

# OHIO UNIVERSITY PIANO PEDAGOGY SEMINAR

**OHIO**  
UNIVERSITY

College of Fine Arts  
**School of Music**

June 13-15, 2024 | Athens, Ohio

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## 2024 Ohio University Piano Pedagogy Seminar

Ohio University | Walter Hall Rotunda | Athens, Ohio | June 13-15, 2024

Event location:  
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## UPCOMING EVENTS

### 2024 GROUP PIANO/PIANO PEDAGOGY FORUM

August 2–3, 2024  
University of Cincinnati College-Conservatory of Music  
Cincinnati, Ohio



### 2025 MTNA COLLEGIATE SYMPOSIUM

January 18–19, 2025  
University of Oklahoma  
Norman, Oklahoma



### 2025 MTNA NATIONAL CONFERENCE

March 15–19, 2025  
Minneapolis, Minnesota



### STATE CONFERENCES

MTNA State Affiliates host annual conferences where members can share their work, learn from others and network with teachers in their state.

### LOCAL AFFILIATE EVENTS

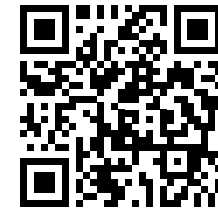
With more than 500 affiliate organizations, there is an MTNA association near you! Local associations offer enriching events such as performance festivals, theory evaluations, guest lectures and student recitals.

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## About The School

One of six schools in the College of Fine Arts, the School of Music plays a significant role in the vibrant cultural life of Ohio University and Southeast Ohio. School of Music students, faculty, and guest artists present over 180 concerts and recitals each year. A distinguished faculty of 34 full time and 11 part time professors serves a student body of approximately 230 undergraduate and 60 masters students. The School of Music has been fully accredited by the National Association of Schools of Music (NASM) since 1946.

## Mission Statement

The School of Music is committed to developing confident, creative, and skilled professional musicians. Undergraduate and graduate students are prepared for careers in music education, performance, music therapy, composition, musicology, and music theory. The School of Music provides opportunities for students of all majors to enhance their musical knowledge and skill through participation in a wide variety of academic courses, performance studies, University ensembles, and field experiences. It enriches the cultural life of the University and the surrounding region through public performances and educational outreach by its students, faculty, and guest artists. As a vital part of the College of Fine Arts, the School of Music promotes the musical arts within the University, and in regional, national, and international communities.

## Keyboard Degrees Offered

Bachelor of Music in Piano Performance  
Bachelor of Music in Piano Performance/Pedagogy  
Bachelor of Music in Organ Performance  
Bachelor of Music Education with Keyboard Emphasis  
Bachelor of Music Therapy with Keyboard Emphasis

Master of Music in Piano Performance  
Master of Music in Piano Performance/Pedagogy  
Master of Music in Collaborative Piano  
Master of Music in Organ Performance  
Graduate Music Performance Certificate  
PhD Interdisciplinary Arts - Artist-Scholar Track

## Ohio University Keyboard Division

The Ohio University Keyboard Division offers a broad spectrum of degrees and innovative curricula designed to train the next generation of pianists and organists. Recognized for our nurturing yet rigorous learning environment, our programs promote high performance standards and offer stimulating coursework, supervised teaching, and research opportunities.

The Ohio University Piano Performance and Pedagogy Program is one of the country's most active and highly regarded programs. Students gain valuable teaching experience through their work with pre-college, university, and adult students in both group and private learning environments. Group instruction takes place in one of two state-of-the-art piano laboratories that include Yamaha Clavinova digital pianos, SmartBoards, and other instructional technology.

Our Keyboard Division students participate in professional organizations including the Ohio University Collegiate Chapter of MTNA (recipient of the 2021, 2019, and 2015 Benjamin Whitten MTNA Collegiate Chapter of the Year Award) and the Southeast District of OhioMTA. Alumni of Ohio University's piano program hold faculty positions at colleges and universities, serve as independent piano teachers and studio owners, and are leading contributors to the music publication industry.

Competitive graduate assistantships and scholarships are available.

