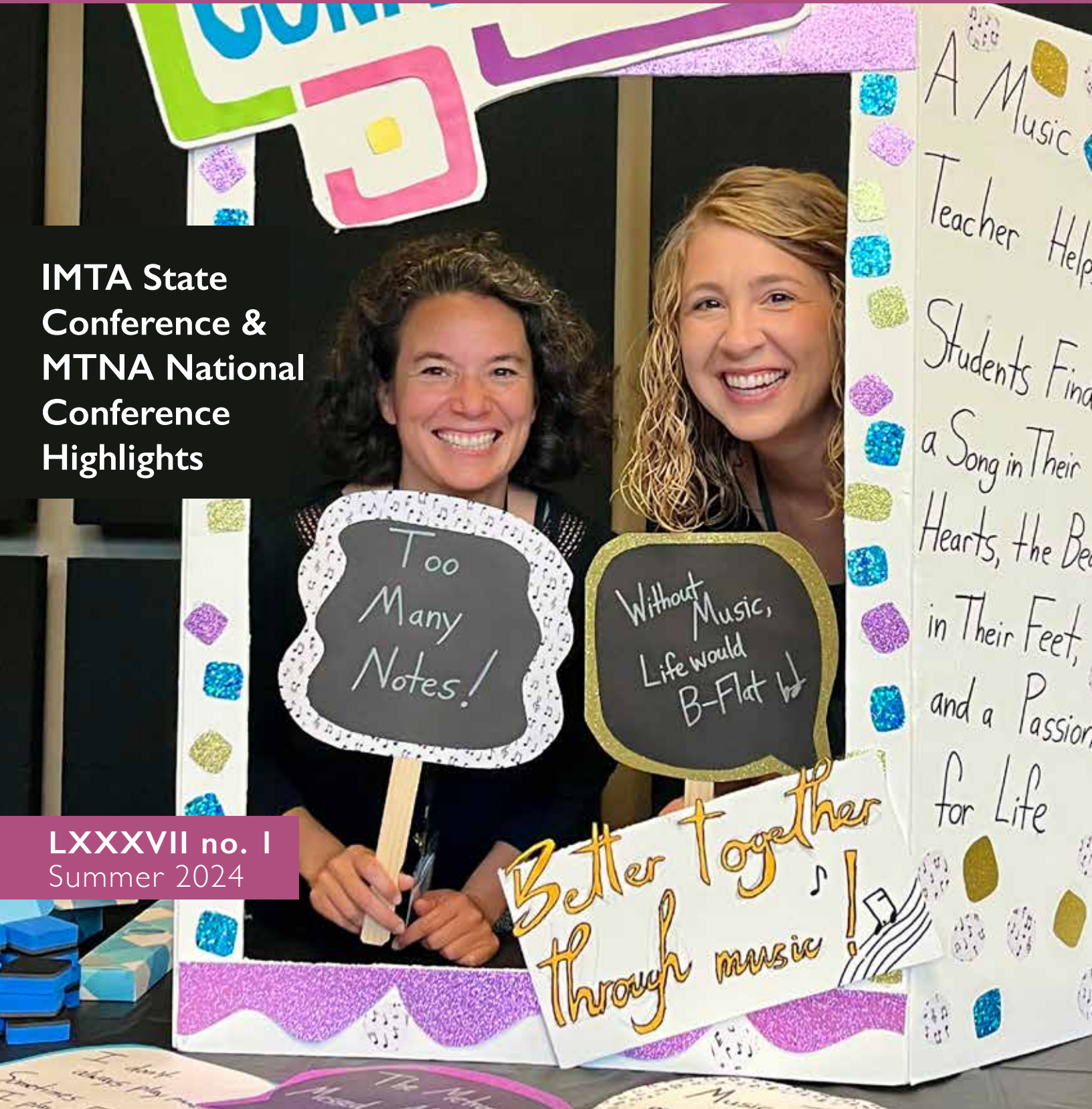




THE IOWA MUSIC TEACHER

IMTA State Conference & MTNA National Conference Highlights

LXXXVII no. 1
Summer 2024



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THE EDITOR'S DESK

With the beginning of a new fiscal year comes the expected transformations for IMTA. We say goodbye to our longtime Repertoire Chair, Dr. Suzanne Torkelson, Scholarship Chair, Dr. Ted Reuter, Advertising Chair, Ellie Lashier and Web Chair, Angela Binns. We thank them for their service to IMTA. Whether they've fulfilled their duties for a short time or many long years, we are grateful for their significant contributions. Every position is not yet filled, but someone will be able to answer your questions in the meantime. Regardless of who the new chair of these specific duties will be, the emails will remain the same.

Repertoire Chair: imtarepertoire@gmail.com

Scholarship Chair: imtascholarship@gmail.com

Magazine Advertising: imtaadvertising@gmail.com

Website: imtawebmaster@gmail.com

IMTA mandates many moving parts. Each part does not require experience as much as it demands willingness and change. As a thriving organization, we search for new faces and ways to empower our members. Volunteerism may require personal time but is cleverly disguised as knowledge and growth. With it, comes a healthy dose of working with others; meeting new members; creating opportunities, new prospects, and change that expands possibilities.

In this issue, you will read many inspiring comments about the recent conference at Drake University. I have been attending IMTA conferences for over 50 years. Like all of us, you may attend events such as these or stay home in your comfort zone. If this was your first conference and you were surprised at the number of people you met, the many notes you took, the countless smiles, and the nearly overwhelming amount of useful information; you are not alone. Each of us returns to our teaching rejuvenated with renewed insights and the energy to start yet another beginner or create new ways for advanced students to approach learning.

Inexperience is irrelevant to a willingness to grow, learn, and become involved. I recently shared with our MTNA Membership Chair, Barbara Fast, that DMMTA, IMTA, and MTNA have been my lifeline. I will always continue my involvement in some small way. All these organizations have been subjected to changes, most for the better. Are you wanting more? Are you scared you won't know enough about the position you are interested in? Are you afraid you won't fit in? These are common questions we ask ourselves at every level of volunteerism. Answers and change will accompany these

questions, but with your commitment, you will be thrilled with the difference you can make in the organization, your teaching, and yourself! As scary as change is, the lack of change is far more frightening!

The great John F Kennedy once said, "Change is the law of life. And those who look only to the past or present are certain to miss the future."

Envision your future. Decide! Embrace the unknown. Volunteer by contacting President Sharon Jensen at imtapresident@gmail.com There is room for YOU!



IMTA Information Editor

Cyndie Caruth, NCTM
imtamagazine@gmail.com

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Cover photo: Aura Strohschein and Katie Hoth in the photo booth at the 2024 IMTA Conference.



THE IOWA MUSIC TEACHER

Vol LXXXVII no.1 Summer 2024

Membership Dues

IMTA/MTNA membership year:

July 1 through June 30.

Active MTNA National membership dues: \$101.00

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 Senior dues

70 years or older: \$75.75

IMTA Senior dues 70 or older: \$20.00

MTNA Collegiate Student membership dues are \$19.00

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.

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.

Eligibility to adjudicate IMTA events and be on the adjudicator list, dues must be paid before September 1 in the previous 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.

Official Publication of the Iowa Music Teachers Association

Affiliated with The Music Teachers National Association

Advertising contact:

imtaadvertising@gmail.com

Submit articles and photos to imtamagazine@gmail.com

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 non-profit 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 imtamagazine@gmail.com.

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.

MANY MADE THE IMTA CONFERENCE SPECTACULAR!

Somehow “Wow” seems too inadequate to describe the IMTA conference last weekend at Drake University in Des Moines. Nearly 100 of our members attended the conference but even more thrilling was the large number of Collegiate Members who came from Drake University, University of Northern Iowa, Iowa State University and University of Iowa. These talented students performed the Young Artists recital on Sunday evening which included music by women and minority composers. Poster sessions were presented by six of the students as well. These collegiate members were thoroughly engaged in the conference and interacted with us with genuine warmth.

