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SCMTA

SOUTH CAROLINA MUSIC TEACHERS ASSOCIATION

61st Annual Conference



School of Music
Columbia, South Carolina

November 4–6, 2021

www.scmta.org

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The School of Music offers more than 20 degree programs in conducting, composition, jazz studies, history, music education, performance, theory and other related specialties.



Welcome to the 61st SCMTA Annual Conference

SCMTA will follow COVID-19 guidelines set by the host, University of South Carolina's Campus Safety protocols for a Group Gathering.

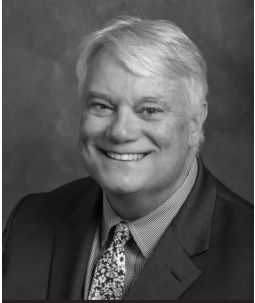
- Face coverings will be required at all times inside all campus buildings.
- Physical distancing is also encouraged.
- Hand sanitizers and face coverings will be provided for easy access before entering and leaving the venue.

For further information go to UofSC's COVID-19 Guidelines:

https://sc.edu/safety/coronavirus/safety_guidelines/group_gatherings/index.php

Table of Contents

UofSC	i
Greeting from Host School of Music	2
Greeting from the SCMTA President	3
Greeting from the Southern Division Director	4
Greeting from the MTNA President & MTNA Executive Director	5
2021 MTNA Performance Competitions Information	6
2021 Conference Schedule	6-7
Student Session, Research Poster, and Lightning Talks Presenters	8-9
Campus Map, University of South Carolina School of Music	10-11
Conference Artist, Spencer Myer	12
Conference Artist Program	13
Conference Clinician, Kevin Olson	14
Conference Presenters	15-16
Independent Music Teachers Presentation	17
SCMTA Commissioned Composer, Yiorgos Vassilandonakis	18-19
SCMTA Teacher of the Year	20
SCMTA Leadership	21-22
Greenville Music Teachers Association (GMTA) Ad	22
Charleston Music Teachers Association (CMTA) Ad	22
SCMTA Presidents	23
SCMTA Vice-Presidents for Conferences and Local Association Vice-Presidents for Programs	24
SCMTA Conference Sites	25
Bob Jones University Ad	26
College of Charleston Ad	27
Furman University Ad	28
Anderson University Ad	29
Fox Music House Ad	30
Clemson University Ad	31
Winthrop University Ad	32
Charleston Southern University Ad	33
Presbyterian College Ad	34
Rice Music House Ad	Cover ad



Tayloe Harding

Greetings,

On behalf of the University of South Carolina School of Music, and our faculty, staff, students and alumni, I am honored to welcome you to our Columbia home. We are delighted to serve as your host for the 61st Annual Conference of the South Carolina Music Teachers Association.

Established in 1801, the University of South Carolina has a rich tradition of providing personal attention, challenging academic programs, and a close-knit and inclusive environment that is welcoming and inspiring. As our state's flagship university, UofSC promotes education as a means for creating stronger citizens who can continue to build a better and more caring world, and our renowned and comprehensive School of Music manifests these qualities in its core values and while pursuing its vision to be the nation's model public music school.

Being a meaningful partner of SCMTA represents the UofSC's School of Music commitment to devote its work and efforts to advancing the public good, and to focusing the power of music and music-making on improving lives and enriching communities. I can think of few better ways for us to exemplify that commitment than to host the annual SCMTA conference, especially in its 61st year!

I trust that you will enjoy the conference and the rich opportunities available for connecting with colleagues, both personally and professionally. We certainly hope that you enjoy your time on campus with us and at the evening concert in our Recital Hall. We will endeavor to be hospitable hosts, and I hope that you will let us know if there is anything more that we can do for you this weekend and in the future.

Tayloe Harding

Dean, School of Music
Ira McKissick Koger Professor of Fine Arts
University of South Carolina



Dear Conference Attendees,

It is with great pleasure that I welcome you to our 61st SCMTA Conference!

Our VP of Conferences, Dr. Howard Kim has lined up activities that are both varied and interesting. We have Spencer Myer as our conference artist and Kevin Olson as our conference clinician. Friday's schedule is packed with activities and presenters, including

- a husband and wife duo, Christopher and Caitlin Sparace (tuba and violin)
- Samantha Brown (voice)
- Steven Graff (piano)
- Dr. Scott Price and the team of student presenters will be sharing topics during the poster session, lightning talks and the student presentation.
- Dr. Eunjung Choi, IMT member presentation
- the premiere of our commissioned composition titled *Topsy turvy* by composer Dr. Yiorgos Vassilandonakis.

We hope that you will be able to join us during the Friday evening banquet where we will honor 2021 SCMTA Teacher of the Year, Dr. Eugene Barban. The evening will end with a fabulous concert by pianist Spencer Myer. The conference ends on Saturday with two great masterclasses and a workshop!

Even though the SCMTA performance competition is not in-person again this year, our team of competition Chairs headed by VP of Competitions. Dr. Soohyun Yun has been working hard for the past two months to ensure that everything runs smoothly.

This conference would not have been possible without the generosity of our host, University of South Carolina, School of Music. Special thanks to Dean Tayloe Harding, Dr. Charles Fugo, Dr. Scott Price, and Dr. Sara Ernst for their wonderful hospitality.

Last but not least, I would like to thank you for joining us at this conference this year. Without you this would not have been a reality. The possibility of having this conference in person has been quite a journey. We are not out of the woods yet but together we will persevere and lift each other up during this difficult time.

