

Updated 8/10/11

## ARTHUR HOULE

Pianist

[www.pianofestival.org/arhoule.htm](http://www.pianofestival.org/arhoule.htm)

[Colorado Mesa University Music Dept.](#)

Moss Performing Arts Center #130

1100 North Ave.

Grand Junction, CO 81501

Tel: 970.248.1069

### EDUCATION

D. M. A. Piano Performance and Pedagogy (4.0 cum.), University of Iowa (1991)

- Thesis: "A New Performer's Version of Beethoven's Piano Sonata in E, Op. 14/1 Based on Elements from His String Quartet in F Major (After the Piano Sonata, Op. 14/1), Comparison of Both Works and Historical Evidence Regarding Interpretation"

New England Conservatory Summer Chamber Music Program (1984)

M. M. Piano Performance, New England Conservatory (1982)

Additional graduate studies: Boston University (Summer '77); University of Massachusetts-Lowell (Spring '77); and Boston University Tanglewood Institute, MA (Summer '76)

B. M. Piano Performance cum laude, University of Massachusetts-Lowell (1976)

- Piano with Leonard Shure, Maria Clodes Jaguaribe, Kenneth Amada and Gladys Ondricek
- Chamber music with Victor Rosenbaum, Benjamin Zander, Eugene Lehner and Colin Carr
- Piano Pedagogy with Jean Stackhouse, Béla Böszörményi-Nagy and Carole Thomas
- Masterclasses with Jörg Demus, Gilbert Kalish, Béla Böszörményi-Nagy and Yehudi Wyner
- Studied a broad range of piano, song cycle and chamber music intensively by analyzing, editing and cataloging hundreds of recordings of Leonard Shure's masterclasses and performances (spanning over three decades) on radio and at Harvard University, Boston University, University of Texas-Austin, and New England Conservatory

### TEACHING EXPERIENCE

Colorado Mesa University (formerly Mesa State College), current full-time Director of Keyboard Studies, Professor of Music with tenure (as of Fall 2010); Associate Professor (Fall 2006-Spring 2010): applied & class piano, piano pedagogy, keyboard literature, piano ensemble, and accompanying techniques

Part-time piano faculty and clinician, Idaho Music Academy, Boise, ID (Fall 2005-Spring 2006)

Part-time piano faculty, RiverStone Community School, Boise, ID (Fall 2005-Winter 2006)

College of Idaho (formerly Albertson College), Director of Keyboard Studies, Associate Professor, tenured (1994-2003); Assistant Professor (1992-94): applied & class piano, piano pedagogy, chamber music, piano ensemble, piano accompanying, piano literature, and private composition lessons

University of Texas at Austin, Coordinator of the Piano Accompanying/Chamber Music Program, Assistant Professor (1990-92): graduate/undergraduate vocal & instrumental accompanying classes, chamber music coaching, applied piano, and sight-reading

- Student/faculty projects included coaching and performing significant song cycles and the complete cello/keyboard works of Bach, Beethoven and Brahms in two consecutive semesters

University of North Dakota, Head of Piano Area, Assistant Professor (1988-90): applied & class piano, piano pedagogy, chamber music, music appreciation (team taught), and piano literature

Piano and piano-related subjects (part-time): University of Iowa (Graduate TA, 1986-88); Dana Hall School of Music, MA (1983-86); Belmont Music School, MA (1978-83); and extension programs at Boston Conservatory (1982-83) and New England Conservatory (1978-80)

Private piano teacher since the age of thirteen

## ADJUDICATIONS, MASTERCLASSES, LECTURE/RECITALS, ETC.

(More details below this list)

University of Manitoba (Canada); New England Conservatory; Dartmouth College; Harvard Faculty Club; Tufts University; National Guild of Piano Teachers; National Federation of Music Clubs; New England Piano Teachers Assoc. (NEPTA); Bozeman PTA at Montana State University; Austin Arts Showcase; Iowa Arts Council; Louisiana State University; Texas Music Teachers Assoc. (TMTA); North Dakota MTA; Sydney Wright Competition for Excellence in Accompanying (TX); Austin District MTA; Scott's Piano Competition (ND); Greater Grand Forks MTA; Dana Hall School of Music Awards (MA); Devils Lake MTA (ND); Snake River Valley Music Teachers (OR); Warren Community Arts Board (MN); Boise Piano Teachers Guild (ID); Idaho Falls MTA, in conjunction with Idaho Falls Music Club & Ricks College Upper Valley MTA (ID); Utah Northern Chapter MTA at Utah State University; University of Oregon; Longy School of Music (MA); Eastern Idaho MTA; various MTNA/IMTA competitions, annual conferences, auditions & festivals; various high schools; Annual College of Idaho Piano Competitions ('96-'00); Boise Tuesday Musicale; Annual Concerto/Aria Competition at Boise State University (ID); Georgia State University; Michigan State University; Point Loma Nazarene University (CA); Northwest Nazarene University (ID); MTNA Conference & Northwest Division Competitions; University of Nevada-Reno; Southern Illinois University; EMEI/Idaho Alliance for Arts Education Network; California Assoc. of Professional Music Teachers; Colorado MTA; Pike's Peak MTA (CO); Eastern Oregon University; Oregon Music Teachers Assoc.; Idaho State University; University of California-Santa Cruz; Sunriver Music Festival (OR); Weber State University (UT); University of Hawaii-Manoa, Honolulu; University of Central Florida; Northwest Missouri State University; Opera Idaho; various College Music Society national & regional conferences [e.g., San Francisco (CA), Kansas City (MO), Baylor University (TX), California State Polytechnic University, Linfield College (OR), Eastern Washington University (WA), University of Denver (CO), Texas State University & Portland State University (OR)]; Kansas MTA at Fort Hays State University; Colorado State Music Teachers Assoc.; Northern Nevada MTA; Eastern Oregon University; University of Utah; Grand Junction Music Teachers Assoc. (CO); Idaho Music Academy; Mansfield University (PA); Cal Poly University; Western Illinois University; Jacksonville University (FL), National Conference on Keyboard Pedagogy (IL), and Eastman School of Music (NY)

## PERFORMING, RECORDING & PRESENTATION HIGHLIGHTS

(More details below)

Fourteen national conference presentations (CMS, MTNA and NCKP), eleven regional CMS conference presentations, and several MTNA state chapter presentations, 2002-11

Frequent collaborations and solo performances (on and off campus), Colorado Mesa University (Guest Artist Series, with colleagues, etc.), 2006-ongoing

Brahms *Piano Quartet in G Minor, Op. 25* with Southern Illinois University string faculty, Southern Illinois University Chamber Music Concert Series, Carbondale, IL, 2007

Collaborations with cellist Zuill Bailey and violinists Lee-Chin Siow and Benny Kim, Caldwell Fine Arts Series, 2003, 1996 and 1993 respectively

*Early Duo Sonatas for Cello and Piano* CD with James Swain, cello; world premier recording of sonata by Helene Liebmann née Riese and first CD recording of sonatas by Johann Hummel and Joseph Wölfl, 2002

