait of the Man and his Masterwork, the Sonata in B minor”

11:30-1 pm Lunch on own

1:00-2:15 pm Barbara Nissman Masterclass

2:30-3:45 pm Dr. Ruta Smedina “The Phenomenon of Russian Pianism and Russian Piano Technique”

4:00-4:45 pm Dr. Scott Beard “Lessons via Skype”

5:00 pm General Membership Meeting

6:00-7:30 pm Banquet and Awards Ceremony - Catered by Shepherd Dining

8:00 pm Conference Artist Recital - Barbara Nissman

Saturday October 29, 2016

8 am - afternoon MTNA and WVMTA Competitions

Fall 2016 Convention registration forms and banquet registration will be available via the WVMTA website by late-August.

Convention Guest Artist: Barbara Nissman



Barbara Nissman will be giving a lecture, masterclass and performing an exciting recital program for the WVMTA Conference.

"I have trouble articulating the difference between Nissman and other pianists. She seems willing to go over the cliff, hand in hand with the composer." Classical.net

Barbara Nissman connects — not only with the music and its composer, but she connects the composer to the listener, touching souls in the process. She makes music relevant to all of us, spinning out wonderful tales that need to be heard. Hailed as the “*one of the last pianists in the grand Romantic tradition of Liszt, Rachmaninoff, and Rubinstein,*” Barbara Nissman continues the grand bravura tradition of romantic pianism.

Her recordings of Prokofiev, Bartók and Ginastera are considered “*definitive,*” and she has garnered praise for her series of recordings of 19th century composers: Beethoven, Chopin, Liszt, Schumann, Brahms and also Rachmaninoff. She has also recorded 10 volumes of her favorite recital programs; all are now available on her new record label, Three Oranges Recordings. (<http://threeorangesrecordings.com>). A new DVD, the first in her series of master classes, Franz Liszt: Portrait of the Man & his Masterwork, a multi-media textbook with Michael York as the voice of Liszt will be released this fall.

In her evening recital on Friday, October 28th, Barbara will celebrate the 100th birthday of the Argentine composer Alberto Ginastera, who wrote his last work for Barbara and also pay tribute to Sergei Prokofiev who celebrates his 125th birthday this year, Bela Bartok who marks his 135th and also honor the “godfather” of all these composers, Franz Liszt who celebrates his 205th birthday in October. And let’s not forget Franz Schubert who inspired the great Franz Liszt with his “Wanderer” Fantasy. A special birthday concert performed and introduced by Barbara pays homage to these great composers of the keyboard.

Program:

- Prokofiev Sonata No. 1, Op. 1
- Prokofiev Sonata No. 3, Op. 28

- Schubert Impromptu, Op. 90, No. 3 in Gb Major
- Schubert Wanderer Fantasy
- *****
- Bartok Allegro Barbaro
- Bartok “Night Sounds” from Out of Doors

- Ginastera Sonata, No. 1, Op. 22

- Liszt Consolation, No. 3
- Liszt Mephisto Waltz

A Master Class with Barbara Nissman:

“First of all, I enjoy giving master classes. The exchange of ideas, the give and take that occurs between students as well as the observing public, and the challenge of trying to bring out the best that each individual can offer is exciting! To hear an interpretation develop, ripen, and focus becomes a magical experience for both the student and the teacher. A fresh outlook, another point of view, and a new way of solving problems provide learning tools for everyone, myself included. “

Lecture by Barbara Nissman: Barbara discusses the first program in her new DVD masterclass series and shows excerpts from *Franz Liszt: Portrait of the Man and his Masterwork, the Sonata in B minor- A DVD Master Class with Barbara Nissman with Michael York as the voice of Franz Liszt.*

Focusing on one of the most charismatic personalities to come out of the Age of Romanticism, this DVD master class will illuminate one of the composer's greatest works. The DVD, scripted using the words of Liszt and his contemporaries, features the British actor, Michael York as the voice of Franz Liszt, along with cameo voiceovers by other prominent actors portraying 19th Century artists. The cast list includes Rebecca de Mornay as Clara Schumann, Rosemary Harris as Princess Carolyne, Liszt's longtime companion, Stuart Margolin as Carl Lachmund, one of Liszt's pupils, Barbara Feldon as George Sand, Peter Schickele (PDQ Bach) as the voice of Berlioz, conductor Leonard Slatkin as Robert Schumann, conductor Manfred Honeck as Beethoven and the voice of Goethe, radio personality David Dubal as Heine, and radio show host Bill McGaughlin as Grieg, Harry Connick, Jr as Czerny, Liszt's teacher, Billy Joel as Chopin and Don Henley of the Eagles reading a few lines by Johannes Brahms.

