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# MMTA FALL CONFERENCE

The Official Publication of the Mississippi Music Teachers Association

Affiliated with the Music Teachers National Association

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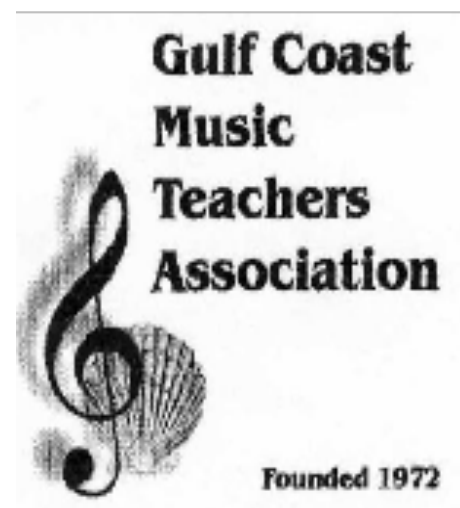
66<sup>TH</sup> ANNUAL CONFERENCE

NOVEMBER 6 – 7, 2020



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## TABLE OF CONTENTS

|   |    |
|---|----|
| Welcome Letters.....                                    | 4  |
| Conference Schedule.....                                | 5  |
| Presenter Biographies.....                              | 9  |
| MMTA Outstanding Teacher.....                           | 15 |
| MTNA Competition Schedule.....                          | 16 |
| MTNA Competition Judges.....                            | 23 |
| MMTA Pre-College Concerto Competition Schedule.....     | 26 |
| MMTA Concerto Competition Judges.....                   | 28 |
| MTNA State Competition Participants.....                | 31 |
| MMTA Pre-College Concerto Competition Participants..... | 32 |
| Calendar.....   | 34 |
| MMTA Officers.....                                      | 35 |

## MMTA PAST PRESIDENTS

### 1956-2018

|                              |                           |                           |
|------------------------------|---------------------------|---------------------------|
| 1955-56 Mark Hoffman         | 1979-80 George Imbragulio | 1998-00 Carol Schutzmann  |
| 1957-58 Roger Phelps         | 1980-81 Harold Thompson   | 2000-02 Graham Purkerson  |
| 1959-60 Grady Cox            | 1982-84 Natalia da Roza   | 2002-04 Donna Banks       |
| 1961-62 George Mums          | 1984-86 Pat Tuley         | 2004-06 Joanna Burnside   |
| 1963-66 Jack Lyaal           | 1986-88 Paul Anderson     | 2006-08 Angela Willoughby |
| 1967-70 Sigfred Matson       | 1988-90 Annette Joe       | 2008-10 Rachel Heard      |
| 1971-72 Jonathan Sweat       | 1990-92 Darwin Brooks     | 2010-12 Ian Hominick      |
| 1973-74 Virginia Hoogenakker | 1992-94 Theresa Sanchez   | 2012-14 Barbara Tracy     |
| 1975-76 William Rutledge     | 1994-96 Joel Harrison     | 2014-16 Ellen Elder       |
| 1977-78 Desmond Kincaid      | 1996-98 Sharon Lebsack    | 2016-18 Alice Ballard     |

## Welcome to the 2020 Virtual Mississippi Music Teachers Fall Conference!

Since moving to Mississippi in 2008, the MMTA Fall Conference has been one of the highlights of my year. I've looked forward to making new friends, getting to know the lovely college campuses of our state, pulling out wool sweaters and coats for the first time each year, gaining inspiration from our presenters and performers, and getting an extra hour to "fall back" and recover from it all.

This year will certainly be different. While we will not be able to meet in person, I am eager to see all your faces and reconnect via Zoom for our Saturday morning sessions. I hope you will also make time to watch our diverse slate of pre-recorded sessions (I am especially excited to learn about the shawm!) and hear our 2020 Commissioned Composition, the first written by a woman composer (Olga Harris). We will also present our first ever Outstanding MMTA Teacher Award to Elizabeth Moak – tune in to our General Business Meeting at 10:00 a.m. Saturday.



*Victoria  
Johnson*

There are so many people to thank this year. First and foremost is Valentin Bogdan, our President-Elect and Conference Chair, who spent many hours organizing the conference and writing the Mississippi Arts Commission grant to support it. Jackie McIlwain and Donna Reed have expertly led us on the new adventure of virtual competitions. Janine Beasley, our tech guru, has posted the conference materials on our website and provided much needed advice for this new format. Stephanie Holmes has created another beautiful program booklet. Thanks, too, to all our presenters, students, teachers, and judges, who have adapted to the virtual setting. Finally, I am grateful to the Mississippi Arts Commission for again providing generous financial support.

So, grab yourself a cup of coffee or tea, sit back and relax, and prepare to be inspired. And here's to being able to meet in person again in 2021!

Sincerely,

Victoria Johnson

President

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## 66<sup>th</sup> Mississippi Music Teachers Association Fall Conference

### Virtual Event

#### Saturday, November 7th, 2020 (live sessions via Zoom)

- 9:00 a.m.      **MMTA Board Meeting**
- 10:00 a.m.      **MMTA General Business Meeting**, including the election of officers for 2020-2022 and the presentation of the 2020 Outstanding MMTA Teacher Award to Elizabeth Moak
- 12:00 p.m.      **Independent Music Teachers Forum Presentation** by Dr. Kevin Chance, University of Alabama: *Hidden Treasures: Mining the Repertoire for Gems by Under-Represented Composers*

#### Pre-Recorded Sessions (available on the MMTA website November 5th)

##### **Recital Featuring the World Premiere of the 2020 MMTA Commissioned Composition, *Triptych*, by Olga Harris**

*Mortyakova/Bogdan Piano Duo (Julia Mortyakova and Valentin M. Bogdan)*

This suite has three movements: Prerock, Walgo, and Sonasia. This suite is written in C Major. The first part "Prerock," is a prelude using arpeggios from J.S. Bach's Prelude in C Major (Well-Tempered Clavier, Book I). The second part, "Walgo," is a waltz with tango, a conflict between two dances. The third part, "Sonasia," is a sonata-fantasia in classical style with modern inserts.

##### **Two New Works Featuring the Treble Shawm**

*Richard Kravchak*

The two principal strands of my research have been the presentation of new works written for the oboe family and Historically Informed Performance, featuring members of the oboe family from the Renaissance, Baroque, Classical, and Romantic periods. I have long contemplated how to bring these two strands of creative activity together. The two works that I will present, *Ghoti* and *Ghoughptighbteauz* for solo treble shawm by Tennessee composer Paul Osterfield, and the other for treble shawm, oboe, and English horn accompanied by fixed media by Mississippi composer Ken Davies, are the first commissions that have been fulfilled that realize this synthesis. My hope is to,

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through my commissioning, create a repertoire of contemporary compositions composed for historic members of the oboe family. The movements are:

Ghoti and Ghoughptighbteauz by Paul Osterfield

1. Bangers and Mash
2. Treacle Tart
3. Crumpets with T
4. Bubble and Squeak
5. Toad in the Hole

And The earth will wear Out Like A Garment for oboes and fixed audio by Ken Davies

1. Profitable Pollution (treble shawm)
2. Fossils and CO2 (oboe)
3. Rising Temperatures and Tempers (English horn)

## **Music Education for Visually Impaired Populations**

*Tyler Griffin*

This presentation outlines some instructional implications for teaching music to students with visual impairments. We will discuss basic considerations of the blind and visually impaired community, methods that are beneficial to both students with low vision and students with blindness, typical accommodations and modifications that can be made to ensure student success, and some helpful resources to assist a music educator.

- Participants will be able to identify 3-5 do's and don'ts regarding blindness etiquette.
- Participants will be able to describe the difference between an accommodation and a modification.
- Participants will be able to create an instructional plan including methods which make learning music content accessible for students with visual impairments.

## **About Electroacoustic Music Performance**

*Rushaniya Nizamutdinova, assisted by Ilya Baburashvili*

This presentation is devoted to the performance of electroacoustic music, specifically the roles of composer and performer, the equipment and software that are necessary, and terminology. This presentation features pieces and performances from concerts at the General Assembly of the International Confederation of Electroacoustic Music.