Sincerely,

Lannia Broñola-Dickert

Lannia Broñola-Dickert
SCMTA President



Lannia Broñola-Dickert





Linda Li-Bleuel

Dear Friends,

On behalf of Southern Division, I am excited to welcome you to the 61st SCMTA Annual Conference!

I'm thrilled SCMTA is having an in-person conference at the University of South Carolina School of Music! I'm looking forward to Spencer Myer's recital and master class, and Kevin Olson's sessions! Your VP of Conferences, Howard Kim, has done a superb job planning this event!

I have greatly enjoyed working with your president, Lannia Bronola-Dickert! She inspires and leads through her warmth and enthusiasm and has been a positive presence and contributor in our Southern Division state president meetings!

We have all had a difficult eighteen months. For me, membership in MTNA was essential in helping me stay connected and proved to be extremely valuable in my professional and personal life. All of you are essential to MTNA and SCMTA. By supporting MTNA, SCMTA, and your local associations you are keeping the tradition of sharing and teaching music to future generations and perpetuating the art of music. MTNA is extremely appreciative of all your work and everything you bring to the music teaching profession. MTNA, SCMTA, and our local associations help us collaborate and stay in each other's lives. I encourage to you continue to expand and develop your teaching, and to grow as a musician!

As an SCMTA member, I am especially privileged to serve you, as Southern Division Director and MTNA National Board of Directors member! Please do not hesitate to contact me or ask for help. See you in Minneapolis, at the 2022 MTNA National Conference in March!

Sincerely,

Linda Li-Bleuel, NCTM
Southern Division Director



MTNA

MUSIC TEACHERS NATIONAL ASSOCIATION

Dear South Carolina MTA Members:

On behalf of your MTNA colleagues across the country, we want to add our welcome to the South Carolina State Conference. Gathering with your friends and colleagues from around the state is a very special benefit of membership—a benefit that offers multiple educational and social opportunities for you to grow as a music teaching professional.

At conferences like this, you, the music teacher, become the music student. And as you participate in professional development, new information and techniques are learned, which ultimately become the basis for new ways to teach your students. This enriching relationship, of constantly receiving and giving away, is vital to your success as a music teacher as well as to the success of your students.

As you consider additional opportunities for professional development and networking, you are invited to attend the upcoming MTNA National Conference in Minneapolis, Minnesota, March 26–30, 2022. It promises to be the most inclusive conference ever. During this long awaited return to in-person conferences, you will be able to attend more than 100 informative sessions, inspiring master classes, and an exhibit hall with the latest music, products and innovations. Highlights of the conference include evening recitals by violinist Adrian Anantawan, the Cann Sisters Duo, the Formosan Duo and pianist Ursula Oppens. In addition to a full face-to-face experience, MTNA will offer a virtual option for attendees that will include curated content from the in-person event. The 2022 MTNA National Conference will be an unforgettable time to learn and share whether you attend in Minneapolis or from your home or studio!

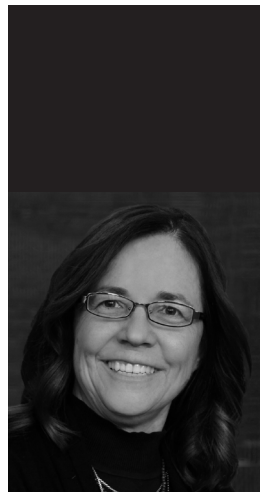
Again, welcome to the South Carolina state conference. Please enjoy every moment of it.

Sincerely,

Karen Thickett, NCTM
President

Sincerely,

Dr. Gary L. Ingle
Executive Director &
Chief Executive Officer



Karen Thickett



Gary L. Ingle



2021 SCMTA Competitions/Conference Schedule

All Competitions: South Carolina MTNA Performance Competitions are virtual (video submission) this year. Winners will advance to the Southern Division Online—only Video Competitions.

Thursday, November 4

7:30 pm UofSC School of Music Faculty Showcase, Recital Hall

Friday, November 5

- 8:30 am Registration, School of Music Lobby
Kathleen Nungesser, SCMTA Treasurer
- 9:00 am Opening Remarks, Recital Hall
Lannia Broñola-Dickert, SCMTA President
- 9:10 am Presentation, Recital Hall
“What Customers Want”
Caitlin & Christopher Sparace
- 10:05 am Independent Music Teachers Forum Presentation, Recital Hall
“Integrative Strategies to Improve Critical Thinking Skills in Piano/
Music Lessons”
Eunjung Choi
- 10:30 am Break, Room 220
- 10:50 am SCMTA Commissioned Composition Premier, Recital Hall
“Topsy-turvy,”
Yiorgos Vassilandonakis,
2021 SCMTA Commissioned Composer
Ari Streisfeld, violin, Claire Bryant, cello, and Phillip Bush, piano
- 11:20 am Presentation, Recital Hall
“The Importance of Breathing Across All Instruments”
Samantha Broom
- 12:15 pm SCMTA Annual Members Meeting , Recital Hall
- 12:30 pm Members Luncheon—Reservation required, Koger Center Gallery Room
- 1:30 pm Poster Sessions, Koger Center Grand Tier
- 2:00 pm Lightning Talks, Room 215