The DVD, *Franz Liszt: Portrait of the Man and his Masterwork*, is divided into three parts: an in-depth biography of Liszt and a cultural history of his time; a detailed analysis of the composer's most complex and spiritual masterwork for the keyboard, the *Sonata in B minor*; and a concert performance of the entire composition.

The first section comprises a five-chapter multi-media biography of the nineteenth-century piano virtuoso, composer, writer, conductor and teacher, considered to be the first performing "superstar" the world has ever known. Illustrated with art and photographs of the period, and scripted using Liszt's own words and those of his contemporaries as found in *Liszt's Letters* (edited by Adrian Williams and published by Oxford University Press), this section gives a multi-layered portrait of this Romantic personality, a feeling for the era in which he lived, and an appreciation for his wide-reaching influence on other composers and his contribution to social history.

The second section of the film deals directly with Liszt's *Sonata in B minor*, one of the greatest masterworks to emerge from the Age of Romanticism. It provides the viewer with an insider's look as to how a concert pianist prepares a complex composition for public performance by completely deconstructing, analyzing and finally putting back together the complete work. Seated at the piano and demonstrating with musical examples, Barbara Nissman discusses form and structure, thematic transformation, harmonic language, technical problems, memory issues, and the context and meaning of the work—in short, everything that students, teachers or serious listeners would want to know in order to increase their understanding of this masterpiece. Use of graphics and musical illustrations will also help to further clarify these topics.

The film concludes with a concert performance by Nissman of the *Sonata in B minor*. The score of the work will be available for optional viewing during this final section.

Nissman, an internationally acclaimed concert pianist and author, is an authority on the music of Liszt and that of his 19th century contemporaries. She has shared both her passion for music and her insights as a performer through master classes, lectures and broadcast appearances throughout the world. Her informed, conversational approach is well suited to bringing Liszt and his music to wider popular attention.

Nissman's international career was personally launched by Eugene Ormandy, who had previously engaged her as soloist with the Philadelphia Orchestra. She has performed with the leading orchestras of Europe and America including the London Philharmonic, the Royal Philharmonic, the BBC Symphony, the Rotterdam Philharmonic and the Munich Philharmonic; in the US she has appeared with the New York Philharmonic, the Pittsburgh Symphony, the St. Louis Symphony, the Philadelphia Orchestra, the Chicago Symphony, the

National Symphony and the Cleveland Orchestra among others. She has worked with some of the major conductors of our time including Eugene Ormandy, Riccardo Muti, Stanislaw Skrowaczewski and Leonard Slatkin.

Nissman made history in 1989 by becoming the first pianist to perform the complete piano sonatas of Sergei Prokofiev in a series of three recitals in both New York and London. Her recordings of this repertoire represented the first complete set of Prokofiev Sonatas made available on compact disc. BBC Music Magazine in their recent cover story on Prokofiev recommended Nissman's recordings as the best recordings of Prokofiev's piano music.

A recording devoted to the music of Béla Bartók features the first performance of his unpublished 1898 Sonata. Scarecrow Press has published Ms. Nissman's book, *Bartók and the Piano: A Performer's View*, which includes a CD insert of Bartók's music performed by the author.

Ms. Nissman has long been associated with the music of Argentine composer, Alberto Ginastera, and is the dedicatee of the composer's final work, the Sonata No. 3. Recently, she was invited by the BBC to co-host a five-part radio series featuring Ginastera as composer-of-the-week on Radio 3. Her recording of all three piano concertos has just been released and features the first recording of his *Concierto Argentino* as well as the first recording of the original score of his Piano Concerto No.2. She will be celebrating his 100th anniversary this year with performances and lectures devoted to his music in the US and the UK.

Barbara Nissman recently appeared on stage with Don Henley of the Eagles and Billy Joel, performing on the "Walden Steinway" in a gala fundraiser for the Walden Woods project, held at Jazz at Lincoln Center. She was also one of the participants with Leonard Slatkin at the Kennedy Center's 25th Anniversary Gala Concert that was broadcast on PBS Television. She has also been involved with the Robert James Frascino AIDS Foundation benefit concert series, "A Concerted Effort" since 2002. To date these concerts have raised well over two million dollars for AIDS service organizations worldwide.

