











# THE PIANIST PREPARES ... 1994 Program Supplement

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## Composition Competition Sessions

Twelve new advanced and intermediate compositions for piano by six young composers have been chosen to receive their premier performances during this conference. The performance of two of these pieces will end each of the plenary sessions. At each session, the advanced work will be performed by the composer; the intermediate composition will be performed by a Chicago-area piano student. Stewart Gordon, coordinator of the NCPP Composition Competition, will introduce the performers. (Information about the composers is on p. 23 in the Conference Program Magazine.)

**CHANGE IN THE ORDER OF PRESENTATION:** On Wednesday afternoon at 4:40 p.m., the compositions of Regina Hays will be performed. On Thursday morning at 11:10 a.m., the compositions of Fabián Faccio will be performed.

## Wednesday • Composition Competition Session

•**WEDNESDAY AFTERNOON, 4:40 p.m.** The winning compositions of Regina Hays will be performed. Ms. Hays will perform her advanced work, *Prelude*. Her intermediate composition, *Pentoccata*, will be played by Audrey Tom. These compositions have been published by The Frederick Harris Music Company and may be examined and purchased in the publishers' exhibit room. The first three lines of each piece are reprinted below with permission of the publisher.

**AUDREY TOM**, a high school junior, has been a piano student of Elvina Pearce since the age of six. In 1992, she presented a solo recital in Guangzhou, China, that was sponsored by the American Consulate General. That same year she was the divisional winner of the Illinois State Music Teachers Association competition. Most recently, she placed second in the high school division of the West Suburban Chicago Illinois State Music Teachers Association Scholarship Contest. This is Audrey's third appearance as a performer for the National Conference on Piano Pedagogy.

### PRELUDE

Molto rubato ♩ = 66 - 72 REGINA HAYS

7 A Tempo ♩ = 80 - 88

12

### PENTOCcata

168 - 184 REGINA HAYS

4

7



## Thursday • Composition Competition Sessions

•**THURSDAY MORNING 11:10 a.m.** The winning compositions of Fabián Faccio will be performed. Mr. Faccio will perform his advanced work, *Tango*. His intermediate composition, *Murmurs* (*Murmillos*), will be played by Tessie Kim. These compositions have been published by The Alfred Publishing Company and may be examined and purchased in the publishers' exhibit room. The first three lines of each piece are reprinted below with permission of the publisher.

**TESSIE KIM**, a fourteen-year-old freshman in high school, began her piano study at Lawrence University in Appleton, Wisconsin, and for the past two years has worked with Elvina Pearce at North Central College in Naperville, Illinois. She has participated in numerous contests and festivals, and has received various awards in both Wisconsin and Illinois. She plays the cello in her high school orchestra and her other interests include reading, listening to music, and writing letters.

### Tango

Fabián Faccio

Moderato (♩ = 54)

*Rubato espressivo*

*mf*

*simile*

*p*

### Murmurs

(Murmillos)

Fabián Faccio

Andantino (♩ = 44)

*pp e legato*

*una corda throughout*

*simile*

•**THURSDAY AFTERNOON, 4:40 p.m.** The winning compositions of Joe Tiner will be performed. Mr. Tiner will perform his advanced work, *Short Race*. His intermediate composition, *Autumn*, will be played by Mark Lee. These compositions have been published by the Hal Leonard Publishing Company and may be examined and purchased in the publishers' exhibit room. The first three lines of each piece are reprinted below with permission of the publisher.

**MARK LEE**, a fourteen-year-old high school sophomore, has studied piano for the past six years with Elvina Pearce. This past spring, he won first place in the West Suburban ISMTA Scholarship Contest. He was also a first-place winner in the Judson College Piano Competition in Elgin, Illinois, and has been the recipient of numerous medals and trophies for performance in other contests. Mark's hobbies include coin collecting, tropical fish, and programming on the computer. He has appeared as a demonstration student in two previous NCPP conferences.

### SHORT RACE

By JOE C. TINER

Energetically (♩ = 120)

*ff*

*f*

### AUTUMN

By JOE C. TINER

With motion (♩ = 90)

*mp*

*mf*

*p*

*mf*

*With pedal*



**Friday • Composition Competition Sessions**

•**FRIDAY MORNING, 11:10 a.m.** The winning compositions of Andrew Wallman will be performed. Mr. Wallman will perform his advanced work, *Storm at Sea*. His intermediate composition, *Moonlight Aria*, will be played by Adriana Silvero. These compositions have been published by The Neil A. Kjos Music Company and may be examined and purchased in the publishers' exhibit room. The first three lines of each piece are reprinted below with permission of the publisher.

**ADRIANA SILVERO** has been studying piano since the age of five and voice since the age of nine. She has performed with the *Chicago Lyric Opera Children's Chorus*, toured Europe with her high school choir, and has sung with many different choral groups throughout the Chicago area. Currently, she is a member of *His Majestie's Clerkes*, a professional choral ensemble. She is working toward a Bachelor of Music degree in voice at Chicago Musical College of Roosevelt University. Adriana is a piano student of Phyllis Hill.

# Storm at Sea

[illegible]

# Moonlight Aria

Andrew Wallman

Andante con molto espressivo (♩ = 80)

Andrew Wattman

*p*

With pedal

*ossia*

5

4 3 2 1

3

3 2

2

*ossia*

8

1

3

*rit.*

•**FRIDAY AFTERNOON, 4:40 p.m.** The winning compositions of Stephen Weber will be performed. Mr. Weber will perform his advanced work, *Rag Etude*. His intermediate composition, *Incidental Etude*, will be played by Takeshi Komiyama. These compositions have been published by CPP/Belwin and may be examined and purchased in the publishers' exhibit room. The first three lines of each piece are reprinted below with permission of the publisher.

