



Branch Programs Referral Directory

State Board of Directors
Music Teachers' Association of California
Last updated: 06/20/14



Original Foreword

Dear Branch Presidents and Program Chairs,

On behalf of the MTAC State Board, I want to thank all of you who have recommended artist teachers for recitals and master classes, and who have recommended a wide variety of interesting lectures and other programs.

The Presidents' Breakfast of Convention 2005 sparked the idea for the Referral Directory. You asked us to compile a directory of programs, which could help branches infuse new ideas into their programs. You wanted a reference guide for successful programs all over the State and ways of contacting MTAC members or others who were presenting these programs.

It is a wonderful thing to share talent, knowledge and experience with other colleagues, students and listeners. I hope for the Referral Directory to be just the beginning of shared member talent and new creative programs throughout the State.

May the Referral Directory be most interesting and useful to you all.

**Respectfully,
Alla Dobrish
Director MTAC State Board (2005-2007)**

Branch Programs Referral Directory

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Lecture Presentations

N – Northern CA; S – Southern CA

Speakers	Location	Lecture/Presentation
Boepple, Hans 408.246.1666 hboepple@scu.edu	San Jose, CA (N)	<ul style="list-style-type: none"> • Seven Essential Elements for Successful Students
Bogart, Rebecca 510.526.1787 rebog@mac.com	El Cerrito, CA (N)	<ul style="list-style-type: none"> • Forgotten Gems: American Music for Piano Students 1800-1920 • We Got Rhythm: Rhythmic Idioms in American Piano Music • Teaching Artistic Pedalling
Bowman, Dr. Robert 530.521.2518 bowmanpiano@gmail.com	Chico, CA (N)	<ul style="list-style-type: none"> • Lecture/Recital: The Music of Domenico Scarlatti • Lecture/Recital: From Gottschalk to Gershwin • Lecture: The “Four” Learning Modalities • Workshop: Joy of Improvisation I for Beginning Level • Workshop: Joy of Improvisation II for Intermediate Level • Workshop: Joy of Improvisation III for Advanced Level • Workshop: Stress Reduction for performers
Brendler, Charlene 510.237.0775 brendler@berkeley.edu	Richmond, CA (N)	<ul style="list-style-type: none"> • Unraveling the Mysteries of Baroque Style: <ul style="list-style-type: none"> - Rhythmic Conventions and Ornamentation; - Tempo Clues: Meter and the Dance Idioms; - Decoding French and Italian Style • The Big Shift in Style: The Musical Transition from Baroque to the Rococo through the music of JC Bach, CPE Bach, Scarlatti, Rameau, etc. • Masterclasses on Baroque or Classical Era Music • Lecture/Recitals on Harpsichord and Fortepiano (if instrument is provided)
Caridi, Jamie 909.920.3698 cell 909.919.5646 j.caridi@verizon.net	Upland, CA (S)	<ul style="list-style-type: none"> • Lecture/Recitals on Women: Women Composers; Classical Favorites; Where are the Women; • The Essence of Women in Sonata Form; Clara Schumann: Wife, Mother, Composer, Performer
Cheney, Mary Beth 925.447.8026 chenevnm@juno.com	Livermore, CA (N)	<ul style="list-style-type: none"> • W. A. Mozart, L. Beethoven, R. Schumann & Chopin
Cheng, Kai-Li 925-967-2168 violinkic@gmail.com	Dublin, CA (N)	<ul style="list-style-type: none"> • Lectures: From West to East: The comparison of folk music, What is New Music?