Brahms *Piano Quintet* with Langroise Trio and special guest violinist Nicholas Mann (faculty, the Juilliard School), Caldwell Fine Arts Series, Jewett Auditorium, 1998

Beethoven "*Triple*" *Concerto* with Langroise Trio violinist Geoffrey Trabichoff and cellist Sam Smith, College of Idaho, 1998

Saint-Saëns *Concerto #2* with Boise Philharmonic Orchestra (critically acclaimed), 2/14/97 and 2/15/97

Critically acclaimed *Music of Marjorie Burgess* CD ("Splendid recording...sophisticated yet accessible...") featuring solo piano, vocal and cello/piano music of contemporary composer Marjorie Burgess, live and unedited from standing-room-only concert, 1996 (CD released 1997)

International Chopin Music Festival: two critically acclaimed, standing-room-only concerts ("Houle captured Chopin's spirit and emotion...played with the ease and aplomb of a pianist...polishing every sharp and flat in Chopin's repertory..."), El Paso, TX, 1995

KUT-Austin radio ("Eklektikos"): 2-hour interview/live performance of Chopin works, 1995

Critically acclaimed *Chopin Nocturnes* CD ("Stunning...Absolute highest recommendation possible...Music and liner notes are outstanding ...Amazingly expressive...Merits a close listen..."): live/unedited from standing-room-only concerts, Langroise Fine Arts Center, 1995

Concerts with University of Cincinnati Conservatory Professor Gary Kendall, bass-baritone, 1994

Numerous performances with Langroise Trio members, on and off campus, 1992-03

Carnegie Weill Recital Hall, New York City: critically acclaimed concert with cellist Dennis Parker, 1992

Contemporary solo works recorded on CRS and Educo (includes original 2-piano arrangements)

Beethoven *Concerto No. 3*, Greater Grand Forks Symphony Orchestra, North Dakota (critically acclaimed), 1990

20th century works with UND Chamber Players in Midwest and Canada, 1988-90

Solo/collaborative performances (including original works) and interviews on numerous radio & television stations

Extensive engagements with New England-based Copley Chamber Players, 1980-96

Wrote and performed original music for dance production, *Interplay*, Emerson College Theatre, Boston, MA (music aired on WBUR, WCAS and WERS Boston radio), 1979

Soloist in premiere performance (critically acclaimed) of Paul Gay's *Fantasy for Piano and Orchestra*, New Hampshire Philharmonic Orchestra, 1977

### OTHER DISTINCTIONS

(More details below)

Articles/reviews: *Clavier, Piano & Keyboard, American Music Teacher, Piano Today, American Record Guide, Clavier Companion, Piano Quarterly, Music Educator* periodicals (ND, AR & ID), Nat'l Conference on Keyboard Pedagogy *2011 Proceedings*, and newsletters of *FJH, College Music Society, Mesa State College, & Colorado State Music Teachers Association*, 1989-2012

Founder and Director, [Festival for Creative Pianists](#), 2001-04, 2008-present (annual)

[MTNA Foundation Fellow](#) (recognizes outstanding contributions to music teaching), 2011

Exemplary Faculty Awards, Mesa State College, 2008 and 2009; highest scoring possible in 2010 annual evaluation

Faculty Professional Development Fund Grants, Mesa State College, 2007-11 (each year)

*Cowboy Jazz* (collection of original solos for piano) published by Hal Leonard Corporation, November 2008

College Music Society Community Engagement Grant (one of eight pianists selected to perform as part of CMS's nationwide First Community Engagement Seed Grant Piano Program), 2007

*Sally Saddle* (original piano solo composition) published in *Piano Today*, Summer 2003

College of Idaho Faculty Development Grants, 1992-2002 (every year)

NEH research grants, College of Idaho, 1995, 1996, 1998 and 2002

Idaho Music Teachers Association Teacher Scholarship Grant, 1998

Second Prize, 1991 Annual Music Umbrella of Austin Original Instrumental Composition Competition (winning composition, *Melody for Dennis*, was also performed live on NPR KUT-Austin radio's "Eklektikos")

Nominated for Outstanding Faculty Award, University of North Dakota, 1989-90

Original piano work commissioned by Grand Forks Thursday Music Club (ND), 1989

Finalist, College Musician Composition Competition, 1988

John Simms Award, University of Iowa, 1987-88

Wellesley (MA) Arts Council Grant for original compositions, 1985

Interviewed by Dave Dunbar, Christian Science Monitor Radio ("Teaching Adults"), aired 1983

First Prize, New England Conservatory Pi Kappa Lambda Scholarship Competition, 1978

Editor for upcoming new edition of *Six Progressive Sonatinas, Op. 36* by Clementi (based principally on Clementi's revised 5th edition -- out of print and never commercially published since Clementi's day)

## RECENT/UPCOMING PERFORMANCES

(See also lecture/recitals below)

