

1940's

### Leading Personalities At Music Convention Here



The four outstanding personalities at the Arizona State Music Teachers convention yesterday morning, at Hotel Adams, are pictured here. Standing are Eugene Redewill (left), the city's leading patron of music, and Bernard Wagness of Philadelphia, whom he helped to bring here as lecturer. Seated are Jesse Sedberry, retiring state president of the association, and Mrs. Luther Steward, retiring vice president. (Staff Photo)

Hotel Adams

1950



Gazette Staff Photo

One of the first teachers of the old Arizona School of Music, Mrs. Luther Steward of 51 E. Mitchell Dr. poses with an old-time piano which once belonged to the 13th territorial governor of Arizona and is at present in the Arizona Museum at 1002 W. Van Buren. Looking over Mrs. Steward's shoulder is Frank Brading of Cincinnati, Ohio, a member of the Cincinnati Natural History Museum visiting Phoenix.

1952

## INSTRUCTORS ARRIVE FOR CONVENTION



Gazette Staff Photo

Among the first to register today at Phoenix College for the two-day Arizona State Music Teachers Convention were (standing, left) Mrs. Ardella Schaub of Los Angeles, president of the California Music Teachers Association, and Mrs. Dixie Yost, 842 W. Solano, president of the Arizona organization's Western division and who will give a banquet address tonight. Registrars (from left) included Mrs. Nanee D. Prince, Tucson, association treasurer; Mrs. Esta Taylor Diess, 3034 N. Third St.; and Jo Ann Stone, 26 E. Avalon, Phoenix College music student.

*Ad 207 26-54*  
**Teachers  
Plan Meet**

The Arizona State Music Teachers Association annual state convention will be held next Sunday at the Arizona State College at Tempe, Victor Baumann, president, announced.

Day-long activities will include the election and installation of new officers, a concert by Webster Aitken, and discussion of the Music Crafters plan.

The Music Crafters, first tried by the Washington State Music Teachers Association, is a well-planned schedule of music work with youngsters receiving definite rank and awards as they advance, Mrs. Beatrice Searles, secretary, said.

The plan will be presented to the convention and literature concerning it will be made available to teachers, she said.

The Arizona group is affiliated with the National Music Teachers Association and each year takes part in festivals and workshops such as the 20 Piano Ensemble.

*1954*  
**Music Teachers Install**

Mrs. Nadine Dresskell, Arizona State College at Tempe music professor, has been installed president of the Arizona State Music Teachers Association.

Other new officers are: Mrs. Margaret Talbert Thorpe, Tucson, state vice president; Mrs. Jeanette Klein, Morenci, treasurer; Jack Swartz, Flagstaff, northern district vice president; T. L. Hoff,

Phoenix, central district vice president, and Mrs. Winifred Knight, Tucson, southern district vice president.

Elected to the nominating committee for next year's officers were Mrs. Helen Pozil, Phoenix, and Mrs. P. D. Coleman, Tucson.

Other officers, with one year to serve, are Mrs. Beatrice Searles, Phoenix, secretary, and Mrs. Opal Moody, Safford, eastern district vice president.

Mrs. Dresskell, 26 E. Sixth St., Tempe, succeeds Victor H. Baumann, Phoenix.

Installing officer was Mrs. Dixie Yost, Phoenix, a member of the national association's executive board.

*gazette*  
**David Scoular To Speak**

David Scoular, choral director and instructor at Arizona State College in Tempe, is principal

speaker for a Western-themed dinner to highlight an Arizona State Music Teachers Association meeting tomorrow.

The dinner, arranged by Sarah MacDonald, will begin at 8 p.m. in Harman Ranch Restaurant, 1314 E. Apache, Tempe. Scoular will describe the music festivals he attended this summer in Europe.

Meetings will begin with registration at 1 p.m. in the Browsing Room of Matthew's Library on the ASC campus. Mrs. Nadine Dresskell, chairman, will lead a general session at 1:30 p.m., and Webster Aitken, professor of piano at the Carnegie Institute of Technology, will present a 3:30 p.m. concert of Schubert's sonatas.

A business meeting following the concert will feature election of officers.

*10-9-54*

1955

# State Music Teachers To Meet

apt 26  
1955

Arizona State Music Teacher's Association will hold its annual fall convention next Sunday afternoon and Monday morning in the Browsing Room of Matthews Library, Arizona State College, Tempe.



O'Toole

Guest speaker will be Dr. William O'Toole, director of Trenton Conservatory, Trenton, N. J., and author of "Creative Piano Teaching."

Dr. O'Toole holds degrees in Music and Education from New York University. He studied piano under Constantin von Sternberg, Le Roy Campbell, E. Roberts Schmitz and, in Paris, under Isador Philip; harmony, counterpoint and composition under Dr. Frederick W. Schlieder, Dr. Vincent Jones and Charles Koechlin. He has conducted accredited courses for teachers at MacPhail School, Minneapolis; DePaul University; and the Juilliard School of Music.

Mrs. Nadine Dresskell, president of ASMTA, has announced that the convention will open Sunday at 2 p.m. with the business meeting. At 3 p.m. there will be a recital by Teen Age Voice and String Students.

At 4 o'clock, Dr. O'Toole will speak on "A Planned Creative Approach for the Intermediate and Advanced Pianist." The recital and lecture are open to the public.

On Monday, 9:30 to 12:50, Dr. O'Toole will conduct "The Creative Piano Workshop." This event is free to members. Others will be charged an admission fee.

# Music Leader Shot in Head

SCOTTSDALE — A Scottsdale piano and music teacher was found shot to death in his apartment-studio last night.

Scottsdale police said Dale L. McConnell, 43, of 436 Western Park, was found lying face up on a divan with a bullet hole above his left ear.

Police said the shooting apparently occurred sometime yesterday morning and that there was no sign of a struggle. Robbery may have been the motive, according to police, who said the victim's wallet was missing.

McConnell was director of the Arizona Symphonic Choir, past president of the Arizona State Music Teachers Association, and member of the Music Teachers National Association.

He also originated the "McConnell Singers," a Valley women's singing group.

John Nicholson, whose music studio is next door to McConnell's told police he became curious when several of McConnell's students knocked at the studio door and left after receiving no answer.

Nicholson said he knocked at the door. The victim's dog



DALE McCONNELL  
Slaying Victim

came to a window and pushing aside a shade, revealed McConnell's body lying on the divan. Nicholson called police.

Patrolman Gary McDonnell  
Continued on Page 13-A, Col. 1)

## More About

# Scottsdale Murder

(Continued from Page 1)

forced open the studio door and found the man dead.

Police said McConnell was fully clothed, lying on the divan with his arms folded across his chest.

Police said McConnell's hands were placed across his chest by someone other than himself.

Judge Harold Holcomb, Scottsdale coroner, arrived at the scene and found the bullet wound above McConnell's left ear.

A .22 caliber bullet was removed from McConnell's head

during an autopsy last night at the Maricopa County Morgue. The autopsy will be completed today.

McConnell was last seen alive about 7 p.m. Friday night in the Coach House Bar in Scottsdale, officers said.

Friends of the victim told police the music teacher was friendly and always loaned money whenever anyone asked for it.

On Feb. 9, 1960, McConnell was slugged and robbed of \$14 by a hitchhiker at 56th Street and Indian School.

At the time, McConnell told deputies he picked up the hitchhiker at Scottsdale and Indian School. The robbery took place when McConnell stopped his car for a traffic light.

Nicholson said, "McConnell was one of those guys you couldn't say anything bad about. He knew lots of people from all walks of life. He is the man who gave me my start in teaching."

McConnell, a bachelor, was a former music theory instructor at the U.S. Navy School of Music during World War II and performed for troops in Europe. He taught music in California public schools before coming to Scottsdale eight years ago. He also held a masters degree in music.

Nicholson said, "He was able to teach music not only because he knew it, but because of his great personality."

IN MEMORIAM

DALE McCONNELL

May 7, 1912

June 13, 1964

Contributions to

The Dale McConnell Scholarship Fund

May Be Sent To

Ethelle Lemmon

6-14-64

# Music Teacher's Slayer Is Sought

Two male suspects in their early 20s today are being sought for questioning by Scottsdale police in connection with the fatal shooting of Dale L. McConnell, 43, of 436 Western Park.

McConnell, who operated the Scottsdale Music Studios at the same address, was found late Saturday night in his pajamas face down on a divan with a bullet hole above his left ear.

Scottsdale police also were seeking to question persons who were with him at 3 a.m. Saturday in the Jamaica Coffee Shop, 427 Old Scottsdale Rd. Police asked that these persons contact Det. Sgt. Richard Kendall or Det. Robert Moore of the Scottsdale detective bureau.

McConnell was well known in musical circles in the valley. He was the director of the Arizona Symphonic Choir, past president of the Arizona State Music Teachers Association, and a member of the Music Teachers National Association.

He also organized the "McConnell Singers," a valley women's singing group.

McConnell was discovered on the divan by John Nicholson, a friend who has a music studio next door. He noticed several of McConnell's students knock at his door Saturday and go away. Nicholson knocked on the door, and McConnell's pet dachshund pushed aside the window shade revealing McConnell on the divan.

Dr. Tom Jarvis, medical examiner who conducted a post mortem examination, re-

moved the bullet from McConnell's head. He said the shot was fired from a distance of more than one foot and no powder marks were on the victim's head.

Judge Harold Holcomb, justice of the peace and ex-officio coroner, said a coroner's inquest will be ordered.

McConnell was a bachelor. He was a former music theory instructor at the U.S. Navy School of Music during World War II. He performed for troops in Europe. Before coming to Scottsdale eight years ago, he taught music in California.

## More About

6-15-64

## Companion Admits Slaying

(Continued from Page 1)

Police found them later in a night stand cubical. dirty and wearing a T-shirt and cotton trousers.

McDONALD told detectives he would have left the state but had no money. He said he left the scene with 55 cents which he spent on cigarettes and soft drinks.

He told police he had slept in Mesa's city park, where he was apprehended, and hadn't eaten since early Sunday. He had Irish stew in jail last night.

Officers said McDonald remained calm and emotionless during his interrogation, which included reenacting the crime at McConnell's apartment.

McDonald was booked for first degree murder. He will be arraigned today before Justice of the Peace Harold Holcomb.

He had been a prime suspect in the case since McConnell's body was discovered at 5 p.m. Saturday.

HE HAD DEPARTED, leaving his clothes and suitcases and was apprehended bearded,

McDonald was born in Highland Park, Ill., police said. His parents are dead but his wife of nine months, Barbara, lives in Muskegon, Mich., where he is wanted on a nonsupport warrant by Michigan authorities. She has a child by a previous marriage.

Police said McDonald left Michigan about six months ago and arrived in Scottsdale about five weeks ago. He met McConnell two weeks later in a local tavern.

McDonald had previously been in the Valley in 1956 and 1957 when he attended Judson School, police said.

SERVICES for McConnell were held last night at Valley View Presbyterian Church. He will be buried in Meadeapolis, Iowa. He is survived by two brothers, William J. and Dr. T. K. McConnell, and a sister, Josephine, all out of state.