<p>Nora Chiang-Wrobel 310-753-9650 noramuse@aol.com</p>	<p>West Los Angeles (S)</p>	<ul style="list-style-type: none"> • Breathing at the piano: How to produce fluid phrasing • Freedom and Ease: the basics of ergonomic piano technique • Exercises that build proper piano hand posture: All levels • How to master the ZONE that connects practice and performance • How to reduce performance anxiety and transform the performance experience
<p>Earhart, Dr. Louise 562.594.0529 Louise.earhart@charter.net</p>	<p>Long Beach, CA (S)</p>	<ul style="list-style-type: none"> • Three from the Rameau Circle--Rameau, Béthizy, and D'Alembert: Their Agreements, Disagreements and Influences. • Heinrich Schenker: His Contributions and Their Relationship to the Art of Musical Analysis • The Five-Finger Pattern and Technique in General: A New Look at an Old Concept
<p>Elson, Margret 510.601.7044 cell 510.734.5089 margret.elson@gmail.com</p>	<p>Oakland, CA (N)</p>	<ul style="list-style-type: none"> • Optimum Performance: How to Practice for Mental, Physical and Technical Ease • Dealing with Performance Anxiety • Psychological and Music Approaches to Performing Issues
<p>Galloway, Lee 691.281.8118 Lee@LeeGalloway.com</p>	<p>San Diego (S)</p>	<ul style="list-style-type: none"> • Business Techniques for Music Teachers • Making a LIVING as an Independent Music Teacher • Considering a Career in Music?—Doing What Exactly?
<p>Gardner, Jim 925.943.5324 maestrojim@astound.net</p>	<p>Walnut Creek, CA (N)</p>	<ul style="list-style-type: none"> • How to Guide an Intermediate Student to the Next Level
<p>Hidy, Diane 415.564.9133 Diane@DianeHidy.com</p>	<p>San Francisco, CA (N)</p>	<ul style="list-style-type: none"> • Teaching Ideas
<p>How, Dr. Deborah H. 310.828.6677 dhow@musette.org</p>	<p>Santa Monica, CA (S)</p>	<ul style="list-style-type: none"> • Exploring 20th-Century Compositional Technique through Piano Literature (Elementary- Advanced) • Piano Works of the Second Viennese School: Schoenberg, Berg, Webern • Running a Successful Studio: Integrating Quicken in a Music Studio (IRS Schedule C Reporting) • Building Healthy Self-Confidence: The Right Way to Compete
<p>Iturrioz, Antonio 707.869.1905 tony-mary@comcast.net</p>	<p>Guerneville, CA (N)</p>	<ul style="list-style-type: none"> • The Art of Left Hand: A Brief history of Left Hand Piano Music • The Buddha of the Piano: Leopold Godowsky • DVD on Leopold Godowsky

<p>Kline, Donna S. 415.435.3017 donnaskline@gmail.com</p>	<p>Tiburon, CA (N)</p>	<ul style="list-style-type: none"> • Virtuoso: The Olga Samaroff Story, a documentary film produced and directed by the presenter • For more info, go to www.olgasamaroff.com
<p>Kramer, Kary 805.881.1028 karysheila@gmail.com</p>	<p>Carpinteria, CA (S)</p>	<ul style="list-style-type: none"> • J.S. Bach and Baroque Music • Deciphering and Understanding Bach in Urtext (Henle) • Historical Musical Anecdotes: Music Theory to Delight Your Students • Follies and Foibles of Misunderstood and Poorly Taught Style and Pieces • Music Lessons: Learning the Business from Inception through Incorporation
<p>Lewis, Leonne 310.377.6574 or 562.493.9405</p>	<p>Palos Verdes Peninsula, CA</p>	<ul style="list-style-type: none"> • Richard Wagner: The Ultimate Drama King • Ludwig van Beethoven and His World of Sound • The Schumanns and Their World • Schools of Thought in Piano Playing • Music Critics and the Performing Artist
<p>Lewis, Dr. Martha Beth 925.735.3533 marbeth@comcast.net Website: www.marthabeth.com</p>	<p>San Ramon, CA (N)</p>	<ul style="list-style-type: none"> • Studio Business • Piano Pedagogy
<p>Mann, Dr. Sharon 510.528.3585 cell 510.816.7900 sharonmann@aol.com</p>	<p>Berkeley, CA (N)</p>	<ul style="list-style-type: none"> • Chamber Music
<p>Minasian, Linda 760.949.6500 lminasian@aol.com</p>	<p>Hesperia, CA (S)</p>	<ul style="list-style-type: none"> • Regionalism in Manuel de Falla's Piano Music • Ginastera: Sonata No. 1 - A Thorough Analysis • Introduction to Composer Emanuel Melik Aslanian • Pianistic Hand Injuries: Causes, Cures and Prevention
<p>Moore, Dr. Stephen 951.751.3461 sfmoore@csudh.edu</p>	<p>Dominguez Hills, CA (S)</p>	<ul style="list-style-type: none"> • The Theory and Practice of Dalcroze Eurhythmics"
<p>Piana, Dominique dominiquepiana@comcast.net 925.600.1331</p>	<p>Pleasanton, CA (N)</p>	<ul style="list-style-type: none"> • Comparison of Harp and Piano Literature
<p>Ramos, James 909.792.5009 james@ramospiano.com</p>	<p>Redlands, CA (S)</p>	<p>Pedagogy</p> <ul style="list-style-type: none"> • Motivate Through Personality: Using psychological concepts of personality theory to get the most out of your students. • Relevant Teaching: An exploration of how to keep "Classical Music" relevant • Teaching Through Selling: Incorporating Principles of Sales and Management Technique to More Effectively Reach Students <p>Improvisation</p> <ul style="list-style-type: none"> • Improvisation – Why and How: Reasons to