**TAKESHI KOMIYAMA** hails from Japan and is a musicology student at Chicago Musical College of Roosevelt University. He also teaches Japanese to 10th, 11th, and 12th graders at Chicago Futabakai Japanese School. He performed *Bike Ride* at the 1992 Pedagogy Conference, one of the winners of that year's Composition Competition. Takeshi enjoys living in Evanston, Illinois, with his wife Miyoko, and is a piano student of Bruce Berr.

## RAG ETUDE

[illegible]

## INCIDENTAL ETUDE

STEPHEN WEBER

**Allegretto**  $\text{♩} = 120$

*sempre mp*

*senza pedale*

*mf*

*f*



## Saturday • Composition Competition Session

•**SATURDAY MORNING, 11:10 a.m.** The winning compositions of Travis Yamamoto will be performed. Mr. Yamamoto will perform his advanced work, *Tango Macabre*. His intermediate composition, *Foxtrot in F*, will be played by Margo Schwartz. These compositions have been published by Summy-Birchard and may be examined and purchased in the publishers' exhibit room. The first three lines of each piece are reprinted below with permission of the publisher.

**MARGO SCHWARTZ** has a Bachelor of Arts degree in Sociology from Clark University in Worcester, Massachusetts. After finishing that degree, she decided to pursue a music degree at Chicago Musical College of Roosevelt University. She has worked in France and Italy for *Volunteers for Peace*. She enjoys backpacking and other outdoor activities. Margo is a piano student of Bruce Berr.

### Tango Macabre, Op.66

by Travis S. Yamamoto

### Foxtrot in F, Op.67

by Travis S. Yamamoto



## Music Industry Exhibits and Conference Hospitality Sponsors

Nineteen members of the music industry will exhibit during the conference. Publisher exhibits are located on the lower level in the Herbert Aigner Room. Manufacturer exhibit rooms are located on the upper level along the hallway leading to the Regency Ballroom.

### Exhibits will be open:

Wednesday, October 26  
9:00 a.m. — 1:00 p.m.  
5:00 p.m. — 7:30 p.m.

Thursday, October 27  
11:30 a.m. — 2:00 p.m.  
5:00 p.m. — 7:30 p.m.

Friday, October 28  
11:30 a.m. — 2:00 p.m.  
5:00 p.m. — 7:30 p.m.

Saturday, October 29  
11:30 a.m. — 2:00 p.m.

Alfred Publishing Company  
The Baldwin Piano & Organ Company  
The Boston Piano Company  
CPP/Belwin  
European American Music Distributors  
The Frederick Harris Music Company

G. Henle USA  
Hal Leonard Publishing  
Kurzweil Music Systems  
Myklas Music Press  
The Neil A. Kjos Music Company  
Roland Corporation  
Steinway & Sons

Summy-Birchard  
Technics Musical Instruments  
Willis Music Company  
The Wurlitzer Company  
Yamaha Corporation  
Young Chang America

•Coffee breaks at the National Conference on Piano Pedagogy have, through the years, become closely associated with **SUMMY-BIRCHARD**, which is a part of **WARNER BROS. PUBLICATIONS**. Recently, Warner Bros. Publications purchased **CPP/BELWIN**, greatly increasing the number of educational music catalogs that will fall under the new corporate structure. We wish to express our gratitude to Sandy Feldstein, president of Warner Bros. Publications, for providing the refreshments for all of the four afternoon breaks.

•**MYKLAS MUSIC PRESS**, Mary Elizabeth Clark, president, is generously sponsoring the Thursday morning coffee break.

•We are grateful to Morty and Iris Manus of **ALFRED PUBLISHING COMPANY** for providing the **International Sweet Table**, the dessert course for the Saturday evening **PEDAGOGY CONFERENCE HONORS** dinner.





## New Compositions for Digital Keyboard/General MIDI

The premier performances of seven new compositions for Digital Keyboard/General MIDI will take place at 2:20 p.m. on Friday afternoon in the Regency Ballroom. Complete information about these pieces will be found on pp. 25 and 27 of your Conference Program Magazine. The music may be examined and purchased in the publishers' exhibit room. A portion of each piece is reprinted here with permission of the publisher.

### SUMMY-BIRCHARD Sam Holland

#### ROCKIN' RHYTHMS

##### Rock Ballad

Deep and smooth  $\text{♩} = 72$

S. Holland



##### A Song

Lyrical  $\text{♩} = 92$

S. Holland



##### Bobo Boogies

Travellin'  $\text{♩} = 120$

S. Holland



##### Travelin' Man

Movin' on  $\text{♩} = 96$

S. Holland



##### Rock Out

Bright rock  $\text{♩} = 144$

S. Holland



### ALFRED Dennis Alexander

Composed for the 1991 National Conference on Piano Pedagogy  
*Preludium and Toccata*  
for 5-octave synthesizer

Program GM 084: Lead 4 (chiff lead)

Maestoso  $\text{♩} = 80$

Dennis Alexander



Program GM 082: Lead 2 (sawtooth)

Presto  $\text{♩} = 126-132$





# WILLIS • N. Jane Tan

Written for  
The 1994 National Conference on Piano Pedagogy

## Danza Cromática

Secondo

N. Jane Tan



\*Allegro moderato e tempo di rumba (Hold r.h. above L.h. to play 5ths in close hand positions.)  
(Split keyboard)

Written for  
The 1994 National Conference on Piano Pedagogy

## Danza Cromática

Primo

N. Jane Tan



\*Allegro moderato e tempo di rumba  
(Split keyboard) Primo partner makes all necessary changes in program setting.