- 2:30 pm Student Presentation, Recital Hall
“An International Journey in Piano Teaching:
Unknown Literature Gems from Around the World”
Scott Price, *Chair and University of South Carolina MTNA
Student Chapter*
Megan Blood, *DMA Piano Pedagogy Candidate*
Fanarelia Guerrero, *DMA Piano Pedagogy Candidate*
Lady Imperio, *DMA Piano Pedagogy Candidate*
Mengyu Song, *DMA Piano Pedagogy Candidate*
Qiwen Wan, *DMA Piano Pedagogy Candidate*
- 3:20 pm Presentation, Recital Hall
“Improvisation for the Classical Student”
Steven Graff
- 4:10 pm Break, Room 220
- 4:25 pm Presentation, Recital Hall
“Coaching Young Composers”
Kevin Olson, *Conference Clinician*
- 5:30 pm Conference Banquet—Reservation required, Koger Center Gallery Room
Honoring 2021 SCMTA Teacher of the Year Eugene Barban
- 7:30 pm Conference Artist Concert, Recital Hall
Spencer Myer

Saturday, November 6

- 8:30 am Registration, School of Music Lobby
Kathleen Nungesser, *SCMTA Treasurer*
- 9:00 am Master Class, Recital Hall
Spencer Myer
- 10:15 am Break, Room 220
- 10:30 am Creativity Workshop, Recital Hall
Kevin Olson
- 11:30 am Master Class, Recital Hall
Kevin Olson
- 12:30 pm Closing Remarks, Recital Hall
Lannia Broñola-Dickert, *SCMTA President*
- 1:00 pm SCMTA Board Meeting, The Pot Smoker



Student Session

An International Journey in Piano Teaching: Unknown Literature Gems from Around the World

Description:

The UofSC Student Chapter will present unknown and diverse educational literature from chapter members' countries of origin. Emphasis will be placed on pedagogical benefits, graded levels, and the promotion of diversity in the piano studio.

Presenters:

University of South Carolina MTNA Student Chapter

Megan Blood, DMA Piano Pedagogy Candidate

Fanarelia Guerrero, DMA Piano Pedagogy Candidate

Lady Imperio, DMA Piano Pedagogy Candidate

Mengyu Song, DMA Piano Pedagogy Candidate

Qiwen Wan, DMA Piano Pedagogy Candidate

Research Posters:

*The Art of Imitating Traditional Chinese
Instruments in Piano Works*

Zhenyu Gao and Jie He

DMA Piano Pedagogy Candidates

University of South Carolina

*Lessons Learned From COVID-19: Strategies
for Virtual Group Piano Teaching*

Seoyeon Hong

DMA Piano Pedagogy Candidate

University of South Carolina

*Learning to Waltz: Progressive Literature for the
Chopin Waltz*

Qiwen Wan

DMA Piano Pedagogy Candidate

University of South Carolina

*When Piano Meets Beijing Opera: The Fusion of
Western and Chinese Musical Elements*

Mengyu Song

DMA Piano Pedagogy Candidate

University of South Carolina

*Finding the Russian Tonal Palette: Heinrich
Neuhaus's Innovative Approach and*

Tchaikovsky's "Album for the Young"

Megan Blood and Polina Golubkova

DMA Piano Pedagogy Candidates

University of South Carolina



Lightning Talks:

*How Gospel Music Changes Lives:
The Relationship of Gospel Music and a
Healthy Mind*
Christopher Barnwell
Sophomore, Bachelor of Arts in Music
Clafin University

The Dyslexic Pianist: What Do They Need?
Olivia Colomaio
DMA Piano Pedagogy Candidate
University of South Carolina

Is Music Theory Important in the Ensemble?
Ontrice Ramsey II
Sophomore, Bachelor of Arts in Music
Education
Clafin University