## More About

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(Continued from Page 1)

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1964



## Music Teachers To Convene

Miss Patricia Kirkpatrick (seated, left) and Mrs. Ann Marie Hesla will perform as duopianists in a concert to be given at the state convention of Arizona Music Teachers Oct. 10 at Tempe. Also scheduled to appear in the concert are two Tucson soloists, Mrs. Virginia Lootens (standing, left) and Mrs. Virginia Young (standing, right). They are among 10 teachers who have been invited to participate in the special event. The private teachers concert will be presented in the new Frank Lloyd Wright Auditorium of Arizona State University at 8:30 p.m. Dr. O. M. Hartsell, professor of music at the University of Arizona, will be installed as president of the state association. Tucsonan Kathryn Popler will be named secretary and Mrs. Jessie Boyer, president of the southern district. (Sheaffer photo)

## Music Teachers at Grady Gammage



Members of Arizona State Music Teachers Association rehearse at the home of Beatrice Searles, president. From left are: Henrietta Lundquist, Virginia Olson, and Adeline Warner. (American Photo by Jaime A. Ontiveros.)



The new Grady Gammage Auditorium at ASU will ring with music tomorrow and Sunday as the Arizona State Music Teachers Association assembles for its 36th annual convention. Beatrice Searles, Phoenix piano teacher and President of the State Association, is proud to have as guest speaker and artist, Dr. William S. Newman, pro-

fessor of music at the University of North Carolina. Dr. Newman is author of such publications as "The Pianist's Problems" and "A History of the Sonata in the Baroque Era."

At 8:30 p.m. tomorrow, there will be a recital of American music by private teachers, in the auditorium.

# Music Teachers at Grady Gammage



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# Four Piano Students At UofA Are Winners

It was a winning weekend for four piano students of University of Arizona music professor Ozan Marsh.

Susan Walters, 16-year-old Tucson High School senior, won the high school division of the Midland-Odessa (Texas) orchestra competition on Saturday. She will receive a \$1,000 cash award and make an appearance with the orchestra in March.

A full scholarship student, Miss Walters performed Prokofiev's Second Piano Concerto for her win.

Formerly a piano student at Curtis Institute in Philadelphia, Miss Walters, from Hattiesburg, Miss., also won a piano competition last summer at Chautauqua Institution in New York, where Marsh has headed the piano department for several years. The win entitles her to an appearance this summer under the baton of Walter Hendl.

Another Marsh student, David Syme, 18, of Birmingham, Mich., placed second in the same competition. A UA sophomore and Juilliard transfer student, Syme played Tchaikovsky's Piano Concerto No. 1 in B-Flat Minor.

Rico Saccani, 18-year-old son of Mr. and Mrs. Remo Saccani, 4231 E. Holmes St., won first place in the collegiate division of a statewide competition sponsored by the Music Teachers National Association and held in Phoenix Saturday.

A Rincon High School senior, Saccani studies piano at the UA under Marsh's tutelage.

Anne Tannenbaum, 16, daughter of Mr. and Mrs. Kenneth M. Tannenbaum, 5715 E. Holmes St., captured first place in the high school division of the same competition.

Both Saccani and Miss Tannenbaum will compete in the western divisional auditions in Salt Lake City, Utah, on Feb. 21.

The western division winner will enter auditions at the music organization's national convention to be held in Miami Beach, Fla., April 11-16. Grand prize is \$1,000 and an appearance with the Miami Symphony Orchestra.

MONDAY, FEBRUARY 2, 1970



Anne Tannenbaum



Rico Saccani

# Miles Dresskell, Ex-Teacher, Dies

TEMPE — Rites for Miles A. Dresskell, 74, professor emeritus of music at Arizona State University and composer of the music for the ASU Alma Mater, will be at 2 p.m. tomorrow in First Methodist Church. Burial will be in Green Acres Memorial Gardens, Scottsdale. Friends may call from 7 to 9 p.m. today at Carr Mortuary.

Mr. Dresskell, of 328 E. Palmcroft Drive, born in Brainerd, Minn., held degrees from Northwestern University, San Jose State College and Columbia University. He received the Croix de Guerre in World War I. He died yesterday in a Phoenix hospital.

HE JOINED the ASU faculty in 1945 and retired in June 1964. He and his wife, Nadine, had been codirectors of the Arizona All-State High School Music Camp since its inception at ASU.

Before joining ASU, Mr. Dresskell was on the faculty at Columbia University for 17 years, was music department director at San Jose State College and taught at the College of the Pacific and the University of Nebraska.

He played both the violin and the viola d'amore and had performed in recital in New York's Town Hall. He had appeared as soloist with many orchestras here and abroad, including the Cleveland Symphony, and was concertmaster with the Lincoln Symphony.

MR. DRESSKELL was a member of Pi Kappa Lambda, Phi Delta Kappa, Phi Mu Alpha, the Music Educators National Conference, Music Teachers National Association, New York Bohemians Club (an organization of professional musicians), American String Teachers Association, Phoenix Musicians Club, Arizona Society of Composers, Tempe Chamber of Commerce and the Tempe Business and Professional Men's Club.

In addition to his wife, he is survived by a son, William Miles Dresskell III of Tempe, and a daughter, Mrs. Stanley Yarnall III of Phoenix.

The family suggests contributions to the Music Department at ASU for the Miles Dresskell Memorial Music Scholarship.



MILES A. DRESSKELL

1905-1970

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## ARIZONA DEATHS

# Dr. Eldon A. Ardrey

FLAGSTAFF — Services for Dr. Eldon Allen Ardrey, 64, dean of the College of Creative Arts at Northern Arizona University, will be at 2 p.m. Monday in the college theatre.

Friends may call from 4 to 9 p.m. tomorrow at the Flagstaff Mortuary Chapel.

DR. ARDREY, who died yesterday in Flagstaff Community Hospital after an illness of several months, had planned to retire as dean at the end of the academic year. He was born in Stafford County, Kansas.

During his 39 years in Flagstaff, he founded the Flagstaff Symphony and was one of the founders of the Flagstaff Summer Festival, a major cultural event in the Southwest the past five years. He also organized in 1932 and directed for 25 years the university's internationally known Shrine of Ages Choir.

A violinist for many years with the Flagstaff Symphony, Dr. Ardrey began his career in Yankton, S.C., College as professor of strings and theory in 1928. He taught music during the 1929 summer session at Flagstaff, then spent a year at the University of Kansas before joining the NAU faculty.

FRIENDS HAVE established a Northern Arizona Symphony scholarship in Dr. Ardrey's honor, which totals \$1,500. Contributions may be sent to Dr. Louis McDonald, alumni service director, or Dr. J. Lawrence Walkup, NAU president.

Survivors include his wife, Ruth; his mother, Mrs. R.C. Ardrey, Flagstaff; a son, Roger, Los Angeles; a daughter, Mrs. Ralph E. Wilson, Redwood City, Calif.; and several grandchildren.

# All-Beethoven Program To Open Chamber Series

An all-Beethoven program, in observance of the 200th anniversary of the birth of the great composer, will be presented Saturday at 8:30 p.m. in Gammage auditorium at Arizona State University.

Featured will be the famed Quartetto di Roma, including Ornella Santoliquido, pianist; Arrigo Pelliccia, violinist; Alberto Bianchi, violist; and Massimo Amfitheatrof, cellist. The Quartet, with headquarters in Rome, made its New York debut in 1958. It was founded by Ornella Santoliquido, who is regarded as Italy's foremost woman pianist. Many contemporary composers have dedicated works to her which she has introduced to the public.

Both she and the violinist, Pelliccia, teach at Conservatorio di Santa Cecilia in Rome, the Juilliard of Italy.

The masterful musicians combine vigorous playing with warmth and passion that gives their music unusual power and intensity, according to a St. Louis reviewer. In addition to European and American tours, the artists also have toured Africa, Australia and New Zealand. This is their sixth American tour.

The program at ASU will include three posthumous quartets, written when Beethoven was 15 years old but not published until after his death. These are quartets No. 1 in E flat major, No. 2 in D major, and No. 3 in C major. Beethoven's Quartet for Piano and Strings in E flat major, Opus 16, will also be presented.

This is the first event in ASU's Chamber Music Evenings. Season tickets for all six chamber music events may be purchased at Gammage box office, assuring special reserved seating. General admission tickets are also on sale at the box office.

According to David B.

Scoular, managing director at Gammage, this is a chamber music year at ASU.

Upcoming programs that will be offered in the series include Composers Quartet, with Elliot Carter as guest composer,

February 7; Orford String Quartet from Canada, February 28; Israel's famed Tel Aviv String Quartet, March 10; Musica Nova from Roumania on March 29; and Music from Marlboro on April 25.

*Courtesy Concert for ASMTA*

TEMPE (Ariz.) DAILY NEWS, Tuesday, October 20, 1970



**QUARTETTO DI ROMA** — will open the ASU Chamber Music Evenings series at Gammage auditorium with an all-Beethoven program, observing the 200th anniversary of the birth of that composer, Saturday night. The quartet includes Arrigo Pelliccia, violinist; Ornella Santoliquido, pianist; Alberto Bianchi, violist; and Massimo Amfitheatrof, cellist.

Music 007-1970

# Teachers To Meet

The Arizona State Music Teachers Association will hold its 42nd annual state convention Oct. 24 and 25 in Payne Lecture Hall on the Arizona State University campus.

About 150 persons are expected to attend the meeting, which opens Oct. 24 at 1:30 p.m. Kathryn Pooler of Tucson, ASMTA president, will preside. Greetings will be extended by Dr. Henry Bruinsma, dean of the ASU College of Fine Arts; Dr. Andrew Broekema, chairman of the ASU music department; and Dr. Marvin Thostenson, first vice president of the Music Teachers National Association.

The Concert Choir, directed by Dr. Douglas McEwen of ASU, will perform at the opening session.

Afternoon events include a demonstration lecture on "Contemporary Piano Music for the Early Grades" at 2 p.m.

October 1970

# Musicians hold state convention

The opening session of the 42nd annual Music Teachers Association state convention this weekend will feature the University Concert Choir, under the direction of Dr. Douglas R. McEwen.

Approximately 150 teachers are expected to attend the meeting which will begin at 1:30 p.m. Saturday in Payne Lecture Hall.

A demonstration lecture on "Contemporary Piano Music for the Early Grades" at 2 p.m. and a recital by high school and intermediate grade students will follow at 3 p.m.

The Phoenix Boy's Choir, directed by Harvey Smith of Phoenix College, will perform at 5:30 p.m. in the Arizona Club. At 8:30 p.m. conference participants will attend an all-Beethoven program by the famed Quartetto di Roma at Grady Gammage Auditorium.

Sunday's events will begin at 8:45 a.m. in a business meeting concerned with election and installation of officers. Students from three colleges will present a recital at 9:45 a.m.

A piano recital will be at 2:15 p.m. and a 3 p.m. demonstration lecture by Dr. Paul Pisk, piano clinician, will follow.

At 5 p.m., baritone Igor Gorin will head a voice seminar and cellist Gordon Epperson will lead a strings seminar. The final session will be directed by Dr. Marvin Thostenson, first vice-president of the association, at 7 p.m.

Oct 22, 1970

10-24-70 Music teachers

# to meet at ASU

TEMPE — About 150 teachers from all over the state are expected at the 42nd annual convention of the Arizona State Music Teachers Association, meeting Saturday and Sunday in Payne Lecture Hall at Arizona State University.