## Keyboard Faculty

Dr. Paul Barte, Associate Professor of Organ and Harpsichord  
Gail Berenson, Professor Emerita of Piano  
Dr. Christopher Fisher, Professor of Piano; Co-Chair, Keyboard Division  
Dr. Sean Parsons, Associate Professor of Instruction, Contemporary Music and Digital Instruments  
Dr. Emely Phelps, Artist-Teacher of Piano; Co-Chair, Keyboard Division

## Director of the School of Music

Dr. Matthew Talbert  
[talbertm@ohio.edu](mailto:talbertm@ohio.edu)

## Chair of Keyboard Studies

Dr. Emely Phelps, co-chair  
[emely.phelps@ohio.edu](mailto:emely.phelps@ohio.edu)

Dr. Christopher Fisher, co-chair  
[fisherc@ohio.edu](mailto:fisherc@ohio.edu)





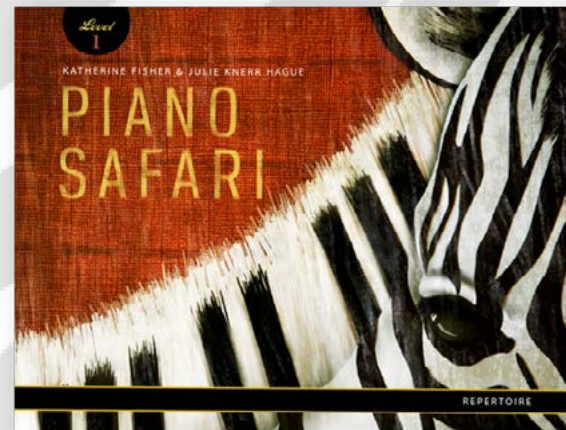
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# SCHEDULE

## Thursday, June 13, 2024

- 9:00 AM **Depart Walter Hall Rotunda Parking Lot for the Hocking Hills**
- 10:00 AM **Old Man's Cave Hike**
- 12:00 PM **Lunch at Ash Cave Picnic Area**  
Bring your own lunch or purchase a box lunch in advance when registering.
- 12:30 PM **Ash Cave Hike**
- 2:00 PM **Depart for Athens, Ohio/Walter Hall Rotunda Parking Lot**  
**Afternoon to Explore Athens**  
**Dinner on Your Own**
- 6:00 PM **Piano Safari: The Journey Begins | Katherine Fisher, clinician**  
Are you interested in learning more about what sets Piano Safari apart from other methods? Join co-author and internationally respected pedagogue Katherine Fisher as she provides an overview of this highly acclaimed piano series that is revolutionizing piano teaching and learning around the world.
- 7:30 PM **Welcome Reception Featuring the Ohio University Faculty Jazz Trio**  
Enjoy conversation with colleagues while enjoying some fantastic jazz music by the Ohio University Faculty Jazz Trio. Light refreshments and beverages (cash bar will be available) will be served.

## Friday, June 14, 2024

- 8:00-9:00 **Registration**
- 8:30-8:50 **Coffee and Pastries**  
**Sponsored by Alfred Music**
- 8:00-8:50 **Exhibits Open**
- 8:50-9:00 **Welcome and Opening Remarks**
- 9:00-10:00 **Group and Games: Teaching Ideas for Beginning Level Pianists | Katherine Fisher, clinician**  
Join presenter Katherine Fisher as she shares her experiences with teaching group classes for beginning students between the ages of 4-10. Discussion will center around the structure of each class, activities, games, and strategies that will make teaching early ages both fun and successful.
- 10:15-11:15 **Practice that Sticks and Transfers Better to the Stage | Noa Kageyama, clinician**  
Olympic diving coach Jeff Huber once remarked that he had two goals for his athletes. One was to help them learn how to dive better. The other was to help them learn how to dive better in competition. Indeed, it turns out that learning a skill and being able to perform that skill under pressure are unique challenges, requiring different methods of preparation. In this session, we will explore the research on practice that "sticks," and practice strategies that elite performers use to avoid "but it sounded better at home" syndrome.

11:30-12:00

### **Building a Bridge: Creating Synergy Between Piano Teachers and School Music Educators | Christopher Fisher, clinician and round table moderator**

It is assumed that piano teachers and public school music educators are all on the same team, yet it often seems we go about our separate paths with little intentional collaboration. Dr. Fisher will share the initial results of a current research study he is part of that is examining whether independent piano teachers and public school music educators collaborate and if so, what are best practices and examples of successful collaborations. Attendees will then participate in break-out groups to discuss further ideas for greater collaboration in order to have a more substantive impact on engaging current and future generations with the transformative power of music.