Dr. Suzanne Torkelson delighted us with her wit and insight at the new repertoire showcase. Sadly, this will be her last showcase at a conference as she is resigning after 30 years of service as the Repertoire Chair. Thank you, Suzanne, for your dedication to the syllabus project and for sharing your vast knowledge of the piano repertoire with us. **Dr. Nicholas Roth** shared some very interesting repertoire ideas for students who are unable to play with both hands for a time. **Dr. Xiao Hu** gave us an informative guide to piano duet playing and teaching, gleaned from many years of performing with her husband, **Dr. Huang Du**. And **Dr. Jason Sifford** gave us a fascinating peek at the world of multiple recording tracks in his performance of our commissioned composer's work, *Grape* by Aaron Israel Levin.

Wynn-Anne Rossi had us up and dancing the world with her as we toured the worlds of Brazilian samba, Turkish whirling dervish and Cambodian aspara. Her *Seeds of Imagination* presentation was truly inspiring and I used several of her improvisation ideas at a first lesson with a beginner this week. **Dr. Bill Whipple** is a nationally recognized expert in teaching neurodivergent students. His practical ideas for implementing multimodal, multisensory and multidimensional techniques into piano

lessons were riveting. **Dr. Peter Mack**, MTNA president, was also on hand to chat about “best practices” in our studios. Many creative and thoughtful ideas were shared!

Dr. Johan Botes gave one of the finest piano recitals I have ever heard at an IMTA conference. He played a magnificent and masterfully executed recital after a full day of attending sessions and teaching an advanced master class. His *Practice Better not Harder* tips were communicated with humor and his performance of Clementi's *Sonatina in C Major* the “way we've always heard it” was priceless!

At the banquet we honored **Mary Beth Shaffer**, winner of the Distinguished Service Award and **Dr. Nicholas Roth**, Nationally Certified Teacher of the Year.

Although the conference was packed with wonderful recitals and informational sessions, seeing and chatting with all of you brought me great joy. What a pleasure it is to reconnect with friends and to make new friends at our yearly conferences. Our conference planning committee co-chairs **Mary Beth Shaffer**, **Cyndie Caruth** and **Vanessa Maly** worked tirelessly to bring us this truly amazing conference. Special thanks also to **Nicholas Roth**, **Sarah Reeves**, **Pat Schroeder**, **Amy Jo Wrobel**, **Cheryl Corbett**, **Zoe Abrahamson** and **Candace Carlson** for their hard work on the planning committee.

I hope you're as excited as I am to begin implementing all of these wonderful ideas. If you missed this conference, you can plan to attend the MTNA conference in Minneapolis from March 15-19, 2025.

I wish all of you a relaxing, enjoyable summer.

- Dr. Sharon Jensen



IMTA President

Dr. Sharon Jensen
 imtapresident@gmail.com
 sharonkjensenpiano@gmail.com

REMINDER: DUES DEADLINE JUNE 30



Iowa MTNA Membership Chair

Melinda Westphalen
imtamembers@gmail.com

Greetings and happy summer to all of you! I'd like to remind everyone to renew your dues; active membership renewals are due by June 30, and student memberships are due by September 30. You may renew by mail, online on the MTNA website, or by phone 888-512-5278.

As you may know, MTNA membership has been declining; we can turn this around if we encourage our students and current teachers

who have not yet joined, to do so. Membership benefits include discounts on events and competitions, a network of colleagues, insurance and legal resources, professional development, and state and national conferences. The MTNA website has information on all these topics and is a wonderful resource (MTNA.org).

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PLAN YOUR YEAR!

Fall Magazine Deadline

Sept. 1, 2024 (or earlier!)

Fall magazine deadline. Please email board member articles, new members bios, local association news, senior recitals and announcements to imtamagazine@gmail.com.

Renewing Memberships Due

Sept. 1, 2024

All renewing memberships due. Late payments will be ineligible to enter students in IMTA events.

IMTA Summer Board meeting

TBA

IMTA Fall Board Meeting

TBA

*Reminder to all festival and audition teachers, the current repertoire of your students who performed last year will be cleared from your dashboard page at iamta.org once the new repertoire list appears in **July of 2024**. If you wish to keep those records, simply copy and paste your dashboard page before last year's pieces disappear.*

Summit for MTNA Leadership

(State President and President-Elect)

Fri, September 6, 6:45 p.m.–8:30 p.m.

Sat, September 7, 8:00 a.m.–9:00 p.m.

Sun, September 8, 8:00 a.m.–12:00 noon

Hilton Netherland Plaza

Cincinnati, OH 45202

The registration deadline for the 2024–2025 Music Teachers National Association (MTNA) Performance Competitions

Wed, September 11, 2024 at 3 pm ET

There are no exceptions to this deadline. Participants should make sure to include accurate email addresses for themselves, their parents, and their teachers, and check their spam folders for important communications.

Chamber Music (Wind and String), Senior Performance (Brass & Voice), Young Artist (Brass & Voice) registration deadline & video submissions to Acceptd

Wed, December 4, 2024, 3:00 p.m. ET

MTNA National Conference

March 15–19, 2025

Minneapolis, Minnesota

IMTA 2025 Conference

June 2025

Quad Cities, Iowa

More details will be available soon!

Reminder: All festival and auditions dates will be firmed up and listed in the Fall magazine as well as online at iamta.org.

New members: Contact your local auditions or festival chair listed at iamta.org if you have questions. All student registrations appear on your personal dashboard page online and are automatically submitted after the published deadline date (approximately 1 month in advance of performance).

Please review all rules and regulations when you login to your dashboard page at iamta.org as there are yearly updates.

Collegiate members share their IMTA Conference experience

My experience at the 2024 IMTA conference as a collegiate member was a great experience. I had plenty to eat at their lunch, dinner, and banquet. I liked the chickenwrap that they served at one of their lunches. Whenever I go to these kind of music events, it's usually people of my age group that I mingle with, but this conference was mostly an older generation of music teachers, which was different but also fantastic in that talking about various experiences was interesting. When I performed the first movement of the Rachmaninoff sonata with Canlin, we received great feedback and it

was especially nice to have performed for musicians who have a deep understanding of music, as we were able to talk more in depth with some people about the piece during the reception after our performance. I also performed Bach's first cello suite at the banquet and that was a wonderful experience as well. I got good feedback on my Bach performance, and I hope it created a sense of calmness towards everyone who listened. Overall, I greatly appreciated and enjoyed these few days at the IMTA conference and would love to come back again in the future.

Ryan Doerr, University of Iowa

I am honored and grateful to have had the chance to participate in this year's IMTA conference as a collegiate student. This conference not only offered learning opportunities through masterclasses and presentations but also provided a platform for students to showcase their talents. I participated in the Collegiate Young Artists concert, performing Rachmaninoff's Sonata in G Minor for Cello and Piano, Op. 19, with another participant, Ryan Doerr, and presented a poster on "The Transformative Path of Piano Etudes." I met many inspiring teachers and students and am truly thankful for this opportunity.

One special moment for me was during one of the conference dinners, where all participants sat together in one hall. As an international student, I felt a strong sense of belonging because everyone was so friendly and respected each other's ideas. This conference was a fantastic platform for students like me to learn and grow. It was a highly inspiring, educational, and empowering conference.

Canlin Qiu, University of Iowa



2024 IMTA Conference collegiate attendees

Front Row, left to right: Mac Muehlberger, Aidan Makeeff, Zack Phillips, Justin Vis, Olivia Tice. Back Row, left to right: Morgan List, Christine Compton, Lydia Watkins, Carlee Carpenter, Kendra Prindle, Ryan Doerr, Canlin Qiu, Craig Jordan, Chieh-Chun (Anna) Chen.