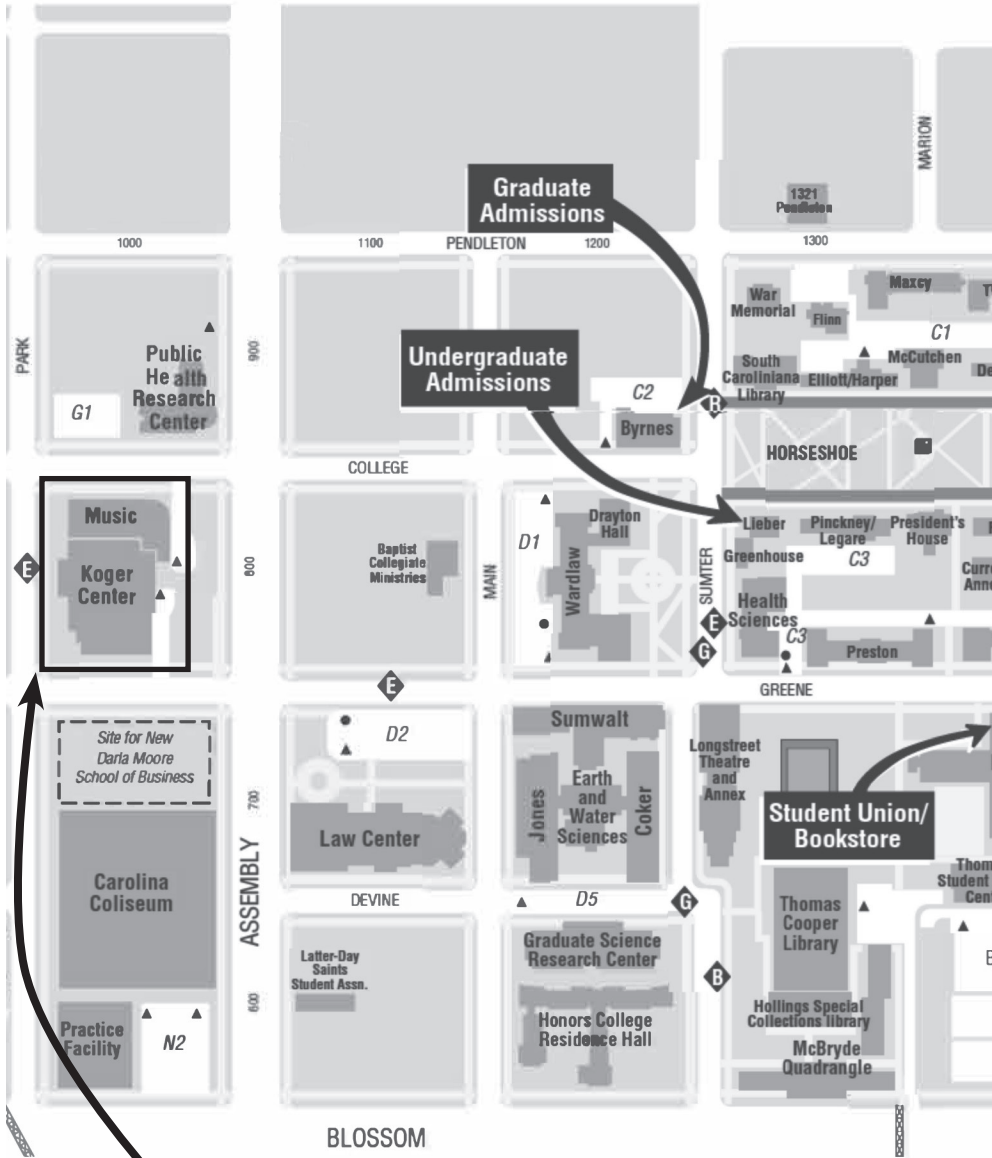
*Why Vocalists Should Know How to Play the
Piano/Keyboard*
Weveney Williams-Barber
Sophomore, Bachelor of Arts in Music
Education
Clafin University

SCMTA Genesis Grant

**Are you an SCMTA member seeking continued
professional development?**

SCMTA has established the Genesis Endowment Grant Fund in order to provide one member teacher per year an award of up to \$500 for the purpose of professional or studio development. Primarily intended for use by independent teachers, the grant is available to independent and collegiate SCMTA members with a minimum of one year membership. Applicants must state how the grant will be used, and how it directly relates to his/her music teaching. **Application materials are due by June 30 of each year.** Visit scmta.org for complete information.

University of South Carolina Map



School of Music





Spencer Myer

Conference Artist Spencer Myer, pianist

Lauded for “superb playing” and “poised, alert musicianship” by *The Boston Globe* and labeled “definitely a man to watch” by London’s *The Independent*, American pianist **SPENCER MYER** is one of the most respected and sought-after artists on today’s concert stages.

Spencer Myer’s current season includes touring throughout the United States and a return recital tour in Nova Scotia, Canada. He continues as half of the Daurov/Myer Duo, having teamed up with the award-winning cellist Adrian Daurov in 2012.

Spencer Myer’s orchestral performances have been heard throughout the United States, Canada, Europe, Africa and Asia. He has been soloist with, among many others, The Cleveland Orchestra, Northeastern Pennsylvania and Rhode Island philharmonic orchestras, Pro Arte Chamber Orchestra of Boston, Ohio’s ProMusica Chamber Orchestra, New York City’s The Park Avenue Chamber Symphony, Canada’s Windsor Symphony Orchestra, Mexico’s Orquesta Filarmónica de Jalisco, South Africa’s Cape Town and Johannesburg philharmonic orchestras and Beijing’s China National Symphony Orchestra. His recital appearances have been presented in New York City’s Weill Recital Hall, 92nd Street Y and Steinway Hall, Philadelphia’s Kimmel Center and London’s Wigmore Hall, while many of his performances have been broadcast on WQXR (New York City), WHYY (Philadelphia), WCLV (Cleveland) and WFMT (Chicago).

Spencer Myer’s career was launched with three important prizes: First Prize in the 2004 UNISA International Piano Competition in South Africa, the 2006 Christel DeHaan Classical Fellowship from the American Pianists Association and the Gold Medal from the 2008 New Orleans International Piano Competition. Additionally, he is a laureate of the 2007 William Kapell, 2005 Cleveland and 2005 Busoni international piano competitions. He also enjoys an expanding reputation as a vocal collaborator since winning the 2000 Marilyn Horne Foundation Competition.

Spencer Myer is a graduate of the Oberlin Conservatory of Music, The Juilliard School and Stony Brook University. In the fall of 2016, he was appointed Artist-Teacher in Piano and Collaborative Piano at the Longy School of Music of Bard College in Cambridge, Massachusetts. Mr. Myer was the subject of the cover interview in the January/February 2019 issue of *The Piano Magazine: Clavier Companion*, relating his thoughts on practicing, performing, teaching and mentoring the next generation of pianists.

Spencer Myer’s debut CD for harmonia mundi usa—solo music of Busoni, Copland, Debussy and Kohs—was released in the fall of 2007 to critical acclaim by *Fanfare* and *Gramophone* magazines. He can also be heard on a composer-conducted Naxos CD in performances of three concerti from Huang Ruo’s *Chamber Concerto Cycle* and in a performance of Ravel’s *Chansons madécasses*, included on “Intimate Masterpieces,” a 2013 CD featuring faculty and alumni of the Oberlin Conservatory and issued by Oberlin Music. Mr. Myer’s most recent four recordings—“William Bolcom: Piano Rags”, the Brahms Cello Sonatas with Brian Thornton, the Debussy Cello Sonata and Brahms Clarinet Trio with Brian Thornton and Afendi Yusuf, and Schumann’s works for cello and piano, with Brian Thornton—are available on the Steinway & Sons label.

