

DMTA Today

The Art Feese Memorial Newsletter



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Stephen Nielson

Jerry Stephens

From the President...

We are in the Home Stretch!

As our year winds down, we look to a flurry of activities. Recitals, last DMTA events, awards and finally vacation! I hope you can look back on your year and evaluate your journey. Did you accomplish all you wanted to? Did your students meet the goals you set for them? Each year, I evaluate and set new markers that I wish to achieve personally, in my studio and my family. Some of them are as simple as learning 3 new pieces over the summer. We tend to get in a "teaching rut" with our go-to pieces. Teaching is so much more fun and rewarding when we are discovering new things!

If you have not done so before, I would challenge you to attend our TMTA State Convention in Houston, this summer. It is a time of refreshing, renewal, learning and becoming excited about teaching again. There are so many

seminars, workshops, recitals and hands-on learning experiences for teachers! Please consider this amazing opportunity that TMTA affords.

Finally, please consider your professional schedule and your time spent with the ones you love and cherish. Children grow up all too soon, life gets way too busy and before you know it, you wonder where the time went. Don't miss out on the things that are the most important to you! I believe you will be a better teacher and person, if you take some time to love life along the way.

It has been my honor to serve you this past year! I look forward to what next year will bring as we grow and serve together.

Lois Landrum
President



"You have to admire the concept—early music performed on the original instruments."

From The New Yorker. Reprinted by permission.

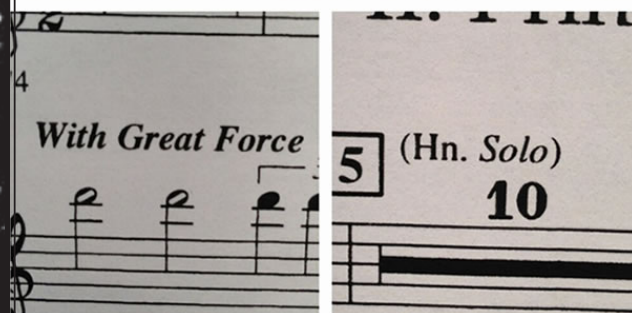


Reminder: Don't
forget to pay your
membership dues for
MTNA & DMTA!

Thank you!

STAR WARS

Suite for Orchestra



Have you considered the Jazz/Pop Competition & Festival for February 2016?



BOOGIES

BLUES

RAGTIME

JAZZ

RHUMBAS

SWING

POP/ROCK

DANCES

Join us for the “Fun & Friendly” DMTA competition! Come enjoy the wonderful performace experiences and prizes, and savor the exciting repetoire styles and genres. No one leaves empty-handed!

Repertoire Suggestions:

COMPOSER	COLLECTIONS
Dennis Alexander	Jazzy Style (Bks 1-3)
Eric Baumgartner	Jazz Connections (Bks 1-3)
Lee Evans	Charlie Brown's Greatest Hits; Color Me Jazz (Bks 1-2); Easy Jazz Standards & More Easy Jazz Standards; Lee Evans Arranges George Gershwin; Jazzmatazz; Razzle Dazzle
William Gillock	New Orleans Jazz Style; More New Orleans Jazz Style; Still More New Orleans Jazz Style
David Karp	Sketches in Jazz
Martha Mier	Jazz, Rags and Blues (Levels 1-5); Classical Jazz, Rags and Blues (Levels 1-4)
Larry Minsky	Images of Jazz; Portraits of Jazz
Arletta O'Hearn	Jazz Action; Jazz Cruise; Jazz Introspectives; Love Jazz; Three Piano Preludes in Jazz Style
Elvina Truman Pearce	4 O'Clock Tunes
Eugenie Rocherolle	Classic Jazz Standards; Mancini Classics; Rodgers & Hammerstein Selected Favorites; Swingin' the Blues
Catherine Rollin	Jazz-a-Little Jazz-a-Lot (Bks 1-3); Jazz Gems; Jazz Menageries (Bks 1-2); Spotlight on Jazz; Spotlight on Ragtime
Robert Vandall	Celebrated Jazzy Solos (Levels 1-5)
Collections	In Recital Jazz Blues & Rags (Levels 1-6); Alfred Premiere Piano Course Jazz Rags & Blues series; Recital Showstoppers
Other Composers	Dan Coates arrangements; Tom Roed Arrangements; George Gershwin
REMEMBER: Current Hits arrangements are acceptable as long as they are published	