- 4/5-7/12 Direct, perform in recital, & fundraise for *Festival for Creative Pianists*, Colorado Mesa University
- 3/22/12 Accompanist, Guest Artist Series soprano Ollie Watts Davies, Colorado Mesa University MPAC Recital Hall, Grand Junction, CO
- 2/18/12 Accompanist, Clarinet Day (with guest artist and faculty clarinetist Adam Ballif), Colorado Mesa University MPAC Recital Hall, Grand Junction, CO
- 11/17/11 Accompanist, Brian Hanly, violinist, MPAC Recital Hall, Colorado Mesa University MPAC Recital Hall, Grand Junction, CO
- 11/9/11 Accompanist, Brian Hanly, violinist, A Little Noon Music, First United Methodist Church, Grand Junction, CO
- 9/22/11 Accompanist, Voice Faculty Recital, Colorado Mesa University MPAC Recital Hall, Grand Junction, CO
- 9/15/11 Piano soloist and accompanist, Music Department Faculty Gala Kick-off Recital, Colorado Mesa University MPAC Recital Hall, Grand Junction, CO
- 5/22/11 Accompanist, Michael Barta, violinist, finale concert for 2010-11 Crescendo Concert Series ([www.crescendoconcerts.org](http://www.crescendoconcerts.org)), St. Charles, MO
- 5/15/11 Pianist, Mesa State College Convocation, Stocker Auditorium, Grand Junction, CO
- 5/13/11 Pianist, Grand Junction Music Teachers Assoc. monthly meeting, home of Marge Zollner, Grand Junction, CO
- 4/7-9/11 Direct, perform in recital, & fundraise for *Festival for Creative Pianists*, Mesa State College
- 2/19/11 Accompanist, Clarinet Day, Mesa State College
- 12/2/10 Accompanist, Mesa State College Guest Artist Series: Anna Marie Wytko, saxophone
- 11/17/10 Accompanist, Mary Lindsey Bailey Oboe Faculty Recital, Mesa State College
- 10/7/10 Accompanist, Kristi Ballif Flute Faculty Recital, Mesa State College
- 9/17/10 Piano soloist and accompanist, Music Department Faculty Gala Kick-off Recital, Mesa State College
- 5/15/10 Pianist, Mesa State College Convocation, Stocker Auditorium, Grand Junction, CO
- 5/7/10 Pianist, Grand Junction Music Teachers Assoc. monthly meeting, home of Joann Hall, Grand Junction, CO
- 3/25-27/10 Direct, perform in recital, & fundraise for *Festival for Creative Pianists*, Mesa State College
- 3/22/10 Accompanist, Western Colorado Chorale (featuring Brahms *Liebeslieder* with 2nd pianist Amy Long-Markakis, and other works), Monte Atkinson, conductor, Mesa State College
- 2/20/10 Accompanist, Clarinet Day (guest artist Madeleine Johnson and Adam Ballif), Mesa State College
- 2/18, 19 & 20, 2010 Pianist & composer (performances of three original preludes for piano and dancer), "Beyond Boundaries" with dancer Emily Kampf (Ann Sanders, choreographer), to celebrate opening of new Mesa State College dance building, MSC dance studio
- 12/11/09 Piano program, Grand Junction Music Teachers monthly meeting, Grand Junction, CO
- 12/6/09 Pianist, Holiday Concert, Mesa State College
- 12/3/09 Accompanist, Mesa State College Guest Artist Series: Brian Bowman, euphonium
- 11/21/09 Accompanist, Mary Lindsey Bailey, faculty oboist, Oboe Day Final Concert, Mesa State College
- 11/19/09 Accompanist, Mary Lindsey Bailey faculty oboe recital, Mesa State College
- 10/5/09 Solo piano recital (assisted by Jack Delmore, voice, and Emily Kampf, dancer), Mesa State College
- 9/25/09 Piano soloist and accompanist, Mesa Musicale IV (annual fundraising event for the Mesa State College music department), home of Glen and Diane Gallegos, Grand Junction, CO
- 9/24/09 Accompanist, Voice Faculty Recital, Grand Junction, CO
- 9/18/09 Piano soloist and accompanist, Stephen Boelter memorial service, Mesa State College
- 9/10/09 Piano soloist and accompanist, Music Department Faculty Gala Kick-off Recital, Mesa State College
- 5/16/09 Pianist, Mesa State College Convocation, Stocker Auditorium, Grand Junction, CO
- 5/8/09 Pianist, Grand Junction Music Teachers Assoc. monthly meeting, home of Joann Hall, Grand Junction, CO

4/4/09 Accompanist, Mesa State College Guest Artist Series: Ryan Anthony, trumpet

3/25-28/09 Direct, perform in recital, & fundraise for *Festival for Creative Pianists*, Mesa State College

2/11/09 Pianist, Faculty Piano Recital (solos and 2-piano works), Mesa State College

2/11/09 Pianist (premiere of original composition: "Sonata Americana"), A Little Noon Music, First United Methodist Church, Grand Junction, CO

1/29/09 Accompanist, Mary Lindsey Bailey faculty oboe recital, Mesa State College

12/12/08 Piano program, Grand Junction Music Teachers monthly meeting, Roper Music, Grand Junction, CO

12/7/08 Pianist, Holiday Concert, Mesa State College

11/5/08 Accompanist, Ballif Duo faculty recital, Mesa State College,

9/19/08 Piano soloist and accompanist, Music Dept. Faculty Gala Kick-off Recital/Open House, Mesa State College

8/22/08 Piano program (premiere of original composition: "An American in Madrid"), Grand Junction Music Teachers Assoc. first monthly meeting, Grand Junction, CO

6/4-7/08 Featured Concert Artist/clinician/adjudicator, Colorado State Music Teachers Assoc. Annual Conference, Colorado Springs, CO

5/17/08 Pianist, Mesa State College Convocation, Stocker Auditorium, Grand Junction, CO

5/9/08 Pianist, Grand Junction Music Teachers Assoc. monthly meeting, home of Joann Hall, Grand Junction, CO

3/30/08 Accompanist, Mesa State College Guest Artist Series: Michael Barta, violin (faculty, Southern Illinois University)

3/20-22/08 Directed, performed in recital, & fundraised for *Festival for Creative Pianists*, Mesa State College

- Marsha Waugh, local piano teacher (former president of GJMTA), wrote:  
*"... the creative pianists festival... is a breath of fresh air. The performances both nights were wonderful. I learned so much..."*
- Evelyn Billberg, local piano teacher (vice president of GJMTA) and volunteer for the festival, wrote:  
*"The festival was an incredible success... I loved every minute of it... the learning moments for me were huge."*
- Monte Atkinson, colleague and one of the three judges for the event, wrote:  
*"Arthur, I just wanted to formally congratulate and thank you for the endless hours spent putting together one of the most rewarding festivals of which I have ever been a part. The entire concept is inspired, and a vision far above the norm. Judges, participants and all in attendance were so uplifted by the creative vision, sharing, performance excellence and worth of individual goals and ability... It was so touching to hear the repeated comments from parents, contestants and the other judges as to how wonderful the experience was..."*

3/20/08 Soloist, Gershwin's *Rhapsody in Blue* with the Mesa State College Wind Symphony (Calvin Hofer, conductor), Mesa State College

2/23/08 Accompanist, Mesa State College Guest Artist Series: Nancy Ambrose King, oboe (faculty, University of Michigan)

2/20/08 Pianist, Adam Ballif Clarinet Faculty Recital with Kirk Gustafson, cello (Brahms *Clarinet Trio in A Minor, Op. 114*), Mesa State College

2/10/08 Solo piano recital, Mesa State College

12/14/07 Piano program, Grand Junction Music Teachers Assoc. monthly meeting, home of Marge Zollner, Grand Junction, CO

12/9/07 Piano soloist, Holiday Concert, Mesa State College (concert recorded for local radio broadcast)

10/29 & 30/07 Accompanist, Western Colorado Chorale presents: "Gospel & Spiritual Music of America," Monte Atkinson, conductor, Mesa State College (concert recorded for national CD release)

- Cathy A. Barkley, Ph.D., MSC Assistant Vice President of Academic Affairs, wrote:  
*"Wonderful job...We are so fortunate to have such a range of musical talent on our campus!"*
- Evelyn Billberg, local piano teacher, wrote:  
*"We are truly blessed here in Western Colorado to have you at Mesa State and part of our lives. The concert was absolutely marvelous...Thank you."*

10/05/07 Accompanist, Kristi Ballif Flute Faculty Recital, Mesa State College

9/13/07 Piano soloist and accompanist, Music Department Faculty Gala Kick-off Recital, Mesa State College

5/19/07 Pianist, Mesa State College Convocation, Stocker Auditorium, Grand Junction, CO

5/18/07 Pianist, Senior Recital: Rachel Rosenberg, violin, Mesa State College

5/18/07 Soloist, Annual MSC Music Dept. Scholarship Fundraiser Concert, Gallegos home, Grand Junction, CO

