



# Magic Valley MTA Bulletin

March-April

2018

## PRESIDENT'S MESSAGE

More than 10 years ago I read an article about smaller keyboards with narrower keys for pianists with small hands. The topic caught my attention, because I do have small hands, and octave passages are always a challenge for me to navigate. I kept this idea in the back of my mind for many years with the thought that someday when I was older and those difficult octave passages became more difficult, I could investigate obtaining a different keyboard for my grand piano. All those years ago, my husband encouraged me to pursue this, but I put it off.

But then in 2013 I became more serious with urging from my husband. I researched smaller keyboards and found David Steinbuhler, the only maker of ergonomically scaled piano keyboards. When I contacted him, he gave me the contact information of a woman in Salt Lake City who had such a keyboard installed on her grand piano. I contacted Kate, and she graciously allowed me to spend some time with her piano one weekend. To be frank, it was a rather miserable experience as I played the literature that I had been working on and made error after error on her keyboard. However, as I continued playing, I did experience some improvement. Kate and I discussed her adjustment, and with her assurance that I would adjust and it would be wonderful, I placed my name on David Steinbuhler's waiting list for a new keyboard for my piano. It felt like I was on a waiting list for an organ transplant!

In 2014 my name finally made it to the top of the waiting list. Mr. Steinbuhler first had my husband and me remove the action from my piano and measure it carefully. Then he built a custom box in which the action of my piano fit. He shipped it from Pennsylvania to Twin Falls, at which time we packed the action of my grand piano into the box and sent it back to Pennsylvania. After a few months (he went to Europe in the middle of the process), I received my new keyboard attached to my original hammers. A piano technician installed it and made all the adjustments according to the thorough directions from Mr. Steinbuhler. Once installed, I began working on a Brahms Sonata that had always been out of reach for my small hands. I purposely memorized as I went, so that I could keep my eyes on my hands. Once I had mastered the movements of this sonata, I had mastered this keyboard. Not only did I master the new 7/8 sized keyboard, but I could also move between this keyboard and a conventional keyboard without trouble.

This has been the best thing I have ever done as a musician! I didn't realize how much tension the conventional keyboard produced in my hands, until I received this keyboard that frees me from such discomfort and inordinate challenge. I now know how much easier the conventional keyboard is for men's hands, and I conjecture that that is one major reason most concert pianists are male.

If you would like more information regarding alternatively sized keyboards, check out the cover article in the September/October 2015 edition of Clavier Companion and these online resources:

Pianists for Alternatively Sized Keyboards - [www.paskpiano.org](http://www.paskpiano.org)

[www.facebook.com/pask.piano](https://www.facebook.com/pask.piano)

Steinbuhler & Co. - [www.steinbuhler.com](http://www.steinbuhler.com)

Carol Leone - Piano Professor at Southern Methodist University - [www.carolleone.com](http://www.carolleone.com)

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### MVMTA BOARD 2017-2018

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### NEWSLETTER INFORMATION

Send newsletter  
information to:

**Tonya Robertson**  
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## MVMTA/IMTA EVENTS

**April 20, 2018**

### **MVMTA Meeting**

**Where:** Corrine's home

**Time:** 10:00

**What:** Talking about new officers that will take position on July 1, and some other business as time allows.

**Contact:** Corrine Van Dyk

**May 4, 2018**

### **Certificate of Achievement**

**Where:** CSI

**Time:** TBA

**Contact:** Allison Bangerter

Or for more info: [www.musicianswest.org](http://www.musicianswest.org)

## COMMUNITY EVENTS

**April 10, 2018**

### **Piano Cameleons**

**Where:** CSI Auditorium

**Time:** 7:30 pm

**What:** Duo-duel partners Matt Herskowitz and John Roney tackle some of the most beloved classical masterpieces in the spirit of the great interpreters, enhancing their renditions with improvised variations worthy of the best jazz players.