Performer, writer, lecturer, and frequent guest artist/clinician, Barbara Nissman has toured and given master classes throughout the United States, Europe, the Far East, New Zealand, and South America. At the invitation of both the Moscow and St. Petersburg Conservatories, she presented recitals and master classes on Prokofiev. Barbara Nissman received her bachelor's, master's and doctoral degrees from the University of Michigan. Born and raised in Philadelphia, she now calls West Virginia home and lives on a farm in Greenbrier Country. In 2008, she was the recipient of the Governor's Arts Award.

(<http://barbaranissman.com>)

www.facebook.com/BarbaraNissman

<http://threeorangesrecordings.com>

WVMTA Fall Conference Clinicians:

Three's Company-Engaging Piano Trios for the Studio and Concert Stage

An overview of original works and transcriptions written for piano, six-hands. Also included are pedagogical works written for intermediate students, as and special considerations when practicing and preparing works for piano, six-hands.

Keyboard trios (music for six hands at one piano) have been a unique part of piano ensemble repertoire since the development of the piano. It was in the early 19th century—with the continued development of

larger pianos—that compositions for six hands at one keyboard began to appear in the form of both original compositions and arrangements/transcriptions of popular works.

As with piano duets, teachers often composed six-hand pieces for their pupils. This workshop will include some of the earliest composers of six-hand music: Wilhelm Friedrich Ernst Bach (1759-1845), Carolus Antonius Fodor (1768-1846) and Cornelius Gurlitt (1820-1901).

In the 19th century, *salon* works for six hands gained in popularity, and by the early 20th century, the educational value of this ensemble became widely recognized by teachers, pedagogical composers and publishers alike. Many compositions from this period carry subtitles such as “The Three Sisters” or “The Three Amateurs,” reflecting ensemble playing in the home with friends and family. A great example of this is the set of two pieces (Romance and Valse) by Rachmaninoff, written for his cousins, the Skalon sisters. Included in the workshop will be an overview of works written for late advanced and early intermediate students by composers such as Alexander Peskanov, Melody Bober and Catherine Rollin. The workshop will also include special considerations when practicing and preparing works for piano six hands.

Dr. Scott Beard has nearly twenty years experience in higher education, both in the field of music and in administration. A full professor in the Department of Music, he was Coordinator of Keyboard Studies from 1998-2011. In his position as Associate Vice President for Academic Affairs and Dean of Graduate Studies & Continuing Education, his responsibilities include: oversight of all graduate programs and academic policies and oversight of institutional and programmatic accreditation. Responsibilities also include writing regular and special reports to the West Virginia Higher Education Policy Commission, cyclical program reviews, development of new degree program proposals and representing academic affairs on committees such as strategic planning, student success, commencement and diversity and equity.

Recognized for his outstanding teaching abilities, Dr. Beard was named 2006 West Virginia Music Teacher of the Year and was runner-up for West Virginia Professor of the Year in 2009. His students have won prizes in state, regional, national and international competitions, and have gone on to study music at conservatories and major university music schools.

Concerts as a soloist, chamber musician and orchestral soloist have taken him throughout the United States and Canada, Croatia, Ecuador, France, Italy, and Spain. Recital appearances include Weill Recital Hall, the Tenri Cultural Institute (NYC), the Polish, Danish, Belgian, and Russian Embassies, and numerous universities throughout the East Coast. His concerts have been praised for their poetry, passion and innovative programming. Beard has published articles in several national publications and his anthologies of piano ensemble music (with Dr. Lucy Mauro) are published by Alfred.

Dr. Beard is an active member of Music Teachers National Association (MTNA) and is a former national board member, having served as Director of the Eastern Division (13-state region) of MTNA.