In the fall of 2020, Spencer Myer was elected to the Board of Directors of the New York City-based Musicians Foundation (est. 1914). Spencer Myer is a Steinway Artist (www.spencermyer.com).



Spencer Myer

Pianist

Friday, November 5, 2021

7:30 pm

PROGRAM

Six Variations on an Original Theme in F Major, Op. 34Ludwig van Beethoven
(1770–1827)

4½—A Piano Suite Libby Larsen
(b. 1950)

- I.
- II. left hand only
- III.
- IV. In memoriam
- V.

Pour le Piano Claude Debussy
(1862–1918)

- Prélude*
- Sarabande*
- Toccata*

INTERMISSION

The Four Impromptus. Frédéric Chopin
(1810–1849)

- Impromptu in A-flat major, Op. 29
- Impromptu in F-sharp major, Op. 36
- Impromptu in G-flat major, Op. 51
- Fantaisie-Impromptu in c-sharp minor, Op. 66

Liebesleid Fritz Kreisler
Liebesfreud (1875–1962)
(transcribed by Sergei Rachmaninoff, 1873–1943)

Spencer Myer is a Steinway Artist.
Recordings: harmonia mundi usa, NAXOS, Steinway & Sons

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(212) 864-7928
www.parkerartists.com



Kevin Olson

Conference Clinician

Kevin Olson

Kevin Olson is an active pianist, composer, and member of the piano faculty at Utah State University, where he has taught courses in piano literature, pedagogy, accompanying, music theory, commercial composition, and rock & roll history, among others. In addition to his collegiate teaching responsibilities, Kevin coordinates the piano program at Utah State University, and oversees the Utah State University Youth Conservatory, which provides weekly group and private piano instruction to over 150 pre-college community students. The National Association of Schools of Music has recently recognized the Conservatory as a model for pre-college piano instruction programs. Before teaching at Utah State, he was on the faculty at Elmhurst College near Chicago and Humboldt State University in northern California.

A native of Utah, Kevin began composing at age five. When he was twelve, his composition, *An American Trainride*, received the Overall First Prize at the 1983 National PTA Convention at Albuquerque, New Mexico. Since then he has been a Composer in Residence at the National Conference on Keyboard Pedagogy, and has written music commissioned and performed by groups such as the Five Browns, American Piano Quartet, Chicago a cappella, the Rich Matteson Jazz Festival, Music Teachers National Association, the Festival for Creative Pianists, the American Festival Chorus & Orchestra, and several piano teacher associations around the country. He gives workshops and performances nationally and internationally, most recently in India, China, Canada, and Great Britain.

Kevin maintains a large piano studio, teaching students of a variety of ages and abilities. Many of the needs of his own piano students have inspired hundreds of published books and solos, written in a variety of levels and styles. For more information, visit <https://www.kevinolsonmusic.com>

Session Descriptions

Coaching Young Composers: In this workshop, Dr. Olson will describe the lessons and activities he brings to the young composers in his studio. He will share student projects from start to finish, ideas to start the creative process with students at a variety of levels, techniques for giving constructive feedback without inhibiting students' original voices, and ways to use competitions and festivals as tools for motivation.

Creativity Workshop: Dr. Olson has shared workshops like these with teachers and students around the country, sharing research on the creative process, followed by interactive creativity explorations involving games, composition starters, and other ideas that could evolve into students' own improvisations and compositions. Students are invited to attend, as well!



Conference Presenters

Caitlin Sparace Friday, 9:10 am

Caitlin Sparace is a violinist and music academy owner who currently resides in the upstate. Caitlin attended the University of North Texas where she spent five years studying under violin pedagogue Julia Bushkova. At UNT, Caitlin received her Bachelor degree in violin performance, with a minor in music theory. She has performed in many orchestras and chamber ensembles, highlights including the Dallas Chamber Orchestra, Sarasota Orchestra and Barrage. Caitlin has performed all over the United States and Canada, as well as in England, The Netherlands, Belgium, Germany, and China.

Caitlin has been teaching for over ten years and has taught in many private music academies, as well as public and private schools. She has received training as a Suzuki violin teacher and infuses those principals into her teaching. It has been a dream come true for Caitlin to serve as the owner and director of the Sounds of Carolina Music Academy. The music academy has over 150 students and 12 teachers across two locations in both Anderson and Greenville, SC.

Christopher Sparace

Originally from the upstate, Christopher Sparace studied tuba with John Sizemore and attended the South Carolina Governor's School for the Arts and Humanities. He attended Northwestern University where he completed a degree in music performance under the tutelage of Rex Martin. Since then Chris has become a founding member of the Altamont Brass, a brass quintet that tours the upstate. He also enjoys playing in various large ensembles such as the Greenville Symphony and the Fountain Inn Symphony. In addition to his musical pursuits Chris is an avid cyclist and manages one of the largest bicycle retailers in the southeast.

Topic: What Customers Want

This talk will discuss music lessons as a business through the eyes of the customer and their experience. Topics explored will include marketing, client acquisition and retention, positive studio culture, creative concert programming, and more. Join us and together we will consider what today's customers want.