**Prices:** General Admission--\$10, Seniors--\$8, Students--\$6.

**Contact:** Sue Miller

### **Important Chapter Business:**

1. We need nominations of members (you may nominate yourself or someone else) for the four offices we hope to have in position next year: President, Vice President, Secretary, Treasurer. So far only Allison has stepped forward to serve as Vice President for another term. Corrine is also willing to serve in one of the offices. Please send in your nominations to Corrine!
2. Please inform the President/ Vice President when you change email address.
3. Online under the Newsletters tab, members can find newsletters past and present, our bylaws, and competition repertoire lists. ([magicvalleymta.org](http://magicvalleymta.org))
4. Our new competition chairpersons:
  - Barbara Mix - Facility
  - Lisa Petit - Paperwork
  - Jo Gerrish - Judges
  - Julie Hunt - Coordinator/Teacher Communication
  - Scheduling - Tonya Robertson
  - Recital - Pernicia Heinemann
  - Repertoire - Allison Bangerter
5. The 2018 Sonatina Competition will be held on Saturday, Nov. 10.

## TEACHER SPOTLIGHT

### JO ANN GERRISH

Jo Ann Gerrish grew up in a family whose mother had a large piano studio in the home and whose father was an accomplished singer. NOT studying music was never an option, and all six children grew up thinking it was just “normal” for every kid to be expected to practice music faithfully every day.

After receiving a solid foundation from her mother, Margaret Vincent, Jo became a student of Teala Bellini. It was a weekly goal to avoid displeasing this strict, Julliard-trained woman, or ever receiving a dreaded “red star” at lessons. Mrs. Bellini provided wonderful instruction, and Jo still remembers being inspired at recitals shared with pianists like her sister Laura (Vizzutti), Sue Miller and Mark Neiwirth.

In the 7th grade Jo decided to take up the flute (little sisters have to distinguish themselves, after all). She soon joined the Magic Valley Symphony, where she currently serves as principal flute alongside her sister, Janie (Griff), who is principal oboe. We won’t add up how many years they’ve been Symphony buddies!

At Utah State University Jo studied piano with Irving Wasserman and Gary Amano; flute with Eugene Foster and Anita Ford. She pursued a double major in both Piano and Flute Performance, and graduated Magna Cum Laude and Valedictorian. She then landed a graduate assistantship with Professor Amano in piano performance and pedagogy, thriving under his inspiring mentorship. This experience impacted her musical life tremendously and was the genesis for a special passion for teaching.

Jo served as Staff Pianist at CSI for several years before starting a family (and home schooling her five children). Over the years she has adjudicated at many festivals and competitions in the area, including Musicians West. She has also taught at Music Fest and Sun Valley Summer Symphony workshops.

Many of Jo’s students have received top honors at festivals and competitions, including State MTNA, Musicians West and State Solo. Her flute and piano students are often featured as Youth Soloists with the Magic Valley Symphony, and several have gone on to study music on scholarship at universities and music schools.

While at USU, Jo met her husband, Phil. He was a rough “outdoorsy” type, and Jo’s parents were sure he would carry her off into the woods where she would never experience culture or civility again. That didn’t happen, though, and he has actually become quite the music connoisseur himself. Phil never misses a recital or concert – even IF a short nap may be involved!

Some notable solo performances dot Jo’s past, but now she performs primarily in collaborative settings and serves in the worship ministry at her church. She currently maintains a studio of about 20 students. The five Gerrish children are scattered around the country, which, of course, necessitates frequent trips to visit the 10 (soon to be 13) awesome grandchildren.

## NOTES FROM SONATINA COMPETITION DECISION MEETING, JANUARY 2018

The MVMTA met Friday, January 19, 2018 with Bonnie Lamborn, Barbara Mix, Jo Gerrish, Linda Aufderheide, Allison Bangerter, Tonya Robertson, and Corrine Van Dyk in attendance. There was much discussion regarding some of the details of the Sonatina Competition, and the decisions that were made can be found in the list below. Of most importance is that there are two open chairperson jobs available, Teacher Communication and Coordination. If the Sonatina Competition is an important program in your studio, please step forward and assume one of these chairperson jobs. Please feel free to contact me if you are willing to help, or you would like to know more about what the jobs entail. For the past two years, we have been able to successfully sponsor the Sonatina Competition by spreading responsibility among several members, and we hope to keep that model going.

Judges may at their discretion award no more than 3 Honorable Mentions per group.

All registering students must be available to play at the Finals Recital which will be scheduled between 3:00 and 6:00 the day of the competition.

We will discontinue having the last names of students on the digital files that judges use, replacing the last name with the students' performance times. This should also make the digital files open in performance order.

