



THE IOWA MUSIC TEACHER

**2026 IMTA
State Conference
Highlights**

**In the Spotlight
with Mary Leaf**

LXXXIX no. 1
Summer 2026





Use the QR code for more information
or contact with any questions:

Dr. Elizabeth Crecca,
Assistant Professor of Music, Piano
ecrecca@truman.edu



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THE EDITOR'S DESK

The Strength of a Shared Legacy

As IMTA surpasses 140 years, our conference in Iowa City reminded us that organizations thrive when innovation is guided by experience, traditions are valued, and every member's contribution is respected. You are encouraged to read this issue from cover to cover! It is packed with vital information, memories, reflections, and inspiring stories.

Members at the conference were awed by the impeccable artistry of Carter Johnson, the informative organ sessions, motivating masterclasses, and Honors Recitals that showcased the exceptional achievements of students across Iowa. These events displayed the dedication and excellence of teachers throughout our state. There was also considerable enthusiasm surrounding Iowa's newly formed Virtual Chapter (ivmta@iamta.org). What began as an idea is quickly becoming a meaningful way to connect teachers, share ideas, and expand opportunities across geographic boundaries.

This conference also acknowledged the service and achievements of several colleagues. Congratulations to Dr. Luke Tyler, recipient of the Distinguished Service Award; Dr. Robin Guy, our Certified Teacher of the Year; and Dr. Melinda Westphalen, who, through the generosity of our members and Foundation fundraising efforts, will become IMTA's 2027 Foundation Fellow.

Past and current recipients of these special awards remind us that one of the greatest benefits of IMTA membership is learning from one another. Our members bring fresh perspectives, while many contribute decades of involvement and a deep understanding of our history. Together, these strengths help ensure that IMTA remains an organization where ideas are exchanged openly, experience and knowledge are respected, and excellence is built across generations.

Thank you to Julia Andrews for her dedication to our website. She will be stepping down, but I am pleased to share that I will be returning as IMTA Website Manager (website@iamta.org). In the coming months, I will be seeking suggestions from board members and active members as we consider a slight facelift for our website. All ideas are welcome, and



IMTA Magazine Editor

Cyndie Caruth, NCTM
magazine@iamta.org

I look forward to working together to create a site that continues to be informative, attractive, and easy to navigate. Our goal is to create a cohesive connection between the magazine and the website.

As summer progresses, all members are urged to take a few moments to prepare for an important technological transition. Beginning July 1, IMTA will move exclusively to our new @iamta.org email system. The former Gmail board addresses will no longer be active. Please

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THE IOWA MUSIC TEACHER

Vol LXXXIX no. 1 Summer 2026

Membership Dues

IMTA/MTNA membership year:

July 1 through June 30.

Active MTNA National or International membership dues: \$107.00

Active Iowa IMTA dues: \$40.00

All IMTA dues: join by September 1 to enter competitions and festivals.

New IMTA members: join by October 1 to enter competitions.

MTNA Corporate or Institutional dues: \$200

MTNA Senior dues

70 years or older: \$81.00

IMTA Senior dues 70 or older: \$20.00

MTNA Collegiate Student membership dues are \$25.00

IMTA Collegiate Student membership dues: \$0

Collegiate Membership is open to all college music students who are also members of an affiliated state association and a collegiate chapter if available. Collegiate membership runs October 1 through September 30.

Collegiate members entering students in IMTA events pay \$50 non-active member fee by Oct 1.

A six-month/trial membership is offered to individuals meeting active membership criteria who have never been MTNA members. The six-month/trial membership runs from January 1 through June 30.

To be eligible to adjudicate IMTA events and remain on the adjudicator list, dues must be paid before September 1 of the previous membership year.

Contact Us

Contact a local association president at: iamta.org/local-associations.php and experience valuable meetings and networking opportunities.

Don't hesitate to contact MTNA at (888) 512-5278 or (513) 421-1420 for further member information.

Advertising contact:

advertise@iamta.org

Submit articles and photos to magazine@iamta.org

IMTA Statement of Philosophy

The Iowa Music Teachers Association, reflecting the tradition of Music Teachers National Association, is dedicated to a practical role of artistic service in our society. Through activities involving students, merchants, and patrons, as well as music teachers, the Iowa Music Teachers Association promotes professional standards in music and fulfills its dedication to cultural leadership. To explore the Iowa Music Teachers Association online, visit www.iamta.org.

IMTA Statement of Function

The function of *The Iowa Music Teacher* is to reflect the philosophy of the Iowa Music Teachers Association; to serve as a vehicle of communication for its members to their state officers, expressing their attitudes and needs; to inform the subscribers and membership of events and ideas; to report musical activity in the state; and to stimulate and encourage active interest participation, and support for the Iowa Music Teachers Association as it maintains its role of leadership in the state of Iowa.

IMTA Magazine

As a nonprofit organization, Iowa Music Teachers Association quarterly magazine subscriptions are mailed automatically to members. Non-member subscriptions are \$10.00 per issue. One sample copy furnished to prospective members without charge upon request. *The Iowa Music Teachers* is not a registered copyright publication. Members have permission to reprint anything contained herein unless there is a specific notice of copyright appended to the article or portion of an article. For further information about the magazine, contact the editor at magazine@iamta.org.

MTNA Founding and Purpose

In 1876, Theodore Presser and 62 of his colleagues founded Music Teachers National Association with the purpose of advancing the value of music study and music making to society while supporting the careers and professionalism of music teachers. Today with more than 20,000 members, MTNA is a vibrant and powerful professional alliance with members reaping the rewards of collaboration, continuity and connection throughout the lifetime of their music teaching careers. MTNA/IMTA Active Membership is available to any individual professionally engaged in a music activity who is also a member of an affiliated state association. Active members enjoy all benefits of membership and are entitled to participate in all MTNA activities, vote and hold office.

Official Publication of the Iowa Music Teachers Association
Affiliated with The Music Teachers National Association

CELEBRATING IMTA: CONFERENCE WRAP-UP AND NEW BEGINNINGS

What a wonderful weekend of wonderful music, engaging sessions and friendship we experienced at the 2026 IMTA State Conference at the University of Iowa. I'd like to extend big thanks to Jason Sifford and Alan Huckleberry as conference co-chairs, and to the committee members from the East-Central MTA local association. I hope that everyone who was able to attend came away with lots of new ideas.

This year, we elected three new officers to our state board. I'd like to welcome Secretary Nicole Messerschmitt, Member-at-Large Rebecca Nickels, and VP of Local Associations Candace Carlson. We have also added some newly appointed members: Debra Heald as Parliamentarian, and Cyndie Caruth returning as our webmaster. There are still a few positions to fill, including a Foundation Fellow chair, Advertising chair, Collegiate Member chair, and members for the Ethical Concerns committee. We are also in need of a senior coordinator for the MTNA Competitions this fall. If you are interested in joining a vibrant board and have some ideas you'd like to share, please reach out to me at president@iamta.org.

I'd like to extend a huge thank you to our outgoing officers: VP of Local Associations Mary Beth Shaffer, Webmaster Julia Andrews, Collegiate Member Chair Craig Jordan, and Advertising Chair Halie Augustus. All your work over the course of your time on the board is greatly appreciated! I'd also like to send congratulations to Craig and Halie as they finish their time as students at the University of Iowa and move on to their next chapter in Wisconsin and Utah, respectively. We all hope that you will stay in touch with your Iowa friends!

At the Monday evening banquet, we were pleased to present awards to three very deserving teachers, who have contributed so

much to our organization! Congratulations to our 2027 MTNA Foundation Fellow, Melinda Westphalen, our Certified Teacher of the Year, Robin Guy, and our Distinguished Service Award winner, Luke Tyler. Please help me congratulate these three extraordinary teachers!

As I begin my second year as president, my hope is to continue celebrating IMTA's 140th Anniversary by connecting our members through events, stories and memories. Some of my favorite memories of IMTA during my 21 years as a member include attending my first conference in 2006 at the University of Iowa, and meeting Nicholas Roth, as I introduced his session on Schumann, sitting with Tim LaFleur at the guest artist concert with Frank Wiens and chatting about his family at the Luther Conference in 2007, and co-chairing the 2012 and 2013 Conferences with Alan Huckleberry, the latter happening right in the middle of a big move for me! I feel very fortunate to have gotten to know many outstanding teachers throughout the state, some of whom have become close friends.

I hope you will take some time to reflect on your many memories while finding time to relax and recharge before a busy fall starts! I have a lot of books on my "to-be-read" list that aren't going to read themselves! Enjoy your summer!



Iowa MTNA President

Allison Chenoweth McGurn
president@iamta.org



MARK YOUR CALENDAR!

MTNA/ IMTA dues deadline

June 30, 2026

July 1, new officers begin. Use of official iamta.org emails implemented.

New IMTA Officers begin their terms

July 1, 2026

Group Piano/ Pedagogy Forum

August 7-8, 2026

Cincinnati

IMTA extended deadline

August 31, 2026

Last day to pay IMTA/MTNA dues without paying the additional \$100 non-member fee to participate in auditions. Reminder: Festivals are ineligible for the non-member status.

Fall IMTA Magazine Articles Deadline

September 1, 2026

Directory will include all members paid before Sept. 1

MTNA competitions registration deadline

September 9, 2026

Summit for MTNA Leadership

September 11-13, 2026

Cincinnati, Ohio

MTNA Affiliate Leadership Seminar

September 25, 2026

Virtual

Iowa MTNA Auditions at Central College

October 24-25, 2026

Pella

MTNA Collegiate Symposium

January 16-17, 2027

Kansas City, MO

State Auditions

March 13, 2027

Tentatively at Grinnell College

MTNA Conference

April 2-6, 2027

St. Louis, MO

IMTA State Conference

June 7-8-9, 2027 (*Monday through Wednesday*)

Grinnell College. More details to come!

Continued from page 3

update your contacts carefully and consider saving addresses with both the board position and the email address, for example, save President – president@iamta.org rather than the name of the individual currently serving in that office. This simple change will ensure that your contacts remain current even as leadership names change in the future.

Finally, a reminder to all IMT contributors: please prepare and submit your Fall magazine articles to magazine@iamta.org during the last week of August. Early submissions are always

appreciated and help ensure the timeliness of our directory issue.

I wish you a wonderful summer filled with music and renewed inspiration. Thank you for all you do to support IMTA and its enduring legacy.

Cyndie Caruth, NCTM

The Iowa Music Teacher Magazine Editor

magazine@iamta.org

IOWA STATE MUSIC

PROGRAMS OF STUDY

Bachelor of Music Degree
Keyboard Performance | Keyboard Education

Bachelor of Arts in Music

Minor in Music

Lessons for non-majors

FACULTY MEMBERS

Dr. Mei-Hsuan Huang (*Piano Performance*)

Dr. Janci Bronson (*Piano Pedagogy*)

Dr. Tin-Shi Tam (*Carillon*)

Dr. Miriam Zach (*Organ and Harpsichord*)

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IOWA STATE UNIVERSITY
Department of Music and Theatre

IMTA Conference 2026

June 7-9, 2026 ■ University of Iowa ■ Iowa City, IA

Iowa City Thanks You

As I write this, it's hard to believe the conference has come and gone. Just a week ago, I was furiously running around Voxman making sure everything was in its right place. (Despite my calm exterior, on the inside I'm always worried about something - Where'd that table go? Do we need another sign for the bathrooms? Did I get enough lemonade for the reception?)

What happened next was wonderful - people started showing up. We had a scholarship competition and a board meeting with record attendance. We made a new piano teacher friend in Christina Whitlock and heard truly amazing performances by students from across the state. We introduced people to one of Iowa City's iconic Mediterranean restaurants at our picnic and were treated to a performance by some of Iowa's All-Stars.

Monday, we jumped in the deep end with Carter Johnson's thoughts on preparing late Schumann. We saw a repertoire presentation that included videos from three composers and performances from a few IMTA members. We explored the Bach Inventions, the inside of an organ, got to hear what our collegiate members are working on, and then had another evening of food and music. If you ever wondered what a Carnegie debut is like, Carter Johnson delivered a preview of his, and it did not disappoint.

Tuesday gave us a wonderful workshop from Christina Whitlock, reminding us that work and play go hand in hand, a conversation about adjudication with two of Iowa's favorite judges, and a well-attended business meeting over sandwiches and cookies.

On a personal note, I have several thank-yous. First, to all the people who really made the event happen. Voxman really is one of Iowa's artistic treasures, and Alan Huckleberry made it feel like home to all of us. Kudos also to our local association team. As the saying goes, they "understood the assignment." I can honestly say that everything you liked about this year's conference has their signature on it:

Nancy Cree
Tina Chapman
Nicole Messerschmitt
Kristina Nurnberg
Jackie Simpson
Chiaki Kubota
Adin Herr
Craig Jordan

And finally, an enormous thanks to all of you who attended. I often tell people that the only things you really need for a successful event are good music and great people, and we had both of those in spades. So thank you all for everything you do, and be proud of making IMTA and MTNA the wonderful organizations they are.

-Jason Sifford



Heartfelt welcome from U of I
School of Music Director,
Tammie Walker.



J.S. Bach Inventions and Sinfonias
Session.



Tim LaFleur, Melinda Westphalen, Jason Sifford leading Adjudication
Session at IMTA conference.



Christina Whitlock in Masterclass.