Eugenia O'Reilly

1910-2004

Eugenia Nicks O'Reilly was a mentor and inspiration to a generation of piano teachers. Her 50 years of teaching in Dallas left a world-class legacy: her students performed as soloists with orchestras, won numerous prizes, and went on to pursue distinguished musical careers.



Left to right: DMTA Teachers Mrs. Evelyn Graham, Esther Daniel, Nadine Johnson, Eugenia O'Reilly, Betty Leif Sims, and Dorothy Crocker in 1965

“Eugenia O’Reilly inspired and challenged me to be a true artist – pianist. A magnificent teacher, she knew how to help students discover their musical talent and performance potential. With uncompromising expectation, she nurtured and guided me through every recital, audition, and competition. I am in the music profession today because of her impact on my life. I will always be indebted to her.”

Kay Etheridge

“I have such fond memories of Eugenia and feel her influence every day.”

Kathryn Fouse

“Eugenia O’Reilly – my mentor, my teacher, my friend.

How lucky I was to have “Mrs. O” for my teacher from age eight through High School. She was simply *the best* and in such great demand in Dallas that it was a miracle that she worked me into her full class – in March no less!

Through the years she so inspired me that I decided in the Eighth Grade to be *just like her* and teach piano. Well, I really never reached that high a goal, but I’m thankful for the wealth of knowledge that she imparted.”

Colleen Brashear

“Eugenia O’Reilly taught me to play the piano, to love being a musician, and love being the best that I could be at the piano. More than that, she taught me about the world. From her studio chair, she helped me to see parts of the world and the people in it, through her stories, her opinions, her home, and her demeanor. When we listened to music together, I felt like she was letting me in on a secret. She shared with me the pianists she loved and those she did not (that went for judges at my competitions as well, but you did not hear that from me!). She always greeted my family at the front door of her home with a smile, a laugh, and then a full blown story about something or other, all without losing a step. And that was at 5:30 in the morning!

When we did go on a trip with her family one Christmas, I felt so privileged. I think my whole family did. We all learned so much more from Mrs. O’Reilly than we ever thought we would. We learned to broaden our perspective, to believe in ourselves, and to enjoy the arts, food, travel, and new experiences. She taught me that learning music went beyond the page; she taught me that if you worked really hard and played musically, you were already a winner; she taught me how to be a piano teacher. To the Austins, she was family. In fact, her granddaughter, Ariane, and I are the best of friends, and we truly feel like family. I am so happy that my relationship with ‘Mrs. O’ continues through her granddaughter even today.

As I write this, I am humbly reminded that this is what I want my students to experience as well. I so hope that I will share this kind of experience with them from time to time.

Thank you, Mrs. O’Reilly. I have had some good teachers in my piano life, but you were the best.

Toni Austin-Allen



Celebrating the Legacy of Eugenia O'Reilly

Eugenia O'Reilly was an uncommon woman! She had legions of students, their families, colleagues and admirers – all with unique “Eugenia stories.” She was the unrelenting torchbearer of a distinctive artistic legacy, and she passed the baton in scintillating style!