# FJH • Nancy Faber

Commissioned for the National Conference on Piano Pedagogy  
Toccata "in Morse Code"

Secondo

By Nancy Faber

Energetically, "in two" (♩ = 96)

Digital Voice:  
Pipe Organ

Commissioned for the National Conference on Piano Pedagogy  
Toccata "in Morse Code"

Primo

By Nancy Faber

Energetically, "in two" (♩ = 96)

Acoustic or  
Digital Piano



# HAL LEONARD Phillip Keveren

## PRESTO SCHERZO

By PHILLIP KEVEREN

A.S.A.P. (As Speedy As Possible) 5

1 *f*

A.S.A.P. (As Speedy As Possible) 3

II *mf* *f*

*mp*

# FREDERICK HARRIS Stephen Chatman

## Bells Over Deep Cove

STEPHEN CHATMAN

*♩* = 69

Strings

Tubular Bells (opt. Electric Piano) *poco accel.* *rit.*

Digital Keyboard *ppp* *ppp* *pp*

continued ↴

## Bells Over Deep Cove (continued)

*♩* = 144-152

4 Celesta (sounding one octave higher) (opt. Vibraphone) *pp*

7 *poco a poco crescendo*

9 *poco accelerando*

# CPP/BELWIN Mike Kocour

## Time Trek

Mike Kocour

With energy

*♩* = 116

Sequencer (side stick) (cymbals)

Performer *mf*

tempo change

*♩* = 132

(snare) (claves)





## Evening Concerts—A Celebration of Keyboard Careers

The evening series of concert programs, *A Celebration of Keyboard Careers*, is sponsored by piano and keyboard manufacturers who are sponsors of the 1994 conference. Additional information on the performances and the performers will be found on pp. 31-37 in the Conference Program Magazine.

### Wednesday Evening • 7:30 p.m.

•**WILLIAM HEILES** and **KENNETH DRAKE**, faculty members at the **UNIVERSITY OF ILLINOIS**, Urbana-Champaign, will open the series of concerts in celebration of keyboard careers with performances that remind us of how the audiences of the 18th century experienced the new music of their day. Mr. Heiles will play a Dowd harpsichord; Mr. Drake will play fortepiano by John Lyon after instruments by Anton Walter in Salzburg, Linz, and Graz, Austria.

Chromatic Fantasy ..... Johann Sebastian Bach  
Two Sonatas, K. 208 and K. 119 ..... Domenico Scarlatti  
William Heiles, Harpsichord

Rondo in A Minor, K. 511 ..... Wolfgang Amadeus Mozart  
Kenneth Drake, Fortepiano

•**JOHN BAYLESS**, undisputed master of improvisation, is presented by **STEINWAY & SONS** in NCPP's *Celebration of Keyboard Careers*. Mr. Bayless will perform selections from his bestselling recordings, including *The Puccini Album-Arias for Piano* as well as impromptu inspirations.

•**ROLAND CORPORATION US** presents a program of traditional keyboard and ensemble music, some flashy, some subtle—slightly expanded, revisited. Featuring Roland keyboards, GS modules, and a wide variety of new publisher releases, an international cast of performers will display electro-acoustic performances of traditional and techno-enhanced literature.

### Thursday Evening • 7:30 p.m.

•The **BALDWIN PIANO & ORGAN COMPANY** has celebrated the lives and careers of pianists and their art since 1862. A commitment to education and manufacturing has been instrumental in helping Baldwin achieve its principal goal—to enrich lives. Baldwin's concert presentation for *A Celebration of Keyboard Careers* features the talents of three keyboard artists who have truly enriched lives with their artistry and dedication to teaching, **NELITA TRUE**, **ROBERT WEIRICH**, and **SAM HOLLAND**.

Sonata in C Major, K. 330 ..... Wolfgang Amadeus Mozart  
Nelita True

from Kreisleriana, Op. 16 ..... Robert Schumann  
Äusserst bewegt  
Sehr innig und nicht zu rasch  
Sehr aufgeregt  
Robert Weirich

Lumescape, Too (1994) ..... Sam Holland  
Sam Holland

•The concert performance presented by **YOUNG CHANG AMERICA** and **KURZWEIL MUSIC SYSTEMS** will be a demonstration of some of the practical performance possibilities available to a Kurzweil keyboard ensemble in conjunction with a traditional acoustic piano performance. Members of the University of Oklahoma Graduate Keyboard Ensemble are Philip Autry, Barbara Fast, Meg Gray, Ferhiz Irani, Yeeseon Kwon, Dawn Costello Miller, Scott Price, Rosalyn Soo, Amanda Stringer, Dennis Widen, and Lisa Zdechlik.

Concerto in D Minor, K. 466 ..... Wolfgang Amadeus Mozart  
Allegro

Andrew Cooperstock, piano  
E. L. Lancaster, conductor  
University of Oklahoma Graduate Keyboard Ensemble



City Scenes\* ..... Dawn Costello Miller  
 Roamin'  
 Hardly Raining  
 I'm Passin' by You  
 Visions of Saturday  
 Subway Soldiers

Dawn Costello Miller, piano  
 Kurzweil K2000 V.A.S.T. Workstation

Fiesta de San Antonio\* ..... Tom Stampfli

Gayle Kowalchuk, Kurzweil Mark 10 digital piano  
 E. L. Lancaster, Kurzweil Mark 10 digital piano

Concerto in C Minor, Opus 37 ..... Ludwig van Beethoven  
 Allegro con brio

Scott Price, piano  
 Tom Stampfli, conductor  
 University of Oklahoma Graduate Keyboard Ensemble

\*New publication from Alfred Publishing Company, Inc.