IMTA Conference 2026

June 7-9, 2026 ■ University of Iowa ■ Iowa City, IA

Distinguished Service Award 2026 Recipient: Dr. Luke Tyler

Luke Tyler is a person of many talents! An MTNA member since 2011, Luke has more recently jumped into his service to IMTA in several areas. He began serving IMTA as an adjudicator, presenter, performer, and magazine editor. More recently, he joined the state board in 2024 as the repertoire chair. He is a former assistant professor at Loras College and currently serves as the Executive Director of the Northeast Iowa School of Music. In his spare time, Luke has taken on the extra projects of creating a Google Workspace for IMTA, along with chairing a committee to create training videos for teachers interested in adjudicating auditions. This dedication to the IMTA Repertoire Syllabus, in curating new music and editing the existing list for continuity, is extremely valuable for our membership. We are so pleased to present the 2026 Distinguished Service Award to Luke Tyler.



IMTA President Allison Chenoweth McGurn presents Dr. Luke Tyler with the 2026 Distinguished Service Award.

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SCHOLARSHIP AUDITIONS AT U OF I CONFERENCE



Pictured left to right: Dr. Alan Huckleberry, IMTA President Allison Chenoweth, Hannah Cotran, Caleb Moetsch, Zoe Podlich, Evelyn Skeffington, and Dr. Nicholas Roth, Scholarship Chair.

2026 IMTA/West Music Scholarship Auditions were held on Sunday, June 7 at 11:45 a.m. in Voxman Recital Hall at the University of Iowa with Dr. Alan Huckleberry adjudicating. Four students auditioned. Three prizes were awarded: Evelyn Skeffington, student of Dr. Mei-Hsuan Huang, received the 1st prize (\$2000); Caleb Moetsch, student of Dr. Marion Scott, received the 2nd prize (\$1250); Zoe Podlich, student of Pat Schroeder, received the 3rd prize (\$750).

Scholarship Auditions are open to all high-school seniors intending to pursue a music major or minor in college and whose teacher is a member of IMTA. For a complete list of criteria, click on the Scholarships tab on the IMTA website. IMTA extends thanks to West Music, who combines their efforts with IMTA to support these scholarship gifts for deserving Iowa musicians.



Nicholas Roth

scholarship@iamta.org

2026 IMTA CONFERENCE

COLLEGIATE SPOTLIGHTS

Jun Le, MM Piano Pedagogy, University of Iowa Collegiate Chapter

Being able to present at the IMTA State Conference was such a great experience for me, as I not only learned so much in the process from the teachers and students involved, but also received huge support from the IMTA community. As a Master's student looking at how to plan my career in the future, I sometimes felt overwhelmed and was unsure on where to start, but meeting with the other teachers at breakfast and being able to hear about their own journey and advice was genuinely amazing. Finding repertoires and trying to keep the students engaged were also a big thing for me, and the resources that were offered from the conference in this aspect was really helpful. I'm so grateful for the experience and would like to send my best wishes to the IMTA community!

Henry Wolfe, BM Piano Performance, University of Iowa Collegiate Chapter

Attending the IMTA conference and engaging with musicians, educators, and students from around the state was an incredibly enriching experience. I'm truly grateful to have had the opportunity to present on intermediate-level chamber repertoire, as well as listening to many wonderful and informative sessions by other presenters. One of the highlights of the conference for me was hearing an incredible recital by guest artist Carter Johnson, whose artistry was so memorable and inspiring.



Ulowa collegiate members with Carter Johnson.

Henrique Rabelo, DMA Piano Performance, University of Iowa Collegiate Chapter

The IMTA 2026 State Conference was a wonderful opportunity to meet other teachers in the area and reflect on their teaching trajectories. Talking to other attendees also made me aware of ways in which our local chapters can more closely cooperate. Lectures and concerts made me more familiar with artistic and pedagogical repertoire and provided good lessons to be carried to the practice room and to my professional career. The Organ Tour was a really fun experience!!



IMTA Collegiate Member Chair

Craig Jordan

collegiatemember@iamta.org

Greetings IMTA Community,

I just returned home from the IMTA conference at the University of Iowa, and I am so inspired! I am extremely proud of the collegiate members who participated in presentations, attended activities, and added such good energy to this conference. Above, you may read their positive experiences. I hope this encourages the folks who couldn't make it this year to make sure to attend the conference next year!

On another note, I will be moving to Wisconsin, and I believe that we need a dedicated Iowa collegiate member to take over my position. If you are interested or have any questions, please reach out to me at any time!

Thank you to all who made this IMTA conference such a special experience.

—Craig Jordan

Ana Yam, BM Piano Performance, BS Biomedical Engineering, University of Iowa Collegiate Chapter

Attending the IMTA conference was a rewarding experience that made me feel more connected to the music community. As a piano performance student who studied and recently graduated here, I especially appreciated the opportunity to present alongside other collegiate colleagues and share ideas with professionals already working in the field. It was rewarding to contribute positive insights for future generations of music makers while engaging with educators and musicians whose experiences offered valuable perspectives beyond what we typically encounter through regular coursework. The atmosphere was incredibly welcoming and supportive, and the opportunity to network and hear inspiring performances made it a truly memorable experience for me.

Shengbo Shi, DMA Piano Performance, University of Iowa Collegiate Chapter

Attending my first IMTA Conference was a truly enriching experience that exceeded all my expectations. Beyond the joy of meeting so many welcoming colleagues and exchanging ideas, I found myself deeply inspired by all the presentations, recitals, and masterclasses—each one offered insight not only into pedagogical approaches, but also into performance practice. Having the privilege of presenting to this community was a personal milestone, and I left feeling creatively fulfilled and genuinely grateful to be part of such a vibrant musical family.



Ulowa collegiate members at Local Association Breakfast.

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AUDITIONS NOTES & REMINDERS

The State Conference at the University of Iowa on June 7 featured two inspiring Honors Recitals in Voxman Hall, highlighting some of Iowa's most accomplished young musicians and composers. Performers included winners of the IMTA State Piano Auditions, the MTNA Strings Division, the Young Artist Woodwinds Division, and the MTNA Elementary Composition Competition. These recitals offered audiences an opportunity to hear exceptional performances and celebrate the dedication, artistry, and hard work of students, parents, and teachers from across the state.

A New Tradition in Our 140th year: Piano Duet Competition Winners Perform

This year's recitals also marked an exciting milestone for IMTA with the debut performance of winners from the newly established Piano Duet Competition. Students from the Des Moines district represented the Elementary, Intermediate, and Advanced divisions, demonstrating the musical teamwork and artistry that duet playing encourages. This collaboration provides students with valuable opportunities to develop musicianship, expressive playing, and listening skills, all while having fun.

Teachers interested in starting a piano duet competition in their district are encouraged to contact Dr. Du Huang, IMTA's Piano Duet Competition Chair.

Important Information for District Chairs

Local Presidents and auditions chairs are asked to submit the name of their district auditions chair for the 2026–2027 year as soon as possible. This information is needed for inclusion in the fall issue of the magazine.

Reminder for Teachers Changing Districts

Teachers who move to a new district should update their address and local association information with MTNA before registering students for IMTA events. Please also notify

the magazine editor at magazine@iamta.org so you receive your magazines.

When changing districts, student information must be re-entered in registration on the website, as existing registrations remain associated with the previous district. Taking these steps will help prevent registration confusion and ensure students are correctly entered in all events.

Looking Ahead: State Auditions 2027

Mark your calendars! The 2027 State Auditions will be held on Saturday, March 13, at Grinnell College.

All members are encouraged to attend, whether or not they have students participating. State Auditions provide a wonderful opportunity to support young musicians, volunteer, connect with colleagues, learn new repertoire, and draw inspiration from outstanding performances from IMTA students.

***Beginning in 2027, the IMTA Board has approved an increase in the absentee fee for teachers whose students are State Auditions winners but do not volunteer or attend on audition day. This fee will increase from \$25 to \$50.**

As another successful year turns to summer, thank you to everyone who contributes to the audition programs. Have a wonderful break, and please feel free to reach out with any questions regarding the audition process.



IMTA State Auditions Chair

Dr. Melinda Westphalen
auditions@iamta.org

IMTA/MTNA WINNERS

STATE HONORS RECITAL

4:00 IMTA/MTNA Winners State Honors Recital

Back row: Cecelia Cotran/D-level winner, Minerva Cao/F-level winner, Charlotte McClure/C-level winner, Youan Lee/F level winner, Nathan Chen/MTNA Strings Division winner, Chris Hunley/Young Artist Division winner, Saxophone, Matthew Lee/F-level winner, Dr. Melinda Westphalen/IMTA auditions chair. Front row: Sophie Baghdasaryan and Zoe Wang/Elementary duet winners, Clare Zhou/ A-level winner, Aria Smart/B Level winner.



5:00 IMTA/MTNA Winners State Honors Recital

Back row: Duy Xuan Ha Duong/F-level winner, Aiden Feldmann/Intermediate duet winner, Olivia McClure/Advanced duet winner, Dr. Melinda Westphalen/IMTA State Auditions Chair. Front row: Vicky Lin/C-level winner, Isabelle Ryan/Advanced duet winner, Arnav Dervesh/D-level winner and Intermediate duet winner, Iulia Fang Kawamuro State Junior Division winner, Kaoru Heitzman/E-level winner, Faith Eugenia Villar-Córdova Scott/third place MTNA National Elementary Composition winner.





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DR. MELINDA WESTPHALEN NAMED IMTA'S 2027 FOUNDATION FELLOW NOMINEE

Following a wonderful State Conference in Iowa City, IMTA is pleased to announce that Dr. Melinda Westphalen has been selected as Iowa's 2027 Foundation Fellow Nominee.

Each year, IMTA has the privilege of nominating a Foundation Fellow from among its outstanding members. This honor recognizes individuals who have made significant contributions to the musical life of our state while providing an opportunity for members, affiliates, colleagues, and students to invest in the future of music education through the MTNA Foundation Fund.

Dr. Westphalen's distinguished career reflects a lifelong commitment to excellence in music performance, education, and service. She earned her Bachelor of Music degree from Ohio Wesleyan University. She went on to complete both a Master of Music and a Doctor of Musical Arts degree at the University of Iowa.

Throughout her career, Dr. Westphalen has served on the faculties of numerous colleges and universities, including the Conservatory of Piano in Worthington, Ohio, Coe College, Mount Mercy University, and Grinnell College. She has also been a visiting artist at Cornell College and served as music critic for the Dorian Piano Festival. In addition to her teaching and adjudicating responsibilities, she maintains an active and demanding schedule as a collaborative pianist.

As a dedicated member of IMTA, Dr. Westphalen has generously contributed her time and expertise in many capacities, serving as an adjudicator for numerous events, chairing district auditions on multiple occasions, participating on conference planning committees, and currently serving as the Iowa State Auditions Chair.

Beyond her professional accomplishments, Melinda and her husband, Peter, have built a wonderful family with their three children,
Summer 2026



IMTA State Foundation Chair Sarah Reeves with Dr. Melinda Westphalen, the 2027 Foundation Fellow Nominee.

Jonah, Emma, and Mara. While we are proud to honor her achievements, perhaps no one is prouder than her family as she receives this well-deserved recognition.

To celebrate Dr. Westphalen at the 2027 MTNA National Conference in St. Louis, IMTA is working toward its \$1,500 fundraising goal. Contributions support the many grants and scholarships provided through the MTNA Foundation Fund.

Thank you for helping us honor Dr. Westphalen and support the future of music education.

Ways to Contribute

1. Donate by check

Make checks payable to IMTA and signify "Foundation Fellow: Melinda Westphalen" in the memo line. A receipt will be issued by our IMTA treasurer:
Carlene Albrechtsen,
Treasurer
1114 N. 5th Street
Clinton, IA 52732

2. Contribute through your Local Association's Foundation Chair

3. Donate online through MTNA

Visit the MTNA Foundation contribution page www.mtnafoundation.org/contribute/contribute-now/ and select Foundation Fellow. Be sure to enter **Melinda Westphalen** in the box marked "Fellow."



IMTA State Foundation Chair

Sarah Reeves

foundation@iamta.org

From the Past

SUMMER STUDIES

By Helene Dockendorff

Though I have attended the International Workshop for Strings and Keyboard for several years, I still find it a most satisfactory way to recharge one's batteries for the next year's teaching. This year's workshop, held at Lausanne, Switzerland, was no exception.

Each year the workshop is held in a culturally rich and scenic location with internationally known faculty and staff, each recognized as outstanding in his field. Working with these instructors is unusually rewarding because of their dedication and understanding of the needs of teachers.

The piano division is ably organized by Nelita True, Chairman of the Piano Department of the Eastman School of Music. Jean Barr, Director of the Accompanying Program at Eastman, adds her talent to the sessions on accompanying.

This year, French songs were included in the accompanying sessions because Lausanne is in the French speaking area of Switzerland. Jean stressed that the accompanist and the vocalist must work together to translate the song in order to more clearly interpret the music as well as the words.

At one accompanying session a participant from Montreal read the poetry in French. The singer said, "I don't need to sing it. She has read it so beautifully."

Nelita True discussed, as an introduction to Debussy: Preludes Books I and II, the easier preludes, and the "Two Arabesques". One session was spent on Prokofiev's shorter piano pieces including Op. 65 which is included in the IMTA Level C piano repertoire list.

Marvin Blickenstaff was with the workshop during the first week. He discussed the use of Bach's short preludes as preliminary to the study of the inventions, comparing the style of several to the inventions.