Samantha Broom Friday, 11:20 am

Samantha Dubois Broom, MM, is the owner of Samantha Dubois' Voice Academy in Anderson, SC. She began her studio in Fall of 2016 and has seen an 800% increase in students. She has studied voice for 18 years, receiving her Bachelors Degree in Music Performance from the Schwo



Caitlin Sparace



Christopher Sparace



Samantha Broom

School of Music and her Master's Degree from the University of South Carolina. She placed a tremendous emphasis of her musical studies on pedagogy and music entrepreneurship. She has also been seen on the stage, throughout the South East, in a number of Musical Theater and Opera productions.

Topic: "The Importance of Breathing Across All Instruments"

It is no surprise that breathing is important for wind players and singers. However, breathing is paramount in every musical family. By incorporating breathing exercises into daily practice routines, performers will discover a new advantage in their musical craft. With proper breathing, one can enhance their technical abilities and overall performance through relaxation, tone, and musicianship.

Steven Graff Friday, 3:20 pm

Since his concerto debut with the Chicago Symphony Orchestra, the American pianist Steven Graff has been the recipient of numerous distinguished awards and glowing critical praise. Graff studied at The Juilliard School for his Bachelor's and Master's Degrees as a Petschek scholarship awardee, and received a Doctorate of Musical Arts from The Graduate School of CUNY. Graff has performed at Weill, Zankel and Stern Auditoriums at Carnegie Hall, and at Merkin and Alice Tully Halls in New York City. He has toured Norway and Japan and his CD releases of contemporary piano music have been praised in American Record Guide and Fanfare Magazine. He recently performed with string players from the New York Philharmonic at a New York Philharmonic Education sponsored Chamber Music concert. Graff's many solo recitals include performances at the Bar Harbor Music Festival in Maine, Hawaii's Aloha International Piano Festival, and at the Gina Bachauer International Piano Foundation in Salt Lake City. He gave piano master classes and recitals at the University of Arizona and at Franklin & Marshall College. Recent concerto performances include a nine-city tour of China playing Gershwin's Rhapsody in Blue with the Manhattan Symphonie, and a premiere of John Carbon's new piano concerto, Fantasy Nocturne, at the Barshinger Center with the Allegro Chamber Orchestra. After serving on the faculty of New York's Hunter College, this past fall 2020, he joined the faculty of the Petrie School of Music at Converse University as a full-time professor of piano. Steven Graff is a Steinway Artist.

Topic: Improvisation for the Classical Piano Student

This presentation will explore various ways of helping students develop their own individual style and ability to improvise comfortably at the keyboard. Issues such as improvised ornamentation in Baroque and Classical repertoire, figured bass realization as a parallel with modern lead sheet reading, and the ability to create cadenzas using thematic and non-thematic material will be discussed. The ultimate goal is for students to find joy in creating and in expressing themselves spontaneously at the piano.



Steven Graff



Independent Music Teachers Presentation

Eunjung Choi Friday, 10:05 am

Pianist Eunjung Choi currently serves as Associate Professor of Piano and Coordinator of Keyboard Studies at Claflin University in Orangeburg, South Carolina. Most recently, she was awarded a 2021 South Carolina Arts Commission Arts Project Support Grant to make the CD, titled “Celebrating Women Composers.” She was also awarded a South Carolina Arts Commission Quarterly Grant to make the CD, titled “Inside Out: A Journey.” Other projects have included a Major Grant from The Humanities Council SC for the lecture–recital series, “Promoting South Carolina African–American Composers’ Classical Music.” Videos from the lecture–recital series can be found at <https://www.youtube.com/watch?v=fKy570QZxUg>.

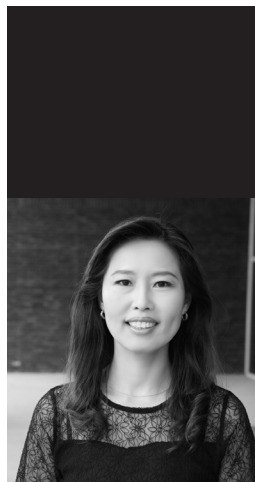
Her scholarly work has included topics such as multicultural music performance and teaching strategies, and curriculum development to incorporate integrative approaches in music higher education. Dr. Choi has presented numerous performances, workshops, and lectures to international, national, and regional music audiences in the United States and South Korea. Her articles also have been published in *International Journal of Humanities and Applied Social Science*, *Piano Magazine*, *American Music Teacher*, *the Journal of Music Education Science*, published by the Korean Society of Music Educational Technology, and the *Korean Association of Piano Pedagogy Press*.

In addition to her active schedule as a soloist, collaborative artist, master–class clinician, and adjudicator, she is a board member of the South Carolina Music Teachers Association and the Korean Association of Piano Pedagogy. She maintains active memberships in Pi Kappa Lambda, National Association for Music Education, Music Teachers National Association, College Music Society, Korean Society of Music Educational Technology, Korean Music Educators Society, Korean Piano Society, and the Korean Association of Piano Pedagogy.

Dr. Choi holds degrees from the University of South Carolina–Columbia, Ball State University, and Dongduk Women’s University, Seoul, South Korea. Her teachers include Charles Fugo, Scott Price, Robert Palmer, Kirby Koriath, and Myung Hye Bang. In addition, she completed a Management Development Program at the Harvard University Graduate School of Education.