Dr. Yu-Hsuan Liao is a native of Taipei, Taiwan, and received her Masters and Doctoral Degrees of Musical Arts in Piano Performance from The University of Texas at Austin under Danielle Martin, Dariusz Pawlas, and Gregory Allen. She began her musical studies in Tung-Hai University under Thomas Linde, receiving her Bachelor of Fine Arts degree. She is a piano soloist, collaborative artist, and music educator. She has expanded her repertoire in instrumental, chamber, vocal and choral music in various styles and periods. Yu-Hsuan worked with American Repertory Ensemble and performed piano solo, chamber and accompanying vocal music in the company’s performance series. Her solo performance with A.R.E. (Valse PořticosÓ, Passion at Play) was nominated for best instrumentalist in the Austin Critics Table Award for season of 2008-2009. She gave a piano lecture-recital based on her published book (2009) titled Manuel de Falla’s Cuatro Piezas Espa-oles: Combinations and Transformations of the Spanish Folk ModesÓ and a solo piano performance in composers’ new composition concert at the College Music Society conference in 2010. Yu-

Hsuan has joined the faculty at Shepherd University since the fall semester of 2011. She is an active member of the West Virginia Music Teachers Association, and has been granted the National Certification for Teacher of Music (NCTM) by Music Teachers National Association (MTNA). She regularly gives master classes and is in high demand for adjudication at festivals and competitions around the West Virginia, Maryland, Virginia, and D.C. region. For more information about Dr. Liao, please go to www.yuhsuanliao.com.

Dr. Laura Renninger is the Dean of Teaching, Learning and Instructional Resources at Shepherd. Her office oversees several university programs including Academic Support, Academic Advising, Assessment, Audio-Visual Media Services, Career Development and Co-op, First-Year Experience and Common Reading, Instructional Technology and TRiO Student Support Services. Dr. Renninger is directly in charge of faculty training and workshops. She is also Professor of Music and teaches courses in Music Psychology, World Music, and Western Music History at Shepherd University. She received her Bachelor's of Music degree in Performance from Miami University and both her Master's of Music and Ph.D. degrees in Musicology from the University of Illinois at Urbana-Champaign.

Dr. Renninger's research is concentrated primarily in the area of Music Cognition. Her research is internationally known and has been presented at several conferences throughout the United States, Europe, Asia, the Middle East and Oceania. In the summer of 1998, her work was chosen as one of the best new research studies at the Fifth International Conference on Music Perception and Cognition held in Seoul, Korea, and was published in the fall of 1999 in the book *Music, Mind and Science*. Dr. Renninger's recent research has been published in the leading music psychology journal, *Music Perception*.

In addition to her scholarship, Dr. Renninger is an accomplished musician who has had a diverse range of musical experiences and has won several awards including the Toledo Ohio Young Artist Award. She has performed numerous times as a soloist with the Toledo Symphony Orchestra and has worked for several years as a rehearsal accompanist, chamber musician and church organist. She currently serves as the accompanist for the Shepherd Three wind trio. She truly enjoys teaching and is very committed to broadening student horizons in the field of music. In her free time she enjoys cooking, scuba diving and biking. She resides in Shepherdstown with her husband, son, and two daughters.

The conference will also feature the following presentations:

- Dr. Scott Beard will be presenting a session on Skype and Long Distance Learning.
- Ruta Smedina will be presenting "The Phenomenon of Russian Pianism and Russian Piano Technique". (See the April 2016 WVMTA Newsletter for more information on Ruta's presentation.)

WVMTA Teacher of the Year Award

August 31st is the deadline to submit nominations for the 2016 WVMTA Teacher of the Year.

According to rules as set up by the WVMTA Administrative Board on October 25, 1996: "Nominations will be limited to three." Also according to rules, the qualifications are:

- Demonstrates innovative teaching and creative musicianship and,
- Has held membership in WVMTA for at least five (5) years.

Nominees will be introduced in the September issue of WVMTA NEWS. Send nominations to: Dr. Jacob Womack, NCTM, 112 Vine Street, Beckley, WV 25801, or email to jwomack@concord.edu.

Past Teacher of the Year Awards Recipients:

1991 Peggy Johnston, NCTM	1992 Christine Kefferstan, NCTM
1993 Carol Beall, NTCM	1994 Linda Seime, NCTM
1995 Lena Lim, NCTM	1996 Mary Wilson
1997 Ray Martin, NCTM	1998 Leslie Petteys, NCTM
1999 Ruth Carder, NCTM	2000 Catherine Crotty, NTCM
2001 Bonnie Miltenberger	2002 No award given
2003 Lya Cartwright	2004 Olive Meyer, NCTM
2005 Mila Markun, NCTM	2006 Scott Beard, NCTM
2007 Elaine Tutt	2008 Vicki B. Cavendish
2009 Harriet Tucker, NCTM	2010 Jan Jemison Smith, NCTM
2011 Mary Ellen Morrison, NCTM	2012 Hooi Yin Boeoy
2013 Christene Kefferstan, NCTM	2014 Carole Kriewaldt
2015 No award given	2016