Personally, I found Blickenstaff's session on electronic instruments outstandingly insightful. I wished for a tape recording of the session! He stressed making playing a piano or instrument satisfying to the performer, not a shortcut for instant gratification. Can we make music production so satisfying to the younger students that they continue to develop the ability and desire to produce the best sounds possible from natural instruments?

Maurice Hinson discussed some of the most indispensable books for pianist-teachers. Among them are: The New Harvard Dictionary of Music by Don M. Randel, How to Teach Piano Successfully by James W. Bastien, Teaching Piano by Denes Agay, The Pianist's Guide to Pedaling by Joseph Banowetz, Guide to the Pianist's Repertoire by Maurice Hinson, and also Music for More than One Piano, Music for Piano and Orchestra, The Piano in

Chamber Ensemble by Hinson. The last three are annotated guides from the Indiana University Press.

Always of interest to teachers are discussions of developing keyboard technique. A master at organizing this is Amanda Vick Lethco. Ongoing concerns are positions at the keyboard and concepts to be introduced progressively such as legato, staccato, portato, two and three-note slurs, scale, chord, and arpeggio techniques, developing a strong hand and extended hand, octave techniques, ornamentation in music, and building speed.

This year, Robert Culver, from the University of Michigan discussed a master teacher profile, with emphasis on pacing your speech as well as the lesson. He also stated that one should recognize an individual's personal space and make sure that you are neither too close nor far away in your teaching to make it effective.

Will Schmid, Professor of Music Education at the University of Wisconsin, discussed steps for a more dynamic teaching studio. Paramount to successful teaching is having the lesson well organized. One cannot do a good job of teaching by going in and "playing it by ear".

The third person who dealt with the subject of studio success was Gerald Fischbach, University of Maryland. He stated that he really learned his trade at ASTA workshops. This reminds me of the help that I've received from IMTA and MTNA workshops. Better teaching skills are learned by observing successful teachers. We must have control of many elements, including the clock, lesson schedule, the telephone, interruptions, and energy level of the lesson.

The last session was an open discussion with the piano faculty. One conclusion was that having some group lessons as well as private lessons affords the opportunity to share repertoire playing and develop recital deportment. It is a good way to hone skills in recital technic and performance. It may also be a time to include music history.

Our days began at 6 a.m. and usually ended about 11 p.m. After the last afternoon session we would walk back to our hotels where we had dinner. Then it was on to the evening recital or concert. These were held at various auditoriums in the city. The first was the Director's Recital with Gerald Fischbach, violin, and Jean Barr, piano. They performed 3 sonatas, the G Major, K. 379 by Mozart, the f minor by Prokofiev and No. 2 (Poeme Mystique) by E. Bloch.

The next evening was the last program in the summer tour of the San Jose State University Choraliers under the direction of Dr. Charlene Archibeque. This group had just been named "Choir of the World" at Choral competitions in Wales.

An Evening of Mozart featured three Violin-Piano Sonatas by Eduard Melkus-Dean, Professor of Violin, Vienna Academy of Music, and Nelita True, Chairman, Piano Department, Eastman, Rochester, N.Y.

An Evening of Beethoven featured Fernando Lares playing Sonata Op. 2, No. 1, Sonata Op. 13, and Sonata Op. 53. At the age of 19 Lares was awarded the Beethoven Medal in memory of Artur Schnabel for his performance of the 32 piano sonatas.

Nelita True performed the F Major, K. 332 of Mozart, Sonata No. 4 in C Minor, Op. 29 of Prokofiev and Carnival, Op. 9 by Robert Schumann.

The final program featured the String division of the Workshop. The Orchestra was made up of Workshop String participants performing Eine Kleine Nachtmusik by Mozart and Concert Grosso, No. 1 by Ernest Bloch. The conductor of the Orchestra was William LaRue Jones, Director of the Greater Twin Cities Youth Orchestras. After the intermission the nine member Chamber Orchestra under the direction of Gerald Fischbach concluded the program with Festliche Musik by Herman Schroeder and Fantasia on a Theme by Thomas Tallis as composed by R. Vaughn Williams.

The last evening we met in a large tent on the shore of the lake due to rain. After a very good dinner and fun entertainment by a small band with old songs we said our farewells to our many old friends from other workshops and to our newly made friends. Early the next morning we rode the bus to Geneva where we caught the plane home to N.Y. and our other destinations.



IMTA Archivist/Historian

Timothy LaFleur

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AUTHOR'S CORNER



Helene Dockendorff

MEET OUR NEW IMTA MAGAZINE ADVERTISING EDITOR

Joseph Stiefel is a pianist and teacher who recently relocated from Bloomington, Indiana, to Iowa City, where he will be joining the piano faculty of the Preucil School of Music. He is also excited to step into the role of advertising editor for the IMTA magazine and is honored to serve with an organization that is invaluable to music teachers in the state.

Joseph holds master's degrees in piano performance and musicology from the Indiana University Jacobs School of Music, where he also taught as an associate instructor of piano and music theory. He grew up in Victor, Iowa, and earned his bachelor's degrees in piano performance and mathematics from the University of Iowa. While there, he won

the MTNA State Piano Competition Young Artist Division. His research on the piano music of American composer Margaret Bonds will be published in the forthcoming Oxford Handbook of Music, Sound, and Trauma.

As a piano teacher, Joseph is passionate about leading from the ear. He is a registered Suzuki teacher and is certified in audiation-based piano instruction from the Gordon Institute of Music Learning Theory. Endlessly grateful for the remarkable piano teachers who have shaped his own life — Rene Lecuona, Uriel Tschor, Evelyne Brancart, Paulina Zamora, and Coreen Baerg — he strives to make a similar impact for each of his students.



*Introducing Joseph Stiefel,
The Iowa Music Teacher Magazine
Advertising Editor*

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USING IMTA'S ONLINE REPERTOIRE LIST

As we begin preparing our students for the 2027 auditions, many of us turn first to our repertoire collections and the IMTA repertoire list. The list can be overwhelming, as it contains over 16,000 entries and offers multiple search options. Many teachers find it challenging to select pieces for students, which can result in relying on familiar works instead of exploring new ones. This year, the repertoire committee has implemented several changes to make repertoire selection more accessible and intuitive through the online system. To help you benefit from these updates, the following sections will guide you through the portal and address common questions I often receive.

How Do I Search the List?

To use the search function, your query must match the letters and numbers in an entry exactly. It is not necessary to include every detail, but your formatting must correspond with the database. Consider the following tips: **Avoid using too many search fields.** Including the composer's name, collection, and level may make it more difficult to match an entry precisely. Use the search bar to narrow results rather than to obtain a specific answer. For example, if searching for Beethoven's Op 109 No 1 Bagatelle, I recommend entering 'Beethoven' in the composer field and 'Bagatelle' in the search bar. This approach will limit results to Bagatelles by Beethoven. In contrast, searching for 'Op. 109 No. 1' will yield no results due to formatting differences from the original entry.

Generally, Opus and Number are abbreviated without periods. Therefore, to locate that Bagatelle, search for 'Op 109 No 1.'

What books or sheet music may I use?

You are not required to use the collection or anthology listed on the website. The listed anthology or collection serves as a reputable source for locating the score, but it is not the only option. Ensure all scores comply with copyright laws by using commercially printed products, verifying that the score grants licensing permission, or including a cover page from your purchase that demonstrates ownership. Public

domain scores, such as those from IMSLP, are acceptable, but you must comply with all copyright warnings provided. Some scores on IMSLP are not legal to download or print in the United States, Canada, or the European Union.

My preferred anthology is not listed under a particular work. Can I still use it?

We have made significant efforts to update listed anthologies to include works published within the last 25 years. Anthologies such as Music for Millions and Harris Piano Classics remain on our list, but as newer anthologies are published, they are gradually replacing older editions. Please continue to use these editions if they meet your needs. However, many of these works are now out of print and less accessible to new teachers. No works are being removed from our list except for duplicate entries.

How does an anthology differ from a collection?

An anthology comprises works by various composers, typically organized around a theme, genre, or time period. Although there are occasional exceptions on our list, this is the general guideline. In contrast, a collection usually features works by a single composer. For example, Rare Recital Treasures primarily includes classical pieces by different composers, while Solo Celebration assembles new works by living composers, sometimes in anthology format.

Collections on our list fall into two categories:

1. Groups of works within a common opus or genre. Examples on our list include *French Suites* by Bach, *Early Sonatas* by Beethoven, and *Waltzes* by Brahms.
2. Miscellaneous works by a single composer, compiled by an editor. For instance, the *Florence Price Collection* gathers pieces by Florence Price that were not originally published together. The same applies to any 'Best of' publication.

Do I need to use the suggested publisher?

You may use any legal version of a score, whether from a published collection, anthology, sheet, E-print, or public domain source. However,



IMTA Repertoire Chair

Dr. Luke Tyler, NCTM
repertoire@iamta.org

This year, the Repertoire committee will be exploring repertoire for one piano-four hands. Please send any suggestions you have to Luke for the committee to review. Categories are elementary, intermediate, and advanced.

ensure that all scores are clearly engraved. Avoid sources such as MuseScore Pro, where users may submit their own engravings of works that may or may not be in the public domain. Although sites like MuseScore are valuable resources for teachers and individuals, they should not be used for auditions.

What if a piece from the previous list is missing?

Transitioning from the hard-copy list to a digital format required significant effort from IMTA personnel, and some omissions occurred. If you encounter this issue, email repertoire@iamta.org to inform the chair. If the omission is confirmed, the chair will notify you that your selection is valid and may be used. This process should resolve any concerns with the Audition Center and the judge.

What about other issues (Key, Opus, Title, etc.)?

If you encounter additional issues, email the repertoire chair at repertoire@iamta.org and describe the problem. While it may

not be resolved this year, it will be addressed in future updates. Your input is invaluable and essential.

What if I want to suggest additions to the list?

Please recommend works. There are numerous outstanding pieces of both classical and pedagogical music not yet included. If you wish to suggest a work, we will likely consider adding it. Please provide a copy of the music you are referencing so we can accurately assess its level and ensure it is comparable to other works at that level.

What other changes have been made to the list this year? In addition to new additions, which will be announced at the State Conference, we have implemented several updates, including:

1. First Initials for most composers
2. Clarifications of Collections of Anthologies
3. Formatting consistencies (still in progress)

MEET OUR CERTIFIED MEMBER OF THE YEAR: ROBIN GUY

Robin Guy, piano, is Professor of Piano/Collaborative Piano and former Chair of the Keyboard Division at the University of Northern Iowa where she has served since 1990. Her collaborative artistry can be heard on seven compact disc recordings produced by Vienna Modern Masters, Albany, Capstone, Innova, and Mark Records, listed below. Her recording Love Rejoices with tenor Daryl Taylor on songs of H. Leslie Adams was listed as the first (non-alphabetical) “2001 Critics’ Choice citing...the best recording of the exiting year” by American Record Guide. Additionally the Innova release pause and feel and hark, on which she recorded Jeremy Beck’s “Black Water” with soprano Jean McDonald, was recognized by Gramophone Magazine as “[one of the] best new recordings from North America.”

Her performance highlights include international festivals in South America, performances in Russia, concerti with the Detroit Symphony Chamber Orchestra and the Duluth-Superior Symphony among others, and appearing on A Prairie Home Companion with Garrison Keillor. Dr. Guy spent many summers performing and teaching piano and collaborative artistry at the world-famous Interlochen Center for the Arts in Michigan. She is active as an adjudicator for state auditions and festivals. Her degrees are Bachelor of Music Education, summa cum laude, from Baldwin Wallace College (University) Conservatory, Master of Music from Baylor University, and Doctor of Musical Arts from The University of Arizona, where she met her husband, guitarist Todd Seelye.



Robin Guy, IMTA Certified Member of the Year

Teaching Hard-Won Equilibrium: 5 Practical Entry Points to Young Ja Lee's Piano Music

A practical guide from my IMTA State Conference poster presentation

By Dr. Wonkyung Kim

In 1950, only forty-five days after entering Ewha Womans University as a piano major, Young Ja Lee's life was interrupted by the Korean War. During the life-and-death upheaval that followed, Lee made a life-altering artistic decision: she would not only perform music, but transform human anguish into sound.

That story matters for teachers because Lee's piano music does not treat difficulty as something to avoid. It turns difficulty into structure. Her works move toward what I call Hard-Won Equilibrium: a state of artistic balance achieved through tension, contrast, irregular rhythm, layered color, and transformation. In Lee's music, equilibrium is not given; it is earned.

For students, this repertoire offers concrete musical problems worth teaching: how to control emotional extremes, how to hear structure inside irregular rhythm, how to balance independent lines, how to shape tone color, and how to listen across cultures without reducing unfamiliar sounds to novelty.

This article grows out of my doctoral research and recent IMTA presentation. The larger project combines composer interviews, score study, a recording project, and interpretive insights that are not fully captured by notation alone. Its purpose is practical: to help pianists and teachers approach Lee's piano music with clearer ears and better tools.

Repertoire Featured in the Project

Work	Year	Featured Listening Focus
<i>Suite Romantique pour Piano</i>	1967	Korean drum-inspired resonance, early coloristic synthesis, and cyclic return
<i>Sonatine pour le Piano</i>	1972	Resilient spirit, whole-tone color, Korean ornamentation (<i>ssaraeng</i>), and contrapuntal energy
<i>8 Variations for Piano</i>	1996	Asymmetrical rhythm and Korean emotional resonance (<i>han</i>)
<i>Beautiful Dedication</i>	2022	Text painting, Korean art song-inspired lyricism, and cyclic unity

One reason this repertoire can feel difficult at first is that the printed score tells only part of the story. Lee's music often requires decisions about timing, breath, pedaling, color, and gesture that are not fully explained by notation alone. The interviews behind this project helped connect the written score to the composer's sound world and preserve interpretive details that might otherwise remain unwritten.