5/6/07 Guest Artist Pianist (Brahms *Piano Quartet in G Minor, Op. 25*), Southern Illinois University Chamber Music Concert Series, Carbondale, Illinois

- Michael Barta, SIU violin faculty, wrote:  
*"Dr. Houle agreed to learn and perform the Brahms Piano Quartet on less than a 4-week notice during the most hectic final weeks of the semester. He arrived in Carbondale two days before the concert. We were impressed by the level of his preparedness, attention to detail, virtuoso pianistic abilities and musical insights. The performance was a huge success with standing ovation which lasted much longer than usual. The audience consisted of some of the most discerning chamber music lovers in the area...Dr. Houle [was]...flexible, collegial, polite, yet uncompromising in upholding the highest musical standards. His musical suggestions [were] clear, to the point and based on a great deal of performance experience. His unerring sense of rhythm, great ability to listen to string players and his transparent, yet powerful style which allows the strings to play naturally, without feeling overpowered, made this project a highly rewarding experience."*

4/27/07 Accompanist, Senior Recital: Momchil Monchev, viola, Mesa State College

4/18/07 Accompanist, Student Brass Quintet Recital, Mesa State College

4/9/07 Pianist, Faculty Woodwind Chamber Recital, Mesa State College

3/26 & 27/07 Pianist, Chamber Choir & Voice Faculty Concert, Mesa State College

2/24/07 Accompanist, Aryn Sweeney, Oboe Faculty Recital, Mesa State College

2/4/07 Solo piano recital, Mesa State College

2/1/07 Accompanist, Ballif Duo Faculty Recital, Mesa State College

1/28/07 Solo piano recital, "Notably Nocturnes," Global Heart Spiritual Center, Grand Junction, CO

12/1/06 Accompanist, Mesa State College Guest Artist Series: Patrick Sheridan, tuba

10/8/06 Solo piano recital, "The Creative Spirit of Mozart," Global Heart Spiritual Center, Grand Junction, CO

9/29/06 Soloist, Music Faculty Gala Kick-off Recital, Mesa State College

9/15/06 Solo concert, "Mozart: Piano Composer for All Ages," College Music Society National Conference (College Music Society Community Engagement Program sponsored by the Youth Orchestras of Antonio, Radius Center, Visual & Performing Arts), San Antonio, TX

5/20/06 Piano soloist and accompanist, Mesa State College music department scholarship fundraiser, home of Stephen Boelter & Karen Combs, Palisade, CO

5/6/06 & 4/29/06 Soloist (Gershwin *Rhapsody in Blue*), Meridian Symphony Orchestra 15th Anniversary Season Finale Concert, Jewett Auditorium (Caldwell, ID) & Middle School Auditorium (Meridian, ID)

3/11/06 Performed original piano composition, *Jazz Fantasy*, College Music Society South Central Annual Conference, Texas State University, San Marcos, TX

2/24/06 Pianist, Idaho Music Teachers Assoc. (IMTA) meeting: teachers performed and discussed upcoming Sonatina/Sonata Festival repertory, Dunkley Music, Boise, ID

2/4/06 Accompanist, Opera Idaho Auction Fundraiser, Arid Club, Boise, ID

11/18/05 Coordinated, publicized, and performed 4-hand repertory with Luann Fife (Director, ID Music Academy), IMTA Annual Conference, Boise, ID

11/16/05 Pianist, "4th Annual Dinner & Book Idaho Family Read Week," Hayes Auditorium, Boise Public Library

10/22/05 Accompanist, Idaho Music Academy Faculty Recital, Boise, ID

7/30/05 Pianist (works by Mozart) for Don Campbell workshop, "The Healing Power of Music," Boise State U.

6/22/05 Accompanist, Idaho Opera Auditions, Esther Simplot Performing Arts Academy, Boise, ID

6/17/05 Solo piano recital (Bach, Haydn, Beethoven, Chopin, Ravel, Debussy), Idaho Music Academy, Boise, ID

6/7/05 Accompanist, voice recital, Liberty Charter School, Nampa, ID

5/24/05 Soloist, *Beethoven Concerto No. 4 in G* (3rd movement, with original cadenzas), David Johnson, conductor, Nampa & Skyview District Orchestra, Skyview Auditorium, Nampa, ID

5/7/05 & 3/12/05 Coach & accompanist for clarinetist Kim Stucker (Idaho Music Educator Association State Solo Contest finalist & last year's IMEA District 3 competition winner), Boise & Caldwell, ID

3/29/05 Visiting Artist Recital and Masterclass, University of Missouri Kansas City Conservatory

3/16/05 Visiting Artist Recital and Masterclass, Michigan State University, East Lansing, MI

3/10/05 Accompanist, Opera Idaho vocalists, United Way benefit concert, Egyptian Theatre, Boise, ID

2/24/05 Visiting Artist Recital and Masterclass, Georgia State University, Atlanta, GA

2/12/05 Performed original composition, *Jazz Fantasy*, College Music Society Pacific Northwest Chapter Annual Conference, Linfield College, OR

2/5/05 Featured performer, Nampa Musicale Founders Day Breakfast, Nampa Civic Center, Nampa, ID

1/20/05 Accompanist, SE Asia Tsunami Disaster Relief & Kenya Fundraiser, Liberty Charter School, Nampa, ID

1/15/05 Solo piano recital, Nielsen studio series, Eagle, ID

1/5/05 Performer, publicist and co-organizer, Southeast Asia Tsunami Disaster Relief Fundraiser, International CommUNITY Center of Idaho, Boise, ID

12/04/04 Pianist, Boise Tuesday Musicale annual fundraiser, Esther Simplot Performing Arts Academy

11/21/04 Special guest pianist, Mountain View Church of the Brethren, Boise, ID

11/17/04 Pianist, "Dinner and a Book at the Library," Hayes Auditorium, Boise Public Library

10/6/04 Pianist, Idaho Library Association President's Reception, Doubletree Riverside Hotel, Boise, ID

6/15-19/04 Directed, performed in recital, & fundraised for *4th Annual Festival for Creative Pianists*, Esther Simplot Performing Arts Academy, Boise, ID

5/4/04 Visiting Artist Recital, Shrylock Auditorium, Southern Illinois University, Carbondale, IL

5/1/04 & 3/3/04 Coached & accompanied clarinetist Kim Stucker (finalist, Idaho Music Educator Assoc. State Solo Contest (Boise, ID) & winner of District 3 level competition (Northwest Nazarene University, Nampa, ID)

4/21/04 Visiting Artist Recital, University of Hawaii-Manoa, Honolulu

November, 2003 - March, 2004 Collaborative performances (Bolling, Mozart Poulenc & Gaubert) with flutist Krista Aasland, Idaho Flute Society recitals (Hemingway Center, Boise) & for Concerto Aria Competition, masterclasses & other recitals, Boise State University

2/15/04 Solo piano concert (sponsored by EOU Arts Endowment & OMTA), Eastern Oregon University

2/8/04 Soloist, fundraiser concert, Esther Simplot Performing Arts Academy, Boise, ID

