

# Minnesota Federation of Music Clubs

**HALF NOTES NEWSLETTER — FALL/WINTER 2019**

**WEB SITE: [WWW.MFMC.NET](http://WWW.MFMC.NET)**

**COMPILED BY CHERYL SCHMIDT**

## Official Call

Future meetings have been announced and details will be available on the MFMC web site: Saturday, April 25, 2020 in Park Rapids, MN; and Wednesday, July 22, 2020 in Moorhead, MN.

## President's Message – Nancy's Notes



Nancy Fisher, MFMC State President

Being a piano or voice or strings teacher can sometimes be a solitary life. We do not have the fun of Casual Fridays or Tuesday Treat Days that many other workplaces share. The depth of our conversations throughout the day range from “I lost a tooth” to “I couldn't practice all week because we went to Walmart on Saturday.” Being a music



student can also be rather solitary, as one spends hours alone learning to master the instrument. Building community among teachers and students not only serves as an encouragement in our work, but also pushes us to be better.

I am honored, humbled, and slightly overwhelmed to step into the presidency of the MFMC. My vision for our state is to be a group of musicians who build each other up, push each other to attempt new things for ourselves and our students, and who share music and promote the arts in our communities. Our new National President Frances Nelson has adopted this theme: "Creating Harmony Through Music," which encompasses building community along with many other things.

As members of the MFMC we have many exciting things to look forward to and to build together. A new Festival Bulletin will be introduced next summer for 2021-2025. The new on-line Festival management system is being implemented in one pilot club this fall, and for every club in the 2020-21 Festival season. In 2021, our state is celebrating an incredible milestone, our 100<sup>th</sup> Anniversary!

One way I have found to build community among my students is with our "Making Music With My Friends" recital. We have just started working on duets, trios, eight-hands on two pianos, and collaborative instrumental pieces. With student input, we also add percussion instruments to some of the songs — like a xylophone played along with the "Chopsticks" piano trio. We can end up with quite an ensemble and a fair amount of fun in the preparation and performance. My vocal students are working on the songs from *The Sound of Music* for another fall recital. From little Jubilee who chirps the "Cuckoo" part on "So Long, Farewell," to Kitty singing the part of Maria, who is teaching the children to sing in "Do Re Me," my students are truly enjoying making music together.

I would like to thank our MFMC out-going President, Mary Wescott. Mary spent the past four years building our organization and encouraging all of us. I will leave you with some quotes from her yearly President's Reports: "Thank you for a fabulous year and the opportunity to meet many of you throughout our state ... We need to celebrate our successes and share them ... I am very grateful for the opportunity to be your president ... Most importantly, I am so proud of MFMC ... We do an amazing amount of good for our local communities." And she adds "Let's make Minnesota the best we can possibly be!"

Nancy Fisher

## Scholarship and Award Winners

MFMC is proud of our ability to offer many scholarships and awards and congratulate the students who received scholarships this past spring. Additionally, two Minnesota music education majors received national awards from the National Federation of Music Clubs.

Let's meet our scholarship winners.

### International Music Camp – Parker Olson



I am so grateful for the opportunity to attend IMC this summer. The week I spent there was packed full of musical lessons and opportunities. Each day I would go to a number of different classes. These included Music History, Musicianship, Ensemble class, Collaboration, private lessons, and a seminar of a different topic each night. Each of these was very valuable in their own way.

The camp also focuses heavily on working with other students; I got to perform a piano trio and a piece with a vocal student at the end of the week. There is a lot to be gained from working quickly with your peers to put together a final product in one week. The rigor of detailed work on not only your own repertory but on brand new pieces in collaboration with other students was balanced nicely with leisure time (or practice time if you're an intense student). Not only did I gain a wealth of knowledge on all things music and piano, I also formed excellent connections with both my professors and fellow students.

I have kept in touch with several of the people I met during just one week there. My only regret is that I did not find out about this camp years ago. I sincerely appreciate the scholarship from MFMC!