		<p>teach improvisation and tips on incorporating it into your regular teaching.</p> <ul style="list-style-type: none"> • In the Footsteps of Great Composers: A demonstration of how any classically trained musician can learn to improvise. • Teaching Jazz Basics: How to Incorporate Jazz Instruction Even if You Don't Know Anything About Jazz • Interactive Workshop (Varying formats available)
<p>Richman, Mark 818.506.1197 markrichmanpiano@aol.com</p>	<p>Sherman Oaks, CA (S)</p>	<ul style="list-style-type: none"> • The Teaching of Beethoven's Piano Sonatas
<p>Smith, Dr. Scott McBride 949.262.0540 scottsmith@iym.com</p>	<p>Irvine, CA (S)</p>	<p>Basic Pedagogy</p> <ul style="list-style-type: none"> • Teaching vs. Correcting: Every Teacher's Dilemma • Preparing for Competitions: What are Judges Really Looking For? • User-Friendly Technical Training for Early Level Students • Developing Stylistic Awareness • Memorization—Psychological Data and Some Practical Tips • From Sonatinas to New Age Music: Effective Teaching in All Genres • Voicing: A Key to Artistic Pianism • Coping with Parents • Talking at the Boundaries: Developing Students' Imagination • Musical Punctuation and the Art of Interpretation • Cures for the Technique Blahs: Practice Techniques for All Levels • Musicianship: Should this be Part of Piano Lessons? • The Power of Efficient Practice: Cures for the Bored-Practice Blues • Preparing Students to Handle Stage Fright • Fundamentals of Teaching Good Tone • The Three-Cornered Connection: Piano Lessons from the Vantage Point of Students, Parents and Teachers <p><i>(n.b this is a panel discussion)</i></p> <ul style="list-style-type: none"> • Teaching Musical Interpretation Through Creative Alternatives • Teaching Young Men: Some Advice from a Recovering Boy • Building Technique in Intermediate Students • Fingering: An Underappreciated Art • Teaching Expressive Pianists • Choosing Appropriate Repertoire <p>Piano Literature, Style and Performance</p> <ul style="list-style-type: none"> • The Teaching Pieces of Muzio Clementi: It's Not All about Sonatinas! • Gems from the Piano Teacher's Vault: Forgotten Pieces Overdue for Rediscovery

		<ul style="list-style-type: none"> • Piano Music from South America • Secrets of Form in J.S. Bach's Inventions • Mendelssohn's Songs without Words: A True Classic • From Sonatinas to New Age: Effective Teaching in All Genres • Hanon and Czerny—There's Life in the Old Boys Yet! • Teaching Musical Interpretation through Creative Alternatives • Music of the Romantic Period: Practical Performance Practice
<p>Thomas, Stephen 209.634.8264 sthomas@csustan.edu</p>	<p>Turlock, CA (N)</p>	<ul style="list-style-type: none"> • Carl Nielsen
<p>Wasserman, Ellen 510.886.3449 musiqmakrs@aol.com</p>	<p>Castro Valley, CA (N)</p>	<ul style="list-style-type: none"> • Teaching Ideas
<p>Wellborn, William 415.566.2591 pianoleg@aol.com www.williamwellborn.com</p>	<p>San Francisco, CA (N)</p>	<ul style="list-style-type: none"> • Lecture- The Big Jump: from intermediate to advanced repertoire • Lecture- Beginning a Romance: introducing 19th century repertoire to your students • Lecture- from Ecossaise to Für Elise: preparing your students for the works of Beethoven • Lecture- Words of Wisdom: great thoughts by noted musicians • Lecture- The Students of Leschetizky • Lecture- Legendary Pianists and their Recordings • Lecture- Legendary Pianists play Chopin: what the recordings reveal • Lecture-recital: Singing and Dancing with Scarlatti • Lecture-recital: Piano music of Mendelssohn • Lecture-recital: the 3 Petrarch Sonnets of Franz Liszt • Lecture-recital: Master and Misanthrope: religious works of Charles-Valentin Alkan
<p>Wilson, Virginia 415.388.0976 www.chamberjazz.com chamberjazz@comcast.net</p>	<p>Mill Valley, CA (N)</p>	<ul style="list-style-type: none"> • The Spirit of Improvisation/ Lifting Classical Players Off the Page
<p>Woo, Dr. Betty 510.339.9419 bettywoo@comcast.net</p>	<p>Oakland, CA (N)</p>	<ul style="list-style-type: none"> • 20th Century literature for students • Pedaling • Rhythm—Beyond Counting • How to become a better sight reader and accompanist • Bartók's works for students