Lee herself described her musical language through several traits:

a conscious departure from tonality, the free use of the twelve chromatic tones as a coloristic palette, contrapuntal writing, lyrical and mystical color, Korean identity, and complex rhythmic organization. From a performer's perspective, these traits can be heard through five practical entry points.

1. Balance Through Contrast: Do Not Smooth Over the Conflict

Lee often places extremes directly beside one another: sudden dynamic shifts, dense sonorities against transparent spaces, and lyrical lines facing forceful interruptions. In the studio, this teaches students not to smooth over conflict too quickly. A useful pedagogical question is: What tension is being staged here, and how should the piano reveal it?

2. Hidden Symmetry within Asymmetry: Feel Irregular Rhythm as Shaped Motion

Lee frequently uses odd-numbered rhythmic patterns and meters such as 3, 5, 7, 9, and 11. These patterns may feel unstable at first, but they often create an inner center of gravity. This is an excellent way to train students to feel irregular rhythm not as confusion, but as shaped, structural motion.

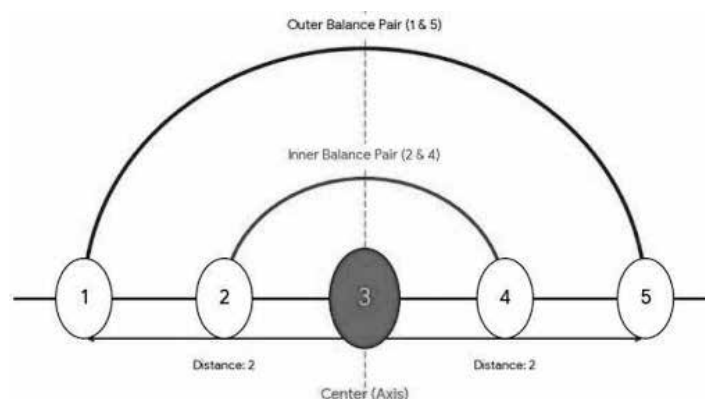


Figure 1. Hidden Symmetry within Asymmetry.

An odd-numbered structure of five visualizes folded balance around a central axis. In Lee's music, odd-numbered rhythmic patterns and meters such as 3, 5, 7, 9, and 11 may sound irregular on the surface, yet they often create an inner center of gravity—a musical image of Hard-Won Equilibrium.

3. Note-against-Note Balance: Train Horizontal Listening

Lee's contrapuntal writing grants independence to individual voices rather than allowing one line to dominate. For students who habitually project only the top melody, this music trains horizontal listening. It asks them to balance competing lines and hear texture as a living conversation.

4. Layered Tone Color: Teach Color as Structure

This is Lee's timbral synthesis: color is not decoration; it is structure. Rather than using the twelve chromatic tones as a strict serial system, Lee treats them as a flexible palette of color, tension, and resonance. Register, harmony, articulation, rhythm, and pedal combine to create the emotional atmosphere of a phrase. Instead of asking only, "Are the notes correct?" teachers can ask, "What color does this sonority need?" or "How long should this resonance live?"

5. Integration of East and West: Shape Ornament as Sound Gesture

Lee does not simply place Korean elements beside Western modern techniques; she transforms them into a personal musical language. A clear example appears in *Sonatine pour le Piano*, Movement II, where whole-tone sonorities interact with the traditional Korean ornamental gesture *ssaraeng*.

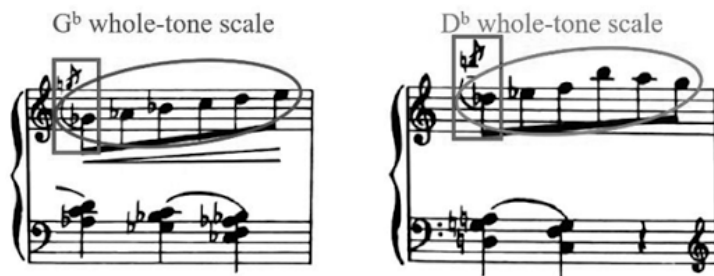


Figure 2. Young Ja Lee, *Sonatine pour le Piano*, Movement II, mm. 12–13.

Whole-tone sonorities interact with the Korean ornamental gesture ssaraeng, creating a coloristic sound gesture rather than a conventional grace-note decoration. (Score excerpt used by permission of the composer, Young Ja Lee.)

The descending ornamental motion should not be treated as a generic grace-note decoration. It is a coloristic and gestural event. This passage helps students distinguish between playing an ornament "quickly" and shaping it as a meaningful sound gesture with direction, release, and the resonance of a Korean instrumental gesture.

Students must listen for three things at once: the floating ambiguity of the whole-tone sonority, the physical timing of the ornament, and the expressive tension created when a Korean gesture enters a Western modern harmonic field. That is a specific pianistic problem—and a rich teaching opportunity.

The case for Young Ja Lee's piano music is not only representational; it is musical and pedagogical. Her works give students tools for listening more deeply: to dissonance as color, irregularity as structure, counterpoint as balance, and cultural resonance as part



Dr. Wonkyung Kim directly collaborating with Young Ja Lee in Seoul, South Korea. Interviews were conducted in 2023–2025.

of interpretation. This repertoire asks students to understand that balance is not always peaceful or immediate. Sometimes balance is earned only after tension has been fully heard.

That is the lesson of *Hard-Won Equilibrium*.

In the next issue, I will introduce the four piano works featured in this project—Suite Romantique pour Piano, Sonatine pour le Piano, 8 Variations for Piano, and Beautiful Dedication—with practical teaching applications for each.

Explore the Repertoire

Scan this code to access recordings from the composer-endorsed project, performer's guide materials, and the complete DMA thesis. Track listings with DOIs are available on pp. 81–82.



Dr. Wonkyung Kim is a solo and collaborative pianist, educator, and scholar who earned her DMA in Piano Performance from the University of Iowa. Her doctoral project examines Young Ja Lee's piano works through direct composer interviews, a performer's guide grounded in analysis and composer insight, and a recording project developed in collaboration with the composer. For inquiries regarding scores, recordings, or pedagogical resources, contact her at wonkyungkim.piano@gmail.com.



IN THE SPOTLIGHT

with Mary Leaf

A Lifelong Love of Music, Guided by Gratitude

Through a life shaped by constant transitions, a ten-year career hiatus, and an unexpected pivot to composing, Mary Leaf shares how she ultimately embraced detours to find her true creative voice.

Mary Leaf's journey as a musician, teacher, and composer has been shaped by perseverance, curiosity, and a lifelong love of music. Although her path included unexpected detours, each experience contributed to the distinctive voice that has made her a respected composer and educator.

Born in Litchfield, Minnesota, Mary spent the first three years of her life in Dassel, where her father served as pastor of the local Lutheran church. The family then moved to San Antonio, Texas, for a year before settling in Iowa, where many of her fondest childhood memories were formed.

Because her father was drawn to serving smaller communities, the family relocated frequently. They lived in Laurens, Iowa, for four years, followed by three years in Paxton, Illinois, before returning to Iowa for stays in Dixon, Manson, and finally Kiron. Since Kiron was too small to support a high school, Mary graduated from Denison High School. Many of these moves occurred during the school year, making academic continuity challenging. Amid the constant transitions, music became a source of stability and comfort. She found particular solace at the piano and was fortunate to study with John Wannamaker at Drake University for three years during high school.

As a young musician, Mary had only one ambition: to become a concert pianist. By her junior year in college, however, she began experiencing performance anxiety, a challenge she would not fully understand until many years later. At the same time, she had never heard of

piano pedagogy as a professional field, despite teaching private lessons throughout her college years. Following a music education track, encouraged by her oldest brother, who had persuaded her to attend college in Washington, she found herself facing an uncertain future. The prospect of performing in public seemed no less intimidating than standing before a classroom of students.

During this period of uncertainty, she met her future husband, Ron, who was completing his four years of service in the Navy in Bremerton, Washington. Their relationship provided welcome direction at a time when her career aspirations seemed unclear. After Ron returned to his home state of North Dakota, Mary followed about a year later.

She taught for several years in Bismarck before stepping away from her career following the birth of their second daughter. What became a ten-year leave of absence lasted until that daughter reached her teenage years. At that point, Mary began to wonder what life might hold beyond raising children. Reluctantly, she returned to teaching piano, reasoning that it was the profession for which she was best prepared.

Returning to teaching also revealed significant gaps in her pedagogical training. Determined to become a better teacher, she sought every opportunity to learn. She joined her local Music Teachers Association, as well as state and national organizations, and enrolled in a pedagogy course at North Dakota State University. For the first time, she found herself

connected to a network of professional colleagues whose encouragement, expertise, and patience helped shape her growth as an educator.

Mary credits the teachers and colleagues she met through Bismarck's music community, the North Dakota Music Teachers Association, and MTNA with providing invaluable guidance throughout her development. Although she feels she never fully reached the level of credibility she sought, she treasures the knowledge and experience gained along the way.

Ironically, composition was never part of her original plan.

Her journey as a composer began unexpectedly when seven new beginners joined her studio in a single year. By then, she had established an annual Halloween recital tradition, but she realized several of the students would not be reading on the staff in time to participate. When she searched for pre-staff repertoire, she found very little that appealed to her. Instead, she wondered whether she could write her own pieces.

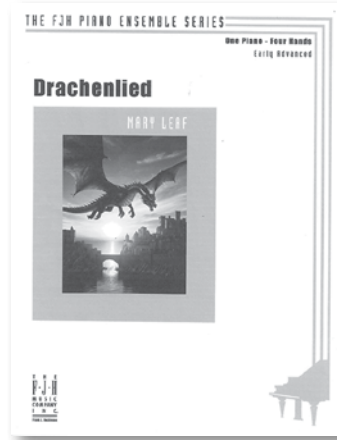
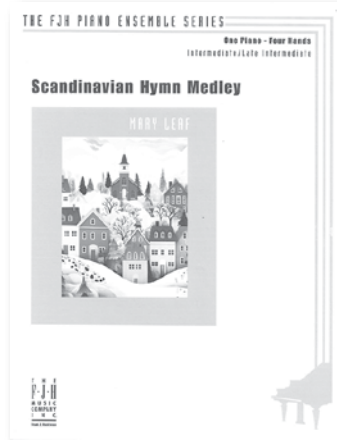
The challenge became an adventure: creating music that was extremely simple while still sounding musical and expressive. Those first pre-staff pieces eventually led to a remarkable opportunity. Shortly after submitting them, she joined FJH Music Company as a composer in 1999. Through the process, she discovered something unexpected—she had a compositional voice and thoroughly enjoyed exploring it.

Her earliest published works centered largely on nature, including the pre-staff collections *A Day in the Country* and *A Day in the Mountains*, along with numerous sheet music publications. These were followed by the three-book *A Leaf Collection* series, four books of *Earth and Sky*, *Lyric Scenes*, and *More Lyric Scenes*. Many of these compositions were inspired by the travels she and Ron enjoyed together.

Musical influences often emerged from family experiences. When their first son began playing the bagpipes, Mary became fascinated by the mixolydian mode. This interest led to numerous Celtic-inspired works, including *Dreams from the Isles*, *Celebration at Dunvegan Castle*, and *The Voyage of Saint Brendan*.

Literature also became a source of inspiration. After a student's mother persuaded her to read the Harry Potter series, Mary found herself immersed in a world of imagination that inspired a host of fantasy-themed compositions. *Wizard Fantasy* became her first late-intermediate work in this style and was followed by pieces such as *The Enchanted Wood*, *The Enchanted Rhapsody*, *The Enchanted Pathway*, and many other "enchanted" works.

Family continued to provide creative inspiration as well. The



Popular publications by Mary Leaf

arrival of each grandchild prompted a new composition, and their interests generated ideas on subjects ranging from lost teeth and hockey to dinosaurs and dragons.

Among her more personal works is the *Moments in Time* series. Four books have been written, with two published to date. These compositions are more reflective and serious in nature, capturing experiences and moments that held particular significance in her life.

Her recent projects continue to demonstrate both creativity and versatility. She recently completed *My First Dragons!*, an early elementary collection featuring teacher duets. More recently, *Drachenlied*, an adult duet inspired by the dragon theme, was released.

Mary's Swedish heritage also influenced one of her long-awaited publications. *Scandinavian Hymn Medley*, another duet, took years to reach publication because one of the hymns was not in the public domain. The arrangement traveled through multiple publishing channels over the years, eventually finding a temporary home with a publisher on the island of Gotland in the Baltic Sea. After finally replacing the problematic hymn, the work was able to move forward to publication.

Several additional compositions are currently awaiting release. *Moments in Time*, Book 3 and *Moonrise*, an intermediate-level work, are both scheduled for publication this year.

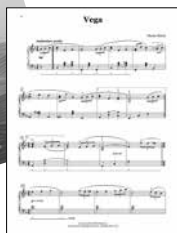
Looking ahead, Mary draws inspiration from film composer and conductor John Williams, who continues to create film scores and classical compositions at the age of 94. Retirement holds little appeal for her. Writing has become an essential part of her identity, and she believes she has finally found her voice as a composer.