12:00-12:30

### **Luncheon**

Tickets must be purchased in advance.

12:30-1:00

### **Keynote Address**

1:00-1:45

### **Collegiate Poster Presentations, Exhibits, and Stretch**

1:45-2:45

### **Beating Performance Anxiety and Experiencing More Joy on Stage | Noa Kageyama, clinician**

Elite athletes and coaches have known for decades that physical preparation alone is not enough to perform optimally under pressure. And increasingly, musicians too are engaging in mental skills training and ways of practicing and preparing which can lead to more consistent, inspired, and engaged performances. In this session, we'll explore the two components of performance anxiety and experiment with several strategies designed to help your students perform up to their full abilities when it counts.

3:00-4:00

### **The Parental Role in Piano Study | Gary McPherson and Christopher Fisher, clinicians**

Parents play a vital role in their children's musical education. This presentation will outline a framework for understanding parent-child interactions and will demonstrate how parents' goals and aspirations impact the styles and practices they adopt during their interactions with their children. At the heart of this presentation will be practical suggestions for how parents can help motivate their child, enrich their musical education, and foster the type of intrinsic motivation that allows a child to cope with the challenges of learning while becoming a passionately engaged pianist.

5:15-5:30

### **Visit Exhibits**

5:30-7:00

### **Dinner on Your Own**

7:00-8:30

### **Featured Artist Recital | Kate Liu, piano**

8:30-9:30

### **Post-Concert Reception | Sponsored by Solich Pianos and the Yamaha Corporation of America**

**Saturday, June 15, 2024**

8:00-12:00 **Exhibits**

8:15-9:15 **The RCM Certificate Program: A Pathway to Musical Excellence | Janet Lopinski, clinician**

Join us to explore The RCM Piano Syllabus, your roadmap for teaching and learning. Discover new programs, opportunities and resources that support teachers and students, and observe a remote exam with the opportunity to participate in the evaluation experience.

9:30-10:30 **Fostering Collaboration: Chamber Music for Young Pianists | Emely Phelps, clinician**

One of the greatest joys for musicians is playing with others. The spark of inspiration can be much more active and present when someone else is sharing in the music-making process. And yet for many students, the opportunity to be a collaborative partner is often not extended until after many years of lessons. What are the ways in which chamber music, whether it be a duo or octet or anything in between, shapes us as musicians and individuals and how can we make sure to provide these opportunities to students, whatever their age and level? This presentation will survey examples of intermediate-level chamber music literature and will illuminate chamber music skills and rehearsal techniques we can teach in individual lessons, with or without other musicians present.

10:30-12:00 **Featured Artist Master Class | Kate Liu, piano**

12:00-1:00 **Luncheon**

Tickets must be purchased in advance.

1:00-1:30 **Professional Piano Teaching: A Town Hall Meeting | Christopher Fisher, moderator**

Participants will have the opportunity to ask pedagogical questions and receive advice from panelists and participants during this lively, interactive session.

1:30-2:00 **Closing Remarks**

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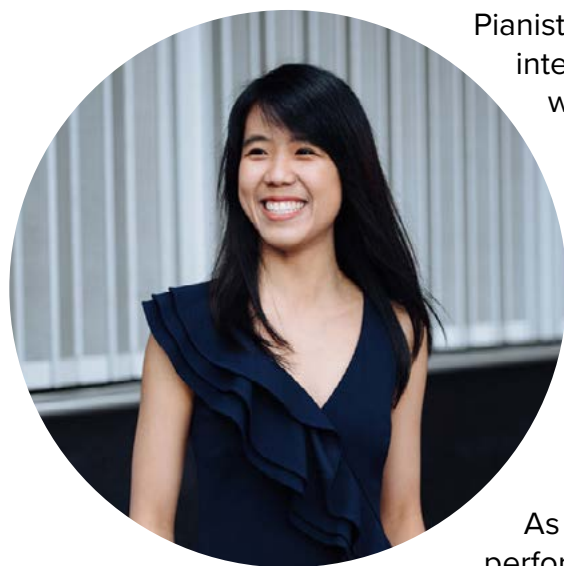
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## Kate Liu, Featured Artist



Pianist Kate Liu gained international acclaim after winning the Bronze Medal and Best Mazurka Prize at the 17th International Fryderyk Chopin Competition in Warsaw, Poland. She was also awarded the audience favorite prize voted by the Polish public on the Polish National Radio.