1/18/04 "Salon" piano recital, home of John & Linda Stedman, Boise, ID

8/16/03 Accompanied mezzo-soprano Dr. Marianne Saunders, BPL Hayes Auditorium, Boise, ID

6/11-14/03 Director & performer, *3rd Annual Festival for Creative Pianists*, College of Idaho

4/13/03 Piano festival fundraiser concert (*Liszt Sonata in B Minor*), Dunkley Recital Hall, Boise, ID

3/1/03 Original jazz work, *Interplay for Sax & Piano*, performed with Dr. Michael Jacobson, College Music Society South Central Chapter Annual Conference, Baylor University, Waco, TX

2/26/03 Piano soloist and accompanist, Faculty Showcase fundraiser, College of Idaho

2/22/03 Recital with Darryl Schoenborn, Northern Nevada Music Teachers Assoc., Reno, NV

2/4/03 Concert with Zuill Bailey, cellist, Caldwell Fine Arts Series, Jewett Auditorium, Caldwell, ID

11/9/02 Piano soloist and accompanist, Faculty Showcase, College of Idaho

4/25-28/02 Director & performer, *2nd Annual Festival for Creative Pianists*, College of Idaho

4/6-7/02 Solo concert & masterclasses, Montana State University, Bozeman, MT

3/2/02 Piano soloist and accompanist, Faculty Showcase, College of Idaho

12/10/01 Soloist, Haydn *Concerto in D* (with original cadenzas), Skyview High School, Nampa, ID

10/14/01 Premier solo concert, Silver Hawk Performance Season, Skyview High School, Nampa, ID

4/17/01 Concert, lecture & masterclasses, Northwest Missouri State University

4/6-7/01 Founder, director, & performer, *1st Annual Festival for Creative Pianists*, College of Idaho

11/4/00 Solo & collaborative works (including original compositions), Faculty Showcase Recital, College of Idaho

6/8/00 Soloist, 2000 Annual IMTA Conference Members Recital, Boise, ID

4/27/00 Soloist and accompanist, Faculty Showcase Recital, College of Idaho

4/10/00 Concert & masterclass, Idaho State University (part of faculty exchange I initiated)

3/31/00 Soloist, opening concert, *9th Annual College of Idaho Piano Festival*, College of Idaho

11/5-6/99 Two-hour solo concert & masterclass, Sunriver Music Festival, Bend, OR

9/26/99 Piano soloist and accompanist, Faculty Showcase recital, College of Idaho

4/3/99 "Salon" recital, home of David & Kathie Nevin, Boise, ID

3/26/99 Soloist, opening concert, *8th Annual College of Idaho Piano Festival*, College of Idaho

3/7/99 Solo recital, Caldwell Thursday Musicale, College of Idaho

2/23/99 Solo recital, Esther Simplot Performing Arts Academy, Boise, ID

1/17/99 Solo recital featuring *Liszt Sonata in B Minor*, College of Idaho

- 4/20/98 Soloist, Beethoven "*Triple*" *Concerto in C Major, Op. 56 (Violin, Cello, Piano & Orchestra)*; Geoffrey Trabichoff, violin, Sam Smith, cello, Dan Stern, conductor & College of Idaho Orchestra, College of Idaho
- 3/27/98 Brahms *Piano Quintet* with Langroise Trio & Boise Philharmonic violinist, opening concert, 7th Annual College of Idaho Piano Festival, Langroise Fine Arts Center
- 2/22/98 Soloist, IMTA "Composer of the Year (Bartók) Selections," educational preview recital for students, teachers & public (students later performed these pieces in the 4/25/98 "Composer of the Year Festival"; I helped write extensive program notes & made recordings available to teachers & students), Langroise Fine Arts Center
- 2/3/98 Brahms *Piano Quintet in F Minor* & Godard *Six Duets for Two Violins & Piano* with Langroise Trio & guest violinist Nicholas Mann (faculty, The Juilliard School, Harvard University & University of Delaware), Caldwell Fine Arts Series, Jewett Auditorium
- 5/11/97 Concert with cellist Sam Smith & saxophonist Sandon Mayhew featuring my cello/piano arrangements of piano music by Brahms & Marjorie Burgess & an original composition for sax & piano, College of Idaho
- 4/26/97 Concert (with extensive notes/handouts), Eastman School of Music, Rochester, NY
- 2/15/97 Repeat of 2/14/97 performance, Boise State University Morrison Center
- 2/14/97 Critically acclaimed performance of Saint-Saëns *Concerto No. 2 in G Minor* with Boise Philharmonic Orchestra, James Ogle, Conductor, Nampa Civic Center
- 1/12/97 Performance of 2-piano, 8-hand contemporary work with Sylvia Hunt & others, College of Idaho
- 10/26-27/96 Two solo concerts featuring complete 21 Chopin nocturnes, & two masterclasses (one for the California Assoc. of Professional Music Teachers) for students, teachers & public, Point Loma Nazarene College (now Point Loma Nazarene University), San Diego, CA,  
 • Dr. Paul Kenyon, Music Chair & piano faculty at Point Loma, wrote:  
*"Our department presented Arthur Houle in a two-recital presentation of the complete Chopin Nocturnes. The performances were simply outstanding. ...Arthur is an extremely gifted pianist with a deep commitment to...high standards...[His] playing provides a unique voice that melds a deep sense [of] poetic sensitivity with astute musicological scholarship. His personal interpretation of this repertoire stands in sharp relief to others who emphasize shallow histrionics. While in San Diego, Dr. Houle also gave a seminar on Chopin's performance practices to the local MTNA chapter that drew enthusiastic responses from all who heard him."*
- 9/27/96 Standing-room-only concert with soprano Mari Jo Tynon, Ricks College (recorded for radio broadcast)
- 9/24/96 Recital with faculty soprano Mari Jo Tynon (Mozart & Verdi arias, songs from *Lord Mayor's Table* cycle by Walton, songs by Schubert & Fauré & piano solo music by Scarlatti & Chopin), College of Idaho
- 9/15/96 Performed Brahms *Sonatasatz: Scherzo in C Minor, Op. posth.* with violinist Geoffrey Trabichoff and my own cello/piano arrangements of music by Marjorie Burgess with cellist Sam Smith, College of Idaho
- 5/7/96 Solo & accompaniment works (Mahler, Mozart, Massenet, von Weber, Beethoven, Gounod, Chopin, & Poulenc) with faculty soprano Mari Jo Tynon, College of Idaho
- 4/20/96 Standing-room-only concert (recorded for CD release) featuring eclectic music by critically acclaimed composer Marjorie Burgess (whose music I recorded previously on two albums for Educo Records) - solos, duets with pianist/xylophonist Mark Lutton, works with vocalist Leslie Holmes & my cello/piano arrangements with cellist Sandy Kiefer (Director, Copley Chamber Players), Brannen Brothers Recital Hall, Woburn, MA
- 3/15/96 Solo recital, 5th Annual Fern Nolte Davidson Piano Festival, College of Idaho
- 2/29/96 Caldwell Fine Arts Series concert (Prokofieff *Sonata in F Minor, Op. 80*, Debussy *Sonata in G Minor*, Schnittke *Suite*, etc.) with critically acclaimed guest violinist Lee-Chin Siow, Jewett Auditorium, Caldwell, ID
- 2/28/96 Performances with violinist Lee-Chin Siow, Jefferson Junior High & Wilson Middle School, Caldwell, ID
- 2/27/96 Performances with violinist Lee-Chin Siow for Notus School District students, Caldwell, ID
- 2/25/96 Solo recital, College of Idaho
- 2/4/96 Piano soloist and accompanist, "salon" concert, home of Barbara Bond, Boise, ID
- 1/27/96 Soloist, Caldwell Thursday Musicale Annual Founder's Day Celebration, Caldwell, ID
- 1/9/96 Recital (Haydn, Vaughn Williams, Brahms & Schubert) with violist David Johnson, College of Idaho
- 12/6/95 Recital with Leslie Stedman (cellist, Boise Philharmonic Orchestra), College of Idaho
- 10/19/95 Two-hour live performance/interview (performance & discussion of Chopin works) on "Eklektikos" (host: John Aielli), KUT-Austin radio (NPR affiliate), Austin, TX
- 10/17/95 International Chopin Music Festival: standing-room-only concert (with extensive educational program notes), Chamizal National Memorial, El Paso, TX (I was the only pianist invited to play twice)