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**"An Unbearable Constraint": Examining the Canon Through Candeille's Concerto**

*Michael Rushing and Benjamin Williams*

This session will examine the formation of the Western art music canon, especially as it relates to feminist musicology. The concept of contributorship-as-scholarship will be addressed as a pedagogically valuable means of circumventing entrenched methods of "gatekeeping" the canon. Specific learning projects such as the collaborative creation of the "List of Intermediate Repertoire" at IMSLP and the creation of new editions of repertoire – with a particular focus on a 2-piano edition of Amélie-Julie Candeille's Piano Concerto – will be discussed.

**Virtuoso Women Pianists**

*Julia Mortyakova*

This session will examine the contributions of selected women concert pianists in the late 19th to early 20th centuries: Fannie Bloomfield-Zeisler, Olga Samaroff, and Amy Fay. While some of the women were also composers, their fame during their lifetime originated due to their performance careers. They were equally renowned, respected, and in demand as their male performer counterparts and also served as role models for many women. They all, to a certain degree, participated in advocating for women composers and were equally active in other musical spheres such as teaching and music clubs. This session will briefly cover biographical information about their lives as well as discussion on their career development, performance schedules, concert business practices and marketing/promotional strategies. The presentation will discuss their different ways of balancing their career with their personal lives and the public's reception of those choices at the time. As a performer, the presenter of this session hopes that it will offer a glimpse into the lives of women performers of the past and help rewrite musical performance history by including more women and providing more role models for piano students.

**Brazilian Ragtime Piano Music – Chorinhos**

*Rosângela Yazbec Sebba*

Much has been researched and written about Brazilian Nationalistic piano music, especially the music of Villa-Lobos, but almost nothing has been written about the Ragtime Piano Music - Chorinhos. This presentation will focus on the Brazilian chorões (composers of this genre) and their music. Just like the American ragtime, chorinhos were a result of influences of different musical styles from Europe and Africa. This lecture will encompass one hundred years of music, from c. 1840 to c. 1940, with focus on solo piano music. It will briefly cite other instrumentations/ensembles as it greatly influenced the music for piano solo. Most of this genre's success was the result of the early days of radio and informal gatherings. The lecture will start with a brief discussion about its origin and later its subgenres. A little over thirty composers will be listed but it will focus on only five composers and their most significant works, with musical examples and brief biographies. It will be an opportunity for piano teachers and pianists to know a considerable amount of works rarely performed or available as a list of composers and repertoire will be provided.



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**Let's Be Creative! A Workshop on How to Teach Music Composition to Beginners**

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*Valentin M. Bogdan*

Creativity represents one of the most important traits of a musician. As listeners, we are moved by performances which are not only authentic or technically strong, but are also musical and showcase a performer's creativity – their ability to send a unique message to their audience. As applied teachers, however, our challenge is to develop such creativity in each of our students without compromising the authenticity of the works in the standard repertoire. Often, this leaves both student and teacher searching for more, trying to find additional ways of developing the creative trait. Music composition, an extraordinarily useful course of study, allows both student and teacher to be creative without the danger of exaggeration since they can create a work from scratch. However, this has always been a challenging subject to teach, especially when the instructor is not an active composer. Besides the fact that the subject itself can be approached in limitless number of ways, there are very few methods books that give a step by step instruction on teaching the specifics of music composition, especially with young, beginning students. This presentation gives several pointers on how teaching music composition can be incorporated in a student's regular applied lesson. It will discuss the set-up of meaningful parameters, directing students through the creative process, the creation and development of thematic material, and useful notation techniques.

**The Complexity of the Memorizing Brain: Developing a Pedagogical Toolkit that Helps a Student Find and Develop the Neural Pathways that Influence Musical Memorization**

*Emily Mahler*

- I. Why Do We Memorize?
  - A. Respected competitions require it
  - B. Our technique is better when we are not looking at music
  - C. We can better engage with our audience musically
  - D. We can profoundly engage with ourselves and our instrument
  - E. When memory is sometimes not required (or expected) and why
- II. Moonwalking with Einstein
  - A. Memory competitions (cards, memory palaces, pi)
  - B. Are there bad memorizers? (author Moonwalking with Einstein)
  - C. Challenge to memorize pi
  - D. Pairing memory with tunes, words, pictures
- III. Memorization Is a Skill, Not a Talent
  - A. Many adults say they cannot memorize
  - B. How do you remember memorizing as a student?
  - C. Poor memorization technique: The pitfalls
    - 1. The danger of memorizing too late in learning a piece
    - 2. Large chunks
    - 3. Too low repetition
  - E. Recurring nightmares of performing
  - F. Circumventing the lasting trauma of a haphazard approach



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#### IV. How to Teach the Skill of Memorization: Building the Muscle

- A. First, recognize that it is a reproducible skill, not a miracle or a magical, organic end
  - B. Start EARLY
  - C. Develop ear training skills
  - D. Finding “escape routes” (especially in Bach!)
  - E. Active listening with score (and conducting)
  - F. Small chunks, high repetitions
  - G. Engaging both brain hemispheres equally
  - H. Physical movement, singing, pronouncing finger numbers, dancing, vocalization
  - I. Memorizing and performing poems in lessons
- 

### PRESENTER BIOGRAPHIES



**Richard Kravchak** is one of America’s most versatile and exciting double reed artists. He has been heard as an oboe soloist, chamber and orchestral musician around the world, performing concerts throughout Europe, Asia, and the Americas. He specializes in contemporary music, with over 100 compositions being created for him, and Historically Informed Practice, frequently performing period music on oboes of the Renaissance, Baroque, Classical, Romantic, and early 20th century. Dr. Kravchak has been invited to present solo performances at festivals including The International Double Reed Society, The North American Saxophone Alliance, Festival Forfest, the International Clarinet Society, The Electroacoustic Barndance, and many others. Kravchak holds performance degrees from the Eastman School of Music, the Juilliard School, and Florida State University. Richard Kravchak has been Chair of the Department of Music at California State University Dominguez Hills and was the founding Director and Professor of Oboe of the School of Music and Theatre at Marshall University in Huntington, West Virginia as well as the Director of the School of Music at the University of Southern Mississippi. Currently Dr. Kravchak serves as Professor of Music and the Dean’s Coordinator of Seminars, Workshops, and Recruitment at the University of Southern Mississippi.



**Tyler Griffin** is a Teacher of Students with Visual Impairments at the Mississippi School for the Blind where he has been serving for over 7 years. He works within a wide range of areas and activities at the school including band, choir, elementary music, studio piano, general music, braille instruction, assistive technology instruction, professional development, sports such as Goalball and Track and Field, and on-campus or community-based event planning. In 2016, Griffin was named the Mississippi School for the Blind Teacher of the Year. He recently completed a master's degree in the field of Teaching Students with Visual Impairments as one of the first cohort members of the Deep South Synergy<sup>2</sup> TVI Project at Jackson State University. Griffin is an active board member at large with the Mississippi Chapter of the Association for the Education and Rehabilitation of the Blind and Visually Impaired (MAER)



**Rushaniya Nizamutdinova** graduated from the Moscow State Conservatory as a composer and was an instructor of a "Digital Technologies in Music" course at TISBI University. She has participated in international festivals such as Music by Women (Columbus, Mississippi, USA 2018, 2019, 2020), Comp/Lit. Festival of Composers Concordance (New York), OUA-EMF 2017 (Osaka University Of Arts, Japan), Electroacoustic Music Festival, Sound Thought (Glasgow, UK), The Sound Projects Festival Zeppelin 2016, 2018 (Spain), Acousmonium (Saint-Petersburg 2018-2019). She has performed in concerts in Germany (Karlsruhe.ZKM), the UK (Oscilloscope. Bangor), Russia (Syntposium 5, Moscow), and on Resonance FM in London, UK. She has participated in master classes with T. Gorbach (Austria) and GRM (France). Her music was chosen for performance at Mixtape # IWD in Ireland (DkIT), Russian Sound Art Showcase (multichannel works) in Berlin, Germany in frames of Vorspiel/CTM & transmediale. Her compositions have been performed by Professors J. Mortyakova and V. Bogdan in Mississippi, Texas, and Connecticut. Rushaniya played her music on 32-channel Acousmonium. She directs the festival of contemporary art. Rushaniya has published papers and writes music on commission for various projects. <https://spreadspectrum.bitrix24.site/R.Nizamutdinova/>



**Michael Rushing** is Associate Professor of Music and Director of the Taylor School at Mississippi College.



**Benjamin Williams** is Associate Professor of Music and Assistant Chair of the Department of Music at Mississippi College.