As a soloist, Kate has performed in many important venues, such as the Seoul Arts Center, Tokyo Metropolitan Theatre, Carnegie's Weill Hall, Severance Hall in Cleveland, La Maison Symphonique de Montréal, Warsaw National Philharmonic, Kennedy Center in Washington, D.C., Shanghai Concert Hall, Osaka Symphony Hall, Polish National Radio Symphony Orchestra Hall, Phillips Collection, and others. Orchestras she has collaborated with include the Cleveland Orchestra, Warsaw Philharmonic Orchestra, Orchestre Symphonique de Montréal, Polish Radio Orchestra, Poznan Philharmonic, Yomiuri Nippon Symphony Orchestra, Daegu Symphony Orchestra, Rochester Philharmonic, Hilton Head Symphony Orchestra, and Evanston Symphony Orchestra. Her debut album of works by Chopin was released on the Fryderyk Chopin Institute label in 2016.

Born in Singapore, Kate began playing the piano when she was four years old and moved to the United States when she was eight. Her private studies then were at the Music Institute of Chicago with Emilio del Rosario, Micah Yui and Alan Chow. Early on in her career, she was a prize-winner of several competitions including 1st Prizes at the Third Asia-Pacific International Chopin Competition and the New York International Piano Competition. She received a Bachelor's degree from the Curtis Institute of Music, and a Master's and Artist Diploma degree from The Juilliard School under the tutelage of Robert McDonald and Yoheved Kaplinsky.

## Kate Liu, pianist

Friday, June 14, 2024

7:00 PM

Piano Sonata in C Minor, Op. 13                      Ludwig van Beethoven  
I. Grave - Allegro di molto e con brio                      (1770-1827)

II. Adagio cantabile  
III. Rondo: Allegro

Piano Sonata in E Major, Op. 109                      Ludwig van Beethoven  
I. Vivace ma non troppo – Adagio espressivo                      (1770-1827)

II. Prestissimo  
III. Gesangvoll, mit innigster Empfindung. Andante molto  
cantabile ed espressivo

Intermission

Symphonic Etudes, Op. 13                      Robert Schumann  
Theme                      (1810-1856)

Etude I (Variation 1) – Un poco più vivo

Etude II (Variation 2) – Andante

Etude III – Vivace

Etude IV (Variation 3) – Allegro marcato

Etude V (Variation 4) – Scherzando

Etude VI (Variation 5) – Agitato

Etude VII (Variation 6) – Allegro molto

Etude VIII (Variation 7) – Sempre marcatissimo

Etude IX – Presto possibile

Etude X (Variation 8) – Allegro con energia

Etude XI (Variation 9) – Andante espressivo

Etude XII (Finale) – Allegro brillante (based on Marschner's theme)

Ms. Liu's appearance is made possible by a generous donation from Luke Frazier and Robert Pullen.



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## Gary McPherson, Clinician



Ormond Professor Gary McPherson is a multi-faceted music professional whose career includes performances as a trumpeter and conductor with various ensembles throughout Australia, three major longitudinal research studies involving musicians in Australia and the United States, and over 30 years as a University academic. Gary completed his undergraduate training in music education at the Sydney Conservatorium of Music before gaining a Licentiate (L.T.C.L) and Fellowship (F.T.C.L.) in trumpet performance from Trinity College, London,

a Master of Music Education at Indiana University and a Doctor of Philosophy at the University of Sydney. In 2021 he was the recipient of an Artium Doctorem Honoris Causa, Honorary Doctorate awarded by the Faculty of Fine and Performing Arts, Lund University (est. 1666), Sweden. Gary is also a former President of the Australian and International Societies for Music Education who has been conferred “Honorary Life Membership” of the ISME and the honour “Fellow” of the ASME. He is respected as an international advocate for the power of music in people’s lives and in children’s education.

Gary’s research has provided an increased and deepened understanding of how individuals develop wide-ranging musical skills. Investigating the biological, cognitive and social process involved in acquiring and applying musical competencies, and the personal, environmental and developmental factors that affect musical development, ability, identity, and wellbeing more generally, he is widely accepted as having had very considerable impact on both music education theory and, not least, its everyday international practice. The value of this contribution is evidenced by widespread citations, guest lecturing at over 100 universities in around 30 different countries, and well over 100 keynote presentations at national and international conferences in various parts of the world.