Among the guest lecturers during the two-day event are Dr. Paul Pisk, piano-clinician, pianist, composer and teacher, baritone Igor and cellist Gordon Epperson, who heads the University of Arizona cello department.

Convention participants will be greeted at the 1:30 p.m. opening session on Saturday by Dr. Henry Bruinsma, dean of the ASU College of Fine Arts; Dr. Andrew Brokema, chairman of the ASU music department; and Dr. Marvin Thostenson, first vice president of the Music Teachers National Association.

Demonstration lectures, special musical programs, workshops and exhibits are scheduled during the convention. There will also be a business meeting and election of officers.

Oct 24, 1970



# Tempean New MTNA Vice President

Nadine Dresskell, associate professor of music at Arizona State University, has been elected vice president of the Music Teachers National Association.

The election took place at a national convention in Chicago, held the last weekend in March.

As vice president, Mrs. Dresskell will plan the programs for the 1972 national convention in Portland, Ore., and for the 1973 convention in Philadelphia. She also will hold membership on the national administrative committee.

Founded nearly 100 years ago, MTNA is the oldest and largest organization of applied music teachers in the world. It has a certification plan for all private teachers. In addition to holding state, divisional and national auditions for music students from eighth grade through age 26, it has evaluation programs for students from their first year of private music

study through their high school years.

Mrs. Dresskell has previously held a number of offices in the MTNA structure. At the national level, she has served 10 years on the executive board, was chairman of the piano section, and was program chairman for the piano sessions at two national conventions.

She has presented workshops and lectures at state, division and national conventions and has served as president of both the Western Division MTNA and the Arizona State Music Teachers Association.

At ASU she teaches piano and organ, and she often appears in programs playing organ, piano, harpsichord or clavichord.



Nadine Dresskell

FRIDAY, APRIL 2, 1971



### NEW V.P.

Mrs. Nadine Dresskell, associate professor of music at Arizona State University, was elected vice president of the Music Teachers National Association at the group's recent convention in Chicago, and will plan programs for its next two national conventions. A well-known keyboard performer, she teaches piano and organ at ASU.

April 2

May 12

The Phoenix Gazette

May 22

## Annual piano auditions to be at Gammage

Saturday, May 22, Grady Gammage Auditorium will be the location for the 11th annual auditions sponsored by the Arizona State Music Teachers Association.

Similar auditions will be held in the other districts of Arizona.

Three hundred students, 40 teachers and seven judges are to be present for this event. A book outlining the course provides continuity and direction in piano study through 12 levels — from early beginner through senior

high school. Students passing the final level receive awards from the ASMTA state organization.

The judges for the May 22 evaluations will be Dr. James Anthony of the University of Arizona, Profs. Nadine Dres-

skell, Patricia Keating, Helene Robinson of Arizona State University, Prof. Mel Kinney of Northern Arizona University, Prof. Ricco Sacconi of Prescott College and Prof. Grace Weller of Grand Canyon College.

1971

COPY

WEDNESDAY, JANUARY 24, 1973

# Three Valley Students Win Awards

Special to The Gazette

TEMPE — Three Valley students were winners at division competitions, held during the Jan. 19 to 21 conference of the Southwest Division of the Music Teachers National Association (MTNA) at Arizona State University.

College and high school students from Hawaii, California, Nevada, New Mexico, Utah and Arizona competed in the auditions.

Two ASU students won in the college competitions. They are Roxann Rokey, of Mesa, winner of the orchestral instrument category; and Donna Salz, of Tempe, winner of the voice category.

Another Valley winner was Larry Clapp, of Chandler, who earned top place in the high school piano category. A senior at Chandler High School, he studies piano with Eugene Pridonoff, ASU associate professor of music.

They will compete with winners from six other divisions at the MTNA national convention April 1 to 5 in Philadelphia.

Thank You

Larry Clapp  
Chandler, Arizona  
13 MAR 1973  
AIR MAIL SERVICE  
PM  
85716



Mary Zua Kamp  
2902 Manchester Dr.  
Tucson, Arizona  
85716

Dear Mrs. Kamp -  
I would like to take this time to thank you, as well as all the people of the M.T.N.A. who make it possible for me to go to Philadelphia. You'll never know how much the check was appreciated, not to mention your support, and backing. It's so comforting to know that people like yourself are so concerned and devoted to the younger people involved in music. I'll never forget your kindness, and I'll do my utmost best for all of you. Wish me luck, and I'll see you!  
God bless you always  
Larry Clapp

TEMPE — Two concerts, open to the public with tickets available at the door, are scheduled during the Southwest Division conference of the Music Teachers National Association, tomorrow through Sunday at Arizona State University.

The first, tomorrow at 8:30 p.m. in the ASU Music Theatre, will feature concert pianist John Perry, an artist-in-residence at the University of Texas.

Winner of many national and international contests, including the highest prizes in the Buzoni and Viotti International Piano Competitions, he has concertized widely in the United States and Europe.

PERRY WILL also lecture on "Improving Our Effectiveness as Teachers," during the three-day conference.

The other concert highlight, an 8:30 p.m. Saturday performance at the Music Theatre, will feature "What Price Confidence," a one-act comic opera by Ernst Krenek, winner of last year's MTNA Composer of the Year Award. The composer will attend the performance and also will speak on electronic music during a 1:30 session on Saturday.

Krenek's successful 1927 opera, "Jonny Spielt Auf," was the first to incorporate jazz influences. Since then he has turned to the 12-tone technique to give the world some of the strongest works composed in this idiom, including "What Price Confidence," commissioned by four Metropolitan Opera singers.

THE OPERA will be presented by the ASU Opera Workshop, directed by Dr. Kenneth Seipp. Also presented at that concert will be a scene from act one of Mozart's "Cosi fan tutte."

Other conference sessions will include a lecture-demonstration on "Accompanying: An Art or a Craft?" by Margo Smith of the ASU music faculty; a clinic on "Creative Approach to Musicianship and Facility" by Rosalie Liggett, professor of piano at California State University at Northridge; a forum for Independent Teachers headed by Wray Simmons of Albuquerque, N.M.; and a forum on Student Activities, headed by Rita Fuszek, associate professor of music at California State University, Fullerton.

Richard McKee, ASU Affiliate Artist under sponsorship of the National Endowment for the Arts and the Sears Roebuck Foundation, will be banquet soloist. He will be ac-



ERNST KRENEK

companied by Tom Hancock, a senior piano student at ASU.

THE DIVISION solo performance auditions will open the conference tomorrow at 9 a.m. High school students from Hawaii, California, Nevada, Utah, New Mexico and Arizona will compete in piano, voice, organ, strings and other orchestral instru-

ments for the honor of representing the Southwest Division at the national competitions in Philadelphia on April 1.

The auditions, open to the public without charge, will be held in the recital hall in the ASU Music Building.

THURSDAY, JANUARY 18, 1973

## Music Teachers' Session Features Public Concerts

COPY

Jan 18, 1973

# Local piano student will play at Firebird Festival of Arts

Mike Summerfield, a freshman at Miami High School will present his musical talents during the 1973 Firebird Festival of the Arts scheduled at the Phoenix Civic Center this weekend. Mike is the son of Mr. and Mrs. Bob Summerfield of Little Acres.

**MIKE, WHO** has been a piano student with Mrs. Harriett Griffin for about four years was selected to play for the festival during the noon Arizona State Music Teachers Association Central District Recitals. He and 75 other music students auditioned before a panel of music experts on April 14.

Mike's presentation of a poly-rhythm selection was highly instrumental in winning him the honor of performing at the festival. His rendition at that time was rated as very high. Mrs. Griffin also noted that Mike had "handled his presentation very well."

The fourteen-year-old pianist will be joined at the recital by state and national competition winners.

**THE YOUNG** pianist said that he is very excited about his participation in the festival although he admits that when he first began lessons he wasn't overly enthused about classical music. "Now it's the other way around," he said explaining that he has learned to better understand this type of music with Mrs. Griffin's help.

The Firebird Festival of the Arts festivities will feature tumbling clowns, jousting knights, puppet shows, art demonstrations, and musical and theater entertainment ranging from rock to opera.

Highly skilled musicians and artists from throughout the country will also be featured. Mrs. Griffin said that participants must be "exceptionally good" in their field to be asked to be part of the festival.



**YOUNG TALENT AT WORK**  
... Mike Summerfield as he practices his Firebird Festival of the Arts selection. With Mike is Mrs. Harriett Griffin, his piano teacher.

Globe AZ

April 26 1973

COPY

# Pianists in honor recital '73

SAFFORD: Sunday evening, Sept. 30, at 5:30 p.m. in the Safford High school auditorium, a group of young musicians of the Valley will be presented in an Honor Recital sponsored by the Eastern District Music Teacher's Association.

All are students of members of the Arizona and National Music Teacher's Association and the event will culminate a year's successful study in piano repertoire, theory and technic. The talented young pianists, who were evaluated by Dr. Mel Kenney of Arizona State University in May, will each be presented with a certificate of award from the state organization by their respective teachers. Eleven of the more advanced students will be adjudicated for the honor of performing on the program of the state honor recital at the convention of the Arizona Music Teacher's Association Oct. 13 at the University of Arizona. Mrs. Amelia Huggins of Globe will be the adjudicator.

Students being presented on Sunday's program, Levels I through IV are Kristy Farr, Annie Bowman, Leona Moss, Margaret Holyoak and Howard Holyoak, students of Ruth Whitmer, Central; Paul Delgado, Elizabeth Spencer, ELECIA Settles, students of Marion Rogge, Safford; Susan Christensen, Robyn Goodman, Ken Goodman, and Cathie Coyne, students of Delores Christensen, Thatcher; Kimberly Murphy, Joe Kimball, Shari Palmer, Esther Perkins and Rosalie Garcia, students of Opal F. Moody.

Pianists of Level V and above who will be auditioned

are Philip Perkins, Ruthie Howard, Joyce David, Donald Jones, Bart Carter and Janet Harris, students of Opal F. Moody; Vickie Santos, Lori Murry, Jill Hinton, Shelly Porter and Linda Bauer, students of Marion Rogge. Three advanced students will receive honor certificates, Dana Clonts, Robert Coons and Ann Savage. Dana and Robert, both students at Eastern Arizona College will perform at the district recital. Ann Savage, attending Northern Arizona University, will be unable to attend.

## SOCIAL



### Win outstanding honors

WINNING THE HONOR of representing Eastern District at the State Convention of the Arizona Music Teachers Association in Tucson Saturday were, from left, Donald Jones, son of Mr. and Mrs. Donald Jones, Sr., Safford, and Bart Carter, son of Mr. and Mrs. Jay Carter, Pima, students of Opal F. Moddy, and Lori Murry, daughter of Mr. and Mrs. Larry Murry, Safford, student of Marion Rogge. Alternates are Jill Hinton and Joyce David, students of Mrs. Rogge and Mrs. Moddy, respectively. The selections were made during auditions held recently in Safford for the ASMTA honor recital. The convention will be held at the University of Arizona campus.

Safford AZ  
Eastern District

Sept. 1973

COPY

## To attend state MTA meet

GRAHAM: The annual convention of the Arizona State Music Teacher's Association will be held at the University of Arizona Fine Arts Center Saturday and Sunday, Oct. 13-14.

Keeping abreast of what's new in the music teaching field are seven piano teachers from this area who plan to attend: Delores Christensen, president of Eastern District; Jean White, Marily West and Donna Bryce, all of Thatcher; Ruth C. Whitmer of Central; Marion Rogge and Opal F. Moody of Safford.