We will no longer use the letters A and B to designate the two finalists.

Finalists' requests for a specific performance time at the Finals Recital will not be entertained.

We will hire 3 judges for the next competition.

We will no longer be using the term "level," replacing it with the term "group."

Registration fees for the 2018 Competition will be \$18 for all solo registrants and \$22 for duet entries.

There will be 3 duet categories: Elementary, Intermediate, and Advanced.

Chairpersons for the 2018 Competition are as follows: Barbara Mix - Facility; Pernicia Heinemann - Recital; Tonya Robertson - scheduling; 2018 Repertoire - Allison Bangerter and Bonnie Lamborn; Paperwork - Lisa Petit; Judges - Jo Gerrish. Two teachers are needed to fill vacancies in Teacher Communication and Coordination. *(some of these positions have been filled since this meeting was held)*

In the case of only one finalist performing in any given group, that performer will be awarded first place.

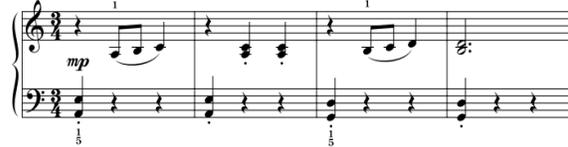
When there are 12 or more students in a group, that group will be split into A and B groups.

Best regards,  
Corrine

2018 MVMTA Spanish Competition Repertoire List

Please note: Many pieces are available as a digital download so you do not have to purchase the entire book.

Also, leveling is not the same at all as last year, so please make sure to explain that your students!

<p><u>Group 1</u> Christopher Goldston</p>	<p>Fiesta Cha-Cha <i>from Fantastic Fingers, Book 1 or Sheet, (FJH)</i></p>	
<p><u>Group 2</u> Timothy Brown</p>	<p>My Little Chiminea <i>Sheet (FJH)</i></p>	
<p><u>Group 3</u> Wynn-Anne Rossi</p>	<p>Ritmos de la noche <i>Musica Latina Book 1 (Alfred)</i></p>	
<p><u>Group 4</u> Kevin Olson</p>	<p>Hermit Crab Cha-Cha <i>Sheet (FJH)</i></p>	
<p><u>Group 5</u> Ted Cooper</p>	<p>Noche del Gitano <i>Sheet (Alfred)</i></p>	
<p><u>Group 6</u> John Robert Poe</p>	<p>The Spanish Bull <i>from Safari (Carl Fischer)</i></p>	<p>Briskly, but in a relaxed mood</p> 
<p><u>Group 7</u> Dennis Alexander</p>	<p>El Zapateado <i>Sheet (Alfred)</i></p>	
<p><u>Group 8</u> Lynn Freeman Olsen</p>	<p>Ballad of Don Quixote <i>Sheet (Carl Fischer)</i></p>	
<p><u>Group 9</u> Francisco Tarrega</p>	<p>Adelita <i>from The Romantic Spirit, Book 1 (Alfred)</i></p>	

<p><u>Group 10</u> Alberto Ginastera</p>	<p>Danza del viego boyero (Dance of the Old Oxherder) from Danzas Argentinas (Melos Ediciones Musicales) Various</p>	
<p><u>Group 11</u> Mateo Albeniz</p>	<p>Sonata in DM – Presto from Masterpieces with Flair! Bk 3; or Masters of Spanish Piano Music (Alfred)</p>	
<p><u>Group 12</u> Manuel de Falla</p>	<p>Danza del Molinero from the 3 Cornered Hat (Chester Music) also (Hal Leonard as digital download)</p>	
<p><u>Group 13</u> Enrique Granados</p>	<p>Andaluza Playera from Danzas Espanolas op. 5 no. 5 in Succeeding with the Masters: the Festival Collection – Book 7 (FJH) or Granados 12 Spanish Dances Op. 5 (Alfred)</p>	

Duets

<p><u>Group 1</u> Eugenie Rocherolle</p>	<p>Latin Nights Sheet (Hal Leonard)</p>	
<p><u>Group 2</u> Moritz Moszkowski</p>	<p>Spanish Dances op. 12 no. 3 (Kalmus) (Peters) various</p>	
<p><u>Group 3</u> Ernesto Lecuona</p>	<p>Malaguena (Edward B Marks) (Hal Leonard)</p>	