Gary has served on the editorial boards of all the major English language research journals in music education and is currently an Associate Editor for *Psychology of Music*, *Research Studies in Music Education* (which he helped establish in 1993), and the *Journal of Interdisciplinary Music Studies*. His published output is prolific, with over 300 articles and book chapters in a wide range of journals, books and conference proceedings. Included among these is a co-authored volume entitled *Music in our Lives: Rethinking Musical Ability, Development and Identity* (OUP, 2012) and edited and co-edited books such as *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning* (2002), *The Child as Musician: A handbook of musical development* (2006; 2016), *Musical Prodigies: Interpretations from Psychology, Education, Musicology and Ethnomusicology* (2016), the two volume *Oxford Handbook of Music Education* (2012), and the two volume *Oxford Handbook of Music Performance* (2022).

Since arriving in Melbourne in 2009, Gary has served as Director of the Melbourne Conservatorium (2009-2019) and has been instrumental in establishing interdisciplinary connections across the university and part of the

*McPherson cont.*

driving force behind the Music, Mind & Wellbeing initiative. Previous positions have included serving as the Marilyn Pflederer Zimmerman Endowed Chair in the School of Music at the University of Illinois at Urbana-Champaign, and Professor of Creative Arts at the Hong Kong Institute of Education.

See also, the following sites:

Google Scholar: [go.unimelb.edu.au/6mna](https://scholar.google.com/citations?user=6mna)

Research Gate: [www.researchgate.net/profile/Gary\\_Mcpherson2](https://www.researchgate.net/profile/Gary_Mcpherson2)

Academia: [svbh.academia.edu/GaryMcPherson/](https://svbh.academia.edu/GaryMcPherson/)

Wikipedia: [en.wikipedia.org/wiki/Gary\\_E.\\_McPherson](https://en.wikipedia.org/wiki/Gary_E._McPherson)

## Noa Kageyama, Clinician



Performance psychologist Noa Kageyama is on the faculty of The Juilliard School and the Cleveland Institute of Music. A conservatory-trained violinist with degrees from Oberlin and Juilliard before pursuing a Ph.D. in psychology at Indiana University, Noa now specializes in working with performing artists, teaching them how to utilize sport psychology principles and more consistently perform up to their full abilities under pressure.

He has conducted workshops for institutions ranging from Northwestern

University, New England Conservatory, Peabody, Eastman, Curtis, McGill University, and the U.S. Armed Forces School of Music, to programs such as the Starling-Delay Symposium, The Perlman Music Program, and the National Orchestral Institute, and for organizations like the Music Teachers National Association, the National Association of Teachers of Singing, the Sphinx Organization, the Performing Arts Medicine Association, and the Association for Applied Sport Psychology.

Noa’s work has been featured in *The Wall Street Journal*, *NBC News*, *TED-Ed*, *Musical America*, *Strings Magazine*, *Strad*, and *Lifehacker*. He has taught over 6000 musicians, educators, and learners through his online mental skills courses, and authors a performance psychology blog called *The Bulletproof Musician* with over 45,000 subscribers.

[www.bulletproofmusician.com](http://www.bulletproofmusician.com)

## Janet Lopinski, Clinician



Dr. Janet Lopinski, Senior Director of Academic Programs at The Royal Conservatory, has enjoyed a multi-faceted career as a pianist, teacher, adjudicator, lecturer, and author. As a passionate advocate for music education, she has inspired and mentored students and teachers across North America.



## Christopher Fisher, Clinician



Dr. Christopher Fisher is Professor of Piano at Ohio University in Athens, Ohio where he co-chairs the Keyboard Division and directs the nationally recognized undergraduate and graduate piano performance and pedagogy programs. He is the Artistic Director of the Ohio University Piano Pedagogy Seminar and is a Faculty Fellow for the 1804 Scholars Program. Dr. Fisher served as Director of the Ohio University School of Music from 2020-2022 and Assistant Director from 2019-2020. Recognized for his teaching, Dr. Fisher was the 2010 recipient of the

Ohio Music Teachers Association Collegiate Teacher of the Year Award and the Ohio University School of Music Distinguished Teaching Award.