WVMTA Distinguished Leader of the Year

- This award is based on accumulated years of leadership and service contributed to the organization, over and above 10 years.
- This award will be based on whether the award was or was not already received by a particular member previously. The award CAN be granted to the same individual more than once.
- This award will be based on the recommendation, every year, of the current committees' research and records (If you are interested in becoming a future member of the Awards Committee, please notify Dr. Jacob Womack at jwomack@concord.edu or John Morrison at morrisonpiano@hotmail.com). The Distinguished Leader of the Year Award was begun in 2006, replacing the "Member of the year Award." The 2016 winner will be announced in the September 2016 newsletter

Member of the Year Honorees

1991 Mary Shep Mann, NCTM	1992 Bobby Loftis, NCTM
1993 Judy Lambert, NCTM	1994 Jane Mangus, NCTM ; Sandra Hastings
1995 Mila Markun	1996 Marija Sommer, NCTM
1997 Marguerite Bostonia, NCTM	1998 Jean Douglass, NCTM
1999 Connie Arrau Sturm, NCTM	2000 Olive Meyer, NCTM
2001 No Award given	2002 No Award given
2003 James Miltenberger	2004-05 No Awards given

Distinguished Leader of the Year Honorees

2006 Barbara Heckert	2007 Carol Beall, NCTM
2008 Mary Wilson	2009 Karen Taddie, NCTM
2010 Gary Mullenax, NCTM	2011 Janna Kisner, NCTM
2012 Scott Beard, NCTM	2013 Mary Lynne Bennett, NCTM
2014 No award given	2015 Mary Ellen Morrison, NCTM

Notes from the Certification Chair, Dr. Jacob Womack

Do you want to take your professionalism to the next level? Did you know that the MTNA Professional Certification Program exists to accomplish that goal? Certification is a process that validates an individual's qualifications for a specific field of professional practice. It demonstrates to employers, clients and peers that which the individual knows and is able to do. It signifies commitment to continued excellence in professional practice. In addition, it increases visibility, builds credibility, provides a goal for professional achievement and validates expertise for the individual and to those outside the field. The MTNA Certification program exists for teachers who teach music to students of any age level in private or group settings. The program is based upon a set of five standards defining what a competent music teacher should know and be able to do.

For more information about the Certification Program, visit www.mtnacertification.org or contact jwomack@concord.edu

MTNA Certification – WVMTA Challenge and Incentive

\$100 Reimbursement Check Available for Any Newly Certified NCTM!*

Yes, for anyone who successfully becomes a NEW NCTM! No stipulations. Receive a \$100 award from the WVMTA board for completing certification, which covers half of the current \$200 fee. Find out the latest information on requirements for the National Certification Program at www.mtnacertification.org.

*This award does not apply to people who complete their renewals or their permanent professional certificates. This award is only for new certifications. Contact jwomack@concord.edu for more information.

**Certification Drawing
Value: \$200**

Our Certification program has a drawing at each year's state conference to allow one person to win a free \$200 application fee from the MTNA certification. This year, any member (regular or collegiate) may enter your name in the drawing prior to the state conference and the winner will be drawn at the state conference. The winner does not need to be present to win, although we encourage all members to attend state conferences. Contact Dr. Jacob Womack NCTM, certification chair, to enter the drawing (jwomack@concord.edu). Find out the latest information on requirements for the National Certification Program at www.mtnacertification.org. The winner of the drawing must submit their official certification application to MTNA within one (1) year and complete the process within two (2) years.

Collegiate Members are eligible to enter the certification drawing.

Notes from the Composition Commissioning Chair, Dr. Scott Beard, NCTM

For performance at the 2017 WVMTA State Conference, our commissioned composer program will feature the work of an established composer. Please send nominations to the Commissioned Composer Chair, Dr. Scott Beard at: sbeard@shepherd.edu

Commissioned Composer Information: <http://www.mtna.org/programs/commissioned-composer/>

Philosophy

MTNA is dedicated to encouraging the creation of new works by American composers and annually assists its affiliated State Associations with the generation and performance of new music through the national Composer Commissioning program. A newly commissioned work receives its premiere performance at the convention of the State MTA responsible for that commission.