### Friday Evening • 7:30 p.m.

• **TECHNICS MUSICAL INSTRUMENTS** presents **DOM CICHETTI** as their concert artist for *A Celebration of Keyboard Careers*. His performance, using the **Technics Digital Ensemble** and **Technics Digital Keyboard**, will demonstrate the versatility of his playing and composing skills.

• **RICHARD GRAYSON**, presented by **YAMAHA** in *A Celebration of Keyboard Careers*, brings his compositional and improvisational skills, as well as his acerbic "crowd control" skills to the NCPP's stage. Well known for his classical keyboard improvisations, he invites the audience to come prepared to suggest musical themes and styles to be included in tonight's performance. He writes, "My first electronic apparatus was a ring modulator, manufactured by Tom Oberheim in the late 1960s, which I connected via microphone to a piano. The effects were wonderful—radically different from the keyboard that activated the sound. Since then we've seen the advent of portable synthesizers, computers, MIDI, and digital sampling, many of whose features have been incorporated in electronic, and even acoustic pianos. No wonder is it sometimes difficult nowadays to be satisfied just owning an excellent piano and not being able to take advantage of the recent amazing advances in keyboards. For example, even if you don't make use of the electronic piano's ability to tirelessly play accompaniments for you, or to edit your compositions or improvisations with the ease of a word processor, it is exceedingly convenient and gratifying to be able to practice fortissimo at two in the morning without disturbing another soul."

### Saturday Evening • 6:00 p.m. • The Pedagogy Conference Honors

• The Board of Directors of the National Conference on Piano Pedagogy has chosen several members of the piano teaching and piano pedagogy communities to recognize for their significant and distinguished contribution to the field of keyboard education. The presentations will be made following dinner on Saturday evening. Along with the presentations, former colleagues and students of these honorees will provide a glimpse of the time they spent in the company of these extraordinary people. We invite you to join in the celebration of these first recipients of **THE PEDAGOGY CONFERENCE HONORS**. If you have not purchased a ticket for the Saturday evening dinner, please do so before 5:30 p.m. Thursday afternoon.

• Appearing in conjunction with the inauguration of *The Pedagogy Conference Honors*, **THE AMERICAN MUSIC TRIO** adds NCPP's *A Celebration of Keyboard Careers* to its dozens of concert venues where they have promoted the music of America's great songwriters and lyricists. The program, announced from the stage, will feature trio members **TOM BIRKNER**, **MIKE KOCOUR**, and **JIM LYKE** in a cabaret performance of the music of Cole Porter, George Gershwin, Jerome Kern, Richard Rodgers, and others.



**Last chance to purchase tickets  
 for The Pedagogy Conference Honors dinner is  
 5:30 p.m. Thursday afternoon at the Registration Table.**



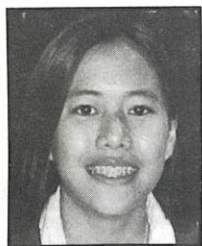


## The Solo Pianist Prepares to be an Independent Learner

Three major teaching demonstration sessions will be devoted to *The Solo Pianist Prepares to be an Independent Learner*. Information about the format of these sessions and the teachers who will participate will be found on pp. 15 and 17 in your Conference Program Magazine. Information about the students who will play, and excerpts from the repertoire to be performed and taught, appear below and on the following pages. *Toccatina* is reprinted with permission of the publisher, Boston Music Co.

### Wednesday Afternoon • 2:20 p.m.

The panels for the Wednesday afternoon teaching demonstration include Gail Berenson, William Hughes, Barbara English Maris, Elvina Pearce, Michelle Royer, and Robert Weirich. Nelita True and Elvina Pearce will moderate the panels. Audrey Tom will perform the first movement of the Mozart *Sonata*, K. 332 in F Major, a work that has been prepared for performance with her teacher. Following this performance, the panels will consider Audrey's on-own preparation of the first movement of the Mozart *Sonata*, K. 283 in G Major (see p. 11) which has been learned without help from her teacher.



**AUDREY TOM**, a high school junior, has been a piano student of Elvina Pearce since the age of six. In 1992, she presented a solo recital in Guangzhou, China, that was sponsored by the American Consulate General. That same year she was the divisional winner of the Illinois State Music Teachers Association competition. Most recently, she placed second in the high school division of the West Suburban Chicago Illinois State Music Teachers Association Scholarship Contest. This is Audrey's third appearance as a performer for the National Conference on Piano Pedagogy.

### Thursday Afternoon • 2:20 p.m.

The panels for the Thursday afternoon demonstration include Tony Caramia, Ingrid Clarfield, Louise Goss, Beth Jones, Scott McBride Smith, and Jean Stackhouse. Nelita True and Elvina Pearce will moderate the panels. Stephanie Ng will perform *Sunbird* by Lynn Freeman Olson (Carl Fisher), a work that has been prepared for performance with her teacher. Following this performance, the panels will consider Stephanie's on-own preparation of *Toccatina* by Chagy (Boston Music Company) (see p. 11) which has been learned without help from her teacher.



**STEPHANIE NG**, a twelve-year-old seventh grader at Washington Junior High School in Naperville, Illinois, has studied piano for the past year with Beth Jones. In June, 1994, she was chosen to perform in the North Central College Preparatory Division's annual Junior Honors Recital. An outstanding student academically, Stephanie excels in math and plays violin in the school orchestra. She enjoys reading, drawing, writing, arts and crafts projects, and volleyball.

### Saturday Afternoon • 2:20 p.m.

The panels for the Saturday afternoon demonstration include Joanne Baker, Edna Golandsky, Phyllis Lehrer, Louis Nagel, John Perry, and Nelita True. Nelita True and Elvina Pearce will moderate the panels. Ann Clarke will perform the first movement of the Schubert *Sonata*, Opus 120 (D664) in A Major, a work that has been prepared for performance with her teacher. Following this performance, the panels will consider Ann's on-own preparation of the second movement of the Beethoven *Sonata*, Opus 90 in E Minor (see p. 12) which has been learned without help from her teacher.