The two-day meet will be a music clinic bringing nationally known music educators with ideas to inspire and train the teachers of voice, piano and strings throughout Arizona so they may give the best to our young people.

Highlights during the sessions will be Dr. Ralph Pierce of Pamona who will speak on "What's new to teach, a survey of current piano methods and improvisation." Dr. William Thompson will give ideas of new ways to teach theory; Don Macy of the University of Arizona, will give ideas of how to teach Jazz and weld it into a program of music of all periods. Dr. Clarence Burg, noted Recitalist and Lecturer of Oklahoma University will give two sessions on good new materials and how to teach them.

Interspersed with the sessions will be concerts, one presented by Richard Faith, composer and concert pianist, of the University of Arizona

who will perform his new composition for piano; music by a Baroque Trio of the University of Arizona faculty; a session on oriental music presented by Dr. O.M. Hartsell of the faculty of University of Arizona. The group will also be privileged to hear a preview of the new Opera, Albert Herring, by Benjamin Britten conducted by Eugene Connolly of the University of Arizona faculty. Nadine Dreskell, National Vice President and John Norman, President of the Western Division, will be featured speakers at the banquet Saturday evening where several teachers throughout the state will be presented with certificates of accreditation.

Oct 1973

Graham AZ

Eastern District



**CELLO DUO** — The celebrated cello virtuoso, Gregor Piatigorsky, left, walks down Sky Harbor corridor with Phoenix Symphony's principal cellist, Takayori Atsumi, yesterday after arriving for a three-day visit and master classes at Arizona State University. Piatigorsky, now retired, is guest of the Arizona Cello Society.

# Pianist Eugene Pridonoff To Perform In ASU Scholarship Benefit Recital

By JIM NEWTON

A growing interest in Arizona State University's piano program will be stimulated with a scholarship benefit recital by Eugene Pridonoff at 8 p.m. Friday in Grady Gammage Auditorium.

Pridonoff is coordinator of piano at ASU, and this is the second year he has performed to raise funds for scholarships.

"THE GENERAL level of piano students has improved dramatically and kids are now coming from out of state," he said.

"There are a lot of good students and that's why the scholarships are increasingly

important. Out-of-state students have a much higher tuition and the scholarships are a big help.

"There is a real future in developing a first-rate piano department at ASU," he added.

He cited the addition of new, young faculty members to augment the stalwarts in the department. These include Jean Barr, who has a degree in accompaniment, and James Ruocco, whose background in jazz will make him valuable as an adviser in developing that area of instruction.

PRIDONOFF and his wife Bonnie, a bassoonist, perform each summer at the Eastern Music Festival in Greensboro, N.C., and "this has been a contributing factor in recruiting new students. We're getting inquiries from many people who want to come here."

It's generally agreed, too, that Pridonoff himself draws students, since not too many people at his age of 32 have 10 years of teaching experience at the university level and also concertize widely.

"Most pianists my age are

concertizing and not teaching or are teaching and not performing," he said.

"I'm making more contacts to play more, shifting to that direction rather than private teaching," he added.

PRIDONOFF will be heard with violinist Max Wexler and cellist Takayori Atsumi in the Beethoven Triple Concerto later this season with the Phoenix Symphony. In addition to performances at the Eastern Music Festival, he is scheduled to perform again at the Britt Music Festival in Medford, Ore., next summer.

The Friday recital is co-sponsored by the ASU music department and the central district, Arizona State Music Teachers Association.

"The teachers have been helpful and responsible for the development of a higher level of students in the community, and of promoting the benefit recital," Pridonoff said. "The Gammage staff's cooperation also has been excellent."

PRIDONOFF will perform

Prokofiev's Sonata No. 3, Beethoven's "Appassionata" Sonata, Chopin's Fantasy in F Minor, Brahms' Rhapsody Opus 79 in B Minor, Ravel's Sonatine and the Paganini-Liszt "La Campanella."

Tickets are available from Diamond's Community Box Offices and at Gammage Auditorium.

COPY

Jan 1975



# Music Teacher's Convention Activities Open To Public

An 8:30 p.m. piano recital by Eduardo Delgado, November 3 in the ASU Music Theater will highlight this year's convention of the Arizona Music Teachers.

This will mark the first time the convention activities will be open to the public. The three-day event will offer clinics, lectures and demonstrations by noted performers and music teachers.

Opening day of the convention, Friday, November 2 three sessions will be offered. Janice Meyer, ASU piano instructor will hold a lecture demonstration titled "Intermediate 20 Century Piano Literature."

Marjorie Stiles, local piano teacher, and Madeline Williamson, coordinator of group piano programs at ASU will present "Studio Policies, Problems and Class Activities."

A lecture demonstration "Elementary Composition... How To?" will be given by Evonne Beattie, a piano teacher who features a "Creative Recital" each year.

Two clinics will be offered Saturday afternoon, November 3. Joseph Wytko, ASU faculty member who teaches saxophone and chamber music, will conduct the

"Saxophone Recital and Clinic."

Guest artist, Max Mandel, local viola and violin teacher and member of the Glendale

Community College faculty will hold a clinic on strings and master class.

On Sunday morning Eduardo Delgado, guest per-

former from Argentina now residing in California, will present a three-hour lecture demonstration on the shorter works of Mozart and music from South America.

Price for the public is \$5 per half day including ticket cost for Delgado's Saturday evening recital. Total cost to the public for the entire convention is \$15. For more information and registration contact Sue Rickel 966-3437.



Argentinian pianist, Eduardo Delgado, will highlight this year's Arizona Music Teachers Convention, with a recital in the ASU Music Theater Saturday, November 3, 8:30 p.m. For the first time in the convention history clinics and other activities will be open to the public.

Oct 24, 1979

# Pianist To Play For Music Confab

By RICHARD L. PONTZIOUS  
Gazette Entertainment Writer

Music teachers from around the state will gather at Arizona State University this weekend to take advantage of a number of seminars, lecture-demonstrations and concerts sponsored by the Arizona Music Teachers Association at its annual convention.

This year the convention will feature a piano recital by Eduardo Delgado on Saturday evening at 8:30 in the University's Music Theater and a week-end-long competition for high school and college music students.



## CAROL SUE

RICKEL is a private piano instructor and state president of AMTA. She says the convention is directed toward the freelance music teacher and to helping those teachers who are not affiliated with any school, improve their teaching skills.

"I would say that 70 percent of the people who will attend the convention are private instructors. Most private teachers are freelancers," says Mrs. Rickel. "For every one job there is in a university, there are many, many teachers who are teaching in the private atmosphere.

The first goal of the convention, as far as the teachers go, is education. All our workshops are designed to open up new music for teachers; improve teaching methods and that kind of thing."

Mrs. Rickel believes that because of the great amount of new music that is being published all the time, it's important that teachers learn what is available and have the opportunity to get a some insight into the significance of some of the new works.

**WE HAVE TWO** sessions that are just going to be exposing 20th century repertoire for piano."

Without question, the emphasis on convention programming is on workshops for piano teachers. Only a few classes have been scheduled for teachers of other instruments or voice. But, says Mrs. Rickel, that's only natural.

97 percent of the teachers in the Arizona Music Teachers Association are piano instructors. There are 250 members in Arizona. Let's guess each teacher has 25 students. That's 6,250 students, the vast majority of which are piano students. I would say that's a low estimate, because many teachers have more than that."

**IN AN ATTEMPT** to attract a wider spectrum of music teachers to the convention and the organization, a handful of non-piano related seminars have been scheduled.

Saturday afternoon, Joseph Wytko, an ASU saxophone and chamber music instructor will present a saxophone clinic and recital, and Max Mandel, a local viola and violin instructor will give a string clinic master class. Both events are free and open to the public.



EDUARDO DELGADO

The Phoenix Gazette Wed., Oct. 31, 1979 E-11

One of the main events of the convention will be the state competition for high school and college instrumentalists and vocalists. 21 adjudicators will hear students play and sing for a chance to capture the AMTA state championship.

Winners in each of five categories — piano, organ, strings, voice and brass — will then have a chance to compete in January, 1980, in Albuquerque, New Mexico, for the regional championship. Winners there will then go on to compete in Washington D.C. next April in the national competition at the Music Teachers Association National Conference.

**MRS. RICKEL EXPRESSES** hope that the convention workshops will be a step toward the ultimate goal of the association, the education of the private music teacher.

"For so long the private teacher was the little lady down the street who maybe got her education in high school and that was it. Now teachers have more and more extensive backgrounds and I think we are raising the standards of private teaching and we are becoming more prestigious in the community."

All convention events are open to the public. A \$15 ticket is good for the entire slate of weekend activities, including Mr. Delgado's recital.

\*\*\*

Oct 31,  
1979

COPY

# Pianist Elizabeth Pastor to Give

9-23-83

The SUN, Flagstaff, Arizona, Friday, September 23, 1983—9

## Recital Saturday at Confab

American pianist Elizabeth Pastor makes the first of two Flagstaff appearances Saturday as principal recitalist at the annual convention of the Arizona State Music Teachers Association.

Miss Pastor will play 8:15 p.m., Saturday, Northern Arizona Univer-

sity Ardrey Memorial Auditorium, in a recital featuring works by Frederic Chopin, Ludwig van Beethoven, Wolfgang Amadeus Mozart and Wallingford Riegger.

The event is open to the public, a convention spokesman said, and tickets will sell for \$5 for

adults and \$3 for students.

ASMTA's convention opens on the NAU campus today with a 7 p.m. registration followed by a recital in the University Art Gallery in the Creative Arts Center. An estimated 125 delegates will be welcomed to the meeting by Dr. Pat B. Curry, chairman of the university's

music department.

Following Curry's welcome, pianist Frank Scott, violinist Louise Scott and trumpeter Charles Way, all of the NAU faculty, along with soprano Darleen Kliever and pianist Lois McLeod, of the music faculty at Arizona State University, will present the gallery recital.

Convention events begin with a continuation of registration at 7:30 a.m. Saturday and include a series of conferences, forums, master classes and recitals.

The banquet will be 6:30 p.m. at Little America followed by Miss Pastor's recital in Ardrey at 8:15.

The pianist, a member of the music faculty at Ashland College, Ashland, Ohio, and also of the faculty of the Cleveland Institute of Music will return here in November for a concert appearance

with Conductor Harold Weller and the Flagstaff Symphony.

Her appearance then will be 8 p.m., Nov. 9, also in

Ardrey, and she will join Weller and the orchestra to perform the famed Beethoven fifth piano concerto, popularly known as

"The Emperor."

Tickets for that concert are available now through the symphony office, 774-4281.

The Phoenix Gazette Wed., Sept. 21, 1983 C-1

## State music educators gather in Flagstaff

The Arizona Convention of the Music Teachers National Association will honor the 150th anniversary of the birth of Johannes Brahms Friday through Sunday in Flagstaff.

Music teachers and performers from throughout the state will meet on the campus of Northern Arizona University.

Among the performers will be violinist Phyllis Skoldberg and violinist William Magers, who are professors in the School of Music at Arizona State University.

Skoldberg and Magers also will present an unaccompanied duo sonata by Manuel Ponce, 20th century Mexican composer, which they will perform at the Music Teachers National Convention in Louisville, Ky., next spring.