She readily admits that she writes from the heart. Growing up in a Swedish family where emotions were seldom discussed, she feels that composing has become a meaningful way to express those feelings. Her hope is that her music will resonate with performers and audiences alike, enriching their own musical journeys.

Reflecting on her life, Mary recognizes that her path included many unexpected turns. Yet every detour contributed to the person and musician she is today, and for that she remains deeply grateful.

Today, Mary and Ron are retired and enjoy life in Bismarck, North Dakota. They are the parents of five grown children and grandparents to twelve grandchildren. Whether visiting family, traveling for pleasure, or enjoying the comforts of home during North Dakota's long winters, they continue to embrace each new chapter with gratitude and enthusiasm.

FAVORITE WORKS BY NAOKO IKEDA



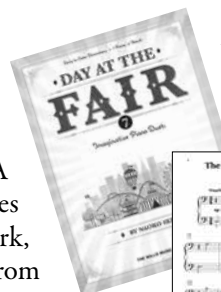
Sarah Reeves

Over the past five years, Naoko Ikeda has become one of my favorite composers. Every piece she writes bursts with color and life. A native of Sapporo, Japan, Ikeda uses her connection with nature, artwork, and the traditional musical styles from Japan and around the world to create flowing melodies and vivid imagery. While I can only highlight a few of my favorite collections and pieces, I recommend browsing all her works published by Willis Music.

Blue Bird was my introduction to Naoko Ikeda. This whimsical set of pieces is bookended by “Happiness,” both the Prologue and the Epilogue. In the intervening pieces, our bluebird encounters many mysterious and magical things in the forest, including a certain white rabbit who is late for a very important date.

Aya: 10 Introspective Pieces for Piano Solos As musicians, sometimes we just need to play music for ourselves. Written during the pandemic, so many of these songs are deeply personal. As a person who once struggled with the idea of expressing myself through music when anyone else was in the room, I believe pieces like these can help students first learn to express music for themselves and then gently share it with others. These pieces are also in the IMTA repertoire at C2.

Bouquet of Colors is a study in elegant simplicity. I have found that adults and teenagers who are new to piano are often drawn to this book because of the depth of feeling evoked by every piece. This collection is also a recent addition to the IMTA repertoire list in the B2 category.



Day at the Fair is a lighthearted and joyful collection of equal-part early elementary duets. Your young students will love playing pieces like “Pegasus on a Carousel” and “Ice Cream Time.”



Since picking up a copy of this book at the national conference in March, I have already had about half a dozen students start to play pieces from this collection. Some are drawn to the gorgeous melodic lines and gently descending harmonies in “Soft Rain,” while others are enchanted by the playful dance of the red and white “Plum Blossoms.” These works are heavily inspired by nature and by traditional Japanese instruments like the 13-string koto, and by gagaku, traditional Japanese court music. These pieces are also recent additions to the IMTA repertoire list at B2.



Kanade means “to play music” in Japanese. That playful theme summarizes this collection, inspired by blues, swing, big band, and Latin influences. I have yet to purchase this book, as it was so popular at the MTNA conference that it sold out the first day. However, I do plan to pick it up soon! Enjoy!

2025-26 FINANCIAL REPORT

Is anyone else already feeling ready to escape the heat? I'm a fan of cooler climates. As I work on wrapping up my first full fiscal year serving as treasurer, I am feeling a mix of emotions. There's some trepidation about whether I have actually fully fulfilled my duty to keep accurate and organized records of our financial dealings. I certainly gave it everything I had. There's plenty of relief that we were MUCH better at hitting our proposed budget goals this year than last year (YAY!!!). There's also pride at seeing all the ways all of you helped to make our financial picture a much healthier one this past year. I'd like to extend some specific kudos.

First, to our Festival Chairs; you exceeded our hoped-for overall gain from Festivals this year! Most of our centers had a profit and the ones who didn't kept their deficits very small. Well done all!

Next, our Audition Chairs; you also exceeded our expectations. For these events, not ONE center reported a loss. Holy cow you guys are awesome! And a special shout out to our State Audition chair, Dr. Melinda Westphalen. She kept expenses below our proposed budget for the event. That's not easy to do when the income for that event is minimal and there are judges coming from all over the place who deserve the travel support, hospitality and honorariums they receive for their work. Not to mention all the random business expenses it takes to run the event.

Next, our magazine chair, Cyndie Caruth. She put a ton of effort into finding us a new printer for our magazine and cut costs down by a couple thousand dollars! The magazine you are reading is a big budget item but such a valuable resource that keeps us connected, learning and engaged.

Lastly, a big shout out to Halie Augustus, our

Advertising chair. She was handed a big job and really pulled through with a big jump in advertising profit this year over last year. She is stepping down as she transitions to her next phase and will be missed.

Our budget is moving in the right direction. Keep putting the effort in to be good stewards of our precious charitable funds. Keep inviting your fellow musician friends to join our ranks. I love this organization and love working with all of you!

Bank Balances

Account	Balance as of 6/1/26
Checking; general fund	\$15,275
Savings; CD earnings	\$3,550
CD	\$40,389
Total Balance	\$59,214

Budget Balances	Actual
Proposed	-\$8,075
Actual	-\$904



IMTA Treasurer

Carlene Albrechtsen

finance@iamta.org

EMAIL UPDATES BEGIN JULY 1

Hello Local Association Presidents and Board Members,

This is Luke Tyler, Repertoire Chair and Administrator for our new IMTA email and document management system. Each of you should have received an invitation containing a new IMTA email and a temporary password to use with your local associations. At your earliest convenience, please log in and change the password for your new email account. This account is linked to substantial document storage on an institutional drive and provides enhanced security for our email accounts.

Signing in to your new account is easy. Please go to gmail.com, type in your new email address (or copy and paste from the email), and copy and paste your temporary password. Once logged in, you can save this information to sign in and set up any required/desired two-step verification. You will then be asked to make a new password. Please choose anything secure (based on the overall number of characters) and memorable to you. If/when you change roles, we can easily reset that password and transfer that account to the next Local Associations President.

If you are having trouble signing in, we'll send instructional videos on signing in to your email, using the complimentary apps (Google Docs, Sheets, Drive, etc.), and archiving your documents and information.

Please replace all previous IMTA emails with our new ones. These new emails are the official way to contact all IMTA board members and local association personnel without looking up their name or personal emails. We will send an email with instructions on how to do this and the IMTA-approved language for directing everyone to your new account.

If you have any questions or concerns, please feel free to email me here (repertoire@iamta.org) or through our email administrative account (admin@iamta.org). I will happily meet with you, virtually or otherwise, to ensure you are comfortable with the new account. We can also migrate all previous emails to your new account.

Thank you for your service to this great organization. Please feel free to ask for help setting up your account or with any other questions. I am here to help with the transition and look forward to our organization becoming stronger in every way.

Please look for previous communications from me to come to your new account as of July 1. I can see who has accessed their account via our administrative portal and will be reaching out individually to those who seem to be having difficulties.

Sincerely,

Luke Tyler, admin@iamta.org

Position	Email
IMTA President	president@iamta.org
IMTA President-Elect	pres.elect@iamta.org
IMTA State Auditions Chair	auditions@iamta.org
*IMTA Membership/Mentor Chair	membership@iamta.org
*IMTA Local Associations State Chair	locals@iamta.org
IMTA Treasurer	finance@iamta.org
*IMTA Secretary	secretary@iamta.org
*IMTA Collegiate Chapters Chair	collegiate@iamta.org
*IMTA Foundation Chair	foundation@iamta.org
IMTA State Festival Chair	festivals@iamta.org
IMTA Scholarships	scholarship@iamta.org
*IMTA Theory	theory@iamta.org
IMTA Collegiate Member	collegiatemember@iamta.org
*IMTA Ethical Concerns Chair	ethics@iamta.org
IMTA Certification	certification@iamta.org
IMTA Repertoire Chair	repertoire@iamta.org
IMTA Technology	technology@iamta.org
*IMTA Duet Chair	duets@iamta.org
IMTA Magazine	magazine@iamta.org
IMTA Advertising	advertise@iamta.org
IMTA Graphics Artist	magazine.files@iamta.org
IMTA Website Management	website@iamta.org
*MTNA/Iowa Competition Chair	mtnachair@iamta.org
*IMTA Archivist/Historian	archives@iamta.org
*Please log in to set up your email. Contact Luke at repertoire@iamta.org if you require assistance.	

Association	Email
*Cedar Rapids Area MTA	crmta@iamta.org
Des Moines MTA	dmmta@iamta.org
*Dubuque MTA	dbqmta@iamta.org
*East Central MTA	ecmta@iamta.org
*Fort Dodge Area MTA	fdamta@iamta.org
Iowa Virtual MTA	ivmta@iamta.org
*Iowa Virtual MTA Programs	ivmtaprograms@iamta.org
*Music Teachers of Central Iowa	mtci@iamta.org
*Music Teachers of Northern Iowa	mtni@iamta.org
*Northeast Iowa MTA	namta@iamta.org
*Quad Cities MTA	qcmta@iamta.org
*Siouxland Area MTA	samta@iamta.org
*Southern Iowa MTA	simta@iamta.org
*Southwest Iowa MTA	swimta@iamta.org
*Storm Lake Area MTA	slamta@iamta.org

*Local associations, please conduct all communication through the assigned email address so new members are provided with a reliable resource.

GOOGLE IS OUR FRIEND

This year, IMTA is consolidating its operations to a Google Workspace for Non-Profits. This won't change what we do, but we hope it will streamline our activities so that we can be more responsive and engaged. Special thanks to Luke Tyler for spearheading this effort – setting up a workspace is no small task, and he's done a wonderful job helping us modernize.

Goodbye IMTA Gmail

The most obvious change is in the email addresses for our officers. Starting July 1, 2026, all officer emails now have an iamta.org address. If you're in the habit of contacting state or local officers, be sure to change your online address book to reflect this change. For example, instead of imtatechnology@gmail.com, my address (or whoever is the technology chair in future years) is now technology@iamta.org. Luke Tyler is working to make this and similar changes on the website, so look for those new addresses when updates hit later this summer.

Google Meet

IMTA has also decided to move its online meetings to Google Meet. As part of the workspace, all officers now have access to Google Meet. If you're used to Zoom or FaceTime, you may want to take a few minutes to familiarize yourself with Google Meet. You will not need a Google account to join official meetings, but you will need a workspace (iamta.org) address to host one.

Google's Tools

In addition to Gmail and Meet, Google Workspace offers many productivity tools to help streamline several processes. Workspace users now have access to Google Drive and Google Docs – this will help us keep all of our documents in a safe place in the cloud, where they'll be readily available and easy to search. We also have access to Google Forms, which we've most recently used for surveys about the conference and the repertoire list.

Google Security

The biggest argument for moving to a Google Workspace is that it helps us consolidate and secure our documents and communications. That said, it's important to be mindful of security. When the addresses go live on our website, you may occasionally receive emails from officers asking you strange questions (to buy a Gift Card or run an odd errand, for example). When in doubt, simply ignore the message and remember that we will never, ever ask you for any personal information or favors involving money. All of our information comes directly from the national headquarters – be sure and keep your registration current (especially your email address), and we'll have all the information we need.

Google Sharing

Finally, it's important to note that Google takes security very seriously. This adds a necessary layer of complexity to sharing documents. When you share a Google Doc with someone, you must set the correct permissions. A Google Doc can be shared with specific people or "anyone with the link," and docs can be set to be either editable or only viewable. If you're sharing documents with others, please be mindful of which account you're sharing from and which you're sharing to. Problems arise when people mistakenly share a document to or from a personal account, when they really mean to share it with an official IMTA account.

Keep an eye out for future tutorials as we make this change. As I said, we hope that, aside from the email addresses, none of the changes will be obvious to most people. We do hope that it will help us stay better connected to each other.



IMTA State Technology Chair

Dr. Jason Sifford, NCTM
technology@iamta.org

STRENGTHENING OUR PROFESSIONAL COMMUNITY

As dedicated teachers, we are constantly looking ahead—planning recitals, selecting repertoire, enrolling new students, and preparing for the many responsibilities that come with guiding young musicians. In the midst of these busy schedules, it is easy to overlook one of our most valuable resources: the relationships we share with our fellow teachers.

Our recent statewide conference provided a wonderful opportunity to reconnect with colleagues, exchange ideas, and strengthen professional relationships across the state. These connections are more than just beneficial; they are essential to our growth as educators and to the continued vitality of the IMTA organization. By staying engaged with one another, we build a stronger network of support, inspiration, and professional excellence.

As we reflect on the conference, each of us should consider an important question: Is there

a teacher in my community who would benefit from all that our national, state, and local organizations have to offer? IMTA provides invaluable resources, educational opportunities, and professional camaraderie that can enrich the careers of music teachers at every stage.

We encourage every member to extend an invitation to a colleague who is not yet involved. A simple conversation or personal invitation may open the door to new opportunities and meaningful professional connections. By welcoming new members, we ensure that our organization remains strong, vibrant, and forward-looking.

Ultimately, the greatest beneficiaries of a thriving professional community are our students. When teachers learn, collaborate, and support one another, everyone grows—and the impact is reflected in the success of the young musicians we serve.

Let's Stay Connected!

To help us stay connected and maintain accurate records, please notify me promptly of any changes to your mailing address, phone number, or email address. We want to ensure that all member information is current and correctly reflected in the Fall Directory, the IMTA Magazine, and on the website. In addition, I would like to encourage our **collegiate members** to list their

current residence address when renewing membership rather than a parent's home address. Doing so ensures that the magazine, as well as important communications from IMTA and MTNA, are sent directly to you in a timely manner.