**ANN CLARKE**, a graduate student in Piano Pedagogy and Performance and Music Education at Westminster Choir College of Rider University in Princeton, New Jersey, has studied with Frances Clark, Louise Goss, Ingrid Clarfield, and Phyllis Lehrer. In her native Australia, she completed an Associate Diploma in Performance and a Bachelor's Degree in Music Education before successfully performing for the Fellowship Diploma from Trinity College in London in 1992. She has taught classroom music in a country school to first through seventh graders and at senior high school level, and has taught both group and private piano lessons at the New School for Music Study as part of her Westminster degree program. Upon completion of her degree in 1995, she hopes to become active in making music education more accessible to students in country locations.



SONATE, Köchel-Verz. Nr. 283  
Wolfgang Amadeus Mozart  
First Movement

*Allegro.*

TOCCATINA  
John Chagy  
(Boston Music Company)  
reprinted with permission

*Playfully*

Piano



SONATE, Opus 90 • Ludwig van Beethoven  
Second Movement

Nicht zu geschwind und sehr singbar vorgetragen



Friday • 3:50 p.m. • Samaris Piano Trio

In 1992, under the direction of Jean Barr, pianists who are involved in teaching and performing as collaborative artists were accorded a significant presence in the program of the National Conference on Piano Pedagogy. This continues in 1994 with a number of sessions centering on collaborative performance. In addition to those collaborative sessions already included on the conference program schedule, the 3:50 p.m. session on Friday afternoon will feature a performance by the Samaris Piano Trio—Molly Fung, violin; Bryan Dumm, cello; Sylvia Wang, piano.

The Samaris Piano Trio has, as its driving force, the commitment to performing and building an audience for chamber music. Since its debut in 1987, the trio has toured throughout the United States and Europe. Hailed by the *Cleveland Plain Dealer* for its "expertly matched tonal colors and dynamic subtleties," the trio is joined regularly by major American artists in promoting works of unusual instrumental combinations and contemporary music for small ensemble. Prior to inaugurating its present three-concert series at Northwestern University, the trio hosted the PRISM series in Cleveland. First prize winner in the 1990 Yellow Springs Music Competition and recent finalist for the Naumburg Chamber Music award, the Samaris Piano Trio is supported by the Ohio Arts Council. Forthcoming plans include concerts in Cleveland, on the WFMT Dame Myra Hess series in Chicago, and at the Phillips Gallery in Washington, D.C. The trio derives its name from the Samaris manor house in Jersey, Channel Isles, which boasts a fine dark green Steinway decorated with a series of miniature paintings.

Program

Miniatures .....	Frank Bridge
Romance	(1879-1941)
Intermezzo	
Saltarello	
Four Movements for Piano Trio .....	Bright Sheng
	(1955- )
Café Music .....	Paul Schoenfield
1. Allegro	(1947- )



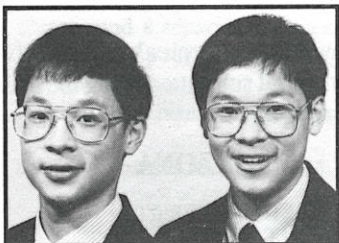


## The Collaborative Pianist Prepares to be an Independent Learner

Three major teaching demonstration sessions will be devoted to *The Collaborative Pianist Prepares to be an Independent Learner*. Information about the format of these sessions and the teachers who will participate will be found on pp. 19 and 21 in your Conference Program Magazine.

### Thursday Morning • 8:50 a.m.

The panels for the Thursday morning teaching demonstration on duet playing include Nancy Arganbright, Marvin Blickenstaff, Bradford Gowen, Maribeth Gowen, Suzanne Guy, and Dallas Weekley. Jean Barr and Marilyn Neeley will moderate the panels. Gilbert and Andrew Wong will perform *Laideronnette, Impératrice des Pagodes (Ma Mère L'Oye)* by Ravel, a work that has been prepared for performance with their teachers.



Following this performance, the panels will consider Gilbert's and Andrew's on-own preparation of *Cortège (Petite Suite)* by Debussy (see below) which has been learned without help from their teachers.

**GILBERT & ANDREW WONG**, identical twin brothers, have been playing together since the age of eight. They have won numerous prizes both as soloists and as a duo team, including first prizes in both the Elementary and Junior High Divisions of the Ohio Music Teachers Association Piano Ensemble Competitions, and were recently selected by *Northern Ohio Live* magazine as "Rising Stars" in the Young Artists Chamber Music Division. Ninth graders in the Brush School in Lyndhurst, Ohio, Gilbert and Andrew are students of Thomas Hecht and Sandra Shapiro at the Cleveland Institute of Music.

### CORTÈGE (*Petite Suite*) Claude Debussy

Secondo

Moderato

*p*

*pp*

*dim.*

*crescendo.*

Primo

Moderato

*p*

*pp*

*dim.*

*crescendo*

### Friday Morning • 8:50 a.m.

The panels for the Friday morning demonstration on voice and piano collaboration include Paula Fan, Margo Garrett, Kenneth Griffiths, Robert McCoy, Glenn Parker, and Alan Smith. Jean Barr and Marilyn Neeley will moderate the panels. Information about the performers (students from the University of Minnesota) and the compositions to be performed was not available at the time this program was printed.