Topic: Integrative Strategies to Improve Critical Thinking Skills in Piano/Music Lessons

This presentation is to share the effective strategies to improve critical thinking skills in the piano/music lessons, adapting the Six Thinking Hats model. To facilitate the session, attendees will be provided with specific guidelines or rubrics for the steps to further the thinking process.



Eunjung Choi



Yiorgos Vassilandonakis

Commissioned Composer Yiorgos Vassilandonakis

Driven by a strong dramatic and formal sense, Yiorgos Vassilandonakis' music is emotionally engaging and cerebral at the same time. Venturing into chamber, vocal, orchestral, opera, film, electronic & multimedia genres, his works reveal a mastery of timbre, sonority and temporal space, and a deep interest in sound itself as a physical entity.

"... A fascinating collection of sounds, inventive performance techniques, some of which [are] first-time events ..." (*San Francisco Chronicle*), "... an intimate, soft poetry that consumed the audience ..." (*Repeat Performances*), "... lingering sonorities and delicacies ..." (*San Francisco Classical Voice*), Vassilandonakis' music is frequently programmed on both sides of the Atlantic, and has been commissioned and performed, among others, by the New York New Music Ensemble, the San Francisco Contemporary Music Players, the Nouvel Ensemble Moderne, the Juilliard Percussion Ensemble, ALEA III, the Del Sol String Quartet, Ensemble Cairn, Meridian Arts Ensemble, Ensemble In Extensio, the Athens Camerata and the Hellenic Contemporary Ensemble. It has been supported by grants from Meet-the-Composer, the American Music Center and the French Ministry of Culture, and featured in the Aspen, Ernest Bloch, Domaine Forget, Wellesley and Patras International Festivals.

His one-act opera *Dance with Me* was commissioned and staged by the National Opera of Greece in 2008. A progressive work combining non-linear narrative and film montage techniques with virtuosic vocal writing and intricate instrumental textures, *Dance with Me* was enthusiastically received by both audience and critics, who wrote: "... a fresh take on the operatic genre ..." "... the composer takes advantage of the non-linear time element and stock characters with exceptional inventiveness and control, setting up a kind of a 'merry-go-round' narrative, which has no beginning and no end, creating an atmosphere that feels indifferent and chilling at the same time, something I've never experienced before in a lyrical piece ..." "... truly original and captivating, to both the initiated and the novice ..." "... innovative, yet easy to follow, with characters set into music masterfully ..." "... what a glorious moment for Greek language contemporary operatic works, an almost non-entity. Vassilandonakis is clearly the one to watch out for..."

Yiorgos holds advanced degrees from the University of California, Berkeley, where his principal composition teachers were Edmund Campion, Richard Felciano, John Thow, Jorge Liderman and Cindy Cox. As the recipient of the George Ladd Prix de Paris, he spent two years in Paris, studying advanced composition, orchestration and electronic music with Philippe Leroux, at the *École Nationale de Musique et de Danse, Erik Satie*. He also studied composition with Paul Reale and Ian Krouse, and Film Music with the legendary Jerry Goldsmith, Paul Chihara & Don Ray. His conducting teachers were David Milnes and Jeffrey Schindler.

During the 90's, he pursued a successful career as a film composer and arranger in the Hollywood indie movie scene, with credits as a composer, conductor, and producer of scores for theater, independent films, television documentaries and commercials, as well as a theme park ride at Universal Studios, Hollywood.

A dedicated educator, Dr. Vassilandonakis has taught Composition and Music Theory at the University of California, Berkeley and the University of Virginia, as well as electronic music at the *Centre de Création Musicale, Iannis Xenakis*, in Paris, before joining the faculty at the College of Charleston in 2010.

He has penned essays and interviews published in the *Computer Music Journal* (MIT Press), and the *College Reference Dictionary Musicians and Composers of the 20th Century* (Salem Press) and has held composing residencies at Yaddo and at Cité Internationale Des Arts.

Also active as a conductor and proponent of contemporary music, he has conducted the GuitArte Ensemble, the Young People's Symphony Orchestra, the Prometheus Symphony Orchestra, the UCLA Philharmonia, and the UC Berkeley Symphony. He was the Music Director at the Oakland Cathedral of the Ascension and is the Composer-In-Residence with the Worm Chamber Ensemble in San Francisco.



Commissioned Composition Premiere Information

“Topsy-turvy”

Friday, November 5, 2021

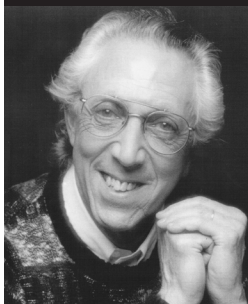
10:30 am

PROGRAM NOTES:

“The pandemic brought on forced changes to our lives, that involved rethinking and reevaluating priorities, shifting perspectives, resets and reboots, and for some, a lot of private time to reflect and reinvent themselves. This piece will examine the possibilities of recontextualizing musical material in a similar manner. Starting from a place of shaken familiarity and moving through unpredictable modes of transformation, the material survives and thrives in a completely new context. Scored for piano trio, a chamber ensemble of familiar timbres and abundant literature, the piece will attempt to rethink and recreate a new point of arrival, risen from the ashes of all the challenges it endured, proposing a new mode of musical existence that ultimately thrives and prevails. In maintaining relevance to our challenging times, I chose to compose for a small, versatile ensemble, that can perform indoors or outdoors, observing social distance, and at the same time optimal for expressiveness, high energy and optimism. Musicians for the proposed performance will be selected from the faculty of the College of Charleston and the Charleston Symphony Orchestra.”