*International Music Camp is located between the U.S. and Canada in the International Peace Gardens. Campers from over 74 countries travel to attend IMC. There is something for every type of interest in music. Visit [www.internationalmusiccamp.com](http://www.internationalmusiccamp.com) for details. Log onto the MFMC web site or contact chair, Karen Erickson, for details regarding the MFMC scholarship to attend camp.*

## Junior Composers Summer Programs

**Stephan Elsinger** and **Alex Trujillo** received scholarships to attend the Junior Composers Summer Programs.

*Junior Composers Summer Programs is an annual summer program that offers students the opportunity to compose music alongside professionals and hear their work performed. Visit [www.juniorcomposers.org](http://www.juniorcomposers.org) for program details. Visit the MFMC web site or Contact Chair Sharon Kaplan, for scholarship details.*

## NFMC 2019 Myrtle Mehan/Hazel Morgan Scholarship – Molly Tengwall



**Molly Tengwall** is beginning her junior year at Augsburg University in Minneapolis, Minnesota. She is pursuing a double major in Music Education and Vocal Performance. Her time at Augsburg has given her opportunities to work in early childhood music education as well as begin private instruction.

Molly has also been honored to do undergraduate performative research and be named a Hognander Scholar for musical excellence.

Molly feels incredibly honored to receive the Myrtle Mehan/Hazel Morgan scholarship. Her life in central Minnesota was filled with supportive music educators, and she hopes to become one of them to her students in the future.

*The NFMC Myrtle Mehan/Hazel Morgan Music Education Scholarship is awarded to students in their sophomore year of college and majoring in music education. Please visit [www.nfmc-music.org](http://www.nfmc-music.org) for more details.*

## NFMC 2019 Gretchen E. Van Roy Scholarship – Maxwell Trochlil



**Maxwell Trochlil** is a Bachelor of Arts, Vocal Music Education Major entering his senior year at Concordia College in Moorhead, Minnesota. He is starting his third year as a first tenor in The Concordia Choir.

In addition, he is the artistic director of the student led chamber voice ensemble, Tactus and participates in Vocal Jazz. He has worked with Dr. Michael Culloton and other classmates as a section leader and student director of the Minnesota All-State Lutheran Choir.

He looks forward to student teaching this fall, graduation this spring and beginning his career in education.

*The NFMC Gretchen E. Van Roy Music Education Scholarship is awarded to students in their junior year of college and majoring in music education. Please visit [www.nfmc-music.org](http://www.nfmc-music.org) for more details.*

## Parade of American Music – by Rebecca Heerd

### American Music Month – Scott Joplin

One of the interests of the National Federation of Music Clubs is to recognize and promote outstanding American music and composers through programs such as American Music Month, which is in November. So, with this in mind I'd like share a bit about the life and works of Scott Joplin, who is described by jazz historian Floyd Levin as "the king of all ragtime writers, the man who gave America a genuine native music."



Scott Joplin was born into a musical family. The exact date of his birth is unknown, but it is estimated to be between June 1867 and January 1868. His mother, Florence, sang and played the banjo. His father, Giles, was a violinist. Scott first learned to play the guitar, and then at age 11 began piano lessons. He also sang and played the cornet.

Young Joplin's piano teacher was Julius Weiss, a classically trained German. Being impressed by Scott's talents he taught him free of charge, and helped the family acquire a used piano. It is thought that Weiss may have introduced a rhythmic polka style from the old country to his young student, influencing Joplin's ragtime style.

In his teen years, Joplin gave up his work as a laborer with the railroad and left home to pursue work as a traveling musician. He would perform in bars and dance halls, where the new musical form of ragtime, with its distinct, syncopated rhythms, was developing.