Dr. Fisher is the author of *Teaching Piano in Groups* (Oxford University Press, 2010), the only comprehensive group piano pedagogy textbook of its kind. A Chinese translation of *Teaching Piano in Groups* is also available. Dr. Fisher is the co-author of the revised and expanded edition of *Piano Duet Repertoire* (Indiana University Press, 2016) and co-author of *Functional Skills for Pianists* (Oxford University Press, 2022). He is also co-editing the *Oxford Handbook for Piano Pedagogy* (Oxford University Press) with Dr. Sally Cathcart. He has published in leading keyboard journals including *Keyboard Companion*, *American Music Teacher*, *Clavier*, and *Clavier Companion*. He is a contributing composer for the innovative piano method, *Piano Safari* ([www.pianosafari.com](http://www.pianosafari.com)), which is used by piano teachers and students around the globe. His educational compositions are published by Alfred Music and Piano Safari.

In demand as a workshop clinician, Dr. Fisher has presented lectures nationally and internationally, including the National Conferences of the Music Teachers National Association (Washington, D.C., 2001; Toronto, Ontario, Canada, 2007; Atlanta, 2009; San Antonio, Texas, 2016; Orlando, Florida, 2018), the National Conference on Keyboard Pedagogy (Lombard, Illinois, 2013; 2017; 2019), Centro para la Pedagogia de los Instrumentos de Cuerda (CEPIC) (Madrid, Spain, 2023), the Music & Drama Education Expo (London, England, 2018), the National Group Piano and Piano Pedagogy Forum (Norman, Oklahoma, 2006; Austin, Texas, 2010), the Australasian Piano Pedagogy Conference (Canberra, Australia, 2008), Encontro Internacional de Pianistas de Piracicaba (Piracicaba, Sao Paulo, Brazil, 2016), The Curious Piano Teachers Live Conferences (Belfast, Northern Ireland, 2018 and Oxford, England, 2018) and the American Music Therapy Association (Orlando, Florida, 2005). He has served as a guest lecturer at leading universities and conservatories across the U.S. including recent engagements at The Juilliard School in New York (USA), the Tianjin Juilliard School (China), the Manhattan School of Music, the Peabody Institute at Johns Hopkins University, University of Oxford (UK), and Trinity Laban Conservatoire (UK).

As a performing artist, Dr. Fisher frequently plays both solo and collaborative recitals, including duet and duo piano performances with wife, pianist Katherine Fisher. The Fisher Piano Duo was awarded first prize in the Adult Duo Division of the Graves Piano and Organ Company/OhioMTA Piano Competition in 2007. As a recording artist, Dr. Fisher can be heard on the MSR Classics label (Samplings: New Music for Bassoon and Piano; MS1547).

Dr. Fisher is an active member of Music Teachers National Association and has served as Vice-President for Conferences and Vice-President for Membership for the Ohio Music Teachers Association; he presently serves as Collegiate Chapter Chair. He is the faculty advisor for the Ohio University Collegiate Chapter of MTNA, recipient of the 2021, 2019, and 2015 MTNA Collegiate Chapter Award. Dr. Fisher maintains a studio of pre-college students who have been successful at state and regional piano competitions and festivals. He frequently serves as an adjudicator and master class clinician at piano festivals and competitions throughout the United States and abroad, including the MTNA Stecher & Horowitz Two Piano Competition, the OHIO International Piano Duet & Duo Competition, and the United States Virtuoso Artists International Piano Competition.

A native of Missouri, Dr. Fisher holds degrees from Wichita State University (Master of Music in Piano Pedagogy) and Northwest Missouri State University (Bachelor of Arts). He was awarded the Doctor of Musical Arts in Piano Performance and Pedagogy from the University of Oklahoma where he was the recipient of the prestigious Alumni Graduate Fellowship. His piano and piano pedagogy teachers include Edward Gates, Jane Magrath, Barbara Fast, Julie Bees, Sylvia Coats, Richard Bobo, and Betty Preston.

Dr. Fisher resides in Albany, Ohio with his wife Katherine and their children Isaiah and Anna.

Christopher Fisher is a Yamaha Artist.  
[www.chrisfisherpiano.com](http://www.chrisfisherpiano.com)

## Katherine Fisher, Clinician



Katherine Fisher is the co-author of the internationally acclaimed piano method *Piano Safari*. In demand as a piano pedagogy clinician, she has delivered workshops to piano teachers around the globe with recent engagements in Iceland, Spain, and the UK.