PERFORMERS:

Ari Streisfeld, *violin*
Claire Bryant, *cello*
Phillip Bush, *piano*



Dr. Eugene Barban

SCMTA Teacher of the Year Dr. Eugene Barban

Eugene Barban is a pianist who has gained world-wide recognition for his musicianship and technical brilliance in repertory ranging from the Baroque to the Avant-Garde. Among his many solo performances are recitals at Alice Tully Hall, the Merkin Hall, and Weill Recital Hall in New York, the National Gallery of Art, and Phillips Collection in Washington D.C., and appearances on international concert series in Aix-en-Provence, Salzburg, Bangkok, Mumbai, and Rotterdam. He has been guest soloist with orchestras in the United States, Asia, and South America. His recording on the Americus label, *An American Piano Odyssey* containing works of Lees, Gottschalk, Bolcom, Dello Joio, and Barber, has won critical acclaim.

Professor Emeritus of piano at Winthrop University, Eugene Barban has been on the faculties of the Interlochen Music Camp and the Adamant Music School in Vermont. Students from his private studio as well as from Winthrop University have captured top prizes in competitions. Several have become professors of piano themselves.

As a chamber musician Barban performed with the Aeolian Trio, the Rowe Quartet, and the Arden Quartet. He has performed as collaborative artist with vocalists and instrumentalists throughout America and has served on international piano competition juries both here and abroad.

A native of Ohio, Barban received his undergraduate degree from Capital University, his Master's degree from Ohio University, and the Doctor of Musical Arts from the College-Conservatory of Music of the University of Cincinnati. He was recipient of a Fulbright Fellowship for a year's study in Freiburg, Germany. His teachers have included Olga Conus, George Katz, and Loy Kohler. He has coached with Richard Goode, Walter Hautzig, Jeffrey Swann, Josef Raieff, and Adele Marcus.

He is a past president of the South Carolina Music Teachers' Association.



South Carolina Music Teachers Association affiliated with Music Teachers National Association 1960–2021

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2006–2008	David Thompson		
2008–2009	Melanie Foster Taylor		
2009–2010	Matthew Manwarren		
2010–2012	Derek Parsons		



SCMTA Vice-Presidents for Conferences and Local Association Vice-Presidents for Programs

SCMTA would like to thank those who have served as the Vice-President for Conferences and the Local Association Vice-President for Programs over the past ten years. Quality performances and presentations have long been a hallmark of SCMTA and a primary reason for members to return year after year. As we look back over the past decade, we find a history of rich programming that has been impactful, illuminating, and inspiring. We offer our thanks and gratitude to these individuals for their commitment and service to our organization.

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Howard Kim 2020–2022
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Lannia Nacino Broñola–Dickert 2016–2018
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Peter Davis 2013–2017
Lorri Turcios 2011–2013

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2005–2021—As one of the smaller associations, our members collectively contribute creativity, personal resources, contacts and energy to plan LBMATA programs under guidance from our exceptional presidents, both past and present.

Upper Palmetto MTA:

Nanette A. Baltz 2019–2022
Judith Barban 2017–2019



SCMTA Conference Sites

1963	Coker College	1994	Winthrop University
1965	Furman University	1995	Anderson College
1967	Bob Jones University	1996	University of South Carolina
1968	Baptist College	1997	College of Charleston
1969	Hotel Wade Hampton, Columbia	1998	Converse College
1970	Converse College	1999	Coker College
1971	Winthrop College	2000	Winthrop College
1972	Newberry College	2001	Furman University
1973	Bob Jones University	2002	Anderson College
1974	University of South Carolina	2003	University of South Carolina
1975	Converse College	2004	North Greenville College
1976	Furman University	2005	Converse College
1977	Columbia College	2006	Winthrop University
1978	Bob Jones University	2007	Coker College
1979	University of South Carolina	2008	Bob Jones University
1980	College of Charleston	2009	Converse College
1981	Converse College	2010	College of Charleston
1982	Columbia College	2011	SC Governor's School for the Arts and Humanities (Sessions) Bob Jones University (MTNA Performance Competitions)
1983	Newberry College	2012	University of South Carolina
1984	University of South Carolina	2013	Furman University
1985	Furman University	2014	Anderson University
1986	Anderson College	2015	Coker College
1987	Winthrop College	2016	Converse College
1988	Lander College	2017	Winthrop University
1989	Bob Jones University	2018	Bob Jones University
1990	Converse College	2019	Newberry College
1991	Columbia College	2020	Virtual
1992	Presbyterian College	2021	University of South Carolina
1993	Lander University		

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- Saturday, November 20, 2021 (9 a.m.) – Instruments ONLY (Invitational Band Weekend)
 - Saturday, January 29, 2022 (10 a.m.) – All Instruments and Voice
 - Saturday, February 12, 2022 (10 a.m.) – All Instruments and Voice
 - Friday, *March 4, 2022 (Noon) – Voice ONLY (All-State Choral Weekend)
 - Saturday, March 26, 2022 (10 a.m.) – All Instruments and Voice
- *March 4 is the Priority Deadline for scholarship consideration for the 2022-23 academic year.*

Winthrop University is an institutional member of the National Association of Schools of Music (NASM) and holds additional accreditations from the Southern Association of Colleges and Schools (SACS) and by the Council for the Accreditation of Educator Preparation (CAEP).

For more information, please contact:

Elisa Koehler, DMA, Professor and Chair of Music

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