Skoldberg has performed extensively throughout the United States and Europe.

Formerly with the Houston and Cincinnati symphonies, she has served in faculty and administrative posts at the State University of New York and Indiana University School of Music.

She also has appeared at the Reston, Western Arts and Charles Ives festivals and is the author of a leading text on string teaching, "The Strings: A Comparative View."

Magers is a member of the New Art Quartet at ASU and also has served as violinist for the New College and Walden quartets.

Formerly with the St. Louis Symphony, he has been a member of the faculty at New College, Southern Illinois University and the University of Illinois.

Magers also has been a member of the faculty of the Rolland International String Workshops in England, Austria, Switzerland, Canada and the United States and is director of the string division of the Rolland Workshops.

Other guests who will participate at the convention include Elizabeth Pastor of the Cleveland Institute of Music and Frank McGinnis of California State University at Northridge, who is president of the Music Teachers National Association.

9-21-83

1983

COPY

# Music teachers convene annual state convention

Joann L. Mix  
Contributing Reporter

Approximately 100-300 Arizona teachers will be returning to the rigors of classroom instruction when the Arizona State

Music Teachers Association convenes its annual convention on the NAU campus Friday through Saturday.

This is the first time ASMTA, whose members are private music teachers not associated with any public schools, has held its convention at NAU since 1964. These meetings are held at the University of Arizona or Arizona State University.

"We're trying to make private teachers aware of the excellent facilities and fine faculty we have here at NAU," said Frank Scott, director and one of the clinicians at the convention.

"We want the teachers to recommend NAU to their students."

He said the three day event will feature workshops and concerts by some of Arizona's finest musicians and teachers.

Some of the NAU faculty participating are Frank Scott and Michael Shott, pianists; Charles Way and James Lee, brass; Marilyn Brandom, organ and Louise Scott, strings.

Also included will be John Inguerson, guitar; Rick Dimond, percussion; Nadene Bean, strings and Pat Curry, NAU music department chairman.

As a bonus to the scheduled recitals and concerts, there will be a feature performance by pianist Elizabeth Pastor.

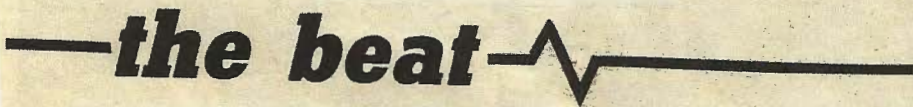
Pastor is currently on the music faculty at both the Cleveland Institute of Music and Ashland College in Ohio. Pastor has been performing since she was nine.

She has appeared with many leading orchestras including the NBC orchestra and the Boston Pops.

Pastor's solo and chamber recitals have been recorded for both radio and television.

In addition to her convention recital, Pastor is scheduled to perform with the Flagstaff Symphony Orchestra at 8 p.m. Nov. 9, in Ardrey Auditorium.

For additional information about the convention, contact Frank Scott in the NAU Music Building at 523-3800.



## Piano Concert

A concert featuring Elizabeth Pastor, pianist, will be presented at 8 p.m. Saturday in Ardrey Auditorium. Tickets are \$3 for students and \$5 for general admission.

9-22-83

1983

COPY

# Sound of music



Tom Story/Republic

Beatrice Searles, 78, helps 6-year-old Courtney Clouse with her fingering on the piano. Searles estimates she has taught 1,241 Arizona children.

COPY

7-10-84

# Instructor of note delights in teaching kids piano's magic

By Herb Whitney  
Republic Staff

In the last 51 years, Beatrice Searles has stopped giving piano lessons only twice.

She quit for a couple years in the mid-1930s, when her two sons were toddlers, and for several weeks in June 1982, when her husband of 49 years was dying of bone cancer.

Today, the 78-year-old native of Portsmouth, Ohio, instructs 44 students, ranging in age from 6 to 22. She also teaches an older adult, something she once vowed she would never do again.

"I'm bootlegging one adult," Searles said with a smile. "I taught adults in the past, but I had to be a psychiatrist for many of them. I remember one woman who pounded the keys and was very aggressive. Most of them were difficult to teach."

Searles and her late husband, A.V. "Doc" Searles, an osteopath who went to work for Salt River Project as a hydrographer, drove to Phoenix from Ohio in 1933 in a model-T Ford. Fifteen years later, they bought the house on 21st Street north of Virginia where she still lives and gives piano lessons.

"The morning after we moved in, we woke up to find three horses, a cow and a goat in the back yard," she said. "Doc got a little upset because he had cleared out a lot of alfalfa and the animals had made big 6-inch holes in the yard. But we woke up the two boys to see the animals."

Beatrice, whose friends call her Bea, said Phoenix's dramatic growth during her 51 years here does not bother her at all.

"This is an Eden where many people want to live," she said. "I think growth has been inevitable and I accept it."

She has been part of the growth, too, if teaching a total of 1,241 Arizona children lessons in music and the social graces since 1933 can count as contributing to the Valley's progress.

Searles' lessons involve more than just teaching piano. Ever since 1916, when at the age of 11 she organized a music club back in Ohio for three younger sisters and a friend who played the violin, Searles has recognized the role that peers can play in motivating children to learn.

Today, her 44 students are divided into three clubs according to age and abilities. Each club elects its officers and plans meetings and parties, during which members play the piano. Twice a year, the students give recitals for their parents.

"In our high school club (named Giocoso, which is Italian for 'lively' or 'humorous'), I don't allow the students to criticize one another's playing," Searles said. "Children that age are highly competitive and criticism could lead to hard feelings. During the students' next lesson, I comment on their playing."

"In our youngest club, we always ask what is best about someone's piano playing. And in the next age

group, we have two student judges who ask the children what is best and what needs improvement about the performances.

"I think it's important that children are involved in something like piano playing with their peers. They're doing what their friends are doing, and that motivates them to want to do better."

In the early '50s, Searles worked from 6:45 a.m. until 9 p.m. on most weekdays giving piano lessons to 80 students and overseeing the social activities of six music clubs. "I needed the extra money in 1952 to go back to Ohio for my parents' golden wedding anniversary," she said.

In 1962, she entered 33 of her students in what is called the Arizona Piano Study Program, an annual audition that is judged by teachers at Arizona State University.

"I'll be darned if all of them didn't pass," Searles said. "I had 16 students enter this year and all of them passed, too, although I think a couple of them were pretty lucky."

Searles said many parents today, while interested in the musical progress of their children, seem to suffer from one common fault.

"The students are as bright as they've ever been, but sometimes the parents are too ambitious," she said. "They have their children enrolled in piano, ballet, tennis, drama. That's just too much. The children are too loaded down."

Searles, a former president of the Arizona State Music Teachers Association, said music, like reading, can open up new horizons for children.

"It's not materialistic, and there's a magical quality about it because it introduces children to composers from other times whose music is still working, is still alive. I don't care so much that my students become concert pianists as that they enjoy the piano. If they should quit for a while, perhaps they will come back to it when they're older."

When Searles and her late husband arrived in Phoenix, they had no piano.

"We got here on June 2, 1933," she said. "One neighbor invited us to dinner the first night, and I mentioned that I wanted to play the piano. The next day, another neighbor came by and asked me if I would teach her daughter. I agreed to if I could use their piano. I ended up going door to door to get students, and I ended up with 30 the first year."

Searles said she spent many restless nights becoming acclimated to the heat.

"There was no refrigerated air conditioning back then, and evaporative coolers were just starting to be used," she said. "People slept out in their yards, and I remember I didn't sleep very well at all."

"Bread cost a nickel a loaf, and steak was a dime a pound. Arizona started its first sales tax about the time we got here. It was 1 cent for each dollar, and a lot of people complained about it."

Searles charged her students 50 cents a lesson back then, or 75 cents for two students from the same family. Today she charges \$32 a month.

"Last fall, I took 11 beginners, although I wasn't sure I should," she said. "But they're all doing well. Anytime I start feeling like someone who's 78 years old, I sit down with one of my 6-year-old students and have a ball."

Searles said the pain of her husband's death two years ago was partially relieved by a return to what she does best.

"A week after the services for Doc I was back teaching," she said. "Music is fabulous, you know. It's like a fountain of youth."

7-10-84

COPY

**The New York Times**

## Obituaries

### B. Boszormenyi-Nagy, A Piano Instructor, 77

Published: January 09, 1990

Bela Boszormenyi-Nagy, a Hungarian-born pianist who taught in the United States and Canada for more than 50 years, died of esophageal cancer on Saturday at Brigham and Women's Hospital in Boston. He was 77 years old.

He was born in Satoraljaujhely, Hungary, and studied music in Budapest with Ernst von Dohnanyi, Zoltan Kodaly and Leo Weiner, among others. He also earned a doctor of laws degree at the university in Szeged.

A pianist who performed widely in the United States and abroad, he played a considerable amount of contemporary music in addition to specializing in late Beethoven and Liszt.

He taught at the Franz Liszt Academy in Budapest, the Royal Conservatory of Music of the University of Toronto, Indiana University, Boston University and the Catholic University of America in Washington.

He survived by his wife, Linda Jiorle; two daughters, Julianna and Kristina, and four sons from a previous marriage. A mass is to be said tomorrow at Our Lady of Sorrows Church in Sharon, Mass., and a memorial service is scheduled for 2 P.M. on Sunday at Memorial Chapel at Harvard University, in Cambridge, Mass.

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# Finding good piano teacher key to learning

By Karen McCowan  
The Arizona Republic

At last, after hours of tromping through music stores or searching through classified ads, your new piano stands in your living room.

Don't think the shopping's over.

If you really want to get your money's worth out of the instrument, you will shop just as carefully for a piano teacher.

"To get a good match, you really have to do some work," said Rayna B. Aschaffenburg, associate professor of music at Arizona State University. "Don't just make phone calls — go out and interview teachers in their studios."

At such interviews, ask teachers about their own musical training, suggested Gene Dickens, who handles Valley student referrals for the Arizona State Music Teachers Association. "There are some good teachers out there without college music degrees, but there are also some bad ones."

Teaching ability is just as important as musical ability, local experts said. "How do you motivate your students?" is an important question to ask, particularly when seeking a

teacher for a child, said Janice Meyer, associate professor of music and director of ASU's Piano Prep Program, in which students as young as 6 can study under university professors or graduate students.

"The most important thing in children's piano lessons is turning them on to having a good time with music," Meyer said. "You want it to be a positive experience, something that's not too rigid. After all, most students don't turn into professional pianists."

A good style match between student and teacher is important.

"Define your goals," she explained. "Are you interested in learning how to play pop music or Classical? Then find a teacher who is interested in teaching that kind of music."

Phoenix piano teacher Carolyn Inabinet suggests attending the prospective teacher's recital or observing the teacher during a lesson with a current student.

Inabinet and other Valley music teachers are launching a series of courses for very young kids through the Kindermusik readiness program.

"At the youngest level, we have 'musical beginnings' classes for chil-

dren 18 months through 3 years," she explained. "This is actually for parents and children together, so that parents can learn to stimulate their child musically with age-appropriate activities."

Other classes, for 4- and 5-year-olds, teach "general musicianship" — vocal development, movement, listening skills and ensemble playing with various instruments.

Three local Yamaha Music Schools offer similar instruction for children 2 through 9, with parent involvement also considered essential.