Master Class Teachers

N – Northern CA; S – Southern CA

Teachers	Location	Instrument
Boepple, Hans 408.246.1666 hboepple@scu.edu	San Jose, CA (N)	<ul style="list-style-type: none"> • Piano
Bogart, Rebecca 510.526.1787 rebog@mac.com	El Cerrito, CA (N)	<ul style="list-style-type: none"> • Intermediate, Advanced Chamber Ensembles with Piano • Piano Ensembles • Piano Concertos • Piano Solo Beginning to Advanced
Bowman, Dr. Robert 530.237.0775 bowmanpiano@gmail.com	Chico, CA (N)	<ul style="list-style-type: none"> • Piano • Harpsichord • Chamber Music with Keyboard
Brendler, Charlene 510.521.2518 brendler@berkeley.edu	Richmond, CA (N)	<ul style="list-style-type: none"> • Piano • Harpsichord
Caridi, Jamie 909.920.3698 cell 909.919.5646 j.caridi@verizon.net	Upland, CA (S)	<ul style="list-style-type: none"> • Piano: Focusing on Musicality • Communicating through Music • The Use of the Damper Pedal
Cheng, Kai-Li 925-967-2168 violinkic@gmail.com	Dublin, CA (N)	<ul style="list-style-type: none"> • Master Class: String Quartet, New Music coaching
Nora Chiang-Wrobel 310-753-9650 noramuse@aol.com	West Los Angeles (S)	<ul style="list-style-type: none"> • Classical Period: Mozart, Haydn, early Beethoven • Romantic Period: Beethoven sonatas, Schubert, Chopin, Brahms
Earhart, Dr. Louise 562.594.0529 Louise.earhart@charter.net	Long Beach, CA (S)	<ul style="list-style-type: none"> • Piano: Elementary and Intermediate Level
Richman, Mark 818.506.1197 markrichmanpiano@aol.com	Sherman Oaks, CA (S)	<ul style="list-style-type: none"> • Piano - Advanced Students
Thomas, Stephen 209.634.8264 stthomas@csustan.edu	Turlock, CA (N)	<ul style="list-style-type: none"> • Piano
Tom, Dr. Tyler W. 626.791.4273	Los Angeles, CA (S)	<ul style="list-style-type: none"> • Piano
Wasserman, Ellen 510.886.3439 musiqmakrs@aol.com	Castro Valley, CA (N)	<ul style="list-style-type: none"> • Piano
Wellborn, William 415.566.2591 pianoleg@aol.com	San Francisco, CA (N)	<ul style="list-style-type: none"> • Piano
Wilson, Virginia 415.388.0976 www.chamberjazz.com chamberjazz@comcast.net	Mill Valley, CA (N)	<ul style="list-style-type: none"> • Piano, Jazz

Performers and Composers

N – Northern CA; S – Southern CA

Performer	Location	Instrument
Anderson, Mark 925.484.3147 everynotecounts@gmail.com	Pleasanton, CA (N)	Piano
Bowman, Dr. Robert cell 530.521.2518 bowmanpiano@gmail.com	Chico, CA (N)	Piano, Harpsichord, Lecture/Recitals
Cheng, Kai-Li 925-967-2168 violinkic@gmail.com	Dublin, CA (N)	Violin
Cheng, Patricia 408.616.8942 pianopower@sbcglobal.net	Sunnyvale, CA (N)	Piano
Earhart, Dr. Louise 562.594.0529 Louise.earhart@charter.net	Long Beach CA (S)	Piano Solo and Ensemble; Chamber Music
Erfttenbeck, Deborah & Geraldine Keeling 909.305.6860 626.286.4593 deborah@twopiano1.com	San Dimas, CA (S)	Piano Duet and Duo
Fetsch, Wolfgang & Anita “Duo Concertante” 209.478.7976 duo.concertante@sbcglobal.net www.duo-concertante.com	Stockton, CA (N)	Piano and Violin
Martinchuk, Serge smartinchuk@fullerton.edu	San Gabriel (S)	Piano
Moore, Dr. Stephen 951.751.3461 sfmoore@csudh.edu	Long Beach, CA (S)	Piano
Piana, Dominique 925.600.1331	Pleasanton, CA (N)	Harp
Richman, Mark 818.506.1197 markrichmanpiano@aol.com	Sherman Oaks, CA (S)	Piano
Van Horne, Robert 408.229.2988 rvh@robertvanhorne.com	San Jose, CA (N)	Piano, Composition
Wiens, Frank 209.464.4890 fwiens@comcast.net	Stockton, CA (N)	Piano

Invitation/Confirmation Letter

Date: _____

Dear _____,

The _____ Branch is pleased to confirm your

Lecture Presentation _____ Masterclass _____ Music Program _____

entitled: “ _____ ”

on ____/____/____ at _____ A.M. / P. M.
(Month/Day/Year)

The address of the performance site is:

The traveling distance from your home to the performance site is approximately _____.

The honorarium for this special program will be _____.

A map and directions are/are not included.

If you need any special equipment (screen, projector etc) or a second grand piano for duo performance or there is something you would like to discuss, please let us know.

Special needs: _____.

The contact person is: _____.

Phone: _____,

Email: _____.

We look forward to your time with us.

Sincerely,