During the 1890's, Joplin studied music at Sedalia's George R. Smith College for Negroes. There he also worked as a teacher and mentor to other ragtime musicians. His first publication, in the late 1890's, was "Original Rags", for which he was made to share credit with another arranger. So, when he published his next piece in 1899, "The Maple Leaf Rag", he made sure that he would receive a 1% commission for each copy sold.

Scott Joplin died in 1917, at age 46. During his brief lifetime he wrote a ragtime ballet, "Rag Time Dance", and two operas, "A Guest of Honor" and "Treemonisha". He also wrote 44 original ragtime pieces, 7 of which are in our Festival Bulletin.

I would like to encourage you to take a look at the American music forms of ragtime and its successor, jazz, this November - American Music Month.

The website [www.MutopiaProject.org](http://www.MutopiaProject.org) has free downloads of many of Joplin's rags. Martha Mier's "Jazz, Rags and Blues" series are great for introducing your students to these musical genres. Wynne-Anne Rossi's "Jazzin' Americana" series has very helpful rhythm workshops before each piece. Have fun!

*Rebecca Heerdt is the MFMC Parade of American Music Chair and a member of Club 88. The month of November is American Music Month for our federation. Clubs are encouraged to increase programming and performance of American music; to bring more recognition to American composers; to stimulate public appreciation and awareness of American music; and to broaden the knowledge of American music.*

## Why Teach Composition by Sarah Miller

Why teach composition?

This is a question that teachers often ask themselves, wondering whether it's worth taking time "out of the lesson" to work on composition. Perhaps it is better to turn around our thinking and consider that having our students compose is central to their music education, i.e., understanding the language of music well enough to be able to write it is not peripheral but central. And it will lead our students to more thoughtful performances.

For many generations, the performers and teachers who were most highly acknowledged were composers. When did that change? My teachers in college were not composers, but can trace their musical lineage back to Liszt, Czerny, Beethoven and Haydn. Figuring out when and where and why that disconnect happened would be a subject worthy of a doctoral dissertation, but I am including it here just as a subject to wonder about. If you trace back your own pedagogical lineage, chances are that at least through one of your teachers you go back to Haydn as well.

When I was a young musician, I believed that composers had some magical understanding of music that enabled them to not only write beautiful melodies, but also to intuit how best to harmonize them. When I got to college and began studying music theory, I was amazed to learn that there were rules and guidelines that you could follow in order to make something that sounded good. I will say that what great composers have written can still seem magical, but I appreciate what they have done in the same way we appreciate great authors. I can write words that make sense and express myself, and I can do the same thing with music. And that should be a goal of music educators.

Music students who are given the tools of music composition gain many things. They no longer view music as an artifact, but instead as a series of choices that someone committed to paper. Then analysis becomes a fun exercise in which they can seek out the magical moments that make a piece a masterpiece. They can also learn to express themselves in a way that can be shared with other people. And the rudiments that we spend so much time outlining such as note reading, key signatures, time signatures and articulations become their tools for expression instead of skills to check off. They become better performers because their curiosity can be piqued by puzzling out just what the composer meant by a particular articulation or "strange" harmony. Exploration of a piece becomes a way to connect with the composer instead of a series of instructions to follow to the letter or else! And the resulting performance shows a deeper understanding.

When is the best time to begin creative work in music lessons? Now. And later. Again and again. You can start with simple question and answer improvisations in pentachords that the student is learning. Then they learn that the tonic feels and sounds like home, and other notes lead to it in a variety of ways. You can ask them to improvise a question that expresses something, and you'll try to guess what they are trying to convey. The close attention you give to the notes they are choosing and how they are playing them empowers them and acknowledges them in a way making corrections to their musical performance never will. When they are ready, you can help them notate their questions and answers. And teach them how to choose chords that will sound fine with the notes they've chosen. And eventually, how to consider chords and accompaniment textures that will make the melody sound even more beautiful than they had imagined.