"When parents are involved, children are much more likely to be encouraged to practice and get off to a good start," said Tony Grimes of the East Valley Yamaha Music School in Chandler.

Parent involvement is also a key

component of the Suzuki method, in which children as young as 3 actually learn to play the piano.

"Suzuki is based on the mother-tongue approach, which holds that children naturally learn their native language by observing and hearing it in their homes," said Faye Colyar, a Phoenix Suzuki piano teacher. "The parent is very involved, observing the lesson and helping the child practice during the week."

Those seeking a particular approach to piano lessons, such as Kindermusik, Suzuki or Yamaha, can request a teacher using that method through the Arizona State Music Teachers Association referral service.

Most university and community-college music departments also keep a list of music students who teach privately.

## HOW TO FIND A PIANO TEACHER

Try these referral services:

✓ Arizona State University  
Music Department —  
965-3371.

✓ Arizona State Music  
Teachers Association in your  
area:

● Phoenix and Northwest  
Valley — 266-9550.

● East Valley — 964-2835.

● Northern Arizona —  
774-2968.

● Tucson area — 298-1457.

● Eastern Arizona —  
428-4473.

● Western Arizona —  
344-3970.

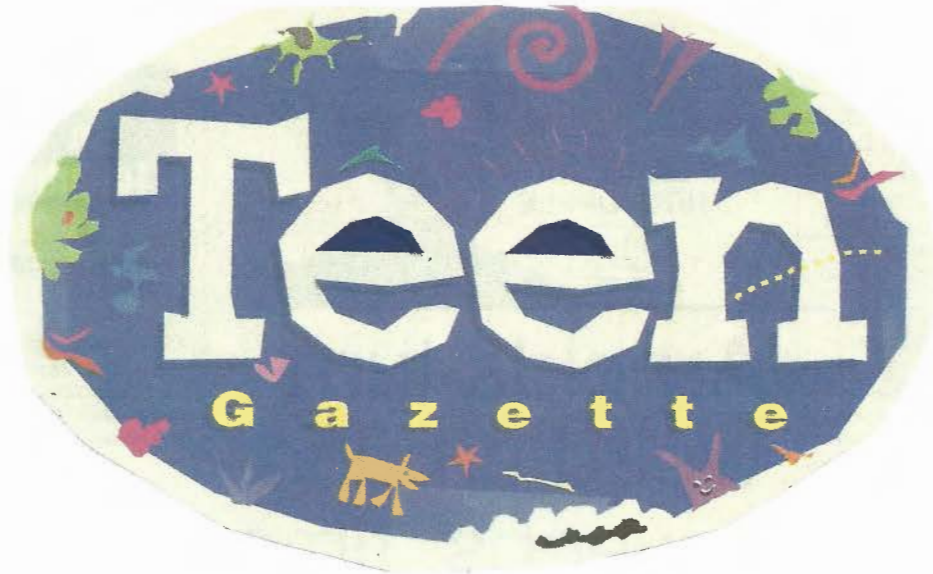
● Southeastern Arizona —  
378-6971.

✓ Community-college mu-  
sic departments, many of  
which keep a list of students  
who teach music privately.

AZ Republic

7-6-91





Practice  
makes  
perfect  
*or at least pianists  
hope as grading nears*

**M**any people endured them briefly, but some actually enjoyed those childhood piano lessons.

Those who persevered to levels of excellence will participate in the upcoming Arizona Study Program. Pianists from around the state will descend on Grand Canyon University May 6-7.

The program evaluates students' performances and knowledge of music theory. "It gives them a goal-oriented experience to try for," says Lawrence Clapp, a concert pianist and piano instructor.

Students memorize four pieces of music — typically about 20 minutes total length — and must be prepared to play all or part of them during the 15-minute exam.

It can be grueling. Adjudicators, the people who evaluate the performer, can require performers to start or stop at any point within a piece. Sometimes they'll ask that a short passage from a piece be played.

Participants enter the program with two things on their minds: scoring well on the theory examination and remembering all the performance pieces. Memorization may begin early, depending on the piece's difficulty.

"All year is preparing — constant preparation," says Drew Hunt, a sophomore at Deer Valley High School. "I don't use a technique. I just keep practicing."

The process of memorizing a piece, Hunt says, is akin to getting to know a person. "It's kinda like someone you've seen every day for years," he says. "As you interact with them more and more you get to expect certain things."

"I just did a lot of repetition," agrees David Ng, a sophomore at Greenway High School. "There's no specific technique. The main thing you work on in memorizing is usually the notes. Dynamics is overlooked."

But piano teacher Jo Ann Smelser says the musicality suffers when that happens. "Playing is so much more than just notes," she says.

However, the "mechanics are the notes," Ng explains matter-of-factly. "If you can't play the notes, you can't play the piece."

Constant repetitive practice is crucial. "I'll spend just one day on one song," Greenway High School freshman Sonya Hoh says. "I did one or two measures and kept playing it over and over and then added another one."

Taejin Chung, a junior at Ironwood High School, also breaks down the piece. "First of all, I play it hands alone. Then I take a section — lines or measures."

"There are different ways to memorize," Clapp says. "For instance, working in problems. In some cases it may be a matter of harmonic analysis. Memory is not just



Christi Foist / TEEN GAZETTE

**Kim Mah will perform before a group of judges at the Arizona Study Program, not for a trophy, but for a grade.**

an exacting, methodical thing. It's also psychological.

"If you're playing in front of your family, it's not a problem. If you're playing in front of 25 international judges, that's a problem. Extenuating circumstances can affect your memory even when you do the right thing.

"I'd have specific areas in the piece where you could pull the memory — points

of exact memory," Clapp advises.

Apollo High School freshman Amber Ong took a pragmatic approach. "I focused on parts I had more trouble with a lot," she says.

"I'll practice the in-between stuff," says Jenny Stone, a junior at McClintock High School. "A lot of times I'll look for similarities."

She says she rarely practices hands

separately, despite gaps in dexterity. "I have a lot more problems with my left hand than my right hand, usually with speed," Stone says. "I'm kind of struggling to get done."

The musicians give up much of their private time.

"I sacrifice a lot for music," says Sam Haynes, a sophomore at Shadow Mountain High School. "Nothing's gotten in my way. It's always been music."

For McClintock freshman Jason Joseph, sacrifices have included television and basketball. "I practice an hour each day," he says. That devotion has paid off, though. His confidence is much higher this year than in past competitions.

Haynes says his ability to memorize a piece varies. "If I really like it, then it's not a problem to memorize," he says. "I don't even have to memorize it; it's already there."

Clapp disagrees. "You can't just say, 'Look, memorize this.'" He says he encourages his students to practice pieces at four different tempos. That way, "all physical memory is dissipated."

Joseph can support that assertion. "When I play fast, my fingers do all the stuff," he says. "I don't really think."

But why all the practice, the seemingly mindless devotion to music?

"Grades mean something to people," Clapp says. "It makes us try harder. That element of being judged puts you on a line. That's the point: to set a higher standard."

Achieving that higher standard is not an easy task. Few students are able to practice as frequently or as long as their teachers would like. "Music students are always the top students in school," Smelser explains. "They're really busy. There are a lot of demands on their time."

Clapp agrees. "Most people aren't able to find the time to practice efficiently," he says. "People spread themselves very thinly. When I went to school, I had maybe one other activity. Trying to get people to practice enough — that's my biggest worry."

Smelser also feels anxiety over her charges. "I wake up at four o'clock in the morning worrying about pieces that aren't memorized. I try to encourage them to memorize early."

Although Clapp sometimes jokes about getting an ulcer, he treats worrying as an occupational hazard. "Any teacher that is a good teacher cares," he says. But he seems to find some relief in Smelser's analysis of the good student-good musician parallel.

"I think that people who are going to commit themselves to a high level of academics are disciplined," he says. "Practice is all about discipline."

Come May 6, piano students will begin finding out whether they practiced enough.

*Christi Foist is a sophomore at Greenway High School.*

**D6**

WEDNESDAY, APRIL 27, 1994



**Drew Hunt likens practice to getting to know a person: The more you're around them, the more you learn.**

COPY

4-27-94

in the spotlight



TODAY  
The art of Jacob La  
illuminates a five-h  
Channel series on t  
journey north of  
millions of African-

The Pr  
begins

A

The Arizona Republic

# Composer guided



By Kenneth LaFave  
The Arizona Republic

James DeMars uses the latest computer technology to help him compose his music.

To get it performed, he turns to one of the oldest-known modes of financial support.

DeMars, associate professor of music at Arizona State University, will hear his *American Requiem* performed in Paris, New York and Washington, D.C., this summer. The chorus for the American performances will be the Mormon Tabernacle Choir, which will also record the work for a compact disc.

The score and parts of the 45-minute composition were engraved using Mosaic software in a MacIntosh computer.

The performances are being underwritten just as Wagner's music dramas were underwritten: by a private patron.

Wagner had a king for a patron; many music lovers would be willing to call DeMars' patron a prince. He's Michel Sarda, a Paris-born architect and Valley resident, who funds DeMars' artistic endeavors through his own non-profit corporation, the Art Renaissance Foundation.

Sarda discovered DeMars eight years ago, while listening to an informal concert of new music without knowing what the music was. One piece so struck him with its freshness and musicality that he asked the performers who'd written it. The composer turned out to be the pianist

— DeMars — and instantly, the relationship that would bring forth *American Requiem* was formed.

Sarda began by commissioning the project as a memorial to great Americans and underwrote its world premiere here last year on Martin Luther King Day. DeMars conducted, as he will in Paris and Washington.

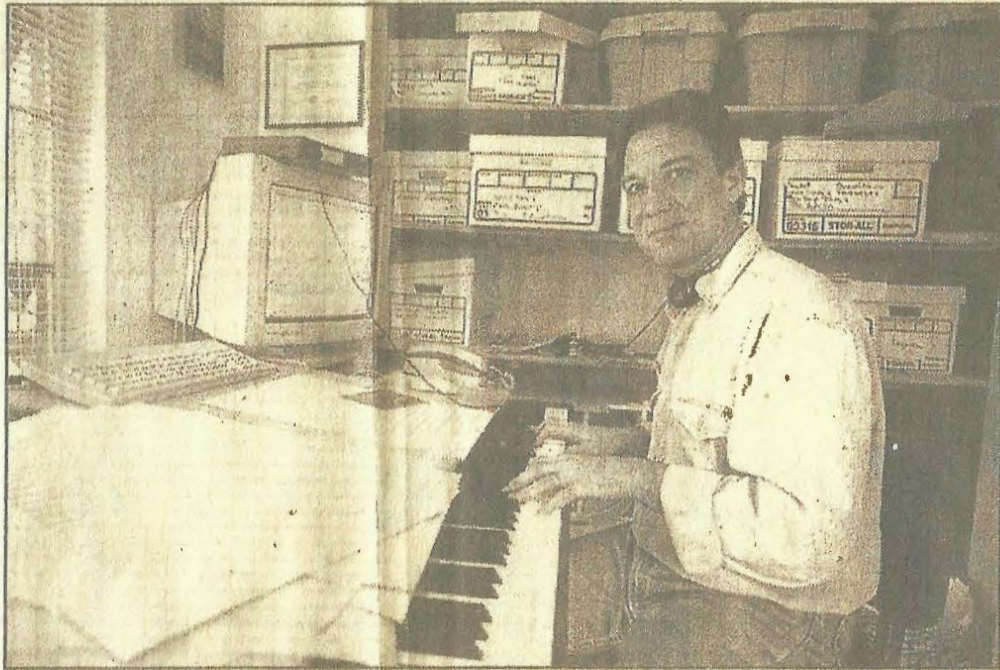
Sarda was unavailable for comment last week because he was in Paris arranging for the European premiere there in June. His wife, Donna Lee Sarda, a member of the Art Renaissance board, explained his enthusiasm as a sort of magnificent throwback to an earlier time.