- 10/13-14/95 Two solo concerts (complete Chopin nocturnes) & two masterclasses for teachers, students & the public (sponsored by the Idaho Falls Music Club, the Idaho Falls Music Teachers Assoc., & Ricks College Upper Valley Music Teachers Assoc.), University Place Auditorium, Idaho Falls
- 10/7/95 International Chopin Music Festival: standing-room-only concert of various Chopin works (polonaises, waltzes, mazurkas, preludes, nocturnes & études); the Artistic Director called me the day of this program to request that I substitute for the scheduled pianist, who canceled the morning of the program, University of Texas-El Paso Fox Fine Arts Recital Hall, El Paso, TX
- Review, El Paso Herald-Post:  
 "...Houle played with the ease and aplomb of a pianist...polishing every sharp & flat in Chopin's repertory...Houle captured Chopin's spirit and emotion...He took note of the many music students in the audience, warning that he might take liberties with Chopin. Houle has extensively researched the Romantic composer, ...his fingering, the narrower keyboard..., noting that Chopin sometimes improvised during performances...Houle demonstrated his prowess by switching from...sweet gentle Chopin...to more melodramatic masterpieces like the 'Military Polonaise.' Here Houle did not pound the daylights out of the piano...but treated it with the dignity and respect it deserved as the final offering on this very special piano recital..."
- 9/30/95 Piano soloist and accompanist (Walton, Schubert & Chopin), Faculty Showcase, College of Idaho
- 9/24/95 Recital (Walton, Fauré, Wolf & Mendelssohn; repeat of 7/24/95 Indiana University program) with faculty soprano Mari Jo Tynon, College of Idaho
- 9/17/95 Repeat of 9/16/95 program with Del Parkinson, College of Idaho
- 9/16/95 Solo & duet works (Bach, Mozart, Clementi, Chopin & Rossini), 2nd biannual "Student Favorites" recital (with extensive program notes) with pianist Dr. Del Parkinson (faculty, BSU), Boise State University
- 8/12/95 Recital with Leslie Stedman (cellist, Boise Philharmonic Orchestra), Boise, ID
- 7/24/95 Concert with soprano Mari Jo Tynon, Indiana University
- 4/9/95 Solo concert, Dartmouth College Vaughan Recital Series, Hanover, New Hampshire
- 3/19/95 Repeat of 3/16/95 concert, Boise State University
- 3/16/95 Brahms *Liebeslieder Waltzes* (& other works) with pianist Dr. Del Parkinson (faculty, BSU) & Sine Nomine Choir conducted by College of Idaho alumnus Dr. Elmer Thomas (faculty, University of Cincinnati Conservatory), College of Idaho
- 2/5 & 12/95 Complete 21 Nocturnes by Chopin; two standing-room-only concerts (recorded for release on CD) with extensive program notes, College of Idaho
- 1/12/95 Recital (Brahms *Two Songs for Alto with Viola & Piano, Op. 91*, Rachmaninoff Vocalise, & Franck *Sonata in A Major*) with faculty violist David Johnson & faculty mezzo-soprano Marianne Saunders, College of Idaho
- 12/1/94 Recital with cellist Sam Smith & vocalist Marianne Saunders (Brahms *Sonata in E Minor, Op. 38*, Brahms *Intermezzo in A, Op. 118/2* [arranged for cello/piano by Kent Kennan], my arrangement for voice, piano & cello of "Va! laisse couler mes larmes" from Werther by Massenet & Claude Bolling), College of Idaho
- 11/9/94 Piano soloist and accompanist, President's Trust Faculty Showcase, College of Idaho
- 11/3/94 Organized/performed solo & accompaniment works (Rachmaninoff, Bolling, my arrangement for voice, piano & cello of "Va! laisse couler mes larmes" from Werther by Massenet, Chopin, Marjorie Burgess & my cello/piano arrangement of Sibelius *Romance in D-Flat*), College of Idaho Board of Trustees Faculty Showcase Concert, Langroise Fine Arts Center
- 10/7/94 Performed with faculty cellist Sam Smith, IMTA 37th Annual Conference, Boise State University
- 10/4/94 Faculty Concert (repeat of 9/29/94 program), College of Idaho
- 9/30/94 Repeat of 9/28/94 program with guest vocalist Gary Kendall, College of Idaho
- 9/29/94 Solo & accompaniment works (Wagner & Chopin), College of Idaho Langroise Dedication Reception, Langroise Fine Arts Center
- 9/28/94 Concert (Ibert, Verdi, Mozart, Schubert, Quilter, etc.) with guest bass-baritone Gary Kendall (faculty, University of Cincinnati Conservatory), Langroise Dedication Concert, College of Idaho
- 4/17/94 Faculty Showcase Concert, solo & accompaniment works (Wagner, Brahms & Chopin), College of Idaho
- 3/6/94 Recital (Milhaud *Quatre Visages*, Mozart *Sonata in E Minor, K. 304 [300c]*, & Brahms *Sonata in F Minor, Op. 120*) with faculty violist David Johnson, College of Idaho
- 1/29/94 Solo recital (Ravel, Scarlatti, Chopin & Schubert), Caldwell Thursday Musicale, Caldwell, ID