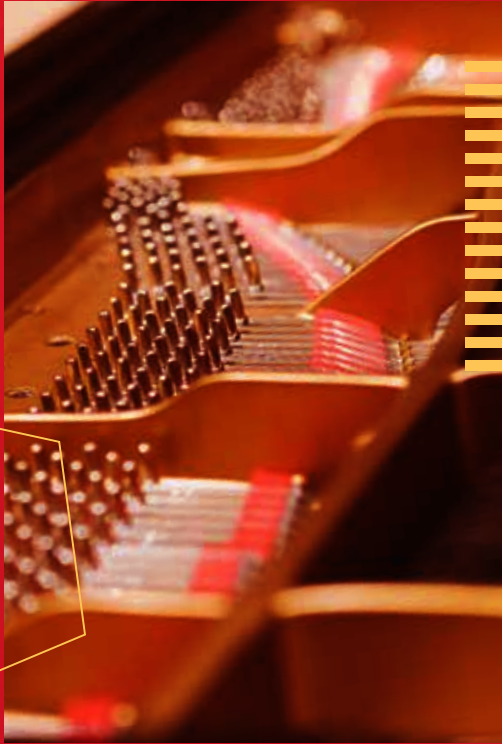
As the president of the University of Iowa collegiate chapter of the Iowa Music Teachers Association (IMTA), I had the privilege of attending the recent state conference at Drake University. This event brought together students and educators from across the state to share their passion for music and teaching. The conference provided a unique platform for musicians of all ages and walks to showcase their talents, and I was thrilled to see several collegiate members of the association taking to the stage to perform and present their research on poster boards. The atmosphere was filled with camaraderie and shared enthusiasm among the attendees.

One of the highlights of the conference for me was the opportunity to reconnect with old friends and mentors, including my high school piano teacher, Sue Hudson, and Melissa Phillips, who taught at the Waldorf College piano camp I attended in junior high. These connections are invaluable to me as I continue to develop my career as a pianist, and I was grateful for the chance to catch up with them. The conference also provided a wealth of new connections, as I met fellow music enthusiasts from around the state during the reception and meal times. The performances themselves were a testament to the diversity and talent of the next generation, with students from universities across Iowa showcasing their unique artistic styles. I was pleased by the opportunity to play *Troubled Water* by Margaret Bonds, a pioneering Black pianist and composer whose work continues to inspire and educate. I was enthusiastic to perform on a program that incorporated works from other female and underrepresented composers, and to see this as a trend amongst my peers.

The conference has already had a tangible impact on my teaching practice, thanks in part to the creative insights shared by Wynn-Anne Rossi. I am excited to incorporate some of the repertoire from the conference into my lessons, and I am confident that my students will benefit from the new ideas and approaches I gained from this experience. I would like to extend my gratitude to the IMTA board and sponsors for making it financially possible for me to attend this conference, and I look forward to continuing to grow and learn as a pianist and educator. As we reinvigorate the IMTA chapter at the University of Iowa, it is exciting to connect with peers from across the state and bring what I've learned back to the University of Iowa. The IMTA conference was a truly enriching experience, and I am already eagerly anticipating the next opportunity to connect with fellow music lovers and continue my professional development.

Craig Jordan, University of Iowa

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Bachelor of Arts in Music

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Dr. Tin-Shi Tam (*Carillon*)

Dr. Miriam Zach (*Organ and Harpsichord*)

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Full house at Turner Jazz Center, IMTA 2024 Conference at Drake University

Thank you to all who helped organize this year's 2024 IMTA Conference at Drake University. It was a huge success with 96 in attendance! Our helpers, collegiate faculty, collegiate students, sponsors, guest artists, clinicians, students, and parents added so much to our venue. A special thank you to Dr. Nicholas Roth for his role in helping us stay organized. We are forever grateful to Dr. Peter Mack, Dr. Johan Botes, and Wynn- Anne Rossi for giving so much of your time and special talents. We wanted to make this affordable, fun, unique, and educational, but YOU, our attendees and members made it memorable! With Gratitude, The 2024 Conference Team



Johan Botes, guest artist delivers a memorable performance!



Wynn-Anne Rossi duet session with Linda and Lisa Lu



Wynn-Anne inspires everyone to dance!



Candace Carlson and Vanessa Maly, conference team "twins".



Those earrings are perfect for you, John Devlin!



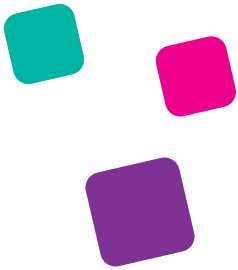
Engaging Collegiate Poster Sessions with Canlin Qui



Peter Mack and Jason Sifford show off their moves!



Advanced Master Class with Johan Botes



Partners in crime, Cyndie Caruth and Mary Beth Shaffer, Conference Committee



Ryan Doerr, University of Iowa, provides banquet music



Dr. Nicholas Roth with left hand only repertoire gems



Dr. Peter Mack, MTNA president enjoying Ellie Lashier's Poster Session



Johan shares thoughts on effective practicing with a captive audience



Wynn-Anne Rossi's "Tango Lights Celebration" performed by the Cotran Five!



Zoe Ann Abrahamson and Donita McCoy



Sylvia Detierirchs at the photo booth



Masterclass- Anna Lu, Aleah White, Sidney Shide, Eli McGinnis, Dr. Johan Botes, Marianne Rose Scott



Stunning flowers from our friend, Amy Jo Wrobel



Our fearless leader, Dr. Peter Mack



Dr. Johan Botes' exquisite performance



Poster session with Morgan List



Always an enthusiastic full house!



Poster session with Annie Pool



Poster session with Lucy Shirley



Dr. Nicholas Roth welcomes many parents, students and our 96 members

First IMTA Conference: Exceeding Expectations through Welcome, Content and Value



Katie Hoth, IMTA member from Burlington, Iowa

Hello! My name is Katie Hoth and I have a private music studio of piano and violin students in Burlington, Iowa. I have been a member of IMTA for about five years and this was my first time attending our state conference.

It can be a bit intimidating to come to a conference without a member of your local chapter! However, any small anxieties I may have had were quickly relieved by the wonderful welcome I received. Many members were very intentional about introducing themselves, starting conversations and inviting me to join them. I felt I started many friendships that I will look forward to continuing to build in subsequent years!

I was extremely impressed by the content of our conference. The playing of students at the Honor's Recital was simply stunning. The guest artist Johan Botes is a world class pianist. It was fantastic to not only hear him perform in a recital, but to then watch him teach a Masterclass and learn from the best teaching techniques he has gained from his studies. Composer Wynn-Anne Rossi has an effervescent positive energy and it was a joy to learn from her as she encouraged us to foster creativity and exploration at the piano, and showed us how dance from around the world has inspired the traditional music she has incorporated into her series. We were treated to very helpful information and practical tips on guiding students through duet playing by Dr Xiao Hu from Luther. Dr Whipple reminded us to vary our modes of delivery to aid students who are neurodiverse (and all students really!) Jason Sifford shared technology tools for recording and no other than MTNA President Peter Mack talked about his journey of growing as a volunteer as he took on more and more responsibility within MTNA.

All of this content and camaraderie came at an incredible value! Thanks to donors and sponsors, IMTA is able to provide the conference at an extremely affordable rate which is so appreciated. Plus meals were included and they were very nice.

I have seen a poster, as many of you may have, of a glacier that is under water on the wall in a music building at a school. The tip is visible above the surface and represents music performance, but below is by far the largest part which is hidden and this represents all of the time, effort and training that goes into making the performance possible. I thought of this poster when attending our conference. The three days were the finished product of a great deal of time, effort and planning. Thank you so much to all of the organizers who invested of themselves to make the conference possible. It certainly exceeded my expectations and I will look forward to attending next June at Saint Ambrose!

Dr. Nicholas Roth, NCTM named the 2024 IMTA Certified Teacher of the Year



Dr. Nicholas Roth, NCTM
2024 IMTA Certified Teacher
of the Year

Nicholas Roth began formal studies at age twelve, receiving critical acclaim for his appearances by the age of eighteen. He appeared as soloist with the St. Louis Symphony and the Indianapolis Symphony under Raymond Leppard, among many others. Roth is a featured performer and teacher throughout North and South America, Europe, and Asia. He is a Yamaha Artist, a Beethoven Fellow of the American Pianists Association, earned prizes in the chamber music competitions of Tortona and Pietra Ligure, Italy, and received a DAAD grant to further his studies in Germany.