"If this were 300 years ago, my husband would be a Medici," she said. "He's doing this because he believes in Dr. DeMars and his music, and wants it to be heard around the world."

There's nothing Medici-like about DeMars' Tempe studio, where the composer labors at a self-designed workstation that combines an electronic keyboard with a computer and a drafting table.

DeMars, a Minnesota native of French descent, is faintly amused by people who think the computer "composes" the music for him. What Mosaic allows him to do is alter notes,

# l by computer — and 'patron saint'



Michael Ging/The Arizona Republic

move blocks of notes and otherwise manipulate material he inputs using a mouse or a MIDI keyboard. The computer can also play back the finished product for him and print the score and parts. It's a timesaver, but the creative part is still all his. Composing *American Requiem*, took DeMars 10 months of writing, rewriting and fingernail biting. The result

was a work of romantic quality, theatrical, sincere, always at a high emotional pitch.

The score draws on jazz and African-American spirituals as well as mainstream Classical music, and because other DeMars works — especially those composed for Navajo flutist R. Carlos Nakai — incorporate Native American and Middle Eastern

elements, the label of "multicultural" has sometimes been foisted on him.

DeMars doesn't object but worries it may throw listeners off the track.

"I've almost given up trying to explain this, but pinpointing the cultural influences isn't the point — form is the point. When I listen to a Beethoven symphony, I want to know the logic of it, what the logic is and

when it changes. It's a matter of the musical motives, how they're laid out and what happens to them."

It's no different for his music, says DeMars, whether it be the Sufi-laced cantata *The Prophet*, the Hispanic *Tito's Say* or his work-in-progress, *Native Drumming*, commissioned by the Heard Museum for Native American drum ensemble.

Other projects crowding DeMars' calendar are a sonata for two pianos that was commissioned by a Belgian pianist and a brief choral anthem commemorating the 50th anniversary of the United Nations and commissioned by a San Francisco foundation.

Despite these projects and the ongoing enthusiasm of Sarda and his Art Renaissance Foundation, DeMars views the future warily: "There's always the fear that this commission will be the last, that when these notes are written, that will be it."

Still, at 42, DeMars can be philosophical about the quest for renown, that fire that has burned so many composers' career to cinders:

"I've given up worrying about fame and fortune. There's not a lot you can do about it, anyway. All you've really got are the musical moments. The best moment I've had so far was conducting the *American Requiem*. It was thrilling."

Silhouette focuses on the arts-and-entertainment community in Arizona.

One of our MTNA Composition  
Competition Adjudicators

• Henry Rose, Mesa-based piano pedagogue, is also a composer who has for years harbored an audacious ambition: write a second piano part to J.S. Bach's Two-Part Inventions.

It's not as unprecedented as it sounds. No less a composer than Edvard Grieg composed a second piano part for a Mozart sonata. And the Two-Part Inventions have struck more than one pianist as being scant, on account of the composer's self-imposed limitation of two voices.

Now Rose has composed and self-published his "accompaniments," as he calls them, and is set to market them this fall via piano magazines. They are very impressive matches for the Bach originals. Couched in Baroque language, they complement each invention very ably. In the case of the famous F-major Invention (if you took more than a year of piano lessons, you probably played it), Rose mirrored in the second piano what Bach did for the first, and the result is delightful.

Henry Rose presented these compositions at the June 1995 ASMTA 66<sup>th</sup> Annual Convention

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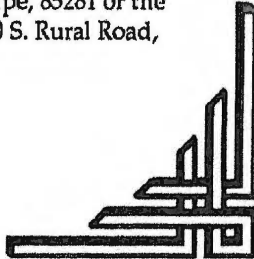
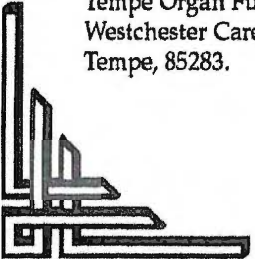
## IN MEMORIAM



**OLETA NADINE DRESSKELL**

Nadine Dresskell, 83, of Tempe, a former organ and music teacher at Arizona State University died May 12th, 1995. She was born in Grover Hill, Ohio, was a member and past national president of the Music Teachers national Association. She and her husband Miles, were founders of the summer camps at ASU. Nadine was a long-time organist at First Congregational Church in Tempe, was an Honorary Life member of the American guild of organists and Dean of the Central Arizona Chapter of the AGO from 1958-1959. She is survived by her daughter, Diane, her son William and sisters, Cleo Taylor and Anita Arline, her brother, David Speakman and one grandson.

Contributions may be sent to the First United Methodist Church of Tempe Organ Fund, 215 E. University Drive, Tempe, 85281 or the Westchester Care Center Activities Program, 6100 S. Rural Road, Tempe, 85283.



Nadine Dresskell, 83, of Tempe, a music teacher for Arizona State University, died May 12, 1995. She was born in Grover Hill, Ohio, and was a member of the National Music Teacher's Association. Survivors include her daughter, Diane; son, William; sisters Cleo Taylor and Anita Arline; brother, David Speakman; and one grandchild. Services: 1 p.m. Wednesday, Green Acres Mortuary, 401 N. Hayden Road, Scottsdale. Contributions: First United Methodist Church of Tempe Organ Fund, 215 E. University Drive, Tempe 85281; or Westchester Care Center Activities Program, 1600 S. Rural Road, Tempe 85282.

### OBITUARY:

Nadine Dresskell, May 12, 1995

Music Professor: Arizona State University

ASMTA President: 1954-1956

MTNA Western Division President:

1963-1965

MTNA President: 1975-1979

# Adults find piano is their forte

By Mamie Huey  
THE PHOENIX GAZETTE

Turning the pages of her long-held dream of learning to play the piano, Harriet Harlem presses down on the center crease of her favorite song, Beethoven's "Sonata Pathetique."

Nervous, she pauses before resting her hands around the piano keyboard's middle C.

"It's really hard to play with people watching me," Harlem says.

Harlem is realizing her long-held dream of learning to play the piano. At 70, she's become one of a slew of older adults living the adage "it's never too late."

Harlem's piano teacher, Julian Leviton, teaches at Scottsdale's Washburn Pianos. His students

pleasure."

Lynne Forde Breyer, 54, is no stranger to music lessons. She remembers being an unmotivated 5-year-old strapped to a 12-key, child-sized accordion. She longed to learn the piano, but her mother said she had to perfect the accordion first. Breyer played the 5-pound instrument for four years, but never learned to read notes or belt out a tune.

More than 40 years after the disastrous accordion lessons, Breyer is making room in her life for piano lessons with Leviton. She found the time by quitting her volunteer position with the Arizona Ballet board of trustees.

Most of Leviton's adult students take 45 minutes to an hour of weekly lessons. He recommends daily practice for at least a half-hour.

"A lot of my adult students work, so their practices are limited," he says.

After only five months of lessons, Breyer is surprised at her



Mark Henle / Staff photographer  
Realizing a longtime dream to learn to play the piano is Harriet Harlem, 70. Her teacher is Julian Leviton.

range in age from age 4 to 80. Leviton says at least half of his students are 45 or older.

Each group presents its own teaching challenge. For younger students, Leviton tries to make piano lessons fun by using games

progress. Because she works out of her Scottsdale home as an interior designer, she's able to practice throughout the day, between appointments.

When he was a young boy, Dave Hendricks' father was an Air Force pilot, taking him and his family around the world. Hendricks always wanted to learn to play the piano, but lugging the instrument from country to country wasn't practical.

For his 50th birthday in May, Hendricks gave himself the gift of music. He studies with Phoenix piano instructor Peggy Rostron, a member of the Arizona State Music Teachers Association. The 400-member nonprofit organization offers a Valleywide music teacher referral service.

Hendricks says he plays about as well as an 8-year-old. Learning to read music is more difficult than he expected.

"It's tougher to learn piano as an adult," Hendricks says. "We're used to being in more control of

to get them motivated.

"But older adults are studying because they want to," says Leviton, 72. "They're not studying to perform at Carnegie Hall, they're learning for their own

See ■PIANO, Page C3

our mind and hands."

Harlem, who used to play the clarinet, says she found it easy to relearn notes after 50 years.

"I could see where people get discouraged, because reading music can be hard," she says.

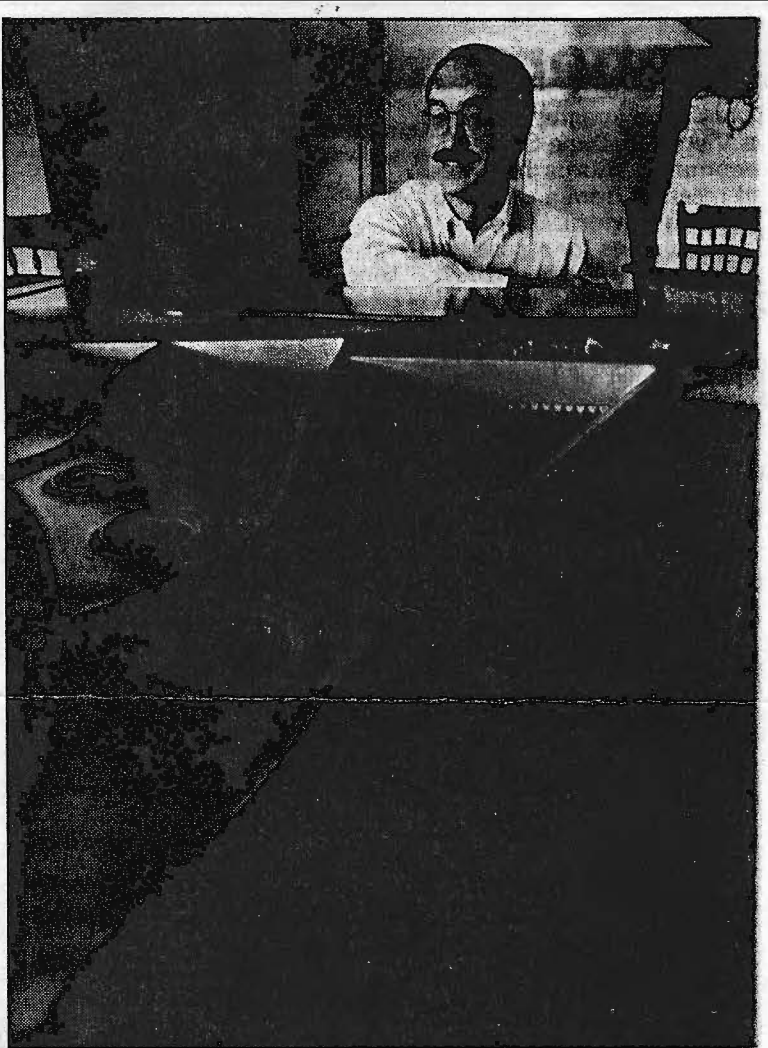
Piano lessons are a family affair for the Gestens. Edward Gesten fell in love with Mozart on a trip to Salzburg, Austria. With his new love for classical music and encouragement from a friend, 45-year-old Gesten plunged into piano lessons.