- 1/23/94 Solo recital (Scriabin *Étude in C-Sharp Minor, Op. 42/5*, Ravel *Jeux d'eau*, Haydn *Sonata in E-Flat, Hob. XVI/52*, Scarlatti *Sonata in D, K. 96*, Chopin *Polonaise in A-Flat, Op. 53* & Chopin *Études, Op. 10/9 & Op. 25/12*, Debussy, Houle, etc.), College of Idaho
- 1/21/94 Mendelssohn *Trio in D Minor* with Langroise Trio, Boise Philharmonic "Encore!" Chamber Concert Series, College of Southern Idaho, Twin Falls, ID
- 1/5/94 Brahms *Piano Quartet in C Minor* with Langroise Trio, Ricks College, ID
- 12/10/93 Concert of original works, Treasure Valley Music Teachers, Boise, ID (music & recordings of my music were made available to teachers)
- 11/30/93 Piano soloist and accompanist, Faculty Showcase, College of Idaho
- 11/23/93 Repeat of 11/22/93 concert (recorded for CD release; world premier recording of sonata by Helene Liebmann nee Riese & first CD recording of sonatas by Johann Hummel & Joseph Wölfl), University of Missouri Kansas City Conservatory
- 11/22/93 Concert with cellist James Swain, Fort Hays State University, Kansas
- 10/26/93 Caldwell Fine Arts Series concert (Brahms *Piano Quartet in C Minor*, Mendelssohn *Trio in D Minor*, & Schumann *Fairy Tales*) with Langroise Trio, Jewett Auditorium
- 10/1/93 Performance with Langroise Trio (Mendelssohn), IMTA 36th Annual Conference, Boise State University
- 9/26/93 Repeat of 9/25/93 program, College of Idaho
- 9/25/93 First "Student Favorites - Familiar Pieces Played in Unfamiliar Ways" program (Bach, Clementi, Mozart, Schubert, my arrangements of music by Marjorie Burgess, etc.) of solo, duet & 2-piano works (extensive program notes provided) with Dr. Del Parkinson (faculty, Boise State University), Boise State University
- 6/12/93 Performance with Copley Chamber Players, Nashua, New Hampshire
- 4/18/93 Repeat of 4/17/93 concert, College of Idaho Jewett Auditorium, Caldwell, ID
- 4/17/93 Recital with Louisiana State University cellist Dennis Parker (Bach "*Gamba*" *Sonata in G, BWV 1027*, Janáček *Pohádka*, Beethoven *Sonata in A, Op. 69*, Foss *Capriccio* and *Melody for Dennis*, an original composition that won 2nd Prize in the 1991 Music Umbrella Instrumental Composition Competition in Austin, TX), Boise State University
- 2/24/93 Repeat of 2/23/93 concert with cellist James Swain, Kansas State University
- 2/23/93 Recital (Beethoven, Hummel, Wölfl, & Helene Liebmann née Riese) with Emporia State University cellist Dr. James Swain, Emporia State University, KS
- 1/31/93 All-Beethoven solo recital, College of Idaho
- 1/23/93 Eight songs (Debussy & Handel) with College of Idaho faculty baritone Greg Detweiler, Caldwell Thursday Musicale Founder's Day Celebration, Caldwell, ID
- 1/14/93 Caldwell Fine Arts Series concert (Mozart *Sonata in C, K. 296*, Brahms *Sonata in G, Op. 78*, De Falla *Suite Espagnole*, etc.) with critically acclaimed guest violinist Benny Kim, Jewett Auditorium
- 11/10/92 Recital (Schumann *Frauenliebe und Leben*, Stravinsky, Duparc & Mozart) with faculty soprano Mari Jo Tynon, College of Idaho
- 11/1/92 Solo recital (Schubert "*Wanderer*" *Fantasy* & Chopin études, mazurkas, etc.), College of Idaho
- 10/2/92 Recital with guest cellist Dr. James Swain (faculty, Emporia State University) featuring rarely performed early cello/piano repertoire by Hummel, Wölfl, & Helene Liebmann née Riese (Dr. Swain also presented a preconcert lecture on these works with help from an NEH grant that I secured), College of Idaho

**RECENT/UPCOMING PRESENTATIONS:  
LECTURE/RECITALS, MASTERCLASSES, WORKSHOPS & PANEL DISCUSSIONS, ETC.**  
(See also performances above)

- 10/20 & 21/11 Two presentations for the College Music Society 54<sup>th</sup> Annual National Conference, Richmond, VA:  
1) Paper, "Back to the Future: How Creativity and the Liberal Arts Spirit Can Pave the Way for the Future of Piano Teaching," and 2) Community Engagement piano solo piano program, "Remembering Duke Ellington."

7/27-30/11 Workshop presentation, 7/30/11 (1 of 12 selected), "Turning Piano Students into 'Block' Heads: A Schematic Approach to Technique," 2011 Biannual National Conference on Keyboard Pedagogy, Westin Lombard Yorkville Center, Lombard, IL. Also 1 of 40 pedagogues selected for 7/27/11 pre-conference Collegiate Pedagogy Teachers Commission I & II (seminars on the future of piano pedagogy, the role of NCKP, etc.). Recipient of Mesa State College Faculty Professional Development Fund Grant for this event.

3/28-29/11 Poster presentation, "Turning Piano Students into 'Block' Heads: A Schematic Approach to Technique," MTNA National Conference, Milwaukee, WI

2/6/10 Pre-concert Classical Conversations lecture, "Beatlemania - the Classical Connection," for the Grand Junction Symphony evening concert, Grand Junction High School, Grand Junction, CO

10/22-24/09 College Music Society 52<sup>nd</sup> Annual National Conference, Portland, OR: 1) Lecture/recital, "Piano Pedaling in the Twilight Zone," (10/23/09); 2) 2½-hour Community Engagement piano solo program (10/24/09); 3) Session chair for two "Body Mapping" sessions (10/22/09); 4) Mock interviewer/career counselor for two sessions (10/23/09). Supported by Mesa State College Faculty Professional Development Fund Grant.

5/9/09 Pre-concert Classical Conversations lecture, "The Compositional Process," for the Grand Junction Symphony evening concert, Grand Junction, CO

3/25/09 Lecture/demonstration, "Classical Improvisation: The Creative, Quintessentially Liberal Arts Approach to Piano Teaching," Mesa State College Faculty Colloquium Series, Mesa State College

3/20/09 Lecture/demonstration panel, "Teaching Modes," Grand Junction Music Teachers Assoc. monthly meeting, Grand Junction, CO

11/7/08 Lecture/demonstration, "Composing a Sonatina," Grand Junction Music Teachers Assoc. monthly meeting, Grand Junction, CO

10/10/08 Panelist, "American Composers" panel discussion, Grand Junction Music Teachers Assoc. monthly meeting, Grand Junction, CO

6/9-13/08 Clinician & accompanist, Mesa State College Middle School Summer Camp

6/5/08 Interactive lecture/demonstration ("New Approaches to Teaching Technique"), Colorado State Music Teachers Assoc. Annual Conference, Colorado Springs, CO

2/29/08 Lecture/demonstration, "Teaching Technique," Grand Junction Music Teachers Assoc., First United Methodist Church, Grand Junction, CO