Roth holds the Doctor of Musical Arts degree from Michigan State University, Artist Diplomas in solo piano performance and art song collaboration from the Hochschule für Musik in Munich, and MM and BM degrees from Indiana University, where he was also the recipient of the Jacobs School of Music's highest honors, including the Performer's Certificate and the Joseph Battista Memorial Scholarship. He studied with Ralph Votapek, Elisso Virsaladze, Helmut Deutsch, Edward Auer, Emilio del Rosario, and Michel Block.

Roth has taught masterclasses at Indiana University, SoundSCAPE Festival in Italy, Isidor Bajić School of Music in Serbia, Conservatorio Superior Nacional de Musica in Quito, Ecuador, International Beethoven Festival in Chicago, Vanderbilt University, and the University of Chicago and many other schools in the USA.

He was a presenter for the European Piano Teachers Association World Piano Conference in Serbia and is an Accreditation Examiner with distinction (Diploma of Excellence) for the World Piano Teachers Association. A Nationally Certified Teacher of the Music Teachers National Association, he is a frequent presenter, adjudicator and administrator for

MTNA events.

Roth was honored by the House of Representatives of the General Assembly of the State of Indiana for his "contribution to the performing arts, his accomplishments as a concert pianist, and his inspiration to young musicians." He has presented masterclasses and concerts at Minzu University, Beijing Normal University and Art Education School of Huaxi in China as well as Pusan National University in South Korea. He has also taught for the Edward Auer Summer Piano Workshop at the Jacobs School of Music of Indiana University and the Classical Music Festival Piano Seminar in Eisenstadt (Austria). Since 2017, Roth has served on the faculty of the Ono Zone International Music Festival in Quito, Ecuador.

Roth is Professor of Piano at Drake University. Previous appointments include University of Wisconsin – Stevens Point and Alma College. He has recorded for the Blue Griffin, Naxos, MSR Classics & Innova recording labels. His recordings with Blue Griffin have garnered exceptional reviews from International Record Review, Gramophone, Fanfare, and American Record Guide.

Roth recently participated in a performance of the *Hexaméron* for six pianos and orchestra in Baku, Azerbaijan. He was featured on *A Prairie Home Companion with Garrison Keillor* and collaborated with Robert Spano in a performance of Gershwin's *Rhapsody in Blue*. Roth is the founder of the Drake University Keys to Excellence Piano Series, featuring renowned artists from all over the world.

Dr. Roth has served IMTA as the Collegiate Faculty member at large and recently assisted the conference team as host of the IMTA Conference held at Drake University, June 2-4. He continues to adjudicate, present masterclasses, and supports the Des Moines Music Teachers Association.

Congratulations to the 2024 Certified Teacher of the Year, who proudly signs his name, Dr. Nicholas Roth, NCTM.

Mary Beth Shaffer, NCTM receives the 2024 IMTA Distinguished Service Award

Mary Beth Shaffer received the IMTA 2024 Distinguished Service Award.

She has performed throughout the United States as a soloist and collaborative musician with numerous artists, including violinists Leopold LaFosse and Robert McDuffie, the Wendt-King cello duo and as duo pianist with Carole Lesniak Thomas. Her Colorado collaborations include recitals with faculty from the University of Denver Lamont School of Music and Colorado College, and with members of the Colorado Springs Philharmonic and the Colorado Symphony Orchestra.

Ms. Shaffer has served on the faculties of Grinnell College, The University of Iowa, Northwestern College, the University of St. Thomas, the University of Denver Lamont Summer Academy and Piano Preparatory Program, Rocky Ridge Music Center, and Pikes Peak Community College. She helped found the Lamont Summer Academy in 2007, and recently retired as director of the program in 2017.

Her piano studio has produced many prize-winners in events, including the MTNA Competitions, the CSMTA, PPMTA, MMTA and IMTA Competitions; the Schubert Club, Thursday Musical and Beethoven Club Auditions; and the CSU-Pueblo Keyboard Arts, Quad Cities Mozart, and Northeast Missouri State Piano Festivals. Her students have performed with the Chamber Orchestra of the Springs, Des Moines Symphony, the Fort Dodge Symphony, the Minnetonka Symphony Orchestra, the Rocky Ridge Chamber Orchestra, and on "From the Top." Additionally, her students are very active in non-competitive festivals and community outreach performances.

Ms. Shaffer is also an experienced adjudicator and clinician throughout the United States. Her articles on piano technique have been published in Keyboard Companion magazine. She has held several state and local offices

in both the Music Teachers National Association and the National Federation of Music Clubs in Colorado, Minnesota, and Iowa, and is currently the West Central Division Director-Elect of MTNA. In 1994, she was awarded the Master Teacher Certificate by the Music Teachers National Association and was recognized as the 2019 Teacher of the Year by the Colorado State Music Teachers Association.

Mary Beth has returned to Iowa as the current IMTA Local Associations Chair. She was an important part of the 2024 conference team and instrumental in encouraging 21 collegiate chapter students to attend the Drake conference. Those collegiate members presented the Sunday evening concert, assisted throughout the conference, and presented poster sessions. Mary Beth will serve as DMMTA president-elect in the 2024-25 season.

Congratulations to Mary Beth Shaffer, 2024 Distinguished Service Award recipient.



*Mary Beth Shaffer, NCTM
2024 IMTA Distinguished Service
Award recipient*

2024 CONFERENCE IMTA/WEST SCHOLARSHIP RECIPIENTS



Dr. Ted Reuter
imtascholarship@gmail.com



Guest artist and scholarship adjudicator Dr. Johan Botes with scholarship winners Elizabeth Deng, Devon Tsia-Olson, and Jessica Treinen

Dr. Johan Botes adjudicated six students who auditioned for a scholarship at the Drake University Conference on Sunday, June 2, 2024. IMTA/West Music scholarships were awarded to the following seniors:

1st place, Elizabeth Deng, student of Larissa Kanevsky

2nd place Devon Tsia-Olson, student of Larissa Kanevsky

3rd place Jessica Treinen, student of Dr. Ted Reuter

Congratulations to all students who participated!

COLLEGIATE PERFORMANCES & POSTERS WELCOMED AT CONFERENCE



Melissa Phillips
melissa.phillips@waldolf.edu

This year's state conference was a delight in so many ways, but the addition of a collegiate recital and poster session made it extra special! Fifteen students representing Iowa State University, University of Northern Iowa, University of Iowa, and Drake University performed in the recital on Sunday evening. We enjoyed beautiful and impressive piano, vocal, and even cello selections! Six students shared their research in the poster session on

Monday. We were so pleased to have several collegiate students continue to stay throughout the conference and benefit from the variety of helpful and inspiring sessions. The enthusiasm shared amongst the collegiate members and with us all was memorable!



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MTNA/IMTA HONORS RECITAL PERFORMERS



State Conference Honor's Recital

The IMTA Honors Recital was held at the 2024 IMTA Conference at Drake University on June 2, 2024. Winners of the State Auditions, and MTNA Regional and National

Competitions performed in the recital. Students received medallions in recognition of their accomplishments. Special thanks to Ann Barry for helping to organize the event.



IMTA Auditions Chair

Andrea Johnson
imtaauditionschair@gmail.com



IN THE SPOTLIGHT

with Martha Hilley

A career in group piano lessons lead to rewards for teacher and students

It was late August of 1967 and I was in Huntsville, TX at Sam Houston State University. This is the school where I just finished my undergraduate degree in music and I was about to begin my Master of Music program. I was awarded an assistantship but not sure what that would consist of!

Many people have asked me why I made Group Piano classes my “main thing” in my career. This is where it all began. My training to teach group piano classes consisted of my piano teacher walking up to me, handing me a set of keys to the lab classroom and saying, “I think I saw an Instructor’s Manual in the storage of the Teacher piano.” He then walked off and left me wondering what in the world I was going to do with these students, what books would I use, how would I group them effectively, etc. So many questions in my mind and I had 16 days before my first class would show up. Thank goodness there was an IM in the storage of the Instructor instrument and some very helpful suggestions. The Wurlitzer lab manual was easy to follow as far as how the pianos would work together and it was not long until I had a pretty good idea of how everything worked and how we might work as a group. Of course, this was provided that the students would agree with the plan I had in mind.