### Saturday Morning • 8:50 a.m.

The panels for the Saturday morning demonstration on chamber music collaboration include Anne Epperson, Jonathan Feldman, Eric Larsen, Eckart Selheim, and Irma Vallecillo. Jean Barr and Marilyn Neeley will moderate the panels. The members of the piano trio, students from Northwestern University, are Karen Lord, violin; Seth Anderson, cello; and Brook Cuden, piano. Their coach is Sylvia Wang. The trio will perform the first movement of Beethoven's *Trio*, Op. 1, No. 3, in C Minor, a work that has been prepared for performance with their coach. Following this performance, the panels will consider the trio's on-own preparation of the first movement of Beethoven's *Trio*, Op. 1, No. 1, in E-flat Major, which has been learned without help from their coach.





## Directory of Piano Pedagogy Offerings in Colleges and Universities

A **Directory of Piano Pedagogy Offerings in Colleges and Universities**, prepared by the Committee on Administration/Piano Pedagogy Liaison under the direction of E. L. Lancaster, appears in every edition of Proceedings and Reference. We wish to make this directory as complete as possible. Please check the current edition of Proceedings and Reference at the Registration Table outside the Regency Ballroom. If your school is already included in the previous directory and you wish revisions made, or if your school is not listed and you wish to be included in the directory, please send the information requested below **before December 1, 1994** to Patrick Meader, NCPP Proceedings, P.O. Box 24-C-54, Los Angeles, CA 90024. If your documents are prepared on computer disk, please send a hard copy as well as a diskette indicating type of computer and software used. In addition to your normal save, please save a 2nd time as TEXT ONLY.

Please use the following listing to determine the material for your entry in the Pedagogy Offerings Directory.

- School Name and Address
- Contact Person with Telephone Number
- Degrees Offered with a Major or Emphasis in Pedagogy

D: BA-Bachelor of Arts  
 BM-Bachelor of Music  
 BME-Bachelor of Music Education  
 MM-Master of Music  
 MME-Master of Music Education  
 DMA-Doctor of Musical Arts  
 PhD-Doctor of Philosophy  
 EdD-Doctor of Education  
 O-Other as specified

- List of Pedagogy Faculty by Name-PeF
- List of Piano Faculty by Name-PiF
- List of Undergraduate Courses Offered-UG
- List of Graduate Courses Offered-G

•Provisions for Pedagogy Student Observation of Teachers  
 OT: PD-Preparatory Department  
 CNMPL-College Non-Music Major Private lesson  
 CNMC-College Non-Music Major Class  
 CMPL-College Music Major Private Lesson  
 CMC-College Music Major Class

CPMPL-College Piano Major Private Lesson  
 CPMMC-College Piano Major Master Class  
 AIST - Area Independent Studio Teachers  
 AB - Adult Beginners  
 O-Other as specified

•Provisions for Student Teaching  
 PST: PD-Preparatory Department  
 CNMPL-College Non-Music Major Private Lesson  
 CNMC-College Non-Music Major Class  
 CMPL-College Music Major Private Lesson  
 CMC-College Music Major Class  
 CPMPL-College Piano Major Private Lesson  
 CPMMC-College Piano Major Master Class  
 AB-Adult Beginners  
 O-Other as specified

•Modes for Observation of Student Teaching  
 MOST: L-Live Observation  
 V-Video Tapes  
 A-Audio Tapes  
 O-Other as specified

•Unique Features

The following is a typical entry derived from the material submitted using the listing printed to the left.

### ARIZONA

#### ARIZONA STATE UNIVERSITY

SCHOOL OF MUSIC

TEMPE, AZ 85287

Janice Meyer

602-965-3823

D: MM

PeF: Janice Meyer, Madeline Williamson

PiF: Rayna Barroll, Walter Cosand, Robert Hamilton, Janice Meyer, John Metz, Caio Pagano, Madeline Williamson

UG: Piano Pedagogy (Beginning)

Piano Pedagogy (Intermediate)

Keyboard Harmony

G: Piano Pedagogy (Beginning)

Piano Pedagogy (Intermediate)

Piano Pedagogy (Advanced)

Group Piano Practicum

Studio Observation

Keyboard Harmony

OT: PD, CNMPL, CNMC, CMC, CPMPL, CPMMC, AB

PST: PD, CNMC, CMC, AB, O (Pre-College Private Lessons)

MOST: L, V

Unique Feature: Two new state-of-the-art digital piano labs in a new 12-million dollar School of Music addition.



## Directory of Certificate Programs in Piano Pedagogy

A **Directory of Certificate Programs in Piano Pedagogy**, prepared by the Committee on Certificate Programs under the direction of Louise Goss, appears in every edition of Proceedings and Reference. We wish to make this directory as complete as possible. Please check the current edition of Proceedings and Reference at the Registration Table outside the Regency Ballroom. If your certificate program is already included in the previous directory and you wish revisions made, or if your program is not listed and you wish to be included in the directory, please send the information requested below **before December 1, 1994** to Patrick Meader, NCPP Proceedings, P.O. Box 24-C-54, Los Angeles, CA 90024. If your documents are prepared on computer disk, please send a hard copy as well as a diskette indicating type of computer and software used. In addition to your normal save, please save a 2nd time as TEXT ONLY.

Please provide the following information for your entry in the 1994-1995 edition of Proceedings and Reference.

- School Name and Address
- Contact Person with Telephone Number
- Description of Program: Title of Program and year started. Minimum time for completion of program, including information about full-time and part-time participation and its relationship to a degree program. Entrance requirements, including audition requirements. Are transfer credits accepted? Requirements for completion of certificate. Is program coordinated with Preparatory Department?

•Description of Coursework: Describe classes, piano study for participant, observation of teaching, and practice teaching. Is there a handbook, brochure, or flyer available which describes the program?

The following is an entry in the 1992-1993 Proceedings.