An Uncommon Flair:

Eugenia O'Reilly had a legendary intuition for musical training, performance and the competitive arena. Some DMTA old-timers will remember the original Scott Hall recitals in a gala scene worthy of Cecil B. DeMille. But it was her everyday flair that I recall so vividly. Affixing her imprimatur to each lesson, her students knew this was no casual affair, but rather, an appointment of reckoning! Beyond her gifted pedagogy, she elevated the lesson simply by her elegant attire. Never a housecoat, sensible shoes or bland colors for Eugenia! Regardless of the architectural configuration of her several studios, she entered with style . . . no, she owned the room, whether it was her own home, a contest waiting area, a concert hall lobby, or the hall itself! At our 6:15 a.m. lessons, my brother Niel and I entered her studio to the aroma of freshly poured coffee on a tray table beside the piano next to her Seth Thomas metronome. But most importantly, we were imprinted by the strategic place of each lesson in her long-term nurturing plan which she carried out with the presence, authority and style worthy of the greatest Hollywood divas.

An Uncommon Vision:

At a typical lesson, with the tip of a lead pencil slowly coming to rest on her tongue, time seemed to stand still – I scarcely breathed – as she crystallized a technical concept, a sweeping structural overview or her patented battle plan for an upcoming competition. In this case, she focused on how “this” student/teacher team would go head to head with our challengers, confidently predicting success. A bonus benefit of



my study with Eugenia was the influence of her daughter, Sally, in her life and teaching. We who heard Sally's latest takes on musical training, the competitive landscape, or who was teaching here or there happily claim Sally as our discerning, adjunct professor. It was at Sally's urging that I study at Indiana University with the late Gyorgy Sebok, whose indelible stamp on my personal and musical life has been inestimable.

An Uncommon Teacher:

A few memorable “Eugenia-isms” in part encompassing who and what she was:

Weight touch – really her mantra, and through which she conveyed startlingly mature concepts of technique to young students.

The role of the arm in its breadth and freedom was ever-present in her observation and implementation.

As for finger autonomy and voicing, to this day my students engage in a daily regimen of “the insanity exercise” and other Pischna gems!

Who of those who knew her can forget her unrelenting attention to curved fingers, level wrists and relaxed shoulders? If she saw a finger not curved, she clicked those dreaded, but effective, castanets! (One of my first lessons with her in the late 1950s)

On performance preparation, she reiterated this maxim frequently: “Never play as fast as you can. Always give the audience the feeling that you could go faster.” (Early 1960s)

Finally, her students flourished beyond the ordinary because of the communicative flair she imaginatively infused into what would have been mundane methodology in the hands of others.

With immense gratitude for Eugenia O'Reilly, a truly uncommon woman and teacher!

Stephen Nielson

Studio Openings

The following teachers have openings in their studios

Amanda Byars

214-415-1769, a.byars@sbcglobal.net

Dallas Music

piano, violin, viola, flute, guitar, and voice

214-363-4980, dallas-music.net

Biliana Dimitrova

piano

214-316-8062, biba712003@gmail.com

Dr. Anatolia Ioannides

piano, chamber music, vocal coach

310-382-4657, anatolia9@yahoo.com

Patrice Koenig

piano

214-360-0719, pkoenig1@att.net

Jean Morris

voice, piano, theory

903-456-1200, jeanmorris1111@gmail.com

*“Anyone who does anything to help
a child in his life is a hero to me.”*

Fred Rodgers (Mister Rogers)

Awards & Competitions

2015 Jazz/Pop Competition

Division I (7 & under)

1 st	Jessie Hudson	(Margaret Wells)
2 nd	Alice Chi	(Cheryl Oei Chen)
3 rd	Ethan Yau	(Stephen Nielson)
HM	Audrey Liu	(Cheryl Oei Chen)
HM	Evelyn Yau	(Stephen Nielson)

Division II (8 & under)

1 st	Arissa Pan	(Margaret Wells)
2 nd	Ava Robertson	(Kevin Gunter)
3 rd	Sophia Lau	(Jenni Martin VerHagen)
HM	Ianna Chan	(Margaret Wells)
HM	Daniel Pena-Vega	(Janet Harrison Jones)

Division III (9 & under)

1 st	Julia Wang	(Eva Goh)
2 nd	Aaron Liu	(Cheryl Oei Chen)
3 rd	Daniel Wang	(Eva Goh)
HM	Zachary Li	(Eva Goh)
HM	Timothy Zhang	(Eva Goh)
HM	Thomas Zhang	(Eva Goh)