She is on the faculty of the Athens Community Music School at Ohio University in Athens, Ohio where she teaches private piano lessons as well as coordinates the *Piano Safari* Program (group lessons) for children who are

beginners at the instrument.

Katherine is a member of the Fisher Piano Duo with her husband, Dr. Christopher Fisher. The duo has performed throughout the United States and Europe. They are co-authors of the revised and expanded edition of *Piano Duet Repertoire* (Indiana University Press, 2016).

A native of Ohio, Katherine received her degrees from the University of Oklahoma (MM in Piano Performance and Pedagogy) and the Wheaton College Conservatory of Music (BM in Piano Performance). Her former teachers include Jeongwon Ham, Jane Magrath, Barbara Fast, Karin R. Edwards, and Nancy Bachus.

Katherine Fisher is a Yamaha Artist.  
[www.pianosafari.com](http://www.pianosafari.com)



## Emely Phelps, Clinician



Praised by the Boston Globe for her “fleet, energetic, and bright-toned” playing, pianist Emely Phelps enjoys a versatile career as a chamber musician, soloist, and teacher. Second prize winner of the 2023 Ernst Bacon Prize for American Music, Emely has given more than 40 performances over the past two years, with recent highlights including an all-American solo recital and educational residency in Ruth Crawford Seeger’s birthplace of East Liverpool, OH; performances of Brahms’s Second Piano Concerto with the Bismarck-Mandan

Symphony Orchestra and Ohio University Symphony Orchestra; and duo recitals with pianist Oksana Ezhokina, violinist Christine Harada Li, and flutist Hannah Porter Occeña.

Emely made her solo orchestral debut at the age of 16 with the National Symphony Orchestra, and has since been a featured concerto soloist with orchestras such as the Las Colinas Symphony Orchestra and Washington Metropolitan Philharmonic. She has presented solo recitals throughout North America and Europe with a diverse repertoire ranging from Bach to Carter, and is a particularly passionate advocate for new music, having given world premieres of more than a dozen compositions and worked closely with Jörg Widmann, Shulamit Ran, Lei Liang, Robert McClure, and Richard Wernick in performances of their works.

As a founding member of Trio Cleonice, Emely spent eight years with the ensemble, performing across the United States, touring Europe - including a recital at the Concertgebouw in Amsterdam - and winning second prize at the Schoenfeld International String Competition in Harbin, China. The group also served as the Graduate Piano Trio-in-Residence at New England Conservatory for three years, and from 2014-2016 curated a monthly chamber music series, Trio Cleonice and Friends, in Brookline, Massachusetts, with the aim of making chamber music an accessible and integral part of the community.

An in-demand collaborator, Emely is on the faculty of the Icicle Creek Chamber Music Festival and the Anchorage Chamber Music Festival, performs regularly with Electric Earth Concerts, and has attended numerous other chamber music festivals, including five summers at Yellow Barn and three summers at Kneisel Hall. She has appeared as a guest artist with the Borromeo String Quartet, and maintains active duo partnerships with flutist Hannah Porter Occeña and violist Jonathan Bagg. Emely is featured on Hannah’s CD, Confluence, and recently recorded a second album with Hannah, as well as a CD for the Delos label with violinist Dawn Wohn, both featuring duos by female composers.

Emely currently serves as Associate Professor of Instruction at Ohio University, where she co-chairs the keyboard division, teaches applied piano, chamber music, and keyboard repertoire, and also directs the graduate collaborative piano degree program. Prior to her appointment at OU, she was the head piano TA at Stony Brook University, teaching for and managing their undergraduate piano program. Emely has given master classes at numerous

universities, and was a featured presenter at Ohio University’s Piano Pedagogy Seminar in June 2022, speaking about implicit grammar and instinctive musicality.

Born in Frederick, Maryland, Emely began her piano studies with Carole Kriewaldt and Marjorie Lee before receiving her B.M. and M.M. from the Juilliard School as a student of Julian Martin. She also studied with Vivian Weilerstein during Trio Cleonice’s tenure at NEC, earning a Graduate Diploma in chamber music, and most recently was awarded a Doctorate of Musical Arts from Stony Brook University under the guidance of Christina Dahl.

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