To further promote and recognize outstanding contributions to American music, MTNA annually has its State Affiliates submit their commissioned works to a panel of recognized composers for selection of the MTNA Distinguished Composer of the Year.

The new work of the selected composer is presented in a concert performance at the next MTNA National Conference, and the composer is proclaimed the MTNA Distinguished Composer of the Year. The selected composer also receives a check for \$5,000.

Definition of a Commission

A commission is a formal, written agreement between two or more parties authorizing the performance of a certain task—that is, the act of entrusting, or placing confidence in someone to carry out a task that person has been authorized to do. In terms of the MTNA Composer Commissioning program, a commission is for the successful creation of a new musical work, for which the commissioning State MTA will pay a commission fee, including MTNA's matching funds up to \$750. A commission is not a prize for an extant composition; rather, it is meaningful encouragement for a recognized composer to create a new musical work after formal agreement is reached.

***Note: For West Virginia, the commission fee is \$500, with an additional matching \$500 from MTNA, for a total of \$1,000 for the commission.**

General Considerations

MTNA makes no stipulations regarding composer choice, performance medium, composition length or compositional style. These decisions are left to each state association and its commissioned composer. However, three practical considerations are worth noting:

- First, the new work by the selected MTNA Distinguished Composer of the Year is presented in a concert performance during the next MTNA National Conference. The total time allotted for this, including recognition of the composer and presentation of the award, is twenty (20) minutes. When the length of the composition exceeds this amount of time, a representative portion of it may be presented.
- Second, the selected composer is responsible for providing the performer(s) for the presentation of the new work at the National Conference. MTNA provides no honorarium to defray expenses for this performance.
- Third, a composer entering a contractual agreement for commission of a new work will have his/her labeled score and CD deposited in the MTNA Archives at the University of Cincinnati Libraries and accepts the fact that the three anonymous scores and CDs will not be returned. This is intended to encourage other performances of a commissioned work by making the score available for study and interlibrary loan. In an effort to protect the rights of the composer, the staff at MTNA National Headquarters affixes this notice to the front of the score:

Awards

The State MTA pays the composer a commission fee. The total amount of the fee is at the discretion of the State MTA. MTNA will match the State MTA's contribution to a maximum of \$750, but in no case will MTNA's contribution exceed the state's portion.

Two or more state associations may jointly commission a composer. Up to \$750 per state will be matched equally by MTNA. Thus, at the maximum dollar-for-dollar match, two states could offer a combined commission fee of \$3,000; three states, \$4,500; etc. Additionally, states participating in a joint commission may augment these amounts at their discretion, but with no further contribution from MTNA.

Notes from the Membership Chair, Dr. Yu-Hsuan Liao, NCTM

Your 2015-2016 membership will be expired on June 30, 2015. The 2016-2017 MTNA renewal statement should have arrived in the mail and email. Please remember to renew your membership via mail or online at www.mtna.org. Your new membership card will be sent to you in the mail within a few weeks. Keep recruiting! You should always be thinking of available opportunities to attract new members.

WVMTA Treasurer's Report, Dr. Henning Vauth

As of May 20, our bank account balance is \$26,613.85 and our credit union certificates are worth \$10,381.21 (1-year certificate) and \$10,629.35 (5-year certificate).

Respectfully submitted,
Henning Vauth, Treasurer

----- Member News -----

Mid-Ohio Valley District is losing a long-time member to South Carolina. **Jan Smith**, who has entered students in District IV auditions for the past 25+ years, is moving to Charleston, South Carolina to be closer to her son and grandchildren. Jan has been a mainstay of District IV, helping to organize our duet performances, administering theory tests, and helping with fall festival and spring performances. She has entered many students in state competitions and was selected as the WVMTA teacher of the year. We will miss her and wish her well in her new home.

Districts Reports

Clarksburg MTA/District II Report:

District 2 held its annual Spring Adjudicated Performances on April 30, 2016 at Wilcox Chapel, Alderson Broaddus University, Philippi. There were seventeen piano performances and the adjudicator for the event was Dr. Juliana Yap. Participating teachers were Eloise Federer, Robert Ellis, and Hooi Yin Boey.

Date, venue, and time for Fall Festival are to be announced.