**Julia Mortyakova:** 2017 Mississippi Honored Artist pianist Julia Mortyakova maintains an international performing career. The 2018 concert season included concerto soloist appearances with the Assisi Performing Arts (Italy), Starkville Symphony (USA) and Yaroslavl Gubernatorial Academic Philharmonic (Russia) orchestras performing four different piano concerti. The 2019 concert season included solo, duo piano, and concerto soloist performances around the United States as well as in Russia, Romania, and Italy. The Mortyakova/Bogdan Piano Duo are the Second Prize winners of the 2017 Ellis Duo Piano Competition. Julia is a laureate of the 2014 American Prize for her performance Cécile Chaminade, and the winner of the 2012 Sigma Alpha Iota Career Performance Grant. Dr. Mortyakova's research focuses on the existentialism of Jean-Paul Sartre and the life of Cécile Chaminade. She has presented her research at numerous conferences. Julia Mortyakova serves as Professor and Chair of the Department of Music at the Mississippi University for Women. Dr. Mortyakova is the Founder/Artistic Director of the Music by Women Festival. She is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami. Julia serves on the NASM Board of Directors as Chair of Region 8 and is President-Elect of the CMS Southern Region.

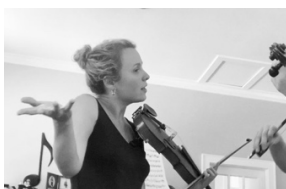


**Rosângela Sebba** is Professor of Piano at Mississippi State University, where she coordinates the piano area for the Department of Music and the Community Music School. She teaches applied lessons, piano literature, theory, and ear training. Her CD album Eight Sonatinas and Sonata for Piano Solo by Camargo Guarnieri was released in 2010 and it has been featured at David Dubal's radio program The Piano Matters and his lecture at the Cervantes Institute, both broadcasted live at WWFM and WQXR - New York City radio stations. In 2017 Centaur Records released her CD Millennia Musicae, featuring chamber works by Stravinsky, Bill Douglas and Shandy Philips. She has

been soloist with orchestras in Brazil and United States, and given recitals, master classes, lectures and lecture-recitals in Brazil, United States, Mexico, Portugal, Costa Rica, England, Spain and Taiwan, including national and international conferences: the College Music Society, International Villa-Lobos Conference, London International Piano Symposium, LIII Música en Compostela, International Double Reed Society and National Association of College Wind/Percussion Instructors. She currently serves as the State and District Audition Chair for Pre-College Evaluations in Mississippi and is on the Mississippi Arts Commission Artist Roster. In 2013 Rosângela Sebba was recognized as a Steinway Artist.



Pianist and composer **Valentin Mihai Bogdan** is Associate Professor of Music at Mississippi University for Women. His compositions have been performed internationally at the Assisi Festival of Performing Arts (Italy), Moscow Composers' House (Moscow, Russia), Prokofiev Museum (Moscow, Russia), Spectrum Festival (Kazan, Russia), Sala Patria (Brasov, Romanian), Transylvania University Concert Series (Romania). In the US, some of most significant performances are at Festival Miami, Music at MOCA Concert Series, 2017 International Trumpet Guild Conference, the Oregon Bach Festival, and at new music concerts hosted the College Music Society, NACUSA, the Society of Composers Inc. His music has been premiered by musicians of the Cleveland Symphony Orchestra, Grambling State University Wind Ensemble, Black Bayou Brass Trio, and the AWC Wind Ensemble. He has fulfilled commissions by trumpet virtuosos James Zingara, Randall Sorensen, the University of Alabama Birmingham Trumpet Ensemble, the Starkville-MSU Symphony, the AWC Concert Band, and Dranoff Two Piano Foundation of Miami. He was the winner of an Artist Fellowship from the Mississippi Arts Commission (2018). Valentin was named the 2010 Florida State Music Teachers Association commissioned composer of the year, and the 2015 Mississippi Music Teachers Association commissioned composer. As a pianist, he has won awards at national and international competitions, and has performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He is a graduate of Wayne State University, Michigan State University and University of Miami, with degrees in piano and music composition.



**Emily Mahler** received a Bachelor of Music degree in Violin Performance from Vanderbilt University in 2005 where she studied on a Dean's Merit Scholarship. While at Vanderbilt she was nominated for and received numerous awards and recognitions, including the Margaret Branscombe Award Outstanding Freshman Award and the Jean Keller Heard Award for Outstanding String Performance.

After graduating from Vanderbilt, Emily went on to receive a Master of Music degree in Violin Performance with an Emphasis in Suzuki Pedagogy from the University of Maryland in 2007. She has received Suzuki training from Michelle George and Ronda Cole and has attended numerous summer music festivals including Interlochen Arts Camp, Meadowmount School of Music, and Rocky Mountain Summer Conservatory. Emily has taught Suzuki violin lessons and group classes in both private studios and music schools since 1997. In 2006 she became a founding teacher for [Music Kids](#). In 2013 she created Saguaro Music Academy in Tucson, AZ, a program that provides violin, mariachi, piano and classical guitar lessons in schools in Southern Arizona. Currently, Emily travels in Europe full-time and teaches her full studio in the USA via satellite. She enjoys studying classical ballet in the US and Europe and pursuing further study of her passions in pedagogical theory, learning disabilities and how they relate to music education, and truly understanding and exploring the learning languages and dominances of students.

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## COMMISSIONED COMPOSER



**Olga Harris** was born in Moscow, Russia. She began to write music as a child. She graduated from Ukraine College with a degree in Piano and received her Master degree as a composer from Moscow Conservatory and a Doctorate from the Moscow Arts Academy. She studied composition for three years with the famous Composer Aram Khachaturian. She was his last student.

Mrs. Harris specializes in Chamber Music and has composed three symphonies, Concerto for Trombone, two Piano Concertos, two Quartets, two trios, four Sonatas for piano, clarinet, violin and cello, two cantatas, five vocal cycles, many songs and over 600 pieces for piano and chamber instruments. She has also written music for two animated movies and music for Drama Theater and TV. Her music has been performed at many festivals and concerts, such as Moscow Autumn in Russia, Russian Avant garde in Heidelberg Germany, Modern music Festival in Frigiliana Spain, Assisi Festival in Italy. She has performed many concerts in Moscow, St. Petersburg, Nizhniy Novgorod, Kiev, Riga, Germany, Bulgaria, Italy, Spain and France



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**IMTF PRESENTER**

Named Teacher of the Year by the Alabama Music Teachers Association, pianist **Kevin T. Chance** has been hailed as “a superlative musician” playing “with musical conviction and muscularity.” He has performed throughout the United States and abroad as both soloist and collaborator. In 2003, he was invited to the Lake District Summer Music Festival in England where he was featured on both of the festival’s gala performances. Recent engagements include performances at Carnegie Hall as well as concerto appearances with Rachamninoff’s *Rhapsody on a Theme by Paganini* with the Huxford Symphony Orchestra, Gershwin’s *Rhapsody in Blue* with the University of Alabama Wind Ensemble, Saint-Saëns’s *Carnival of the Animals* with the Tuscaloosa Symphony, Beethoven’s *Choral Fantasy* with the Athens Chorale in Georgia, and Gerald Finzi’s *Eclogue*. Recital engagements have included the University of Oklahoma, the Louisiana Piano Series International, and the Albion College International Piano Festival. He has also been presented in performances by the Mobile Opera, the Mississippi Opera, Cedar Rapids Opera Theatre, the University of Texas at Brownsville, the University of South Carolina, Columbus State University, Auburn University, Millsaps College, the University of North Dakota, the Saratoga Arts Fest, Bucknell University, and the University of Alabama. Dr. Chance has been a prizewinner of several regional and national competitions including the National Society of Arts and Letters Career Awards Competition, Music Teachers National Association Competitions (MTNA), and the Brevard Music Center Concerto Competition.