I found that students were very interested in having a certain amount of say-so in what would happen in the classroom and that was good. I wanted them to understand that I was not there to turn them all into pianists. That is one of the main reasons for the resentment that festers in many group piano labs. These students have come to major in music and they have a particular instrument or voice that will be their “tool” in their studies. I know I would have resented being told that I must become proficient on the violin, or trumpet, or harp, or as a singer. My job was to get them comfortable with certain functional skills that might help them – as a musician – either in college or after they left college. Some of

my students bought into that explanation of why they were in the piano lab, some didn’t. This went on for all 49 of the years I spent in Higher Education! Some I reached and some I didn’t. I always worried about those that didn’t see the possibilities of piano class reinforcing almost every concept that was introduced in a theory class or the lectures about the different periods of music from Renaissance to 20th Century. As the months went on and the semesters passed by, the students felt comfortable bringing their instruments to class and demonstrating how certain techniques

were carried out on their trombone or how a 2-note slur was played on the cello. If there was a new repertoire piece being introduced, we might sing the first couple of phrases before we tried to play it on the keyboard. The joys of being able to hear with your eyes made a huge difference in their sight reading. Did you have an idea of what the score sounded like before you heard it played?

The two years of my assistantship absolutely flew by. Before the first year was over I had to come up with the topic for my Master’s Thesis. The last thing I wanted to do was write about some long gone composer or performer. I wanted to write something that I would be able to use in my career of teaching. My

thesis ended up being a combination of the materials I created and those already published we did in group piano classes and the research I did on progress of group piano students when compared with the students who could not fit into a class because of schedule conflicts. These students with the conflicts also studied with me but in a one-to-one situation 50 minutes each week. What I found was that the students in group piano were making higher grades in theory and music history classes. They were in the better ensembles – A Capella Choir, Wind Ensemble, etc. I also understood that the group students were in class three times a week, 50 minutes each time and benefitted from the

“What I found was that the students in group piano were making higher grades in theory and music history classes. They were in the better ensembles...”

conversations with their peers about practice suggestions or technical issues they had experienced and what they had done to solve the issues.

But why did I decide to stay with group piano for my entire career? Let me tell you a little about my career and I think you will quickly see the answer. At the end of spring semester 1969 I had finished all of my course work, played my final recital and had some “corrections” to take care of in my Thesis. My marriage had dissolved into a divorce and I was without a job. I called a dear friend in Dallas and asked if I might be able to sleep on his couch until I got a job and made enough money to rent an apartment of my own. His only reply was, “Only if Pooh comes with you!” That was Winnie the Pooh, my two-year-old poodle! And we piled ourselves into my car and headed to Dallas.

The first job I found was as a cocktail waitress at a private club in one of the Dallas hotels. There was no liquor by the drink in Dallas in 1969 so you had to either go south of the Trinity River or join one of the many private clubs that had popped up all over the city and in most of the hotels. My club was one of two in this very nice hotel and we were on the top floor. I discovered I was quite good at this profession. The fact that I could remember names and what “regulars” liked to drink at the end of the work day made my cash tips grow rather quickly. We also had an automatic 15% gratuity on all checks – unheard of in 1969!!!! That first year, I was able to pay off all university debt and one of my regulars recommended me to friends of his who were just granted the franchise rights to



Martha Hilley's piano studio

future Holiday Inns in Mexico. They needed a receptionist and I got the job. Just think, receptionist by day, cocktail waiter by night. My bank account grew.

I also found myself thinking about the time and money I had spent on my education at SHSU. It was great that I had a savings account and checking account in my bank. I enjoyed both of my jobs BUT it was not what I wanted to spend the rest of my life doing. I decided I would find out who the head of Music Education was for the Wurlitzer Corporation and send my almost finished thesis to get his or her opinion of what I had discovered about student progress in class.

Remember, it is now summer 1970. No Google, no Internet, no cell phones... I had to go to the City Library, find a phone

Continued on page 27

Martha Hilley joined the faculty of The University of Texas School of Music in 1982 as coordinator of group piano and a member of the piano pedagogy faculty. Over the next 36 years she served two years as head of the keyboard division, five years as Associate Director of the School of Music as well as two different five-year terms as Director of Undergraduate Studies. Hilley was twice Chair of the University of Texas Faculty Council and served on a multitude of committees and task forces university-wide. Martha retired from the Butler School of Music on August 31, 2019.

Professor Hilley's abilities as a teacher were recognized in 1983 when she received the Texas Excellence Teaching Award, and again in 1988 when she was awarded one of four university-wide Dad's Association Centennial Fellowships for excellence in undergraduate teaching. In 1992, Professor Hilley was recipient of the prestigious Orpheus Award

Summer 2024

presented by Phi Mu Alpha Sinfonia in recognition of her contributions to the field of music. In 1997, she was awarded the Outstanding Collegiate Teacher Award by the Texas Music Teachers Association and in 1998, Hilley was awarded the William David Blunk Professorship in recognition of outstanding undergraduate teaching and research. In 2000, she was chosen for membership in Leadership Texas and was elected in September of 2000 to the Leadership Texas Alumni Board of Directors. Hilley was inducted into the Academy of Distinguished Teachers at UT Austin in 2005 and awarded the Distinguished Service Award from the Music Teachers National Association in the spring of 2008. She was named recipient of the University of Texas at Austin Civitatis Award for 2011-2012 and named the 2014 MTNA Teacher of the Year. Martha is the 2019-2021 President of MTNA.

PREPARING FOR THE 2024-25 FESTIVAL SEASON

We had a great Festival season this year with fifty teachers and 240 students participating in twelve IMTA Festivals. Unfortunately, although participation increased this year, so did expenses. At the State Conference, the Board voted to raise the rate by \$5/entry.

Please note that Festival rates for 2024-2025 will be as follows:

\$25 per 20 minute entry

\$35 per 30 minute entry

\$50 per 45 minute entry

\$65 per 60 minute entry

On the facing page you will find the 2024-2025 IMTA Festival list. The list will also be posted on the website and updated as dates are scheduled.

We have many excellent judges on the

Probationary Judges list who are working to become a full-fledged IMTA Adjudicator. If you have not considered hiring someone from this list for your festival next year, I recommend that you do so.

I am working on updating the 2024-2025 IMTA Adjudicator List for the fall magazine.

If you are an adjudicator, please look over your information found at this link and let me know if any changes (address, name or removing your name if you are retired or have moved out of the area) need to be made: iamta.org/pdfs/2023/dec/Judge's%20List%20Finalized.pdf.

If you or someone you know would like to become an IMTA Adjudicator, please contact me at imtafestivals@gmail.com or you can go to iamta.org/members/forms-resources.php.

IMTA 24-25 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](https://iamta.org/members/forms-resources.php) website. <https://iamta.org/members/forms-resources.php>

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

Each Festival Chair should fill out the "Official Probationary IMTA Judging Evaluation Form" for any probationary judge they hire and submit it to the state festival chair at imtafestivals@gmail.com.

Updated 6/6/24



IMTA State Festival Chair

Rachel McCoy
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515-451-5088
npeterpiano@gmail.com

Important News For Collegiate Members Regarding IMTA Festivals & Auditions!

IMTA/MTNA Collegiate members who have paid their dues by September 1, 2024, will be allowed to enter students in the IMTA festivals and auditions, provided they pay a non-active membership status fee of \$40 to the IMTA treasurer no less than 30 days prior to the registration event closing date.

This fee will be in addition to their student(s) entry fee for the festival or audition and will cover any number of students they wish to enter. A reminder that teachers who do enter students will be required to volunteer their assistance the day of the event.

When remitting the \$40 fee, please indicate in the check notes field as follows:

\$40 non-active status collegiate member festival/audition fee
 Payment by check payable to IMTA should be sent to:

Cate Bryan, NCTM
 IMTA Treasurer
 130 SE Trillium Dr.
 Waukee, IA 50263

You will also need to provide the name of the local association in which you will be entering students.