Dr. Hooi Yin Boey, Chair

Charleston MTA/District III Report:

District 3 held its annual Spring Adjudicated Performances on April 23rd at West Virginia State University. String, piano and voice students participated. Dr. Gerald Lee of West Liberty University was the adjudicator for piano, Dr. Elizabeth Reed Smith from Marshall University was the adjudicator for strings, and John Wesley Barnhill was the adjudicator for voice.

Karen Morris, Chair

Mid-Ohio Valley MTA/District IV Report:

District IV gave 64 Theory/Technic Tests on March 19 and April 1 at Ohio Valley University in Parkersburg. The students of Laura Hamm, Barbara Heckert, Vivian O'Connor, Jan Smith, and Linda Toomey participated. The tests had a 100% passage rate!!

Our spring performances were held at First Lutheran Church on May 14. 35 students were adjudicated by Dr. Henning Vauth. Teachers participating were Marilyn Horton, Vivian O'Connor, Amy Rice and Jan Smith.

At the conclusion of our spring activities, nine Level 1 trophies, three Level 2 trophies, three Level 3 trophies, and one Level 3 plaque were awarded.

Barbara Heckert, Chair

Eastern Panhandle MTA/District VI Report:

District VI held its Spring Adjudications on Saturday, May 14th, 2016 in the W.H. Shipley recital hall and choir room, at the Frank Center for the Performing Arts, Shepherd University. A total of 55 students participated in 6 adjudicated recitals. Students from the studios of Scott Beard, Ruth Carson, Donna Coyle, Andrea Diggs, Carole Kriewaldt, Yu-Hsuan Liao, and Gary Mullenax.

Adjudicators were Dr. Claudia from Shenandoah University and Dr. Renninger from Shepherd University. Several students received trophies for their continued participation in WVMTA and EPMTA events.

Dr. Yu-Hsuan Liao, chair (NCTM)

**** Tidbits ****

Mary Ellen Morrison submitted the following cute story

A 2nd grade piano student of mine Isidore, has a pen pal in Pennsylvania called Jennie. She received a letter from her friend and shared it with me.

"Dear Isidora,

I have been working on our song *Jendora*. the letters below are the notes (there followed a group of letters cceefdee etc. no rhythm just the letters). You may add to these and when we get together again we can share the music.

P.S. it is in the C position..."

MTNA

Music Teachers National Association

Do you have colleagues and friends who are not members of MTNA but should be?

Often, individuals just need a “trial period” with a product to discover its usefulness and benefits.

MTNA’s *Six-Month membership* may be the very thing your non-member colleagues need to try-out the programs and services of MTNA and to discover the indispensable benefits of MTNA membership.

Six-Month Membership began on January 1 and runs through June 30. The membership fee is half-price. It’s a great way to introduce MTNA without a long-term commitment. But, as a result of this short-term introductory period, I’m confident they will renew and continue their membership for their entire career.

Over the next few days, will you encourage just one of your non-members colleagues to consider a trial membership in MTNA? A brief email or phone call is sufficient.

You don’t need a long list of reasons for them to join. Just tell them what MTNA means to you, and that it can do the same for them. Then, point them to www.mtna.org. It will do the rest.

They’ll be glad you did, and the music teaching profession will be stronger.

Sincerely,

Dr. Gary L. Ingle
Executive Director & CEO



THE COLLEGE MUSIC SOCIETY

Expand Your Professional Horizons

**The College Music Society
offers a myriad of opportunities
for professional enrichment.**

- **Network with Colleagues** – The annual CMS National Conference includes performances, lecture-recitals, and presentations by some of the leading performers and pedagogues from the music and higher education community. Join us in Santa Fe, October 27-29, 2016, and enrich your networking and professional dialogue.
- **Share Your Performances with the World** – Submit your work to *College Music Symposium's* Audio Performance Archive. All musics from all styles are welcome.
- **Share Your Ideas & Research** – Submit your proposals for sessions at our National, International, and Regional Conferences, as well as *College Music Symposium*. See symposium.music.org.

In addition, CMS supports your **Career Development** and **Community Engagement** initiatives. See the CMS website at music.org for full details.

MTNA members will find much to enjoy through membership in The College Music Society. Join CMS for the next twelve months at the discount rate of \$60, take advantage of all member benefits, and be part of the CMS 60th anniversary celebration in 2017! Visit music.org/apply and use the case-sensitive discount code **MTNA2016**.

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