Dr. Chance is a member of the Semplice Duo with flutist Cristina Ballatori. In August 2004, they were named the winners of the Notes at 9,000 Emerging Artist Series Competition in Colorado. Past seasons have taken them to Texas, Colorado, New York, and Louisiana, and they were selected as artist fellows for the 2005 Hampden-Sydney Music Festival in Virginia, where they returned for a series of performances in 2008. They have twice performed in recital on the “Live from Hochstein” series, which were broadcast live on WXXI radio in Rochester, NY, and in 2014, they made their European debut in Paris. In 2017, they will make their Asian debut in a tour of China.

A sought-after teacher, Dr. Chance maintains a prize-winning studio, and his students are frequently named winners and finalists in local, state, regional, and national competitions, including the 2009 Music Teachers National Association’s National Competition Finals in Atlanta. He currently serves on the faculties of several summer festivals including the New Orleans Piano Institute. Additionally, he has taught at the Samford University Piano and Chamber Music Institute, the Huntingdon College Piano Academy and the Tennessee Valley Music Festival, and in 2013, he was the Guest Artist for the University of Texas at Brownville Summer Piano Academy. In demand as a clinician and adjudicator, he regularly presents workshops and lecture-performances on repertoire and pedagogy throughout the country. In 2013, he served as a guest clinician for both the Mississippi Music

Teachers Association and Alabama Music Teachers Association state conferences. Additionally, Dr. Chance has presented at the 2016 and 2008 Music Teachers National Association Conferences, the 2008 College Music Society (CMS) National Conference in Atlanta, the 2009 CMS National Conference in Portland, Oregon, and the 2012 American Matthey Association Conference at Union University. He is a Past President of the Alabama Music Teachers Association and currently serves on the board of the Music Teachers National Association as Director of the Southern Division.

Serving as Assistant Professor of Piano and Chair of Piano Studies at the University of Alabama, Dr. Chance is a former faculty member at the Alabama School of Fine Arts in Birmingham. He holds the Doctor of Musical Arts degree in Piano Performance and Literature from the Eastman School of Music where he was awarded the Jerald C. Graue Fellowship for academic excellence. An alumnus of the Aspen Music Festival, he holds the Master of Music degree from Louisiana State University and graduated magna cum laude from Birmingham-Southern College. His teachers have included Barry Snyder, Constance Knox Carroll, Ann Schein, Anne Koscielny, Herbert Stessin, William DeVan and Betty Sue Shepherd.

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## MMTA OUTSTANDING TEACHER AWARD



Mississippi Music Teachers Association is proud to award the first MMTA Outstanding Teacher Award to Dr. Elizabeth Moak. She has served in the teaching profession for 30 years, mainly in Mississippi but also in Maryland and in Switzerland. Her membership in MMTA and MTNA has spanned 24 years thus far in her career.

Elizabeth was born and raised in Oxford, Mississippi. Growing up in a musical family, her first formal studies in piano were with Mariada McCall, the founder of the Oxford Piano Teachers Association (later to be called Oxford Music Teachers Association). As Mrs. McCall was in her 70s and had high blood pressure, Mrs. McCall's doctor recommended she not teach anyone over 5th grade. So, in 6th grade, Elizabeth continued her studies with Sarah Grace Kelly (an alumna of Ole Miss). Moak's first opportunity to work directly with a living composer happened naturally, as one of her precollege piano teachers, Raymond Liebau (who taught for 30 years on the Ole Miss music faculty), also composed.

Elizabeth attended the Mississippi Piano Camp in the summer after ninth grade. She made her debut with the Mississippi Symphony at age 16 as a result of winning a competition sponsored by the Mississippi Federation of Music Clubs. She also represented Mississippi in the Southern Divisional MTNA High School Competition. She later attended Interlochen Summer Arts Camp on a Van Cliburn Scholarship and was also selected as Honor Camper.



After graduating from Oxford High, she studied at the Peabody Conservatory of Johns Hopkins University, where her teachers would include noted pianists Ann Schein (who studied with Arthur Rubenstein) during undergraduate studies and Leon Fleisher (a former student of Artur Schnabel) during her master's studies. Moak received several awards from Peabody Conservatory including a full-tuition scholarship from the Liberace Foundation. As a Liberace scholarship recipient, she performed with Liberace for 3 weeks at Radio City Music Hall in New York City in 1985. She also performed in masterclasses of Malcolm Bilson, Claude Frank, Gary Graffman, Lorin Hollander, Menahem Pressler, and Leonard Shure.

During her undergraduate years, she spent two summers with the assistance of scholarship at the Music Academy of the West (studies with Jerome Lowenthal) in Santa Barbara, California. The Music Academy also recognized Moak with the Gwendolyn Koldofsky Award for her collaborative work.

With multiple private sponsors, Elizabeth was able to travel to study at the Conservatoire de Musique de Neuchâtel in Switzerland with Eduardo Vercelli (1st Prize, Munich ARD Intl. Competition) and Olivier Sörensen (former student of Bruno Seidlhofer). At the Conservatoire, she earned the Diplôme de Virtuosité with highest honors.

Moak returned to the US and earned the Doctor of Musical Arts in Piano Performance from Peabody in 2003 under the guidance of Julian Martin (now on faculty at Juilliard). Her piano pedagogy studies at Peabody were with Suzanne Guy, Tinka Knopf, and Robert Weirich. Elizabeth also received the 1993 Presser Award to attend Salzburg Mozarteum and Académie musicale de Villecroze (Fondation des Treilles, France). And in 2002, she participated in the Centre Acanthes/Festival d'Avignon (contemporary music studies with Claude Helffer and Betsy Jolas) in France.

Elizabeth has given masterclasses internationally in Brazil, Peru, China, Taiwan, and in many of the United States. She is a sought-after adjudicator, as well.

Her students have received a variety of important awards and they teach and perform throughout the world. Current students are from the USA, but also Zimbabwe, Romania, Peru, China, Taiwan, and Colombia. And she has also taught students from Korea, Japan, Brazil, and Venezuela.

MMTA is deeply honored to have Elizabeth Moak as a member of our state organization and we are continually inspired by her dedication to students and to the world of music.

## MTNA Competitions 2020

### Young Artist – Woodwind

#### YAWW# 101

| Repertoire Title   | Composer               | Style period | Time  | Total |
|--|------------------------|--------------|-------|-------|
| Concerto, Op. 109  | Alexander Glazunov     | Romantic     | 14:00 | 14:00 |
| Sonata<br>I. Fantasie (2:30)<br>II. Allegro (3:00)<br>III. Allegretto Scherzando (3:30)<br>IV. Signal (3:15) | Ernst-Lothar von Knorr | Contemporary | 12:15 | 26:15 |
| Fuzzy Bird Sonata<br>I. Run, bird (5:00)<br>II. Sing, bird (5:00)  | Takashi Yoshimatsu     | Contemporary | 10:00 | 36:15 |

#### YAWW#102

| Repertoire Title   | Composer       | Style period | Time  | Total |
|--------------------|----------------|--------------|-------|-------|
| Carnival de Venice | Paul Genin     | Romantic     | 13:08 | 13:08 |
| Mai                | Ryo Noda       | Contemporary | 5:12  | 18:20 |
| Rhapsody           | Andre Waignein | Contemporary | 15:53 | 34:13 |

#### YAWW#103

| Repertoire Title   | Composer           | Style period    | Time | Total |
|--|--------------------|-----------------|------|-------|
| Concertino da Camera<br>II. Larghetto - Animato molto  | Jacques Ibert      | Impressionistic | 8:30 | 8:30  |
| Croquembouches<br>I. Plum Pudding (1:30)<br>III. Nègre en Chemises (2:15)<br>V. Grenadine (3:15) | Claude Delvincourt | Contemporary    | 7:00 | 15:30 |
| Sonata in C-sharp Minor<br>I. Très modéré, expressif   | Fernande Decruck   | Contemporary    | 5:00 | 20:30 |
| Pequeña Czardas  | Pedro Iturralde    | Contemporary    | 7:00 | 27:30 |