Do we teach our children just to read letters and words, or do we teach them how to write the letters, and then words, and then sentences and then paragraphs, so that they can tell their own stories? We can do the same with music from the beginning. But is it ever too late to learn the grammar and syntax of music? I believe not. I did not start composing until I had a Master's Degree in piano performance so I am way behind nearly all of my students, but did that stop me? Not at all! It's never too late for you or your students to begin, and you won't regret going for it.

*Dr. Sarah Miller, NCTM has been teaching composition, theory and piano at MacPhail Center for Music since 1997 after receiving her Ph.D. in music composition from Michigan State University. Sarah's composition students have received many awards at the state and national level, and she has received numerous grants and commissions. Sarah is a member of Chain of Lakes Music Club. For more details, visit her website: [sarahmillermusic.com](http://sarahmillermusic.com).*

***If a composer could say what he had to say in words he would not bother trying to say it in music.***

~ Gustav Mahler

***For musical compositions to reach a high level and to derive from spontaneity, of course, one has to do the necessary steps to learn the rules and regulations of composing high quality music.***

~ Ilaiyaraaja



## Induction of New Officers for MFMC

At the MFMC state convention held in Duluth in July, new officers were elected and inducted. Congratulations to all our officers and MFMC members thank you for your service to our organization!



From left to right: Cara Caravetta – 2<sup>nd</sup> Vice President; Nancy Fisher – President; Sarah Twedt – 1<sup>st</sup> Vice President; Mary Kaye Rabaey – Secretary; Gwen Degner – Treasurer; Karen Erickson – Historian. Not pictured: Mary Wescott – National Board Representative.

## MFMC Student Auditions & NFMC Student/Collegiate Student Auditions

Liz Raihala has agreed to chair the MFMC State Student Auditions. The audition is held in odd years only and Minnesota juniors and seniors in high school are eligible to compete. Visit the MFMC web site for details. Nick Susi has agreed to be the MFMC chair for the NFMC Student/Collegiate Auditions Award. The audition is held in odd years only and Minnesota students must have reached the 19th but not the 26th birthday by the application deadline. Visit [www.nfmc-music.org](http://www.nfmc-music.org) for details.

## NCR Regional Vice President – Sarah Twedt



Greetings everyone!

I would like to introduce myself as the newly elected Regional Vice President of the North Central Region of NFMC! Wow – that is a lot of words. I was elected to this position by the board of directors at the most recent NFMC convention in Jacksonville, Florida. With this new position, I am no longer serving as the secretary/treasurer of the NCR. Robyn Vinje of North Dakota was elected to this role at North Central Region Days this past July.

So, what is the North Central Region? Our region, under the umbrella of NFMC, consists of North and South Dakota, Nebraska, Minnesota, Iowa, Wisconsin and Illinois. Our VP represents this region on the executive committee of NFMC and serves on the board of directors which means I will continue to represent Minnesota and the entire region on the NFMC board.

Our main project for the NCR is our fantastic Junior Composer Summer Programs which occurs annually in July at the University of Minnesota. This program is important to our region as it brings together volunteers from all states. It is truly a community project every summer. The board of JCSP is a dedicated team of volunteers who work diligently all year to make this program a success.

North Central Region Days is a meeting which brings together volunteers and officers of NFMC and NCR to do the work of the region. This meeting happens in July on the last days of the Junior Composer Summer Program and ends with the Salon recital at the U of MN.

My duties as VP include facilitating our North Central Region meeting during the June NFMC annual gatherings as well as NCR days in July. NFMC has multiple layers of leadership and each plays a distinct role in keeping the organization moving forward.

As I was first elected, I put together a directory of all the personnel of the NCR and their leadership positions in NFMC and it is an amazing list of people. There are many opportunities for volunteering – anyone can attend these meetings and be involved. It is important that the NCR has a voice in the NFMC.