#### Malone College

515 - 25th Street, NW

Canton, OH 44709

Phone: 216-489-0800

Contact: Sandra Carnes

Piano Pedagogy Certificate since 1985. Available as an adjunct to the Bachelor of Arts in Music or Bachelor of Science in Music Education or as a separate certificate. Certificate program may be completed in 2 years. Audition required.

Program includes course work, piano study, and teaching practicum, including private and group teaching. Practicum is carried out within the school's Preparatory Program. Observation by supervisor on audio and video tape. Lecture recital required. Qualified students are invited to teach in the Malone College Preparatory Program at successful completion of requirements. Descriptive flyer available.





## Directory of Observation and Intern Teaching

A **Directory of Observation and Intern Teaching** in Undergraduate and Graduate Piano Pedagogy Programs, prepared by the Committee on Intern Teaching under the direction of John T. O'Brien, appears in every edition of Proceedings and Reference. We wish to make this directory as complete as possible. Please check the current edition of Proceedings and Reference at the Registration Table outside the Regency Ballroom. If your school is already included in the previous directory and you wish revisions made, or if your school is not listed and you wish to be included in the directory, please send the information requested below **before December 1, 1994** to Patrick Meader, NCPP Proceedings, P.O. Box 24-C-54, Los Angeles, CA 90024. If your documents are prepared on computer disk, please send a hard copy as well as a diskette indicating type of computer and software used. In addition to your normal save, please save a 2nd time as TEXT ONLY.

Please send a separate listing of information for your Undergraduate Program and your Graduate Program. Your listing should include:

**I. Institution:** Name of school and complete address, including ZIP code.

Example: Arizona State University  
School of Music  
Tempe, AZ 85287-0405

**II. Degree:** Indicate if the material is for an undergraduate degree or graduate degree.

Example: **Undergraduate**

**III. Teachers:** The name and title of the principal instructor together with names of all the instructors involved in the instruction of piano pedagogy.

Example: **Teachers:** Janice Meyer, University faculty, piano and piano pedagogy, director of Prep Program; Madeline Williamson, University faculty, piano and group piano; Marina Dolgin, Annette Niemann, Kathryn Rood, Barbara Spoelman and Zhu Hong, Prep Program faculty associates.

**IV. Demonstration Teaching:** A description of the types of observed demonstration teaching included in the piano pedagogy program; what years and what semesters; how much, who does the teaching; what levels; what kinds of teaching; etc.

Example: **Demonstration Teaching:** Observation of demonstration teaching takes place in both of the two credit undergraduate pedagogy courses: beginning and intermediate pedagogy. In the beginning pedagogy course, students observe Prep Program instructors teach 30-minute weekly private lessons and 45-minute weekly class sessions of children in elementary levels 1-3. A total of 6 class observations and 6 private lesson observations is required. Critiquing of pre-taped video lessons also occurs in class and serves as another type of demonstration teaching. In the intermediate course, students observe teaching of group and private lessons of children in levels 3-5. Piano Prep Program faculty instructors do the demonstration teaching. In addition, college students in their 6th semester of keyboard skills are invited in for demonstration lessons done in class by the pedagogy instructor approximately 4 times/semester.

**V. Intern Teaching:** A description of the intern/practice teaching included

in the pedagogy program; what years and what semesters; how much; what levels; what kinds of teaching; how much teaching is observed and by whom; how teaching is evaluated and by whom; etc.

Example: **Intern Teaching:** Intern teaching is required as part of both pedagogy courses described above. Undergraduate students are assigned one beginning Prep program student to teach a weekly 30-minute private lesson. These lessons are videotaped 3 times/semester, self-critiqued by the intern, and then viewed by the intern and the pedagogy instructor in a 45-minute conference. In addition, each intern teacher is observed in-person approximately 3 times per semester, followed by a shorter conference and written critique. Class teaching is done in the latter part of each semester. Interns are assigned short segments to teach in the level 1-3 Prep classes. Evaluation of these is done by the appropriate Prep Program faculty instructor, who communicates with the Pedagogy instructor. In the intermediate class, students continue teaching their assigned Prep Program student and do additional group teaching at the intermediate level. Piano Prep Program classes (levels 3-6) are used as vehicles for both observation and required segment teaching. University keyboard skills students and independent private students are also invited in regularly for lessons critiqued in class.

**VI. Materials:** A complete description of the material used in intern teaching together with a description of how and by whom the material is chosen.

Example: **Materials:** Beginners use the Bastien, Alfred or Faber/Faber Series. Supplementary literature is drawn from the Frances Clark Library, the Waxman Pageants Series, the Alfred Duet books, with gradual progression to standard piano literature.

**VII. Physical Set-up:** A complete description of the physical set-up for intern teaching including what equipment is used in the teaching studio.

Example: **Physical Set-up:** Private lessons are taught in piano studios with two grand pianos. Two state-of-the-art MIDI piano laboratories will be occupied in Fall 1992 as part of a newly-expanded \$12 million School of Music facility. Equipment includes Roland digital pianos, Macintosh computers, MT 200, sequencers, drum machines, rhythm instruments, blackboard, tape recorder, stereo, floor and magnetic keyboards, ASU SUNDEVIL MUSIC JEOPARDY, and other invented games.

**VIII. Fee/Pay:** An explanation of the remuneration, if any, intern teachers receive.

Example: **Fee/Pay:** none for intern teachers



## Conference Publications Special Offer

Conference publications are available at discount prices only twice every two years—with the order form in the Conference Program Magazine and during the Conference meeting itself. Orders will be taken at the Conference Registration Table at the entrance to the Regency Ballroom. All prices include postage.