#### YAWW#104

| Repertoire Title                 | Composer         | Style period    | Time | Total |
|----------------------------------|------------------|-----------------|------|-------|
| Sonate en ut #<br>I. Très modéré | Fernande Decruck | Impressionistic | 5:30 | 5:30  |

## Mississippi Music Teacher

Fall Conference 2020

|                      |                  |              |       |       |
|----------------------|------------------|--------------|-------|-------|
| Der Holle Nachklang! | Dimitri Terzakis | Contemporary | 10:00 | 15:30 |
| Phoenix              | Ryo Noda         | Contemporary | 5:15  | 20:45 |
| Holy Roller          | Libby Larsen     | Contemporary | 11:00 | 31:45 |

### YAWW#105

| Repertoire Title                                   | Composer          | Style period | Time  | Total |
|--|-------------------|--------------|-------|-------|
| Fantaisie sur un thème original                    | Jules Demersseman | Romantic     | 7:00  | 7:00  |
| Concerto<br>I. Adagio (4:21)<br>II. Andante (5:14) | Walter S. Hartley | Contemporary | 9:35  | 16:35 |
| Fantasia   | Claude T. Smith   | Contemporary | 12:30 | 29:05 |

### YAWW#106

| Repertoire Title                 | Composer               | Style period | Time | Total |
|----------------------------------|------------------------|--------------|------|-------|
| Dialogue                         | Felix Yanov-Yanovsky   | Contemporary | 6:00 | 6:00  |
| Beat Me                          | Barry Cockcroft        | Contemporary | 7:00 | 13:00 |
| Tenor Saxophone Concerto, Op. 57 | Jean-Baptiste Singelée | Classical    | 5:30 | 18:30 |

## Senior Performance – Woodwind

### SPWW#125

| Repertoire Title  | Composer                | Style period | Time  | Total |
|---|-------------------------|--------------|-------|-------|
| Concerto for Flute and Orchestra<br>I. Allegro Moderato   | Carl Nielsen            | Contemporary | 10:10 | 10:10 |
| Fantasy No.2 in A minor<br>I. Grave(0:45)<br>II. Vivace(1:15)<br>III. Adagio(1:00)<br>IV. Allegro(1:30) | George Philipp Telemann | Baroque      | 4:50  | 15:00 |
| Concerto No.2 in D major K.314<br>I. Allegro Aperto(5:00)   | Wolfgang A. Mozart      | Classical    | 5:00  | 20:00 |
| Concertino for Flute and Piano Op.107   | Cecil Chaminade         | Romantic     | 7:30  | 27:30 |

## Young Artist – String

### YAS# 107

| Repertoire Title  | Composer              | Style period | Time | Total |
|---|-----------------------|--------------|------|-------|
| Partita No. 3 in E Major, S. 1006<br>II. Loure (4:47)<br>III. Gavotte en Rondeau (3:20) | Johann Sebastian Bach | Baroque      | 8:07 | 8:07  |

## Mississippi Music Teacher

Fall Conference 2020

|  |                   |              |       |       |
|--|-------------------|--------------|-------|-------|
| Introduction et Tarentelle, Op. 43               | Pablo de Sarasate | Romantic     | 5:20  | 13:27 |
| 24 Caprices, Op. 1<br>Caprice No. 20: Allegretto | Niccolo Paganini  | Romantic     | 4:00  | 17:27 |
| Concerto in D Minor<br>I. Allegro con fermezza   | Aram Khachaturian | Contemporary | 16:00 | 33:27 |

## YAS# 108

| Repertoire Title  | Composer             | Style period | Time  | Total |
|---|----------------------|--------------|-------|-------|
| Sonata No. 4 in C Major, Op. 102, No. 1<br>I Andante - Allegro vivace<br>II Adagio --Tempo d'Andante - Allegro vivace | Ludwig van Beethoven | Classical    | 14:30 | 14:30 |
| Concerto No. 1 in C Major, Hob. VIIa/1<br>III. Allegro molto  | Franz Joseph Haydn   | Classical    | 6:40  | 21:10 |
| Fantasiestücke, Op.73<br>I. Zart und mit Ausdrück<br>II. Lebhaft, leicht<br>III. Rasch und mit Feuer                  | Robert Schumann      | Romantic     | 11:20 | 32:30 |

## Junior Performance – Piano

### JPP#109

| Repertoire Title                       | Composer                | Style period | Time | Total |
|--|-------------------------|--------------|------|-------|
| Invention No.8 in F major, BWV 779     | Johann Sebastian Bach   | Baroque      | 1:02 | 1:02  |
| Sonata in C Major, K.545<br>I. Allegro | Wolfgang Amadeus Mozart | Classical    | 2:30 | 3:32  |
| Notturmo, Op.54, No.4                  | Edvard Grieg            | Romantic     | 4:05 | 7:37  |
| Joker's Waltz                          | Alexander Peskanov      | Contemporary | 1:50 | 9:27  |

### JPP#110

| Repertoire Title   | Composer                | Style period    | Time | Total |
|--|-------------------------|-----------------|------|-------|
| Invention in F major, BWV 779  | Johann Sebastian Bach   | Baroque         | 1:07 | 1:07  |
| Sonata in C major, K. 545<br>I. Allegro<br>II. Andante<br>III. Rondo: Allegretto | Wolfgang Amadeus Mozart | Classical       | 8:23 | 9:30  |
| Etude in A Minor, Op.10, No. 2   | Frédéric Chopin         | Romantic        | 1:31 | 11:01 |
| Children's Corner, L. 113<br>VI. Golliwog's Cakewalk                             | Claude Debussy          | Impressionistic | 2:59 | 14:00 |

## Senior Performance – Piano

## SPP#111

| Repertoire Title   | Composer                 | Style period | Time  | Total |
|--|--------------------------|--------------|-------|-------|
| Prelude and Fugue in F-sharp Minor, WTC Book II, BWV 883   | Johann Sebastian Bach    | Baroque      | 7:30  | 7:30  |
| Sonata in E Minor, Op. 90<br>I. Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck                               | Ludwig van Beethoven     | Classical    | 6:30  | 14:00 |
| Etude in C Major, Op. 10, No. 7  | Frédéric François Chopin | Romantic     | 2:00  | 16:00 |
| Gargoyles, Op. 29<br>I. Presto<br>II. Adagio semplice, ma con molto rubato<br>III. Allegro moderato<br>IV. Presto feroce | Lowell Liebermann        | Contemporary | 10:30 | 26:30 |

## SPP#112

| Repertoire Title  | Composer              | Style period | Time  | Total |
|---|-----------------------|--------------|-------|-------|
| Prelude and Fugue in A-Flat Major, WTC I, BWV 862   | Johann Sebastian Bach | Baroque      | 3:45  | 3:45  |
| Sonata in F Major, Op. 10, No. 2<br>I. Allegro (4:20)   | Ludwig van Beethoven  | Classical    | 4:20  | 8:05  |
| Scherzo No. 2 in B-Flat Minor, Op. 31   | Frederic Chopin       | Romantic     | 10:00 | 18:05 |
| Five Bagatelles<br>I. Darkly (2:45)<br>III. Quarter = 50 (2:00)<br>V. Threnody (for all of the innocent victims) (3:30) | Carl Vine             | Contemporary | 8:15  | 26:20 |

## SPP#113

| Repertoire Title  | Composer                | Style period | Time | Total |
|---|-------------------------|--------------|------|-------|
| French Suite No.4 in E-flat Major, BWV 815<br>IV. Gavotte | Johann Sebastian Bach   | Baroque      | 0:40 | 0:40  |
| Sonata in D Major, K.576<br>I. Allegro                    | Wolfgang Amadeus Mozart | Classical    | 3:44 | 4:24  |
| Sonata in C Minor Op.13<br>III. Rondo                     | Ludwig van Beethoven    | Classical    | 4:05 | 8:29  |
| Nocturne in E Minor, Op.72, No.1                          | Frederic Chopin         | Romantic     | 3:43 | 12:12 |