Gesten's wife, a former piano student, and 7-year-old daughter soon caught the bug. With the exception of one daughter, the whole family studies with Rostron.

Gesten says learning is important at any age.

"It's more important than having a bunch of zeros in the bank," he says. "When you do a task it keeps you sharp. Picasso was 91 when he died. He wasn't feeble, he was sharp and intact."





Ed Honda-Herald/Review

Pianist Kim Hayashi will perform selections from Scarlatti, Beethoven, Chopin, Debussy and Prokofiev at 4 p.m. Sunday at Sierra Vista United Church of Christ, 240 N. Highway 90.

## Pianist to perform

The Cochise Music Teachers Association presents pianist Kim Hayashi in a benefit concert at 4 p.m. Sunday at the Sierra Vista United Church of Christ, 240 N. Highway 90.

Tickets are \$8 general and \$5 for seniors and students with identification.

Tickets will be available at the door or from an association member.

Hayashi will perform sonatas by D. Scarlatti and Beethoven, as well as works by Chopin, Debussy and Prokofiev.

Hayashi, president of the Cochise Music Teachers Association, was raised in Seattle and began his piano studies when he was 21 years old.

At the University of Washington he worked with pedagogue John T. Moore and Hungarian pianist Bela Siki.

He received three bachelor's degrees in music, piano performance and choral education while at the university.

He also studied dance and thea-

ter and actively performed in both. He received his master's degree in piano and literature at the University of Oregon.

Hayashi is a three-time winner of the Ruth Loarraine Close Music Award and worked for nearly two years in Freiburg, Germany, under the tutelage of Andre Machand at the Staatliche Hochschule fur Musik.

He returned to the University of Oregon where he taught piano and ballet.

He received another master's degree in accompanying when he moved to Arizona. He completed a doctoral degree in piano and pedagogy with a minor in musicology, having worked with composer/pianist Frederic Rzewski in Brussels, Belgium, to complete his thesis.

Hayashi maintains a private teaching studio in southern Arizona and is active in the Music Teachers National Association. For information call, 378-1758 or 459-2081.

## Weekend events

• Friday — Fourth annual Bisbee Fiber Arts Festival, opening night reception, Bisbee Repertory Theatre, 94 Main Street.

• Saturday — Fourth annual Bisbee Fiber Arts Festival, Bisbee Quilters Show, 10 a.m. to 4 p.m., Bisbee Mining & Historical Museum.

• Saturday — "Echoes of an Earlier Era and Steve Connolly's 'The Spirit of Elvis,'" 7:30 p.m., Buena Performing Arts Center, tickets, \$10, adults; \$8 seniors and military; \$4 children 12 and under.

• Saturday — Fall Festival of the Arts, 10 a.m. to 5 p.m., Holy Trinity Monastery, St. David.

• Saturday — Holiday bazaar, Celebration Chapel, 9 a.m. to 5 p.m., one-half mile east of Target on Highway 90.

• Saturday — Fourth annual Bisbee Fiber Arts Festival, Bisbee High School Drama department, "Bite Size Theatre," 5:30 p.m., Quarter Moon Coffeehouse, 10K Street, Old Bisbee.

• Saturday — Street dance, featuring The Buzzards, 6:30-9 p.m., on Main Street in Bisbee near the post office.

• Saturday — Fourth annual Bisbee Fiber Arts Festival, fiber arts fashion show, 7:30 p.m., Bisbee Repertory Theatre, 94 Main Street.

• Sunday — Piano concert, Kim Hayashi, 4 p.m., Sierra Vista Community United Church of Christ, 240 N. Hwy. 90, tickets are \$8 general admission and \$5, seniors and students.

• Sunday — Fall Festival of the Arts, 10 a.m. to 4 p.m., Holy Trinity Monastery, St. David.

• Sunday — Fourth annual Bisbee Fiber Arts Festival, Bisbee Quilters Show, 10 a.m. to 4 p.m., Bisbee Mining & Historical Museum.

Hi Helen -  
 This is some publicity  
 that come out before Kenne  
 Keetal on the 10th -  
 Sunny

# Hayashi, master of varied piano pieces

**RICHARD ZOLLER**  
Columnist

The Cochise Music Teachers Association presented one of their most distinguished members, Dr. Kim Hayashi, in a piano recital at Sierra Vista Community United Church of Christ Nov. 10.

Dr. Hayashi has a dazzling record of study and achievement, including that of being a three-time winner of the Ruth Lorraine Close Music Award.

The artist began his concert with three sonatas by Domenico Scarlatti. Scarlatti was the greatest harpsichordist of his day — he even bested Handel in a contest — and his music is so fantastically difficult that few concert pianists even attempt it.

Scarlatti called his compositions "essercizi" or exercises, and each one usually featured some aspect of technique, such as trills, arpeggios, scale passages or shakes, each carried to the extreme limits of human ability.

Dr. Hayashi has so thoroughly conquered these difficulties that he played the sonatas faster than I have ever heard them performed!

His second offering, Beethoven's "Sonata in F Minor," Opus 57, called "Appassionata" is one of the greatest achievements of Beethoven's "middle period" after the composer had freed himself of the influence of others

and had realized his own potential.

The sonata represents a titanic struggle, possibly Beethoven's own passionate struggle against fate and his own nature.

There is a constant repeated bass note throughout the first movement that is never obscured by the storm of music going on above and around it.

Then the andante, a calm and reassuring theme with variations, leads to the violent chords that forecast the coming storm. The crashing, earthshaking last movement is full of wild rage but at last resolves itself in a hymn-like melody in a minor key.

After a brief intermission, Dr. Hayashi returned to play a "Nocturne" (Opus 48) and five "Etudes" by Chopin, all from Opus 25.

One expects the "Nocturne" to be a peaceful depiction of night and sleep, but Chopin's night was full of wild dreams.

Of the "Etudes," No. 1 is called "Aeolian," referring to what Schumann described as "... undulation of the of the A-flat major chord ... exquisitely entangled in the harmony." No. 2, called "Les Abeilles" or "The Bees" is according to Schumann "charming, dreamy, soft as the song of a sleeping child."

I am not sure that Schumann heard the same "Etude." Perhaps the bees have been replaced by the African variety.

"Etude" No. 7 is supposed to be "touched with sadness."

But Dr. Hayashi's interpretation is excit-

ing and touched with joy. The final "Etude," No. 12, features rapid three and four-octave arpeggios over a bass melody.

Next came a group of fairly familiar Debussy pieces, the first series of impressions from "Les Images." The first, "Reflets dans l'eau" demonstrates Debussy's remarkable facility for depicting visual scenes in sound.

One may see the calm surface, the tiny ripples, and then the calmness is shattered as the water in turmoil splinters into a thousand points of brilliance.

The two remaining "images" are "Homage a Rameau," a tribute to France's great composer, and "Mouvement," which to me is a sort of Debussy-style "Perpetual Motion."

The final number on the program was Prokofiev's "Toccata," Opus 11. This was a number I had heard at a concert in a Macon church 55 years ago. The music impressed me, and I have been looking forward to hearing it again since then.

It was worth waiting for.

The piece is characterized by a rapidly repeated note followed by crashing tone clusters over the entire range of the piano and a return to the initial prominent note.

You wonder whether or not that note was there all the time.

It is an exciting and demanding composition, and it was beautifully played.

*This, obviously, was by our "local reviewer" —  
I'm also enclosing the program + ticket.*

*S.*

Fall 1996

MG 37/2

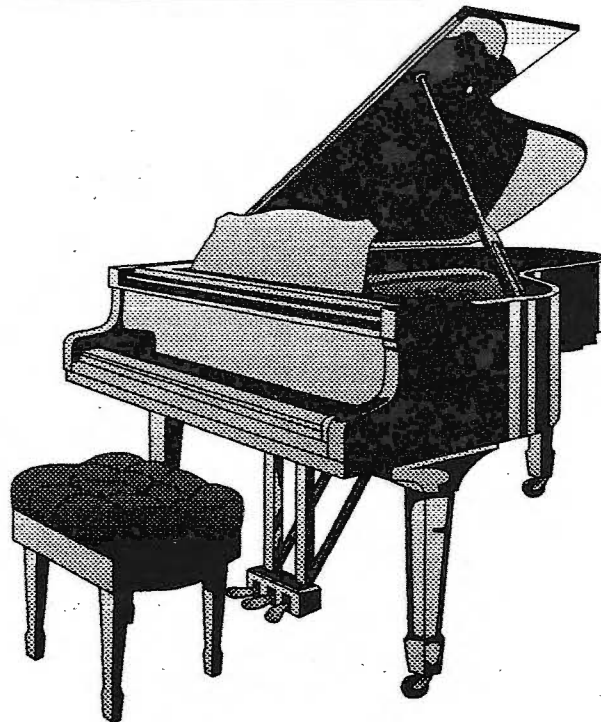
JO ANN SMELSER NCTM  
4406 WEST WALTANN LANE  
GLENDALE AZ 85306

**MusiGRAM**

**Joy Ann Ross, 57, of Scottsdale,** a piano teacher, died Oct. 18, 1996. She was born in Port Huron, Mich., and was the past president of the Arizona State Music Teachers Association and recipient of the Teacher of the Year Award. Survivors include her husband, Robert B.; daughter, Kimberly Pace; brother, Bruce Klug; and two grandchildren. Services: 2 p.m. Saturday, Messinger Mortuary, 7601 E. Indian School Road, Scottsdale.

ARIZONA STATE  
MUSIC TEACHERS ASSOCIATION  
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Wednesday, October 23, 1996 THE PHOENIX GAZETTE B5



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*Musi* **GRAM**

Arizona Trends  
Feb '97

Beverly Hamilton and Professor Robert Hamilton with Professor Janice Meyer





## HARRY P. RICKEL

Harry P. Rickel died the evening of March 4, 1997, at the Mesa Christian Care Center. He was born on May 3, 1914, in Winslow, Arizona.

A life-long Arizona resident who earned his bachelor's and master's degree in music at the University of Arizona, Harry taught piano and harpsichord for over thirty years at Arizona State University. He was a dedicated, passionate teacher, much loved by generations of students, in whom he instilled a joy of music-making at the highest levels. He was also an early scholar and advocate of the tuning and performance practices of Baroque music. Unable to perform following a stroke, in the 1970s and '80s Harry joined with his wife of twenty-five years, Carol Sue, in a career-culminating series of keyboard lecture-recitals.

He is survived by his former wife, Carol Sue of Tempe, who remained his devoted friend and companion; daughter, Dianne (Ivan) Bradley of Santa Ana; son, Richard (Linda) and granddaughter, Leah of Tempe; son, Boyer (Gary, partner) of Tucson; sister, Edwina of Alamogordo, NM; and special friend David Campbell of Phoenix.

A family celebration of Harry's rich and generous life was held on Saturday, March 8. Donations in Harry's name may be made to the ASU Friends of Music, Box 870405; Tempe, AZ 85287-0405.



Beverly Hamilton and Professor Robert Hamilton with Professor Janice Meyer

Arizona Trends

Feb '97