Thank you for your assistance in helping us keep our membership records accurate and up to date.



Iowa MTNA Membership Chair

Nora Reiter

membership@iamta.org

PIANOS, PARTIES, & PROJECTS:

SHOWCASING YOUR STUDIO THIS SUMMER

A happy summertime to you all! As this is a season for most teachers to have a slower pace and schedule, it's a wonderful time of year to assess your past school year and create ambitions and goals for the next busy season. One possible goal / ambition some of you may want to consider is pursuing your MTNA Certification!

For those who have been following my articles on what I feel is a highly efficient way to complete the Teacher Profile Projects, in December I talked about managing Project 3 and taking advantage of the time between recording student sessions by working through and preparing Projects 1, 4, and 5.

In March, I spoke of some ways to complete Project 1 (writing your teaching philosophy). Now, my next recommendation would be to implement your teaching philosophy that you've just created in order to set up Project 4 to its very best potential: Sharing Your Teaching Environment.

You're first given 150-300 words to describe how you encourage a positive teaching environment in your studio. You can express this in many ways, from how you welcome your students each day into your studio, how to celebrate your students' achievements, etc.

From there, you are then asked to provide three resources from the following list that help you promote your positive learning environment. You are asked to provide a photo/video of each resource, and then give 50-100 words to describe each resource.

- Studios or classrooms
- Acoustic and/or electronic instruments
- Computers and software
- Audio/video recording equipment
- Practice/incentive charts
- Games and artwork
- Other evidence that would demonstrate a positive teaching environment

During the season of my certification process, I had just acquired my forever pianos and updated my studio with new décor and storage. With my fresh start, I took photos of my pianos, artwork, and bookcases, and explained why those things were important to me and how they were important to my ways of running my studio. I also shared how I use my piano recitals as way to celebrate my students by calling them piano parties instead, and how we ended each event by playing music bingo (winners took home Symphony Bars).

Again, you can share photos of your studio, games, practice incentive charts, anything that shows how fun and positive your studio truly is!

As always, if any of you are considering the certification process, or are in the midst of your teacher profile projects and need assistance or a listening ear, please do not hesitate to reach out to me – certification@iamta.org

Lastly, your biggest key to success in beginning every project is to read through and follow the MNTA instructions that can be found through this website link: https://certification.mtna.org/downloads/certification/Piano_TPP_2023.pdf

Next quarter, I will share my best practices for completing Project 5. Happy summer!



IMTA Certification Chair

Cate Bryan, NCTM
certification@iamta.org

Explore your own path to certification! Cate is there to guide you as well as connect you with others who are undertaking this professional journey. Contact her today!

MEMBER MEMORIES AS IMTA TURNS 140

Craig Jordan

Collegiate member since 2013.

Craig shares photo memories of his time as a student of Sue Hudson, NCTM. Craig has recently accepted a position on the faculty at UW-Eau Claire. We thank Craig for his dedication as IMTA's Collegiate Member Chair and wish him only the best as he continues to serve as an inspiration.

Lucinda (Cindy) Lear, NCTM

Waterloo • Member since 1985

I loved and respected Lois Nassen immensely. I started teaching before I had a degree when my best friend offered her children as guinea pigs and was directing a children's choir at our church. I loved what I was doing and determined that I would get the training that I needed to validate my knowledge. My goal was to become a certified music teacher. Lois was a great mentor and I was so pleased to follow her in the role of IMTA Certification Chair. This evolved into being asked to be the West Central Division Certification Chair for 6 years and helping to revamp and develop the MTNA Certification Standards and Portfolio submissions. I owe a lot to IMTA/MTNA as I applied and received a grant for the NAMTA Pedagogy Workshop and the continuing education scholarship from the Piano Technicians Guild. I keep these clippings in my file of "memories" and know that IMTA/MTNA made me a better teacher, for which I am very thankful.

Bill David

Aurora, CO (formerly Ames) • Member since 1972

I'll always be grateful to IMTA for warmly welcoming me in as a colleague when I was a green-as-grass teacher in 1972. Over the next forty years, I've held many positions in the organization that have helped me grow as a teacher and human being. I do think I made some members mad when, as repertoire chair, I eliminated a few over-taught pieces from the list. (Think Bilotti "The Firefly")! Finally, I'm extremely gratified to watch some of my former students, like Cyndie Caruth and Rachel McCoy, assume leadership roles in IMTA. Best wishes for continued successes.

Dianne Lawson

Harlan • Member since 1975

I have been a member of IMTA for more than 50 years. When I joined the organization I started sending a few students to the pre-college piano auditions each year. I had no music degree but had studied piano all four years of my undergraduate years in college and had attended Rocky Ridge Music Center in Estes



Photo memories shared by Craig Jordan.

Park, Colorado two summers. Some of the other piano teachers in the area told me that I really should attend the State IMTA Conference, and when my children were a little older I started attending each year. Usually four or five of us went together and shared dorm rooms on the various campuses. I soon learned that the state conference was invaluable for improvement in my teaching skills, knowledge of piano repertoire and inspiration. In the 1980s I decided to pursue national MTNA certification through the private study certification program and was the second teacher (after Lois Nassen) to do so. Again I learned a great deal about theory and music history through the certification program.

In my forties I decided that I wanted to actually get a music degree. I took a placement test at the University of Nebraska at Omaha and because of my MTNA certification and performance experience I was allowed to enter the graduate program majoring in piano performance even though my undergraduate degree was not in music. I completed my graduate degree in 1998. In recent years not many teachers from southwest Iowa have attended the

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Continued from page 32

State Conference, but I have tried to go when I could, even if only for one or two days. I never fail to appreciate what we are offered through IMTA to promote inspired teaching for our students. We are so fortunate!

Ann Barry

Cedar Falls • Member since 1969

It is an honor to contribute to IMTA's 140th anniversary. After moving to Iowa in 1973, I immediately organized the State Conference the following year. Highlights included meeting many Iowa teachers and hosting William Gillock, who famously taught me to make guacamole in my kitchen while we skipped a formal dinner.

My involvement continued with co-founding NAMTA alongside Solveig Gregory. While I eventually shifted my focus to local efforts to build a stronger state foundation—including serving as State Foundations Chair and mentoring new local chapters—I remain proud of our collective vision. Thank you to the dedicated teachers ensuring the next 140 years are even more impactful.

Suzanne Winterhof

Aurelia • Member since 1976

As a music educator, continuing education has been important. While attending a workshop at Drake U., I met Helen Wohlenhaus who encouraged membership in IMTA and informed me of the new group in the Lakes region. The IMTA conferences and NAMTA workshops provided inspiration and expanded pedagogical skill with presentations by Nelita True,

Ingrid Jacobson Clarfield, and Iowa's Sue Hudson, Chui-Ling Lin, and Suzanne Torkelson to name a few.

After attending an over-crowded district audition in Estherville and driving home over 90 miles in blizzard conditions, Kathy Batman (LeMars), Lucille Meyer, Paullina, and I received permission to start a center in the Storm Lake area, and I served as audition chair for over 35 years. One of the most unusual experiences I had was coming early in the morning to the audition site only to find fire trucks at the building. We could not use the site. With the help of other teachers and parents, we changed location and kept things on schedule. (No cell phones at the time!)

I recall that the first audition fee was \$3.50. For many years the more advanced students had to prepare ALL the major and relative/parallel minor scales; one would be drawn when you entered the room to perform. In earlier years most of the members were homemakers who taught piano "on the side" in their living room; today many are making their living teaching in a studio setting.

Having taught in schools for 45 years and privately for over 60 years, the greatest reward is seeing the success of these students in music and their chosen careers.

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Lois Nassen

Hubbard • Member since 1969

One of the wisest things I did as a piano teacher was join IMTA. I attended monthly meetings and began putting my students in festivals and auditions. Not only did they learn many new ideas but I did too. Judging was also a learning experience. Attending convention was exciting and educational. Thanks to IMTA, I learned much more and more quickly. And I made many new friends, including William Gillock. Congratulations IMTA on your 140th anniversary!

Larisa Kanevski

Ames (currently Middleton, WI) • Member since 1997

I am writing to share my appreciation for the Iowa Music Teachers Association (IMTA), an organization I have been a member of for about thirty years.

When I moved to Ames, Iowa, in 1994 with a Master's diploma in Piano Performance from the Ufa Conservatory in Russia and teaching experience from Kharkiv, Ukraine, I was uncertain if I could continue my career in the United States. However, the IMTA welcomed me with open arms, allowing me to build a musical community and find lifelong friends and supportive colleagues.

The IMTA has been instrumental in my students' development. The syllabus is an excellent resource for maintaining progress from beginner levels through twelfth grade, and the opportunities to participate in festivals and auditions have been invaluable. Thanks to the high professional standards of the IMTA's pre-college music education, many of my students have gone on to pursue music in college.

Even after moving to Wisconsin in 2022, I have remained a member of the IMTA as I continue to teach my Iowa students online. This organization has truly provided a wonderful musical home for my entire career in the United States.

Linda Allebach, NCTM

Davenport • Member since 2001

My first experiences with joining the Iowa Music Teachers Association are easy to recall! I had been teaching piano and organ lessons in the Quad City area for 10+ years and knew that several of my fellow Federation teachers were actively involved in the Quad City chapter. I was encouraged and invited to join during this time but hesitated because I was completing a Master's Degree at the University of Iowa and had little time to get my students actively participating in the Festivals and Auditions programs.

My wonderful friend, Roberta Quist, and I decided that we would attend our first IMTA Conference after completing my degree in December of 2000. This first experience for us was the 2001 Conference in June at Decorah, Iowa. To say we were 'bowled over' with the recitals, new music ideas, excellent syllabus, and the new teaching friends we made was just the tip of the iceberg. What a wonderful introduction to an organization that would enhance our teaching and professional relationships!

The rest of my story is simply one of being very grateful for this

organization that is celebrating 140 years! Even though I am retired, I plan to remain a member and offer encouragement for the NCTM program and my fellow IMTA members. IMTA and MTNA remain my No. 1 organization for independent music teaching endorsement to fellow teachers in the Quad City area.

Judy Hyland

Gold Canyon, AZ • Member since 1980

I would summarize by saying that the colleagues I met through IMTA/MTNA gifted me such encouragement, validation, and joy through their willingness to share their personal experiences and knowledge. Each in their own way contributed to making me become not only the best teacher I could be, but simply a better person.

Charlie Schmidt

Coal Valley, IL • Member since 2001

I became a member of IMTA at the suggestion of Jerie Gail Ramsey, who was such a wonderful member and eventually teacher of two of my three children. Over the years, I grew to love and respect so many of the members of IMTA who shared their expertise and knowledge with me, and furthered my own pedagogy. As I travelled throughout the state, I became astutely aware of how talented and gifted the teachers were, and they and their students were a constant inspiration to me. When I moved across state lines, I considered joining the Illinois chapter, but quickly learned how fortunate I was to belong to Iowa!

Diane Smith, NCTM

West Des Moines • Member since 1976

There are so many memories that I have since moving to Iowa in 1987. Of course, growing personally and musically is a natural highlight of my involvement. And some of my best friends are IMTA members.

I've been on the IMTA board since 1989. I have memories of some of our predecessors who were instrumental in shaping our organization. Marvin Thostenson comes to mind. His passion was researching the history of IMTA and we are still benefiting from that. If he were still alive, I'm sure he would be a Foundation Fellow. There are so many that laid the groundwork for what we have become today and we are continuing to follow-up for the next generation. I miss attending board meetings in person. It was such a good way to get to know colleagues from throughout the state. IMTA has provided me with several leadership opportunities which have helped me grow as a person.

It has always been fun to attend state and national conferences. I remember hearing Robert Shannon play Mussorgsky's "Pictures at an Exhibition" as written for piano at the conference in Storm Lake.

Another inspiring recital was hearing Sergey Schepkin play the entire Well-Tempered Clavier at the conference in Forest City. That sounds a bit heavy but he played so well that it was really fun. Those two early recitals stand out. I think that after those, I became more accustomed to hearing fine recitals and expecting them at our conferences. Another conference that was special was the one held in 1993 in Des Moines. I was privileged to be chair of the conference and our clinicians were Marvin Blickenstaff and

Continued on next page

Continued from previous page

Seymour Bernstein. It was my first time to meet both of them and they were so cordial. That was the summer of the big flood in Des Moines and, after the conference, Seymour called me to be sure everyone was OK. Conferences are also fun to reconnect with members from around the state.

It has also been fun to go to national conferences. I've filled notebooks with notes from the sessions. This is a place where you can meet composers from the music you teach and other people you may have read about. And then you can see them again other years. You can always count on having a good time when going to national conferences. I attended many with Jerie Gail Ramsey and she always seemed to find trouble. She left her driver's license home once. They allowed her onto the flight in Kansas City but warned her that she would need it for the flight home. Bob had to send her license to the hotel. Another time we lost her in the airport in Dallas. We all loved her dearly. Speaking of Dallas, we got to see peacocks in the backyard of the hotel. We could also count on Lois Nassen to show us a good time. She always brought a bag of snacks to have a party in her room. When you roomed with her, you wouldn't get to sleep until late. Lois never met a person who wasn't her friend. Pat Luiken and I used to joke that Lois could get on an elevator and by the time she got to her floor she would have a new friend from someone in the elevator and know their life story. Lois was a wonderful mentor to me as I assumed the presidency. She always made sure our clinicians and guests at our state conferences had an escort so they would feel comfortable. She felt, as president, it was important to attend our MTNA winners competitions at the national conference. When I was president, each state was asked to furnish a painting to hang in the national office. Lois' mother was a painter and she donated a painting for us to send to the national office. When the national conference was held in Cincinnati, we were able to view the painting in the office.