## SPP#114

| Repertoire Title  | Composer                | Style period | Time | Total |
|---|-------------------------|--------------|------|-------|
| Prelude and Fugue in C Minor, WTC I, BWV 847<br>Prelude: Allegro moderato (1:28)<br>Fugue: Allegretto moderato (1:40) | Johann Sebastian Bach   | Baroque      | 3:08 | 3:08  |
| Fantasia in D Minor, K.397  | Wolfgang Amadeus Mozart | Classical    | 4:30 | 7:38  |

## Mississippi Music Teacher

Fall Conference 2020

|   |                      |                 |      |       |
|---|----------------------|-----------------|------|-------|
| Sonata in C Minor, Op.13<br>II. Adagio cantabile (5:27) | Ludwig van Beethoven | Classical       | 5:27 | 13:05 |
| Prelude in C-sharp Minor, Op.3, No.2                    | Sergei Rachmaninoff  | Romantic        | 4:25 | 17:30 |
| Elegie, Op.3, No.1                                      | Sergei Rachmaninoff  | Romantic        | 5:35 | 23:05 |
| Arabesque No.1  | Claude Debussy       | Impressionistic | 4:44 | 27:49 |
| Prelude No.1  | George Gershwin      | Contemporary    | 1:27 | 29:16 |

### SPP#115

| Repertoire Title   | Composer             | Style period    | Time  | Total |
|--|----------------------|-----------------|-------|-------|
| Sonata in C Minor, Op. 10, No. 1<br>I. Allegro molto e con brio (4:15)<br>II. Adagio molto (7:10)<br>III. Finale: Prestissimo (3:20) | Ludwig van Beethoven | Classical       | 14:45 | 14:45 |
| La leggierezza   | Franz Liszt          | Romantic        | 5:20  | 20:05 |
| Pour le piano<br>I. Prélude  | Claude Debussy       | Impressionistic | 4:25  | 24:30 |

## Young Artist - Piano

### YAP#116

| Repertoire Title  | Composer             | Style period    | Time  | Total |
|---|----------------------|-----------------|-------|-------|
| Sonata in E-flat Major, Op.31, No.3<br>I. Allegro (7:22)<br>II. Scherzo: Allegretto vivace (5:32)<br>III. Menuetto: Moderato e grazioso (3:20)<br>IV. Presto con fuoco (4:17) | Ludwig van Beethoven | Classical       | 21:29 | 21:29 |
| Barcarolle in F-sharp Major, Op.60  | Frédéric Chopin      | Romantic        | 9:31  | 31:00 |
| Etude No.8, "Pour les agréments"  | Claude Debussy       | Impressionistic | 4:55  | 35:55 |

### YAP#117

| Repertoire Title                              | Composer              | Style period | Time | Total |
|---|-----------------------|--------------|------|-------|
| Prelude & Fugue in C Minor, WTC I,<br>BWV 847 | Johann Sebastian Bach | Baroque      | 4:00 | 4:00  |
| Sonata in F Minor, Op. 2, No. 1<br>I. Allegro | Ludwig van Beethoven  | Classical    | 5:30 | 9:30  |
| Arabeske, Op. 18                              | Robert Schumann       | Romantic     | 7:00 | 16:30 |

### YAP#118

| Repertoire Title | Composer | Style period | Time | Total |
|------------------|----------|--------------|------|-------|
|------------------|----------|--------------|------|-------|

|   |                      |                 |       |       |
|---|----------------------|-----------------|-------|-------|
| Sonata in C Minor, Op. 13<br>I. Grave-Allegro di molto e con brio (9:30)<br>II. Adagio cantabile (5:00)<br>III. Rondo: Allegro (4:50) | Ludwig van Beethoven | Classical       | 19:20 | 19:20 |
| Allegro in B Minor, Op. 8   | Robert Schumann      | Romantic        | 9:30  | 28:50 |
| Préludes, Book II<br>V. Bruyères  | Claude Debussy       | Impressionistic | 3:10  | 32:00 |

## YAP#119

| Repertoire Title   | Composer             | Style period    | Time  | Total |
|--|----------------------|-----------------|-------|-------|
| Bagatelles, Op. 126<br>I. Andante con moto (2:40)<br>II. Allegro (2:40)<br>III. Andante (2:45)<br>IV. Presto (4:00)<br>V. Quasi allegretto (2:00)<br>VI. Presto (4:00) | Ludwig van Beethoven | Classical       | 17:25 | 17:25 |
| Après une lecture de Dante: fantasia quasi una sonata  | Franz Liszt          | Romantic        | 17:00 | 34:25 |
| Gaspard de la Nuit<br>I. Ondine  | Maurice Ravel        | Impressionistic | 7:30  | 41:55 |

## Senior Performance – Brass

## SPB#123

| Repertoire Title  | Composer        | Style period | Time  | Total |
|---|-----------------|--------------|-------|-------|
| Concerto, Op. 8<br>I. Allegro moderato (6:00)<br>II. Andante 3:00)<br>III. Tempo I (5:00) | Franz Strauss   | Romantic     | 14:00 | 14:00 |
| Concerto, Op. 11<br>I. Allegro (5:00)   | Richard Strauss | Romantic     | 5:30  | 19:30 |
| Nocturno, Op. 73 (3:00)   | Bernhard Müller | Romantic     | 3:00  | 22:30 |
| Meditation for solo horn (3:00)   | Jeffrey Agrell  | Contemporary | 3:00  | 25:30 |

## Junior Performance – String

## JPS#124

| Repertoire Title  | Composer         | Style period | Time  | Total |
|---|------------------|--------------|-------|-------|
| Sonata in G minor B.g5<br>I. Larghetto<br>II. Allegro energico<br>III. Grave. Allegro assai | Giuseppe Tartini | Baroque      | 11:38 | 11:38 |
| Concerto No. 1 in G minor, Op. 26<br>I. Vorspiel: Allegro moderato                          | Max Bruch        | Romantic     | 8:15  | 19:53 |



**Junior Composition**

JC#120

|                   |                 |
|-------------------|-----------------|
| Composition title | Wilting Willows |
| Instrumentation   | Piano           |
| Time              | 4:00            |

**Senior Composition**

SC#121

|                   |              |
|-------------------|--------------|
| Composition title | Reminiscence |
| Instrumentation   | Piano        |
| Time              | 4:29         |

**Young Artist Composition**

YAC#122

|                   |                           |
|-------------------|---------------------------|
| Composition title | For Serena                |
| Instrumentation   | Violin<br>Tenor Saxophone |
| Time              | 4:10                      |

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## MTNA JUDGES



Dr. **Misha Galaganov**, Professor of Viola and Chair of Strings at Texas Christian University in Fort Worth, won a solo competition of the entire Stavropol province of the former Soviet Union already at the age of 7. Before accepting a teaching position at TCU as viola and chamber music professor, he had briefly worked with the New Orlando Quartet in Amsterdam, Holland and had been engaged by Young Artists International for concerts in the USA. Solo and chamber music engagements have taken Galaganov to concert halls in the USA, Middle East, Latin America, Europe, and Asia. He has premiered more than twenty pieces for viola solo, viola sonatas, and viola in chamber music that were written specially for him by composers from Israel, Russia, Mexico, Peru, Belgium, Italy, Uruguay, and the USA. As Principal Viola of the Dallas Chamber Symphony, he premiered many pieces written for small symphony orchestra and string chamber ensembles.

An avid proponent of chamber music, Galaganov is the founder and director/coordinator of the following programs: Chamber Music Roundup Intensive String Quartet Workshop; Chamber Music Roundup festival for amateurs and students; Chamber Music Roundup Academy; Student Chamber Music at Oklahoma Summer Arts Institute; Chamber Music Program at the Youth Orchestra of the Greater Fort Worth; and Chamber Music Center in Steinway Hall, Fort Worth (co-founder). In addition, he is currently coordinating New Music Ensemble program at TCU.

Galaganov's teaching activities took him to major conservatories around the world, including Juilliard, Rice University, Beijing Conservatory, and Shanghai Conservatory. He has taught and performed in several European and American Festivals, such as EuroArts festival in Germany, Orlando Festival in Holland, InterHarmony music festival in Italy, and Mimir festival, Summit Music Festival, Conservatory Music in the Mountains, and Wintergreen Festival in the USA. His former viola and violin students are now principal players in orchestras, university teachers, soloists and chamber music performers.