I am excited to be the new VP. I had not intended to accept this position, but I was reminded of the long-term friendships that I have developed with fellow NFMC /MFMC folks from all over the US. My first role in MFMC was that of Legislative Chair in 2003 and my first NFMC role was Arts Advocacy Chair in 2006. The enduring friendships and community with our colleagues, to coach our students to be the best students and citizens they can be, to support one another in our teaching capacities, to help others in need, to be a positive force for good - that is what I hope to accomplish as the new VP of the NCR.

I'm grateful for the opportunity to be your new VP. Let's continue to build our community within the NCR.

*Sarah Twedt, NCTM, is MFMC 1<sup>st</sup> Vice-President, Festival Cup Chair and a member of Apple Valley Music Teachers Association.*

## Festival Online Registration - Grace Kopitske

Grace Kopitske has been appointed the MFMC Festival online registration administrator. Grace is working closely with NFMC as the Festival online registration system is being developed.

Grace and her local club, East Suburban, will act as the MFMC pilot group for the 2020 Festival using the online registration system. This will ensure that the entire online system is fully functional before introducing the process to all MFMC teachers involved in Festival.

Thank you, Grace, for your many hours of work, enthusiasm and dedication in getting this project available for use.

## Festival and Festival Cup Directives

Both the Festival and Festival Cup Directives for 2020 are currently posted on the MFMC web site. Please contact Nadine Berg, Festival Chair, or Sarah Twedt, Festival Cup Chair if you have any questions.

Log onto [www.mfmc.net](http://www.mfmc.net), then click on MFMC Festival drop-down menu

## NFMC Young Artist Winners

The National Federation of Music Clubs recipients of the Young Artist Awards are available for performances at a reasonable cost. The recipients receive a substantial monetary award and are promoted for performances through NFMC to further their careers. Visit the NFMC web site for further details at [www.nfmc-music.org](http://www.nfmc-music.org). Young Artists: Paul Wolf - Tenor, Susan Yang – Piano, Lily Arbisser – Soprano, Alex Hersh – Cello, Carney-Terrall Duo, Duo Pianists

## MFMC Festival Grand and President's Cup Recipients

MFMC is proud of our musicians who have earned cumulative Festival points to obtain the Festival Grand Cup, 75 points and President's Cup, 90 points. Enjoy reading about these young musicians and MFMC extends our sincere congratulations!

## Festival Grand Cup Recipients



**David Michaeli** is a freshman at the University of Minnesota-Twin Cities and planning on double majoring in Marketing and Theatre Arts. His violin journey started more than 10 years ago, originally studying with Mary West and then Lucinda Marvin.

David has been involved in programs such as the Artaria Chamber Music School and Greater Twin Cities Youth Symphonies. Though he doesn't intend on pursuing a career in violin

performance, he will always strive to include violin in his life. David is currently in a quartet and at the University of Minnesota. Violin is something he just can't live without.

Finally, he cannot express enough gratitude to the Federation, teachers, friends, family, and most of all, his teacher Cindy for showing him just how powerful music can be.



**Joyce Zhu**, a senior at Woodbury High School, has studied piano with Jackie Lo for more than 13 years. She has earned a superior rating in the piano solo festival for 11 consecutive years and competes in the NFMC concerto festivals. As of 2019, she has earned a total of eight gold cups from the National Federation of Music Clubs.

Joyce has also studied violin for 7 years under Jackie Lo, participating in the high school orchestra, various chamber orchestras, and the Minnesota Youth Symphonies. Joyce competes in various competitions under the Minnesota Music Teachers' Association. In 2019, Joyce completed the final examination level of Music Theory, won first place in the MMTA violin contest, and was accepted into the top orchestra of Minnesota Youth Symphonies. Joyce aspires to earn the MFMC President's gold cup for piano her senior year.

Outside of music, Joyce is a member of her school's Cross Country and Track teams and the National Honors Society, as well as president of ECM. She regularly volunteers at Woodwinds Hospital and various nursing homes. After graduating high school, Joyce hopes to attend the University of California, Berkeley to obtain a bachelor's degree in computer science.