My first position on the board was as Foundation chair. I had to procure a gift from the state of Iowa to auction off to raise money for the Foundation. I had to make many phone calls, and I finally got an Amish blanket donated. Many years ago, the Gala was for fun and entertainment. We went on boats in the river and did other fun things. But they found they were losing money instead of making it for the Foundation, which was the purpose. So they had to change the Gala to a dinner and put more money in the Foundation fund.

Paula Forrest

Ames • Member since 1992

Happy birthday, IMTA!! You, collectively, have enhanced my life

in numerous ways, both professional and personal. Upon deciding to teach piano for the first time since graduate school after having arrived in Ames a few years earlier, I immediately appreciated the encouragement and guidance offered by our local association, Music Teachers of Central Iowa, as well as the overall structure of the State association. Conferences have offered outstanding pedagogical explorations and introduced me to many wonderful pianists/teachers from Iowa and far beyond. District Festivals have offered my conscientious students the opportunities to learn and excel even more through one-on-one experiences in classroom settings, leading to the excitement of competition through Auditions.

As a teacher and colleague, I've learned a lot by observing and participating in the Festivals, Auditions, and master classes. But beyond the pedagogical gifts of these activities, the meetings, and

especially meals and concerts shared, even if only once or twice a year, have led to personal friendships that have meant a great deal to me as a transplant to Iowa who now considers herself quite rooted here!

Cyndie Caruth, NCTM

Ankeny • IMTA Member Since 1973

As I reflect on my journey with the Iowa Music Teachers Association, I am reminded of the extraordinary teachers, mentors, and colleagues who shaped my career and music education throughout Iowa. As a young student, I admired many of IMTA's leaders whose

dedication and vision established a tradition of excellence that continues to inspire me today.

Among them was my teacher, Connie Danielson of Ellsworth. As IMTA Certification Chair, Connie championed professionalism and encouraged teachers to pursue the highest standards. I vividly remember attending state conferences as a student and staying in the homes of IMTA members. One year, I stayed with Helene Dockendorf of Pella, whose boundless enthusiasm and joy in celebrating students left a lasting impression. Helene also faithfully chronicled our association's accomplishments as editor of the Iowa Music Teacher magazine for many years.

I began teaching piano at age sixteen. Inspired by teachers such as Lois Nassen, who was pursuing MTNA National Certification, I knew certification would one day become part of my own professional journey. Connie herself served on the national certification board and helped eliminate the requirement that candidates be at least thirty years old, opening opportunities for younger teachers such as myself.



My first adjudicating experience took me to Forest City, where the festival chair, Zoe Abrahamson, shared her talented students. Through the years, I came to appreciate the many leaders who built the programs we value today. Ella Marten laid the foundation for our festival program, while Guy Wullner and Dr. Robert Schultz of Drake University realized the importance of connecting with the independent teachers and helped to develop our first repertoire list. Gretchen Fahrenkrog developed our first theory curriculum, expanding on the work she began through her influential *I Know, But I Forget* series. I also remember with gratitude many teachers whose influence continues long after their passing: Helen Wohlenhaus, Jerie Gail Ramsey, Mae Simpson, Dr. Marian Barnum, Sharon Kay Stang, Diane Brimmer, and Norma Seifert. Their legacies and those of others perhaps not mentioned live on through generations of teachers and students.

One of my favorite memories is attending my first MTNA National Conference in the early 1980s. A group of Iowa teachers piled into my station wagon and drove to Kansas City, determined to learn as much as possible while spending as little as possible. If memory serves, eleven of us gathered to share one hotel room, with sleeping bags on the floor and cots squeezed into every corner. At one point, the front desk called to remind us to keep the noise down. It was a wonderful adventure and a perfect example of the camaraderie that has always characterized our profession. A later conference memory still brings a smile. My sisters and I were staying in a room adjacent to Robert and Karen

Vandall. After accidentally locking ourselves out, we confidently knocked on what we thought was our door, expecting my sister Denise to answer. Instead, Bob Vandall opened the door, grinned, and said, "Wrong room—and you three could probably cut down on the happiness next door!" We all laughed and apologized, but the story remains a favorite!

Perhaps my most treasured IMTA memory is from 2015 while serving as Foundation Chair. I had the privilege of honoring Dr. Robert Schultz as Iowa's MTNA Foundation Fellow. Our conference was held at Drake University, and I persuaded him and his wife, Rosalie, to attend the banquet as Professor Emeritus. After inviting him to speak about the early years of our audition programs and the partnership between Iowa universities and independent teachers, we surprised him by announcing his Foundation Fellow Award. At ninety-five, Dr. Schultz could not travel to the national conference, so I personally delivered his award. During my visit, he shared stories of his remarkable career and spoke passionately about his book, *The Pianist's Interpretation of Bach*. His intellect, eloquence, and curiosity remained vibrant throughout his life. I saw him once more at his 100th birthday celebration before his passing in 2021 at the age of 102. He remained deeply proud of IMTA, and his obituary specifically mentioned his MTNA Foundation Fellow Award, a fitting tribute to a man who gave so much to music education in Iowa.

Continued on next page

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Continued from previous page

After more than five decades of membership, I know I have omitted many who influenced my teaching and enriched my life. I am especially grateful for the enduring friendship and mentorship of my collegiate teacher, Dr. William David, whose guidance continues to inspire me. The story of IMTA is the story of its people and its students. I am profoundly grateful to have learned from so many exceptional educators and honored to have been part of this remarkable community.

Robin Guy, NCTM

Cedar Falls • Member since 1975

Upon the 140th Anniversary of IMTA, and being a now “senior” member, I have been asked to reflect upon my years with the organization. For me, being primarily a lifelong performing pianist and collaborator, the journey was very gradual but has increased abundantly. Amazingly, when I arrived at the University of Northern Iowa in 1990, we were preparing to host the 1991 State Conference in Cedar Falls. Wanting to introduce me to Iowa teachers, Joyce Gault asked me to present. I used my University of Arizona DMA lecture recital thesis on the renowned British teacher Tobias Matthay, author, composer, pedagogue, and teacher of Myra Hess. I was just returning from Quito, Ecuador, where I accompanied at the First International Festival of Flutes, so I was not able to be at much of the conference.

Half of my doctorate minor was in Piano Pedagogy, so I was

immediately assigned Group Piano classes to teach and a logical choice to help move pedagogy further along. Five years later we hired Barbara Fast to coordinate our Group Piano curriculum and create the piano pedagogy master’s degree at UNI. Barbara and I began doing duo piano work together and she presented on “Elementary and Intermediate Piano Concertos” for the 1998 State Conference at Waldorf College in Forest City. She lectured and played the solo parts, and I did the “symphonic” reductions. I remember the whole thing like it was yesterday ~ my first complete State Conference and staying in the dorm and driving home in a thunderstorm! I also remember Sue Haug from Iowa State dressed and presented as Clara Schumann in dramatic, historical fashion. It was a great joy to meet all the teachers and interact. The State Conferences are my favorite IMTA event ~ meeting new people, learning, listening, dining, and sharing. I can never get too much of that!

Around the same time I came to know and teach Cindy Lear as a grad student at UNI. She became a trustworthy and dear friend to me, and encouraged me to do my MTNA National Certification as a collegiate member. I began to adjudicate more and more around the state. Lois Nassen recommended me to consider her role on the Executive Board when she left, and I was elected as Member-at-Large for a term 2009-2013. UNI hosted the State Conference twice, 2008 and from 2020-2022 due to COVID,



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Continued from previous page

and Cindy served as my right hand through it all, helping me through every twist and turn and executing lots of the hard stuff.

Following Barbara Fast, Suzanne Torkelson and I became duo and duet pianists for many years, with Met Chorale and at State Conferences at Drake in 2014 as well as here. And I did in-house master classes/Festivals for Miriam Rodby's and Suzanne Torkelson's students and parents multiple times over many years. Sharing rides to meetings, conferences, and adjudications with other member judges has lightened the cost for the organization and brightened my life: Ted Reuter, Pat Reuter-Riddle, Becky Lake, Suzanne, Theresa Camilli, Dmitri Vorobiev, Vakhtang Kodanashvili. It is very sad that, having known some so closely, they have passed away: Solveig Gregory, Becky Lake, Mary Miller, Miriam Rodby..... and others whose names I may be forgetting.

I have learned to regard other teacher members as friends through increased association at UNI Piano/Keyboard Festivals and the MTNA guests we have invited to join us over the years. On the national side, Louis Nagel and Scott McBride Smith pop into mind easily, plus Nicholas Roth, Ksenia Nosikova, Kristin Jonina-Taylor, Marian Lee, and Cyndie Caruth. As I wrote last year, along with a photo of Marian and me, which was posted in the summer '25 magazine from the St. Ambrose Conference, I ventured to bet that I was the person there who had known Marian Lee the longest. ~ I accompanied all her concerti at Interlochen for many summers as her MTNA teacher always requested me. Marian may have been 12-16 then, and, lo and behold, I rediscovered her at an IMTA conference in Iowa City in 2006 when she presented on her amazing studies at Juilliard and in Russia. What a great twist of fate to end up in the same state with our musical "piccolo mundo!!" And similarly, Paula Forrest (Ames) and her parents are long-time friends of mine from working at Interlochen over many years. Now, of course, there are former UNI student pianists who have either remained in or left and returned to Iowa to become our future. And the list goes on, too numerous to mention.

My gratitude abounds to IMTA for continuing to inspire and delight me with their offerings of quality music, teachers and students. I appreciate and congratulate this organization for touching so many lives in these 140 years, and to Ann Barry, for bringing the idea from Colorado to us in the Northeast Area (NAMTA). It takes a community, and it is profound. It is worthy and vast. Let us continue to light the torch and carry on our support.

CLASS OF 2026

SENIOR RECITALS

Ellen Eichstedt performed a senior recital on May 16, 2026, at the Waukee Northwest High School Auditorium. She performed works by Haydn, Albéniz, Rachmaninov, Debussy, Kapustin, Saint-Saëns, Mozart, Stephens, and Kennan, and duets with her sister, Sarah Eichstedt.

Ellen began studying with Diane Higgins at age six in North Carolina. Upon moving to Iowa, she began studying at Caruth Piano Studio, where she has studied for the past eight years. During this time, she has participated in numerous competitions and performances, including IMTA auditions, Dorian Festival honors recital, second place in the Truran Piano Competition, Victor Borge Legacy Award Competition, placement in Iowa MTNA, and Terrace Hill Piano Competition. She was also on the theory honor roll from 2019 to 2026.

Anushka Dervesh has studied piano with Cyndie Caruth of Caruth Piano Studio, Ankeny starting at age seven. She performed works by J.S. Bach, Scarlatti, Chopin, Faure, and several others. She performed two duets with her brother, Arnav. Since 2015, she has consistently earned recognition at both the IMTA District and State Piano Competitions, has received multiple Theory Honor Roll distinctions, and has attended many summer piano camps. She has participated annually in the Dorian Keyboard Festival at Luther College since 2019, performed in numerous honors recitals, and received an Outstanding Soloist Award. Her additional performances include the Terrace Hill Piano Competition and piano festivals at the University of Nebraska and the University of Northern Iowa.

Pianists Hannah Cotran and Chloe Liang presented their Senior Recital as a team on June 5, 2026, at the DMACC Auditorium in Ankeny. Their program showcased years of dedicated study and challenging solo and duet repertoire.

Hannah Cotran has studied with Cyndie Caruth since 2018. Her recital selections included works by Haydn, Schumann, and Granados. Her accomplishments include IMTA State honors at Levels D and E, Iowa MTNA Junior Piano Division Honorable Mention, and participation in the 2024 MTNA National Piano Duet Competition in Atlanta. She has attended the InterHarmony International Music Festival in Italy and the Saarburg International Music Festival in Germany, and has earned

Ellen participated in piano camps at Wartburg College and Saarburg Music Festival in Saarburg, Germany, where she performed with ensembles at various venues throughout Germany.

In addition to her piano studies, Ellen was a member of the Northwest High School tennis team and competed in equestrian events from 2016 to 2026. She has been part of the environmental club, a member of the World Cultures Club, and a member of the National Honor Society. She also earned Silver Cord recognition through volunteer service with Wagner Summer Theater and the Northwest Athletic Booster Club concessions program.

Ellen plans to study actuarial science at the University of Iowa and looks forward to continuing to enjoy music throughout her life.

Beyond her piano accomplishments, Anushka has been deeply involved in a wide range of extracurricular activities, including show choir, concert choir, and studio dance. Throughout high school, she actively participated in the National Honor Society, HOSA, the French Honor Society, Mentors in Violence Prevention, and Silver Cord. She has also challenged herself academically by completing numerous AP and dual-enrollment courses throughout high school.

This fall, Anushka will attend Washington University in St. Louis, where she plans to study neuroscience on the pre-med track while continuing to enjoy and appreciate music as a lifelong passion.

top awards at the Terrace Hill Competition and the South Dakota Truran Festival. Hannah also participated in her high school choir for four years and was selected to the Iowa All-State Chorus in 2024. She has studied dance since the age of 2, performed with her high school dance team, served as a student ambassador, NHS member, student body vice president, and on the student philanthropy council. She earned the Seal of Biliteracy in Spanish and a silver cord with over 300 hours of service. This fall, she will attend the University of Iowa with a double major in Music and Chemistry on the Pre-Med track.