In addition to teaching and performing, Galaganov has written articles for major string publications, such as Strad Magazine, served as a reviewer for American String Teachers Association and given presentations at College Music Society and American Viola Society conferences. He is currently working on several research projects for book publications, and he has made transcriptions and arrangements for viola.

Dr. Galaganov has a violin performance degree from Min Vody College, Russia; BM in Viola Performance from Jerusalem Music Academy, Israel; Artist Certificate from SMU, and MM and DMA degrees from Rice University in Houston. He performs on a rare French viola, Mansuy a Paris.

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*"Mr. Barker possesses a disciplined spontaneity that is the essence of classical musicianship"*

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New York Newsday



A native of Mississippi, clarinetist **John Craig Barker** has enjoyed a rich and varied performance career. Within five years of beginning his studies at the age of thirteen he was receiving national attention and was winning top prizes in competitions throughout the country.

As winner of the Artists International Competition, Mr. Barker made his recital debut at Carnegie Hall. The New York Times wrote about this performance that, *"Mr. Barker is technically polished. His tone is perfect and well rounded; quick passage work holds no terror for him, and he shapes the music in all the right ways"*. Mr. Barker made his concerto debut in Mobile with the New Orleans Philharmonic after winning the 1983 Symphony Concerts of Mobile Young Artist Competition. He was a prize winner in the International Clarinet Society's competition in Denver and was the first place prize winner at the Klar-fest Competition in Baltimore, Maryland. Internationally, Mr. Barker has represented the United States as a finalist in both the Naumburg International Competition and the Jeunesses Musicales Belgrade Competition in Yugoslavia.

Barker began his studies with Wilbur Moreland at the University of Southern Mississippi and is a graduate of The Juilliard School where he was the student of Leon Russianoff and Stanley Drucker. He was chosen to represent Juilliard internationally at both the Woche der Begegnung in Austria and at the Evian Festival in France. His extensive chamber music collaborations have included work with Jean-Pierre Rampal, Felix Galimir, Stephen Maxym, Jacob Lateiner, Albert Fuller, and most recently, the American String Quartet. As an orchestral clarinetist he has performed under the batons of Otto Werner-Mueller, Zubin Mehta, Kurt Masur, James dePriest, Mstislav Rostropovich and Yehudi Menuhin among others.

Mr. Barker has performed chamber music, in recital and as soloist with orchestra throughout North America and Europe. He has recorded for Angel, EMI, Musical Heritage Society and Nonesuch Records. In addition to performing as artist in residence at the Banff Center for the Arts and the Aspen Music Festival, Barker was for two years a participant in the National Endowment for the Arts Rural Residency program, taking classical music to the furthest reaches of southern Georgia. Mr. Barker has performed and recorded with New York's premier contemporary music ensemble Continuum, whose recent release on the Naxos label, *The Music of Ruth Crawford Seeger*, has received critical acclaim.

Mr. Barker is the principal clarinetist with the Gulf Coast Symphony where he holds the Graves endowed Chair, and on the faculty of the University of South Alabama. In July of 2009, Mr. Barker was appointed principal clarinetist of the Mobile Symphony Orchestra. In addition to his performing career, he serves as General Manager and Director of Artistic Administration for the Mobile

Symphony. In March 2020, Mr. Barker was appointed Executive Director of the Delaware Symphony.



**Robert Conway** is an associate professor of piano at Wayne State University, where he is also the director of the piano area. Since 1989, he has performed regularly as orchestral keyboardist with the Detroit Symphony Orchestra and has been a soloist with them on several occasions. In 2013, he performed the solo piano part to Symphony No. 4 by Charles Ives in Carnegie Hall as part of the Detroit Symphony's presentation of the complete symphonies of Ives. He has served as a musical representative of the United States as an Artistic Ambassador of the United States Information Agency on a month-long tour of South Asia and the Middle East in 1997, as well as acting as a Department of State Cultural Envoy to Jamaica in 2005 and Azerbaijan in 2008. As a soloist and chamber musician, he has appeared at numerous national and international festivals, performed concertos with many orchestras, collaborated with prestigious composers, given countless premieres and is featured on several recordings on numerous labels. In 2009, he performed as part of the American Romanian Festival in Timisoara and Sannicolau Mare, Romania. Conway received a bachelor's degree in piano performance from the New England Conservatory and master's and doctoral degrees in piano performance from the University of Michigan. His principal teachers were Theodore Lettvin, Rudolf Kolisch and Eugene Bossart.

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**MMTA PRE-COLLEGE CONCERTO COMPETITION**

**Saturday, November 7, 2020**

*Strings Concerto Competitions*

**Elementary Strings**

Division B: Grades 4-6

- |   |                |
|---|----------------|
| 1. Concertino for Violin & Piano, A Minor<br>III. | George Perlman |
| 2. Concerto for Violin, G Minor, Op. 26<br>I.     | Max Bruch      |
| 3. Concertino, G Major, Op. 8, No. 4<br>I.        | Adolf Huber    |
| 4. Concertino, Op. 13, E Minor/G Major            | L. Portnoff    |

**Senior Strings**

- |                                  |               |
|----------------------------------|---------------|
| 1. Concerto No. 1, A Minor<br>I. | J. B. Accolay |
|----------------------------------|---------------|

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**MMTA PRE-COLLEGE CONCERTO COMPETITION**  
**Saturday, November 7, 2020**

*Piano Concerto Competitions*

**Elementary Piano**

Division A: Grades 3 & Below

- |   |                |
|---|----------------|
| 1. Concertino in D Minor<br>I. Allegro  | W. & C. Noona  |
| 2. Little Concertino in C Major<br>I.   | W. & C. Noona  |
| 3. Concertino in C Major<br>III. Vivace | Robert Vandall |
| 4. Concertino in D Minor<br>I. Allegro  | W. Noona       |

**Elementary Piano**

Division B: Grades 4-6

- |  |                    |
|--|--------------------|
| 1. Concerto No. 4<br>I. Allegro scherzando         | Alexander Peskanov |
| 2. Piano Concerto, Op. 44<br>I.                    | Isaak Berkovich    |
| 3. Spring Concerto<br>IV. May Rondo                | Alexander Peskanov |
| 4. Concerto for Young Pianists<br>I. Moderato      | Mathew Edwards     |
| 5. Concerto in C Major<br>III. Rondo-Allegro assai | Catherine Rollin   |
| 6. Spring Concerto<br>IV. May Rondo                | Alexander Peskanov |
| 7. Concertino in C Major<br>I. Allegro moderato    | Robert Vandall     |

**Junior Piano**

- |  |                    |
|--|--------------------|
| 1. Concerto in C<br>I. Allegro Moderato                        | Franz Joseph Haydn |
| 2. Concerto No. 1 for Piano and Strings<br>I. Allegro con brio | Alexander Peskanov |
| 3. Concerto in C Major<br>III. Finale-Allegro                  | Franz Joseph Haydn |
| 4. Concerto in G Major<br>III. Vivace                          | Robert Vandall     |
| 5. Concerto No. 7<br>I. Allegretto con moto                    | Alexander Peskanov |

**Senior Piano**

- |   |              |
|---|--------------|
| 1. Concerto No. 1 in C Major<br>I. Allegro con brio | Beethoven    |
| 2. Concerto No. 3, Op. 50<br>III. Presto            | Kabalevsky   |
| 3. Concerto No. 2, Op. 102<br>II. Andante           | Shostakovich |



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## PRE-COLLEGE CONCERTO JUDGES



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In addition to teaching and performing, Galaganov has written articles for major string publications, such as Strad Magazine, served as a reviewer for American String Teachers Association and given presentations at College Music Society and American Viola Society conferences. He is currently working on several research projects for book publications, and he has made transcriptions and arrangements for viola.

Dr. Galaganov has a violin performance degree from Min Vody College, Russia; BM in Viola Performance from Jerusalem Music Academy, Israel; Artist Certificate from SMU, and MM and DMA degrees from Rice University in Houston. He performs on a rare French viola, Mansuy a Paris.