## Festival President's Cup Recipients



**Jacob Allyn Johnson** graduated from Breck School in 2019. He has studied piano with Narissa Bach for 13 years and began to pursue music composition and songwriting in 9th grade after attending Junior Composers Camp. He also studies voice and guitar, and is active in theater at his school, as actor, director, accompanist, and playwright.

Currently, Jacob studies Music Composition at Grinnell College in Iowa.



**Leah Dahlstrom** received 12 consecutive superiors in piano solo, 4 consecutive superiors in Concerto, and her third cup in Theory. Leah started piano lessons in Thief River Falls, Mn. at the age of 8 with her teacher Kristi LaSalle. St. Bernard's Catholic Church has been blessed to have Leah play both piano and organ for Mass regularly. She has also shared her musical talent playing at nursing homes, annual recitals, weddings and other events.

Along with piano Leah also plays the violin. Over the last five years she has played in the Northern Valley Youth Orchestras symphony. Her dedication, devotion, and numerous hours of practice has paved the way for her high achievements. God has blessed Leah with a gift that she will cherish for a lifetime. She is currently attending the University of Mary in Bismark, ND pursuing a degree in nursing.



Left to Right: **Nellie Benton, Michelle Quan, Lexie Sorensen**

**Nellie Benton** began her piano studies and the NFMC festival at the age of 4 with her mother, Hollie Benton, in Madison, Wisconsin. Nellie studied with Sarah Twedt beginning in 9<sup>th</sup> grade. She was very active in High school – track, NHS, and with tutoring ELL students. She and her family have hosted exchange students and she recently spent time in Bosnia



Herzegovina as a State Department YES scholarship recipient. Nellie graduated from Eagan High School and is attending the University of Minnesota.

**Michelle Quan** started piano lessons with Chris Wolf at the age of 5. Other than the President's Cup, she also received the 12 Year Consecutive Superior Certificate in Piano Solo. Michelle was the valedictorian of Rosemount High School in 2019, a National Merit Finalist, National AP Scholar and Science Student of the Year. She was active in her school choirs and debate and among other awards in debate, was the Southern Minnesota National Speech and Debate Association Student of the Year, and the recipient of the Minnesota Debate Teachers Association All-State Student Award. Michelle is currently studying Chemical Engineering and Materials Science and Engineering at the University of Minnesota.

**Lexie Sorensen** began piano lessons in Kindergarten with Sarah Twedt and continued through the 12<sup>th</sup> grade. Lexie's love of music is evident as she is also a very accomplished flutist, was drum Major at Eagan High School her senior year, received the Instrumentalist of the Year award, and the EHS High School Band Boosters Wildcat Musician Scholarship. She also participated in the Minnesota Youth Symphonies and became the first High School Student Ambassador to the Minnesota Orchestra. Lexie is studying music and women's studies at St. Olaf College in Northfield, MN.

## Web Site Updates and Member Email Communication Project

The MFMC web site is undergoing some significant updating. Please be patient as we proceed with these changes and get all the information updated.

The updating will support the new email communication project. Approved at the state convention, the project when completed, will allow all MFMC members to be communicated with directly via email. Making sure all members receive Festival and meeting information, Half Notes Newsletters, messages from our MFMC State President, etc. is important.

A reminder that if you do not have the password to access the membership list on the MFMC web site, please use CONTACT on the web site to request. After confirming your membership, the password will be sent to you. This is necessary as our membership list is password protected for security.

## MFMC Product Line Update – Cara Caravetta

*The MFMC product line can be used for your personal use, gifts and awards or as a fundraiser for your club!*

We are still on track for having our first catalogue out in early November! There have been a few timing setbacks, which will likely work in our favor. The garment shop Nancy and Cara are working with just discovered a new production method which could potentially eliminate the need for a mass order for screen-printing items. (If this becomes reality, it will be well worth the wait! Clubs will be able to order items as needed without needing to worry about coordinating deadlines.) The T-Shirt Barrel didn't have any samples available last week, and costs still need to be compared to see if it a realistic option for smaller orders. But we are very hopeful and very excited.