Division IV (10 & under)

1 st	Lucy Yang	(Dr. Catharine Lysinger)
2 nd	Brianna Poon	(Margaret Wells)
3 rd	Katherine Li	(Cheryl Oei Chen)
HM	Eliana LaRosa	(Hannah Payne)
HM	Kerwin Zhang	(Matthew Kline)

Div V (11 & under)

1 st	Miranda Chen	(Cheryl Oei Chen)
1 st	Grace Xu	(Cheryl Oei Chen)
2 nd	Jessica Yang	(Margaret Wells)
3 rd	Tyee Arey	(Matthew Kline)

Div VI (12 & under)

1 st	Shiv Yajnik	(Kevin Gunter)
2 nd	Sophie Robertson	(Kevin Gunter)
3 rd	Sophia Brinkman	(Jenni Martin VerHagen)
HM	An Tran	(Kevin Gunter)
HM	JoEllen West	(Kevin Gunter)

Division VII (13 & under)

1 st	Sophie Hung	(Kevin Gunter)
2 nd	Lauren Ouyang	(Dr. Catharine Lysinger)
3 rd	Varun Gande	(Leonardo Zuno)
HM	Natalie Grimes	(Dr. Catharine Lysinger)
HM	Lilly Stanton	(Stephen Nielson)
HM	Edward Zhou	(Janet Chang)

Division VIII (14 & under)

1 st	Zachary Chin	(Karen Jordan)
2 nd	Uyen Le	(Colleen Brashear)
3 rd	Samuel Zhang	(Eva Goh)
HM	Brock Bagelman	(Carol Crisp)
HM	Angela He	(Cheryl Oei Chen)
HM	Christine Lu	(Cheryl Oei Chen)
HM	Abby Lysinger	(Dr. Catharine Lysinger)

Senior High Division (18 & under)

1 st	Nathan Tsai	(Margaret Wells)
2 nd	Kyrene Moe	(Janet Chang)
3 rd	Nicholas Buckenham	(Jenni Martin VerHagen)

Awards & Competitions

TMTA Original Composition Contest:

Division S4 (Solo 4th Grade)

3rd Emily Todd (Carol A. Crisp)

Division E9-12 (Small Ensemble Grades 9-12)

2nd Dara Li, Grade 11
(Dr. Carl van Wyk)

Division L1-12 (Large Ensemble Grades 1-12)

1st Brock Bagelman, Grade 9
(Carol A. Crisp)

TMTA Publication Contest:

Division IIB

“Outstanding” Emily Todd, Grade 4
(Carol A. Crisp)

Division VA

“Winner” Katarina Jakimier, Grade 9
(Carol A. Crisp)

The essays written by Winners and Outstandings are printed in a booklet which is presented at the convention, along with the cash awards and certificates.

This contest picks only a “winner” or first place and 2 or 3 unranked “outstanding” students. Other grades are Excellent, Very Good, Good, etc.

Awards & Competitions

TMTA Solo Performance Competition

Congratulations to these young pianists for being selected to represent DMTA for the TMTA Solo Performance Competition Semi Final round at the TMTA State Convention this June. Congratulations to these wonderful hard working students and their teachers!

Grade 7 Piano Solo

Bryan Ge (Yifan Liu)
Serena Chiu
(Marcy McDonald & Alex McDonald)
Wani Zhang (Yifan Liu)

Grade 8 Piano Solo

Joye Chen (Yifan Liu)
Wani Zhang (Yifan Liu)
ShiQing Liu (Yifan Liu)

Grade 9 Piano Solo

Daniel Che (Yifan Liu)
Jason Zhu
(Alex McDonald & Marcy McDonald)
Alice Zhang (Yifan Liu)
Josephine Chiu
(Marcy McDonald & Alex McDonald)
Billy Qian (Yifan Liu)

Grade 10 Piano Solo

Alexis Ren (Cathy Lysinger)
Benjamin Zheng
(Marcy McDonald & Alex McDonald)