### 20% Saving on all Conference Publications (Visa/Mastercard Accepted)

- Proceedings and Reference (The Pianist's Road to the Future) 1992-1993
- Proceedings and Reference (Schaumburg Conference) 1990-1991
- Proceedings and Reference (Chicago Conference) 1988-1989

- Proceedings (Ann Arbor Conference) 1986
- Proceedings (Columbus Conference) 1984
- Proceedings (Madison Conference) 1982

• The Piano Pedagogy Major in the College Curriculum, Part 1 and Part II

• SPECIAL PREPUBLICATION DISCOUNT PRICE on Proceedings and Reference 1994-1995: The Pianist Prepares ...



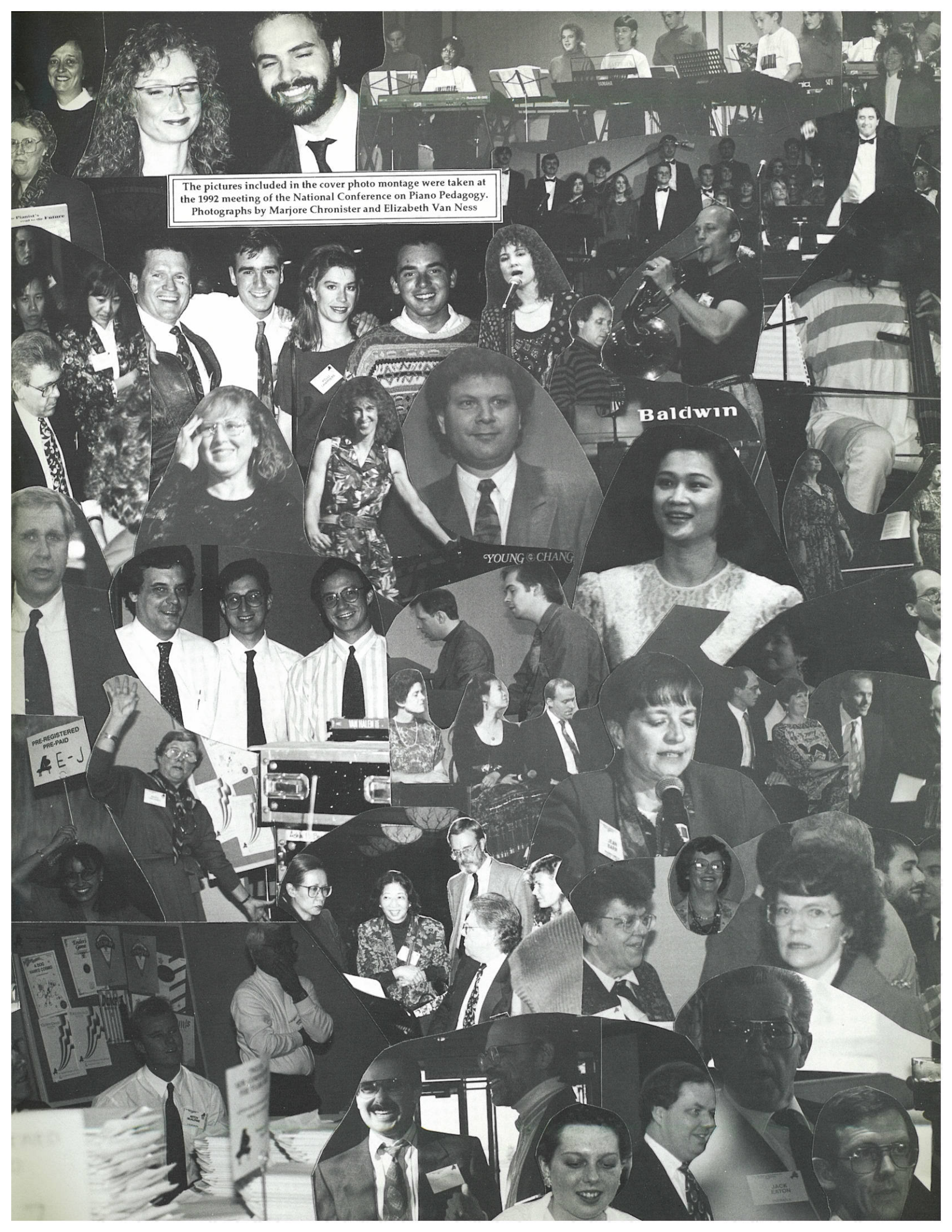


## 1994 Conference Evaluation Form • Preparation for 1996

The Organizing Committee for the 1996 meeting of the National Conference on Piano Pedagogy wants to know your evaluation of the 1994 meeting. We need to know what pleased you and what didn't. All your comments and suggestions will be carefully considered as we plan for 1996. We ask that you keep your comments as brief as possible, but do say what is on your mind. Please leave this form at the Registration Table in the box marked *Evaluation Forms*, or mail it to NCPP at P.O. Box 24-C-54, Los Angeles, CA 90024.

1. The PreConference Careers Workshop
2. The Keynote Speaker Presentations
3. The Teaching Demonstrations
4. The Composition Competition Presentations
5. The Workshops
6. The Exhibits
7. The Evening Concerts
8. The Papers
9. The Digital Keyboard/General MIDI Presentation
10. The Pedagogy Conference Honors Presentation
11. The Conference Schedule
12. The Hotel Accommodations
13. Miscellaneous Concerns





The pictures included in the cover photo montage were taken at the 1992 meeting of the National Conference on Piano Pedagogy. Photographs by Marjore Chronister and Elizabeth Van Ness


Baldwin

YOUNG & CHANG

PRE-REGISTERED  
PRE-PAID  
E-J

JACK EATON





The pictures included in the cover photo montage were taken at the 1992 meeting of the National Conference on Piano Pedagogy. Photographs by Marjore Chronister and Elizabeth Van Ness