Two out of four music art designs have been finalized and returned for approval; a list of specific garments has been curated. The shop will be working with Cara to create order sheets, which will be emailed directly to the local clubs. (Final call for pieces you'd like to see as part of the wearable line!).

In the meantime, the magnets that were passed out at the Duluth meeting are currently available for order. They come six per sheet, and there are six music quote options to choose from. Contact Lynn Taves at T&T Printing for more information or to view pdf samples. ([ttprinting@centurylink.net](mailto:ttprinting@centurylink.net)). Cara has also been working with T&T Printing to create a student lesson notebook for weekly assignments as well as a place to log practice hours and/or mini theory lessons. It was designed with violinists in mind, but Lynn is willing to reformat for piano or bass clefs according to teacher needs. Estimated cost per notebook would run between \$10 and \$12. This notebook is not necessarily part of the MFMC product line, but it is currently available to members.

## MFMC Celebrates 100 Years!

In the summer of 2021, MFMC will celebrate our 100<sup>th</sup> year anniversary at the state convention! Karen Erickson is chairing the celebration with planning members Mary Wescott, Sarah Twedt and Cheryl Schmidt. We will be contacting many of our MFMC members to assist with this important event!



## Picture Highlights of the MFMC State Convention

Thank you to Duluth Music Teachers Association for hosting our MFMC State Convention which was held in July! The convention included state business decisions, brain storming session regarding the future of MFMC, piano master class, recital and Festival online registration preview. All details are included in meeting minutes posted on the MFMC web site. It is always a special time for MFMC members to spend time with each other!



Vicki Ott leads everyone in singing *America the Beautiful* to open the convention.



Pianist Dr. Nick Susi with Master Class student participants. Left to Right: Dr. Nick Susi, Rylee Kuusisto, Argus Kenyon, Edie Ojard



Members of Duluth Music Teachers Association — hosts of the MFMC 2019 State Convention



Dr. Nick Susi presented a piano recital at the state convention. The recital included performance of selections from Preludes, Book 1 by Claude Debussy, Etudes d'apres execution transcendante, S. 139 by Franz Liszt and Etudes-tableaux, op. 33 by Sergei Rachmaninoff.

Dr. Susi is Assistant Professor of Music at the College of St. Scholastica in Duluth, MN teaching private piano, music theory and coordinates the class piano program.

An MFMC member, Dr. Susi is also MFMC chair for the NFMC Student/Collegiate Auditions Award. He is a recipient of the National Federation of Music Clubs Young Artist Award.



## MFMC Officers and Chairs

**CONTACT INFORMATION AVAILABLE ON THE MFMC WEB SITE: [WWW.MFMC.NET](http://WWW.MFMC.NET)**

Nancy Fisher: President

Sarah Twedt: 1<sup>st</sup> Vice President, Insurance Coordinator, Festival Cup Chair

Cara Caravetta: 2<sup>nd</sup> Vice President, Membership Chair

Mary Kaye Rabaey: Secretary

Gwen Degner: Treasurer

Karen Erickson: Historian, International Music Camp Scholarships

Mary Wescott: National Board Representative

Cheryl Schmidt: Finance Chair, Web Site, Half Notes Newsletter, Special Needs Awards

Nadine Berg: Festival Chair

Rebecca Heerdt: Scholarships, Awards and Grants Chair, Parade of American Music

Sharon Kaplan: Junior Composers Contest and Scholarships

Liz Raihala: MFMC State Student Auditions

Nick Susi: MFMC chair for NFMC Biennial Student/Collegiate Auditions Award

Jeannene Simonson: Certificate Chair

Peggy Karsten: Parliamentarian/Advisory

Louise Lundin: MFMC Web Site – Content Manager/Advisor