Grade 11 Piano Solo

Eric Chen (Cathy Lysinger)
Cynthia Gu (Cathy Lysinger)

Grade 12 Piano Solo

Bill Xiong (Cathy Lysinger)

Grades 9 - 10 Piano Concerto

Jason Lin
(Alex McDonald & Marcy McDonald)
Anthony Wang (Andrey Ponochevney)

Shaun Orth
(Alex McDonald & Marcy McDonald)
Sarah Wang (Yifan Liu)
Roy Xiong (Cathy Lysinger)
Ivy Wang
(Marcy McDonald & Alex McDonald)
Mira Mehta (Samuel Wong)

Grades 11 - 12 Concerto

Brent He (Yifan Liu)
Avery Kralovetz (Samuel Wong)
Alexander Ober (Janet Jones)

The following DMTA vocalists were named winners at the DMTA Local Vocal Performance Competition on Sunday, March 1st, and will advance directly to the TMTA State Convention in June. Thank you to our judge, Jennifer Sanchez! Congratulations to these students and to their teachers!

Grades 9-10 Voice

Claire Boland (Anne Jenkins)
Darah McIlwain (Lois Landrum)
1st Alternate: Angela Shi (Lois Landrum)

Grades 11-12 Voice

Robert Herrera (Lois Landrum)
Jessica Kong (Anne Jenkins)

MTNA Junior Performance Competition

Piano Division

1st Jason Zhu
(Marcy and Alex McDonald)

Score Challenge: Virtuoso Violin

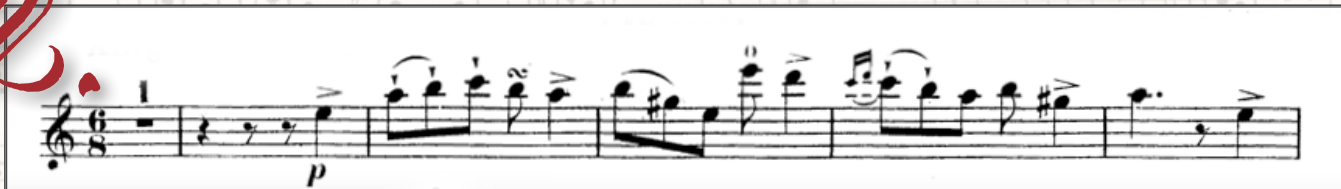
Identify the title of each excerpt below.

1.



Title: _____

2.



Title: _____

3.



Title: _____

4.



Title: _____

Upcoming Concerts:

The Dallas Symphony: Bernstein

May 14 & 16

Bernstein: Serenade

Bernstein: Symphony No. 3, "Kaddish"

Bernstein Serenade and Symphony No 3

The American master gives voice to the eternal struggle of Creator and creation, father and son. The DSO with the Dallas Symphony Chorus and the Children's Chorus of Greater Dallas perform the impassioned Kaddish. Plus Bernstein's Serenade with violinist Liza Ferschtman.

Jaap van Zweden conducts

Liza Ferschtman, violin

Kelley Nassief, soprano

Ronald Guttman, narrator

Dallas Symphony Chorus: Joshua Habermann, director

Children's Chorus of Greater Dallas: Cynthia Nott, director

Concert length 1 hour 35 minutes

performances start at 7:30PM

The Dallas Symphony: Mahler

May 21-23

Mahler: Symphony No. 3

Writing about his third symphony to a colleague, Mahler said, "You can't imagine how it will sound! With over 100 musicians on stage and two choruses, Mahler 3 is colossal in its scope and sweeping in emotion as it envisions the magnificence of Nature.

Jaap van Zweden conducts

Alice Coote, mezzo-soprano

Women of the Dallas Symphony Chorus: Joshua Habermann, director

Children's Chorus of Greater Dallas: Terrie Preskitt-Brown, director

Concert length 1 hour 40 minutes

performances start at 7:30PM





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Ben Quine, Editor