UI Collegiate Chapter – ECMTA
 ISU Collegiate Chapter – MTCI
 UNI Collegiate Chapter – NAMTA
 Faith Baptist Bible College – DMMTA (Des Moines/Ankeny center)
 Waldorf College - MTNI

We highly encourage participation from our collegiate members in competitive and non-competitive events at this early stage of their teaching careers!

Find the 2023-2024 IMTA Adjudicator List at www.tinyurl.com/IMTAADJUDICATOR
 The new updated list will be posted in the fall magazine.

2024-2025 Festivals Schedule

Center	Event Date	Chairperson
Ames November	TBD (Nov. 2024)	Paula Forrest forrestps@gmail.com
Ames December	TBD (Dec. 2024)	Paula Forrest forrestps@gmail.com
Cedar Falls	TBD (Dec. 2024)	Lydia Watkins lwatkins@uni.edu
Cedar Rapids	12/7/24?	Allison Chenoweth achenoweth@westmusic.com
Des Moines/Suburbs	12/7/24	TBD
Dubuque	11/16/24	Leslie Appleby leslieappleby@gmail.com
Dyersville	12/7/23	Rachel McCoy rachel.d.mccoy@gmail.com
Forest City	1/11/25	Melissa Phillips melissa.phillips@waldorf.edu
Iowa City/Coralville	11/17/23	Nancy Cree nancy@nancycree.com
Lytton	12/7/24	Deb Ausborn debausborn@gmail.com
Mason City	TBD	Lissa Pohlman lissa.pohlman@gmail.com
Quad Cities	11/9/24	Charlie Schmidt charlesschmidt@augustana.edu
Webster City	TBD	Joan Hopkins kjhopkins67@gmail.com

CELEBRATION SERIES CROSSCHECK

As the Repertoire Committee considered materials for the 2024 update, I was asked to contribute to “Reeve’s Reviews” with a crosscheck of the new *Celebrations Series* that we did as part of that update. Teachers well know the outstanding collections of repertoire that have been issued from the Royal Conservatory of Music that were first published in 1987 and have been revised and updated every seven years since then. Titles vary by edition but always include “*Celebration*” and several have been called “*Celebration Series*.” The 6th edition of *Celebration Series* was published in 2022 and continues the exemplary scholarship of the past. Although there are repeats of a few standards every student should know, each edition includes some of the best new teaching literature and, especially at the upper levels, includes pieces that might be difficult and certainly more expensive to purchase separately. Although not shown in the crosschecks, each level also invites students and teachers to an online community with a code for audio and video recordings as well as additional teaching and learning resources, and each level includes an etude book, technical requirements book, sight-reading and ear tests book, and popular selections book. In addition to Levels 1-10, there are two preparatory level books.

Editorial scholarship is of the highest caliber, with careful attention to composers’ original markings, and minimal editorial additions. Fingerings are sensible and some of the best I’ve seen, and metronome markings are given as suggestions with a range that allows for individual skill and taste. The collections are useful as primary repertoire books (as shown below, almost every piece in each book could be used for IMTA events) and certainly useful as reading books with a well-leveled sampling of some of the finest literature that students should study. Teachers who are building their library for reference or for a reading collection for students will want to own these books!

A big thank you to Cyndie Caruth, who painstakingly checked the titles for Levels 7-8-9-10 against the IMTA list. As always, IMTA repertoire levels could change, or mistakes inevitably can occur, so teachers are cautioned to confirm with the online list early! Any or all of these books, with their accompanying teaching and learning resources, should be in your library or in your shopping cart!

To download a more clear copy of these pages, go to iamta.org/members/repertoire.php.



Dr. Suzanne Torkelson
iamtarepertoire@gmail.com

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3	Antonio Vivaldi	Four Seasons, Op. 8, No. 3
4	Antonio Vivaldi	Four Seasons, Op. 8, No. 4
5	George Frideric Handel	Water Music, Suite in G Major, HWV 74
6	George Frideric Handel	Water Music, Suite in G Major, HWV 74
7	George Frideric Handel	Water Music, Suite in G Major, HWV 74
8	George Frideric Handel	Water Music, Suite in G Major, HWV 74
9	George Frideric Handel	Water Music, Suite in G Major, HWV 74
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Rep.	Composer	Work
1	Antonio Vivaldi	Four Seasons, Op. 8, No. 1
2	Antonio Vivaldi	Four Seasons, Op. 8, No. 2
3	Antonio Vivaldi	Four Seasons, Op. 8, No. 3
4	Antonio Vivaldi	Four Seasons, Op. 8, No. 4
5	George Frideric Handel	Water Music, Suite in G Major, HWV 74
6	George Frideric Handel	Water Music, Suite in G Major, HWV 74
7	George Frideric Handel	Water Music, Suite in G Major, HWV 74
8	George Frideric Handel	Water Music, Suite in G Major, HWV 74
9	George Frideric Handel	Water Music, Suite in G Major, HWV 74
10	George Frideric Handel	Water Music, Suite in G Major, HWV 74

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2	Antonio Vivaldi	Four Seasons, Op. 8, No. 2
3	Antonio Vivaldi	Four Seasons, Op. 8, No. 3
4	Antonio Vivaldi	Four Seasons, Op. 8, No. 4
5	George Frideric Handel	Water Music, Suite in G Major, HWV 74
6	George Frideric Handel	Water Music, Suite in G Major, HWV 74
7	George Frideric Handel	Water Music, Suite in G Major, HWV 74
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3	Antonio Vivaldi	Four Seasons, Op. 8, No. 3
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3	Antonio Vivaldi	Four Seasons, Op. 8, No. 3
4	Antonio Vivaldi	Four Seasons, Op. 8, No. 4
5	George Frideric Handel	Water Music, Suite in G Major, HWV 74
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3	Antonio Vivaldi	Four Seasons, Op. 8, No. 3
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YOU DO YOU.

Be true to your authentic self

There's an informal saying out there that was spoken to me recently: "You do you." This can be interpreted several ways such as "do what you enjoy most" or "do what suits your personality." I'd like to think most of us would interpret it as being true to yourself.

One of the reservations I hear from potential candidates to become Nationally Certified is that they don't know if they have all the 'right' answers. What is National looking for when they review a candidate's work? Will they like my ideas or analysis? I can say they really don't want teachers to plagiarize materials from pedagogy resources. And don't get me started on the use of AI in preparing the Teacher Projects.

I had an experience recently that related to authenticity in self. I served on a scholarship committee for our local school district that gave over \$100,000.00 in money to graduating seniors. Part of this experience was interviewing students in person who applied for any scholarship over \$1,000.00.

The committee wanted to be as fair as possible so we asked the same questions of each applicant. All the students were nervous, answered politely, and told us what they thought we wanted to hear. Near the end of the interview, the committee members were invited to ask any additional questions.

Beforehand I had reviewed each applicant's essay, application, and extracurricular activities. With every candidate I noticed that they had not mentioned identifying attributes in the way of their passions or lifestyle but had generalized their answers. I decided to bring up a subject that was on their application but one that they had not spoken about.

Through the nerves and polite manners I saw them light up! One male student loved dance and had put on his application many activities relating to leadership in this area but had not mentioned it in the interview. One female

applicant told of the special bond she had with her grandmother. She shared about the personal time she had fixing her grandmother's hair. Another applicant told of creating a program on an iPad for a specially abled student to use without hands.

My point here is that when provided the opportunity, each scholarship applicant had special qualities that were not found in a GPA or ACT score. They needed to be assured that they didn't have to rely on pat answers to express themselves in an important interview.

"You Do You." Candidates for NCTM can be themselves and express their unique ideas and teaching methods without fear of failure. I have loved reading the completed Teacher Projects and watching the videos of candidates teaching. Afterwards I always felt I knew them better because of it. Working towards National Certification is a journey of discovery and will enhance your teaching and your studio. Most of all it will encourage you to be a lifelong learner and gain confidence in your career.

"You Do You."



IMTA Certification Chair
Linda Allebach, NCTM
imtacertification@gmail.com

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

Continued from page 21

number and address for the Wurlitzer Corporation, return to my day job and use the Pratt's office phone at my desk to call De Kalb, IL. As a matter of fact, to this day, I owe Jack Pratt for that long distant call!