Named Teacher of the Year by the Alabama Music Teachers Association, pianist **Kevin T. Chance** has been hailed as “a superlative musician” playing “with musical conviction and muscularity.” He has performed throughout the United States and abroad as both soloist and collaborator. In 2003, he was invited to the Lake District Summer Music Festival in England where he was featured on both of the festival’s gala performances. Recent engagements include performances at Carnegie Hall as well as concerto appearances with Rachmaninoff’s *Rhapsody on a Theme by Paganini* with the Huxford Symphony Orchestra, Gershwin’s *Rhapsody in Blue* with the University of Alabama Wind Ensemble, Saint-Saëns’s *Carnival of the Animals* with the Tuscaloosa Symphony, Beethoven’s *Choral Fantasy* with the Athens Chorale in Georgia, and Gerald Finzi’s *Eclogue*. Recital engagements have included the University of Oklahoma, the Louisiana Piano Series International, and the Albion College International Piano Festival. He has also been presented in performances by the Mobile Opera, the Mississippi Opera, Cedar Rapids Opera Theatre, the University of Texas at Brownsville, the University of South Carolina, Columbus State University, Auburn University, Millsaps College, the University of North Dakota, the Saratoga Arts Fest, Bucknell University, and the University of Alabama. Dr. Chance has been a prizewinner of several regional and national competitions including the National Society of Arts and Letters Career Awards Competition, Music Teachers National Association Competitions (MTNA), and the Brevard Music Center Concerto Competition.

Dr. Chance is a member of the Semplice Duo with flutist Cristina Ballatori. In August 2004, they were named the winners of the Notes at 9,000 Emerging Artist Series Competition in Colorado. Past seasons have taken them to Texas, Colorado, New York, and Louisiana, and they were selected as artist fellows for the 2005 Hampden-Sydney Music Festival in Virginia, where they returned for a series of performances in 2008. They have twice performed in recital on the “Live from Hochstein” series, which were broadcast live on WXXI radio in Rochester, NY, and in 2014, they made their European debut in Paris. In 2017, they will make their Asian debut in a tour of China.

A sought-after teacher, Dr. Chance maintains a prize-winning studio, and his students are frequently named winners and finalists in local, state, regional, and national competitions, including the 2009 Music Teachers National Association’s National Competition Finals in Atlanta. He currently serves on the faculties of several summer festivals including the New Orleans Piano Institute. Additionally, he has taught at the Samford University Piano and Chamber Music Institute, the Huntingdon College Piano Academy and the Tennessee Valley Music Festival, and in 2013, he was the Guest Artist for the University of Texas at Brownville Summer Piano Academy. In demand as a clinician and adjudicator, he regularly presents workshops and lecture-performances on repertoire and pedagogy throughout the country. In 2013, he served as a guest clinician for both the Mississippi Music Teachers Association and Alabama Music Teachers Association state conferences. Additionally, Dr. Chance has presented at the 2016 and 2008 Music Teachers National Association Conferences, the 2008 College Music Society (CMS) National Conference in Atlanta, the 2009 CMS National Conference in Portland, Oregon, and the 2012 American Matthey Association Conference at Union

University. He is a Past President of the Alabama Music Teachers Association and currently serves on the board of the Music Teachers National Association as Director of the Southern Division.

Serving as Assistant Professor of Piano and Chair of Piano Studies at the University of Alabama, Dr. Chance is a former faculty member at the Alabama School of Fine Arts in Birmingham. He holds the Doctor of Musical Arts degree in Piano Performance and Literature from the Eastman School of Music where he was awarded the Jerald C. Graue Fellowship for academic excellence. An alumnus of the Aspen Music Festival, he holds the Master of Music degree from Louisiana State University and graduated magna cum laude from Birmingham-Southern College. His teachers have included Barry Snyder, Constance Knox Carroll, Ann Schein, Anne Koscielny, Herbert Stessin, William DeVan and Betty Sue Shepherd.

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## MTNA

### Mississippi State Competitions

November 2020

#### Participants

Dylan Tucker

Morgan Webster

Courtney Wells

Chase Romans

Jeremiah Parker

Channing Shows

Noelani Perry

Congcong Bi

Matthew Hatchett

Winn Brown

Caleb Owens

Samuel Gaines

Anabel Morgan

Samuel Powell

Jiyoung Seo

#### Teachers

Dannel Espinoza

Dannel Espinoza

Adam Estes

Dannel Espinoza

Dannel Espinoza

Dannel Espinoza

Song Xie

Alexander Russakovsky

Donna Reed

Charles Crider

Gerardo Teissonniere

Kevin Chance

Donna Reed

Laura Broughton

Jung-Won Shin

---

|                  |                 |
|------------------|-----------------|
| Cameron Sullivan | Jung-Won Shin   |
| Hannah Heaton    | Valentin Bogdan |
| Yeim Kim         | Jung-Won Shin   |
| Boya Li          | Ellen Elder     |
| Miles Hansen     | Portia Davis    |
| Luke Zhang       | Adrienne Park   |
| Sarah Ross       | Matthew Haislip |
| Matthew Kim      | Myung Kim       |

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## MMTA PRE-COLLEGE CONCERTO COMPETITION PARTICIPANTS AND THEIR TEACHERS

**Saturday, November 7, 2020**

| <u>CATEGORY</u>             | <u>ENTRANT</u>           | <u>TEACHER</u>   |
|-----------------------------|--------------------------|------------------|
| <b>ELEMENTARY STRINGS B</b> | Anna Lucy Petrocyan      | Hristo Hristov   |
|                             | Winn Davis Brown IV      | Charles Crider   |
|                             | Emma Shahbazyan          | Hristo Hristov   |
|                             | Senyo Nii Minsah Dzathor | Hristo Hristov   |
| <b>SENIOR STRINGS</b>       | Sadie James Gibson       | Hristo Hristov   |
| <b>ELEMENTARY PIANO A</b>   | Max Bian                 | Rebekah Moore    |
|                             | Masato Tsang             | Angela Hsu       |
|                             | Effia Wu                 | Katie W. Johnson |
|                             | Justin Chung             | Katie W. Johnson |
| <b>ELEMENTARY PIANO B</b>   | Ely Marie Hatchett       | Donna Reed       |
|                             | Masao Tsang              | Angela Hsu       |
|                             | Keely Sun                | Rebekah Moore    |
|                             | Anyai Rai                | Roseangela Sebba |

---

Katie Chung

Katie W. Johnson

Bruce Beichen Pang

Donna Reed

Jace Carter Yates

Katie W. Johnson

**JUNIOR PIANO**

Julia Kim

Dorothy Glover

Kabir Gupta

Sandy Coutoumanos

Agatha Taquino

Roseangela Sebba

Mary Holland Nicholas

Rebekah Moore

Matthew Carroll Hatchett

Donna Reed

**SENIOR PIANO**

Andrew Liu

Rachel Heard

Anabel Olivia Morgan

Donna Reed

Le Roy Carman

Sandy Coutoumanos

## Mark Your Calendar

**November 6-7, 2020 - MMTA State Conference -Virtual**

**November 7, 2020 - Deadline for MMTA Pre-College Concerto Competitions Video Submission**

**March 6, 2021 - MMTA Collegiate Competitions - Delta State University, Cleveland**

**March 13-17, 2021 - MTNA 2021 National Conference - Atlanta, Georgia**

**March 27, 2021 - MMTA Pre-College Evaluations (Group B) - Columbus/Starkville, Ellisville, Gulf Coast, Vicksburg**

**April 10, 2021 - MMTA Pre-College Evaluations (Group A) - Goodman, Hattiesburg, Jackson, Oxford, Tupelo**

**May 15, 2021 - MMTA Pre-College Finals - Millsaps College, Jackson**

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### *Mississippi Music Teachers Association*

**Est. 1954**

*The purpose and goals of the Mississippi Music Teachers Association are to further the art of music, and promote the growth and professional development of its members by providing programs that encourage and support teaching, performance, composition and research. MMTA is a not-for-profit organization whose funds are used solely to accomplish these objectives.*

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