Chloe Liang began her studies with Cyndie Caruth in 2013. Her solo repertoire featured works by Beethoven, Chopin,



Ellen Eichstedt



Anushka Dervesh

Liszt, Barber, and Prokofiev. Chloe has earned numerous IMTA honors, including State Runner-Up at Levels D and F and District achievements from Levels B through F. She was also runner-up in both the Iowa MTNA Junior Piano Competition and UNO Piano Day Competition and performed in the 2024 MTNA National Piano Duet Finals in Atlanta. In addition to piano, she is an accomplished clarinetist, earning Iowa All-State Band honors all four years of high school—three times on clarinet and once

as one of only two All-State pianists selected statewide. She will attend Rensselaer Polytechnic Institute in New York this fall as a major in Chemical Engineering while continuing in soccer.

The recital concluded with the duo performing *Sonata in D Major, K. 381* by Wolfgang Amadeus Mozart and *Frevo* by Ronaldo Miranda, bringing their high school piano collaboration to a celebratory close.



Hannah Cotran and Chloe Liang



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IMTA CONFERENCE LOCAL ASSOCIATION BREAKFAST:

A Treasured Time of Sharing, Inspiring and Creating Community

The IMTA 2026 Conference Local Association Breakfast was thoroughly enjoyed by all 26 members in attendance! Co-hosted by The University of Iowa Collegiate Chapter, the breakfast commenced with lively lightning introductions which included a fun fact about each attendee.

Following introductions, the program featured an exciting spotlight on our brand-new Iowa Virtual MTA (IVMTA). Open to all IMTA members as a complement to their current local association activities, IVMTA offers an enriching addition to anyone interested in attending a wide variety of teacher education programs online for the low-cost annual dues amount of \$5!

The remainder of the breakfast time together featured a thoughtful and engaging discussion around 3 questions posed by The UI Collegiate Chapter leadership:

1. What role have professional organizations like IMTA/MTNA played in your career growth?

2. How can local associations interact with and support their nearby collegiate chapters?

3. How do you know when it's the right time to "establish yourself" in a city or community?

As ideas were shared, clearly the common thread in all of these questions revolved around building invaluable connections with other music teaching professionals! Career growth and establishing oneself also included the value of obtaining certification (NCTM,) attending state and national conferences and being an active member and leader in one's local association. Numerous ideas regarding how our local associations can interact and support our IMTA Collegiate Chapters were shared, such as inviting our collegiates to present programs and co-chair or co-host a student event such as a festival or community outreach activity.

Reaching out to our Iowa collegiates is clearly an invaluable investment in IMTA's future!

If you have not had the opportunity to attend an IMTA Conference Local Association Breakfast, I strongly encourage you to register for the next one in 2027! I can guarantee that you will not regret getting up a bit earlier to participate in this special gathering and time of fellowship with your IMTA colleagues!

As my term as VP of Local Associations comes to a close, I would like to thank our fourteen local associations and five collegiate chapters for their support over the past three years. I have thoroughly enjoyed my visits to several of your associations as well as our many online communications.

This past year, it has been my privilege to welcome two new associations to IMTA: Siouxland Area Music Teachers Association (SAMTA,) and Iowa Virtual Music Teachers Association (IVMTA.) SAMTA successfully launched their first year of district auditions this year and IMVTA's first program meeting will take place on July 24th! If you are interested in joining either of these associations, please reach out to their presidents: Lois Vander Zee (SAMTA) at dldvz@mtcnet.net or Adin Herr (IVMTA) pianoadin@gmail.com.

Did you know that you can belong to more than one local association? I have personally found it very enriching to belong to multiple associations, as each one offers a variety of teacher enrichment programs, student activities and most of all, an opportunity to expand my professional network and build new friendships!

On a final note, please welcome Candace Carlson, IMTA's 2026-2028 VP of Local Associations, as she continues to guide and connect with our local associations and collegiate chapters throughout the next two years. In her current local association leadership role as DMMTA's Outreach and Advertising Chair, she has a wealth of creative ideas to share with you that will energize your association!

Better together through music,
Mary Beth Shaffer



IMTA State Local Associations Chair

Mary Beth Shaffer
locals@iamta.org

IOWA VIRTUAL MTA OFFICIALLY LAUNCHES

2026–2027 Virtual Meeting Dates

9:30–10:30 a.m.

July 24

September 25

November 20

January 22

March 26

May 28

**Email Adin Herr at
ivmta@imta.org
for more information
and to join this
virtual MTA.**

The Iowa Music Teachers Association is pleased to announce the official launch of the Iowa Virtual Music Teachers Association (IVMTA), a new local affiliate designed to connect and support music teachers throughout Iowa—regardless of location.

With more than a dozen outstanding local associations already serving our state, why create a virtual association?

For many teachers, geography and busy schedules can make attending in-person meetings difficult. I recently experienced this challenge firsthand after moving to a smaller Iowa community. Driving an hour or more to attend a meeting that lasts less than an hour is not always practical. Whether due to distance, professional commitments, or family obligations, many teachers benefit from an additional way to stay connected with colleagues and engage in meaningful professional development.

Thanks to the convenience of Zoom, virtual meetings provide an accessible and effective opportunity for collaboration, idea sharing, and continued growth. The Iowa Virtual MTA is intended to complement—not replace—the excellent work already taking place within our local associations across the state.

Our hope is to serve a variety of teachers: those who live farther from established local associations, seasoned teachers who wish to remain connected to the profession, collegiate members beginning their teaching careers, and anyone seeking additional opportunities for collaboration and inspiration. Regardless of where you are in your teaching journey—or what instrument you teach—you are welcome in IVMTA.

The Iowa Virtual MTA leadership team includes:

Adin Herr, President

Sarah Richards, President-Elect and Program Chair

Carlene Albrechtsen, Treasurer

We are excited to report that our association has already grown to 22 members, and we warmly welcome additional teachers to join us. Annual

local dues are

\$5 and may be added through the MTNA membership renewal process alongside state and local dues. If you have already renewed your MTNA membership for the upcoming year, there is still time to add the Iowa Virtual MTA as your local association.

We have engaging discussions and inspiring programs planned for the coming year and look forward to connecting with music teachers across Iowa in this exciting new format.

We hope you will join us as we build community, foster professional growth, and strengthen music teaching throughout Iowa—one virtual meeting at a time.



IVMTA President Adin Herr

FESTIVAL RESULTS: **BY THE NUMBERS**

As summer approaches, I hope each of you finds time to enjoy a slower pace and pursue the activities and interests that bring you joy. Before we transition fully into the summer months, I would like to share the current list of Festival Adjudicators and Probationary Adjudicators for the upcoming year.

If you have ever considered becoming an adjudicator, I encourage you to explore the opportunity. Serving as an adjudicator is a rewarding way to deepen your understanding of Festival repertoire, contribute to IMTA's educational mission, and hear many exceptionally talented young musicians from across the state. For those of you interested in joining our adjudicator roster, please review the information and application materials available

on the iamta.org website. Probationary adjudicators are required to complete three successful evaluations before being added to the official adjudicator list.

I would also encourage festival centers seeking adjudicators to consider utilizing our probationary adjudicators whenever possible. Providing opportunities for new evaluators helps strengthen our program, supports future leadership, and ensures a strong pool of qualified adjudicators for years to come.

Please feel free to contact me with any questions regarding the adjudication process or requirements. Thank you for your continued support of the IMTA Festival Program and for all you do to encourage musical growth and excellence throughout Iowa.



IMTA State Festival Chair

Kinza Maclin
festivals@iamta.org

2025-2026 Festivals Overview

Center	Number of teachers	Number of students	Total income	Expense total	Profit/loss	Next year date
Forest City	4	15	\$570.00	\$480.72	\$89.28	1/9/2027 at Waldorf University
	1	18	\$615.00	\$491.50	\$123.50	
DMMTA	13	53	\$1,905.00	\$1,220.63	\$684.37	TBD
Webster City	1	3				TBD
Ames	3	9	\$380.00	\$421.82	-\$41.82	12/26
Cedar Rapids	6	28	\$1,240.00	\$1,080.72	\$157.30	12/12/26
Cedar Falls	4	19	\$785.00	\$625.90	\$159.10	12/5/26
Dyersville	2	7	\$205	\$156	\$49	12/5/2026
Dubuque	2	10	\$395.00	\$290.75	\$104.25	11/14/2026
Iowa City-Coralville	6	27	\$995.00	\$730.50	\$264.50	11/15/2026
SIMTA	3	14	\$545.00	\$415.00	\$130	1/30/2027
Quad Cities	8	30	\$1,130.00	\$1,077.10	\$52.90	TBD
Total	53	233	\$8,765.00	\$6,990.64	\$1,772.38	

IMTA 2026-2027 Adjudicators List

PLEASE NOTE: All chairs are to use only the list of current eligible members for festivals, district & state IMTA auditions.

Name	Email
Abrahamson, Zoe	zoeaabrahamson@gmail.com
Andrews, Julia	julia.andrews4444@gmail.com
Ausborn, Deborah	debausborn@gmail.com
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Bronson, Dr. Janci	jbronson@iastate.edu
Bryan, Cate	cate.bryan@gmail.com
Caruth, Cyndie	caruthpiano@gmail.com
Chapman, Tina	tchapman@westmusic.com
Chenoweth, Allison	achenoweth@westmusic.com
Cooper, Elisa	ecooper@emmaus.edu
Crawley-Mertins, Marilee	mecm@midiaowa.net
Cree, Nancy	nancy@nancycree.com
Davidson, Elise	elise.venola@gmail.com
Ewoldt, Dr. Patrice	pewoldt138@gmail.com
Forrest, Paula	forrestps@gmail.com
Greiner, Mary	migggreiner18@gmail.com
Guy, Dr. Robin	robin.guy@uni.edu
Hanson, Berneil	muscor15@gmail.com
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Hostetler, Sarah	ivoryimpressions.piano@gmail.com
Hu, Dr. Xiao	huxi01@luther.edu
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Huang, Dr. Mei-Hsuan	mhhuang@iastate.edu
Huckleberry, Alan	alan-huckleberry@uiowa.edu
Hyland, Judy	jhyland40@gmail.com
Jensen, Dr. Sharon	sharonkjensenpiano@gmail.com

Name	Email
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LaFleur, Timothy	timothydlafleur@gmail.com
Lawson, Dianne	slawson@harlannet.com
Lear, Lucinda	lmlear@me.com
Lecuona, Dr. Rene	rene-lecuona@uiowa.edu
Lee, Dr. Marian	marianyounglee@gmail.com
McCoy, Rachel	rachel.d.mccoy@gmail.com
Messerschmitt, Nicole	npeterpiano@gmail.com
Nickles Mick, Rebecca	rebecca.nickles@gmail.com
Nosikova, Dr. Ksenia	ksenia-nosikova@uiowa.edu
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Schmidt, Dr. Charles	charlesschmidt@augustana.edu
Shaffer, Mary Beth	mbs723@shafferstudio.net
Sifford, Dr. Jason	jason@siffordmusic.com
Smith, Diane	dianemsmith22@gmail.com
Stanley, Dr. Bryan	bryandstanley@gmail.com
Strohschein, Aura	creative.piano.ped@gmail.com
Taylor, Dr. Kristin Jonina	kristintaylor@unomaha.edu
Thomas, Carole	carole-thomas@uiowa.edu
Trapp, Dr. Joan	trappjoanm@gmail.com
Vande Zande, Jeannie	jeannievandesande@gmail.com
VanderZee, Lois	dlvdz@mtcnet.net
Westphalen, Dr. Melinda	westphal@grinnell.edu
Winterhof, Suzanne	vwinterhof@evertek.net

IMTA 26-27 Probationary Judges

Names are printed with the number of festivals completed in parenthesis beside name. Any names without a number are new probationary judges and are listed in the order their application was received.

Any paid IMTA member can apply to be a Probationary Judge. Use the "Probationary Judging Application" form from the iamta.org website. <https://iamta.org/members/forms-resources.php>

Melissa Phillips (2)
3389 Sage Dr
Forest City, IA 50436
507-360-6477
melissa.phillips@waldorf.edu

Luke Tyler (2)
1030 Melrose Ter
Dubuque, IA 52001
765-265-5462
drlatylr@gmail.com

Kelsey Legore (1)
4044 Vine Ave SE
Cedar Rapids, IA 52403
515-783-4102
kelseylegoremusic@gmail.com

Mavis Chen
1332 Collins St
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515-236-0076
mavischen21@yahoo.com.tw

Sarah Reeves (1)
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641-203-6659
sarahgv46@gmail.com

Cindy Lin
2814 Clayton Drive
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515-357-9604
cindylin.iowa@gmail.com

Marion Scott (1)
5904 NW 92nd Ct
Johnston, IA 50131
786-383-6106
marionpiano@gmail.com

Heather Gillis (1)
340 SW 7th St. Apt. 415
Des Moines, IA 50309
319 217 1273
heathergillispiano@gmail.com

John MacInnis (0)
227 1st Ave. SE
Sioux Center, IA, 51250
712.209.7390
jcmacinnis@gmail.com

After a probationary adjudicator has judged three festivals with positive reviews, they will automatically be placed on the IMTA Judges List.

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