The woman I spoke with was so helpful. She said I needed to send the thesis to Wurlitzer, to her attention, and she would get it into the correct hands at Wurlitzer. She was certain they would be interested in it. Done! My sweet Mama used to say to me, "Martha Frances, don't wait for an opportunity to find you. You must create the opportunity!" Two weeks later the phone on my desk rang and a very nice sounding man said, "I need to speak with Martha Hilley." To which I replied, "This is she."

That was the beginning of my career. Everyone in the Music Education Division had read the Thesis and they were interested in meeting me. Lou Hollingsworth, Head of Music Education at Wurlitzer was calling to invite me to a corporate conference that was about to happen in Logan, UT in about a month. They thought that I was "their kind of people!" Four words that I shall never forget!

This trip to Utah changed my life. Wurlitzer Corporation became the force behind me. They introduced me to Larry Rast, Professor of Pedagogy and Group Piano at Northern Illinois University and Head Clinician for the Wurlitzer Corporation Group Piano Program. He traveled the world doing workshops and he taught me so very much about teaching and being a part of Higher Education. I also became a clinician for Wurlitzer and was "trained" by the best, Larry Rast!

What I did not realize right away was that the first three university positions (including my alma mater SHSU) that I had held were more or less handed to me by Wurlitzer Corporation. At this time in the life of group piano, there were not that many people who had training in such teaching. When Sam Houston State University, Glassboro State University (now Rowan University) and the University of Minnesota called the Wurlitzer Corporation asking if they could recommend anyone who was trained in group piano lab teaching, my name was the first mentioned and at times the only mentioned.

I owe my career and what I am today to Lou Hollingsworth and Larry Rast and the Wurlitzer Corporation and later on, to the Roland Corporation. The first time I actually applied for a college position was in spring of 1982. That position was The University of Texas at Austin. I retired in August of 2019.

There are so many other people I owe so much to – Lillian Grace Dickson Hilley Hilley Nay (you'll just have to text me for an explanation!!!), Lynn Freeman Olson, Clark G. Baxter, Ann Collins, Marguerite Miller, Amanda Vick Lethco, Richard Chronister, Fred Kern, E.L. Lancaster, Frances Larimer, Maurice Hinson, Gary Ingle, MTNA, MENC, NCPP, NCKP, CMS and so many more. And the many, many undergraduate students, graduate students, graduate teaching assistants – you know who you are!!!!

If you have questions, don't hesitate to text me. So much better than just calling me. If I don't recognize your number or if you are not in my contact list, I usually just don't answer. Too many ROBO calls in our lives.

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MINOR LABEL CHANGE FOR THEORY TESTS



IMTA Theory Chair

Donita McCoy

ddmccoy@msn.com

As we begin a new audition season(year), you will notice a small change in the way the theory tests are labeled. At the conference board meeting, the board approved my suggestion of labeling them with one year, that being the year that State Auditions occur. Example: This year's tests and practice tests will say 2025 instead of 2024-2025. It seemed very cumbersome to use the two-year designation, and most auditions are occurring in that part of the year.

Practice tests should be on the website soon. Hopefully, I do not have to "improve my brain" by learning to do something new again this year and I can just proof and edit as needed!

Talita and I, mostly Talita, will be working on the mp3 files for ear test examples this summer. If you want to use those, please let me know. Including the date of your audition is also a good idea. They can be quickly and easily emailed to you, but knowing in advance is always helpful.

FOUNDATION FELLOW FUNDRAISING CONTINUES

Greetings, Iowa Music Teachers!
I hope you are all enjoying a wonderful start to your summer. As many of you know, we had a robust attendance at the state conference held at Drake University June 2-4. We could not have asked for more engaging and knowledgeable guest artists and clinicians. I also particularly enjoyed the concert celebrating young collegiate artists from across the state. I hope you are already marking your calendars to attend next year's conference at St. Ambrose University in Davenport, June 1-3.

As you will know from the Spring edition of the magazine, we have deferred Dr. Alan Huckleberry's foundation fellow nomination to 2025 due to a lack of funding. We announced our continued efforts to fundraise for this prestigious honor during the banquet at the conference and received a good number of donations. We currently have \$1048 of the \$1500 required. I want to thank all of those

who have already supported this cause, and I encourage anyone who has not yet donated to consider giving. The Foundation Fellow Award finances the MTNA Foundation Fund which provides grants and scholarships across the nation, including the MTNA competition.

There are many ways to give. To pay by check, make it out to IMTA and indicate "Foundation Fellow" in the memo line. These checks should be mailed to our state treasurer Cate Bryan. To give online, go to <https://www.mtnafoundation.org/contribute/contribute-now/> and click on the foundation fellow box, which will prompt you to enter the name of the fellow. Lastly, if you have not yet renewed your MTNA membership, you can opt to donate to the foundation fellow during the renewal process.

Thank you for your continued support of MTNA and our state foundation fellows.



IMTA State Foundation Chair

Sarah Reeves

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CLASS OF 2024

SENIOR RECITALS



Jayce Hingtgen

Jayce Hingtgen was the recipient of the Beethoven Club of Cedar Rapids award for outstanding pianist. Jayce has been active in both Local and State IMTA auditions for many years, with his most current distinction being Runner Up in level F at State in 2024. He is also a three-time member of the Iowa All-State Chorus. He is a recent graduate of Center Point Urbana High School, where he was top in his class. Jayce will be attending Luther College in the fall, where he will double-major in Piano Performance and Spanish, and sing in choir.

Jayce is the son of Heather and Terry Hingtgen, and a student of Dr. Melinda Westphalen.



Duy Duong

Duy Duong is an Ankeny resident that recently celebrated his 10-year anniversary with Caruth Piano Studio in the form of a senior recital held at Ankeny Centennial High School on May 25th, 2024. In those ten years, he has participated in IMTA District/State Auditions, MTNA Piano Competition, Terrace Hill Piano Competition, and the Victor Borge Piano Competition to name a few. He performed works from Beethoven, Scarlatti, Bach, and his favorite- Chopin. He has found success at various levels throughout those competitions and others, and is grateful for all the support he has received from teachers, family, and friends while competing during the years. He plans to attend the University of Pennsylvania to study chemical engineering and to pursue studying piano.



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NAMTA ANNOUNCES SCHOLARSHIP RECIPIENTS



Pictured left to right: Dr. Vakhtang Kodanashvili, Kristen Engelhardt, and Jacob Herring

Congratulations to the winners of the 2024 Northeast Area Music Teachers Association Scholarship Auditions held on Friday, May 10, 2024 at the Hearst Center for the Arts in Cedar Falls. This year's event culminated in \$1,700.00 of scholarship money awarded.

This year's scholarships were awarded to: Kristen Engelhardt of Cedar Falls, IA (teacher Nicole Green) and Jacob Herring of Hudson, IA (teacher Pat Reuter-Riddle). The students and their teachers were recognized for the years of dedication that is foundational in reaching these musical heights.

Dr. Vakhtang Kodanashvili, Assistant Professor of Instruction in Piano at UNI, was adjudicator for the scholarship auditions.

The students expressed gratitude for family support, for the richness that piano and other musical instruments and school and community music programs have meant in their formative years.

KEY CONNECTIONS: IMTA LOCAL ASSOCIATIONS

As the 2024 IMTA State Conference and the 2023-2024 membership year draws to a close, I would like to express how proud we can all be of our IMTA local associations and collegiate chapters!

Eleven of our local associations had several members attend conference this year in addition to three of our collegiate chapters, with a total of 96 registrants! Speaking of our collegiates, we were delighted that 21 of them participated in conference as performers, presenters and volunteers! The Celebrating Iowa Collegiate Young Artists recital on opening night was outstanding, and the poster sessions presented by six of our collegiates on a wide range of music topics were scholarly and highly informative!

I would like to extend a special thank you to our

local associations who sponsored a collegiate member for conference or who donated an item for the Attendee Awards. Your contributions were greatly appreciated!

A very special congratulations to Quad Cities MTA, who received the Certification Funding Award. QCMTA had 60% of their membership in attendance at the conference! As the recipient of this award, QCMTA will select a person from their membership to receive this funding from IMTA. The awardee will be responsible for completing their certification within the one-year time limit from the date their application is received at MTNA Headquarters.

Have a wonderful and rejuvenating summer, and remember our 2024 conference theme: We are Better Together Through Music!



IMTA State Local Associations Chair

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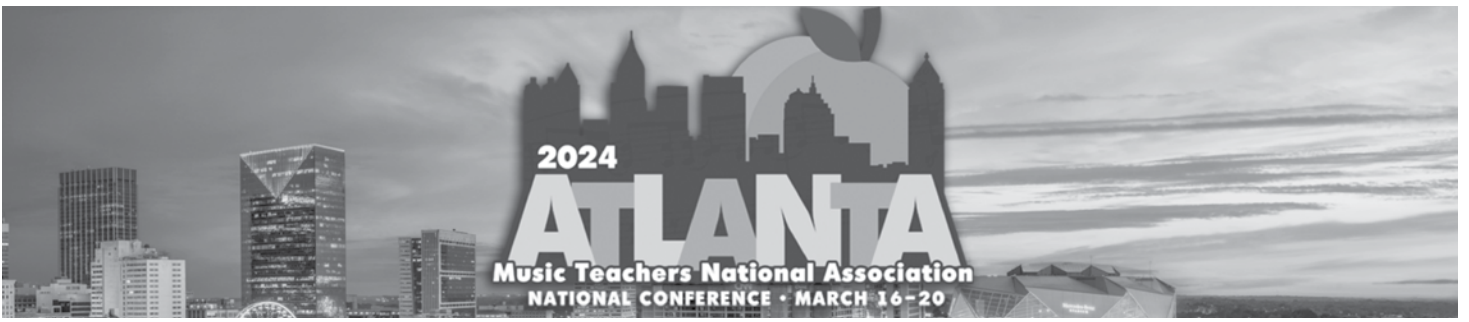


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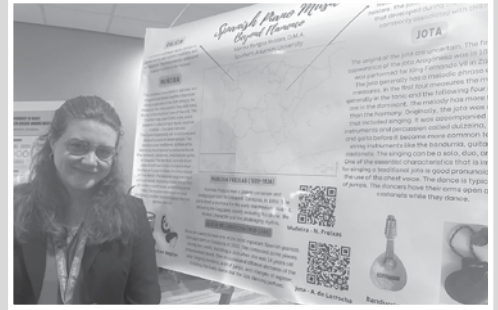


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Above:
Collegiate Poster Presentations
Right:
MTNA CEO and Director,
Dr. Gary Ingle



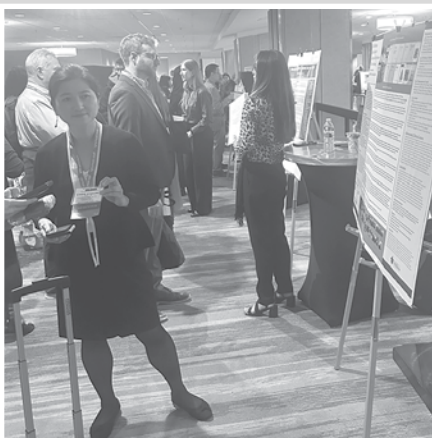
Mary Beth Shaffer outgoing WCD Director and Cyndie Caruth incoming WCD Director



Hannah Cotran and Chloe Liang, Iowa Duet Representatives



West Central Division Gala Attendees



Well attended poster sessions



Recognition for a job well done to all 2022-2024 MTNA Division Directors.

2024–2025 MTNA Competition Guidelines

The Iowa MTNA Junior, Senior & Young Artist Competitions will be held
October 26-27, 2024 at Central College, Pella.

Registration for Composition, Piano, Piano Duet, Strings and Woodwinds will open in August 2024.

Registration for Chamber Music, Brass and Voice Competitions will open November 1, 2024.

The National Finals of the competitions are March 15–19, 2025, in Minneapolis, Minnesota.

•Registration deadline for Performance Competitions (not including Brass and Voice) and Composition Competitions is Wednesday, September 11, 2024, 3:00 p.m. Eastern Time. There will be no exceptions.

•Deadline for Chamber Music (Wind and String), Senior Performance (Brass and Voice), Young Artist (Brass and Voice) registration and video submissions to Acceptd is Wednesday, December 4, 2024, 3:00 p.m. Eastern Time. There will be no exceptions.

————— ATTENTION: NEW THIS YEAR —————

Brass and Voice (Senior and Young Artist only) Performance Competitions are two-tiered competitions: the Preliminary Round, by video submission only; and the Final Round, live at the MTNA National Conference. Entrants will compete without regard to the state or division in which they live or take lessons. Seven finalists will be selected in both the Brass and Voice categories from a nationwide pool of applicants to compete in the Final Round.

• Live piano accompaniments are preferred for video competitions and required for live competitions; however, if extenuating circumstances arise, prerecorded piano accompaniments are acceptable for video competitions.

• Primary communication with entrants is by email. The registration must have accurate email addresses for entrants, parents (where applicable) and teacher/coach. Be sure to check spam/junk folders regularly for confirmations and other important information.

• MTNA active membership dues must be paid before submission of the registration. A \$150 nonmember teacher fee will be assessed if entrant's teacher has not paid active membership dues for the 2024–2025 membership year.

For further information, please visit Competitions Guidelines (mtna.org) or contact your state competition chair Diane Smith, dianemsmith22@gmail.com.

Competitions

Elementary (Composition Only)

Age: 5–10 on January 1, 2025

Entry Fee: \$50

Junior

Age: 11–14 on January 1, 2025

Competitions: Composition, Piano, String and Woodwind

Performance Entry Fee: \$80

Division Video Submission Fee: \$25 paid directly to Acceptd

Composition Entry Fee: \$70

Senior

Age: 15–18 on January 1, 2025

Piano Duet (one piano/four hands) Age: 11–18 on January 1, 2025, with at least one student age 15–18

Competitions: Composition, *Brass, Piano, Piano Duet, String, *Voice and Woodwind

Performance Entry Fee: \$110

Division Video Submission Fee: \$25 paid directly to Acceptd

Performance Entry Fee (Brass and Voice): \$135 paid directly to Acceptd (includes \$25 Acceptd fee)

Composition Entry Fee: \$100

*All brass and voice applicants will automatically advance to Division round (please read statement above).

Young Artist

Age: 19–26 on January 1, 2025

Competitions: Composition, *Brass, Piano, String,

*Voice and Woodwind

Performance Entry Fee: \$120

Division Video Submission Fee: \$25 paid directly to Acceptd

Performance Entry Fee (Brass and Voice): \$145 paid directly to Acceptd (includes \$25 Acceptd fee)

Composition Entry Fee: \$100

All brass and voice applicants will automatically advance to Division round (please read statement above).

Chamber Music (3–6 performers)

Age: Ensemble members must be 18–29 on January 1, 2025

Competitions: String and Wind

Entry Fee: \$145 paid directly to Acceptd (includes \$25 Acceptd fee) for each ensemble. Video Submission Fee: \$25 paid directly to Acceptd

All applicants will automatically advance to Division round

(please read statement above).

2024 MTNA NATIONAL COMPETITIONS RESULTS

Iowa is thrilled to be well represented at the Division and National level of MTNA Performance competitions. West Central Division winners were:

Olivia Tice, senior voice, student of Leanne Freeman-Miller

Eleni Anthan, young artist voice, student of Leanne Freeman-Miller

Hannah Cotran and Chloe Liang, the piano duet team, students of Cyndie Caruth, were named representatives from the West Central Division and competed at the MTNA National Competition

Thomas Drummond, saxophone, student of Kenneth Tse was named woodwind alternate at the MTNA regional competition

The West Central Division is comprised of the states of North Dakota, South Dakota, Minnesota, Iowa, Missouri, Kansas, Nebraska and Colorado.

Olivia Tice went on to win second place at the MTNA national competition in Atlanta, Georgia. We are so proud of all these accomplishments.



Iowa MTNA Competitions Chair

Diane Smith, NCTM
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