11/15/07 Lecture/recital, College Music Society 50<sup>th</sup> Annual National Conference: Community Engagement Program (audience of primarily students), "Chopin's Improvisatory Spirit," (one of ten programs selected nationally by CMS & recipient of a Mesa State College Faculty Professional Development Fund grant), University of Utah Gardner Hall, Salt Lake City, UT

- Dr. Susan Duehlmeier, University of Utah piano area coordinator, wrote:  
*"The students enjoyed your class immensely and your improv...they especially mentioned the medley at the end. You had a large [student] audience by our standards..."*

10/12/07 Lecture/demonstration, "Creativity and the Festival for Creative Pianists," Grand Junction Music Teachers Assoc., First United Methodist Church, Grand Junction, CO

9/12/07 Lecture/demonstration, "Basics of Phrasing," Studio Recital Hour, Mesa State College

4/27/07 & 2/23/07 Masterclasses for students of Grand Junction Music Teachers Assoc. member Mary Oblander, Oblander studio, Grand Junction, CO

3/19/07 College Music Society lecture/recital, "The Unfinished Chopin," Mesa View Retirement Residence, Grand Junction, CO (I was one of only eight pianists selected to perform as part of CMS's nationwide First Community Engagement Seed Grant Piano Program, which is designed to support faculty members who institute ongoing community engagement programs in their home communities; online information at [www.music.org/cgi-bin/showpage.pl?tmpl=/profactiv/pubs/news/march2007/taggart&h=33](http://www.music.org/cgi-bin/showpage.pl?tmpl=/profactiv/pubs/news/march2007/taggart&h=33))

11/27/06 Masterclass for students of Grand Junction Music Teachers Assoc. member Lisa Bush, Mesa State College

10/13/06 Workshop for piano teachers, "Bach to the Future," Grand Junction Music Teachers Assoc., Grand Junction, CO

9/15/06 Career Services Initiative workshop presentation, "Teaching Creatively in the Trenches: Looking Back to the Future," College Music Society National Conference, San Antonio, TX

- 3/26/06 Session presenter, "Bach to the Future: Inventive Inventions and Notebook Noodlings," Music Teachers National Assoc. Conference, Austin, TX
- 3/11/06 Lecture/recital, "Lessons from a 'Lost' String Quartet: A Radical New Version of Beethoven's *Piano Sonata in E Major, Op. 14, No. 1*," College Music Society South Central Chapter Annual Conference, Texas State University, San Marcos, TX
- 2/10/06 Workshop for piano teachers, "How to Teach Fake Charts, Part Two," Idaho Music Academy, Boise ID
- 1/20/06 Workshop for piano teachers, "How to Teach Fake Charts, Part One" Idaho Music Academy, Boise ID
- 12/3/05 Workshop for piano teachers, "Learning & Teaching Beethoven," Idaho Music Academy, Boise ID
- 10/14/05 Workshop for piano teachers, "Learning & Teaching Handel," Idaho Music Academy, Boise ID
- 9/30/05 Workshop for piano teachers, "Learning & Teaching Mozart," home of Sheryl Hillman, Boise ID
- 9/22/05 Snake River Valley Music Teachers workshop, "Ornamentation in Baroque Music," Ontario, OR
- 9/9/05 Workshop for piano teachers, "Learning & Teaching Scarlatti," Idaho Music Academy, Boise ID
- 8/26/05 Workshop for piano teachers, "Learning & Teaching Chopin," Houle home studio, Boise ID
- 8/13/05 Workshop for piano teachers, "Learning & Teaching Scarlatti," Idaho Music Academy, Boise ID
- 7/15/05 Workshop for piano teachers, "Learning & Teaching the *Anna Magdalena Notebook*," home of Sheryl Hillman, Boise ID
- 6/13-16/05 Five intensive workshops (10 hours total) for piano teachers and students, "Learning & Teaching Student Favorites," Idaho Music Academy, Boise, ID
- 4/2-6/05 Interactive pedagogy presentation, "The Unfinished Chopin: Improvising on His Popular 'Teaching' Pieces," Music Teachers National Assoc. Conference, Seattle, WA
- 2/12/05 Lecture/recital, "Pedaling in the *Twilight Zone*," & panelist for CMS Common Topic ("Considering Curricular Challenges: Balancing Emerging Student and Cultural Demands with Traditional Music Teaching and Learning"), College Music Society Pacific Northwest Chapter Annual Conference, Linfield College, OR
- 11/20/04 Lecture/demonstration, "Jazz: The Basic Elements," Snake River Valley Music Teachers, Bethany Presbyterian Church, Ontario, OR
- 11/4-7/04 Lecture/recital, "Lessons from a 'Lost' String Quartet: A Radical New Version of Beethoven's *Piano Sonata in E Major, Op. 14, No. 1*" (Special CMS Series, "New Wine in Old Wineskins: Rediscovering Euro-American Classical Music - Music of Beethoven"); moderator, Open Forum, "Independent Musicians - Challenges & Rewards" (Professional Life Initiative); & mock interviewer (Career Services Initiative), College Music Society National Conference, San Francisco, CA
- 10/8/04 "Improvisation & Creative Piano," two workshops for Boise Tuesday Musicale teachers, Boise, ID
- 6/15-19/04 Masterclasses (3 1/2 hours), *4th Annual Festival for Creative Pianists*, Esther Simplot Performing Arts Academy, Boise, ID
- 5/4/04 Visiting Artist Masterclass, Shrylock Auditorium, Southern Illinois University
- 4/21/04 Visiting Artist Masterclass, University of Hawaii-Manoa, Honolulu
- 3/27-31/04 "Musical Tree" handout for pedagogy presentation ("God, Emperor, Parent, Teacher," moderated by Claire Wachter), Music Teachers National Assoc. Convention, Kansas City, MO
- 3/27/04 Lecture/recital, "Lessons from a 'Lost' String Quartet: A Radical New Version of Beethoven's *Piano Sonata in E Major, Op. 14, No. 1*," & panelist for CMS Common Topic Panel Discussion, College Music Society Pacific Northwest Chapter Annual Conference, Eastern Washington University Riverpoint campus, Spokane, WA
- 3/19/04 Lecture/recital, "Lessons from a 'Lost' String Quartet: A Radical New Version of Beethoven's *Piano Sonata in E Major, Op. 14, No. 1*," College Music Society Rocky Mountain Chapter Annual Conference, University of Denver, Denver, CO
- 3/12/04 Lecture/recital, College of Southern Idaho Music Appreciation class, Twin Falls, ID
- 2/16/04 Masterclass, Eastern Oregon University, La Grande, OR (sponsored by EOU Arts Endowment & OMTA)
- 10/10/03 Panelist, discussion on adjudicating & helping students prepare for festivals, Boise Tuesday Musicale
- 3/22/03 Lecture/recital, "The Forgotten Clementi: His 'Considerable Improvements' on Op. 36," College Music Society Pacific Northwest Chapter Annual Conference, Portland State University, Portland, OR
- 3/1/03 Lecture/recital, "The Unfinished Chopin," College Music Society South Central Chapter Annual Regional Conference, Baylor University, Waco, TX

2/22/03 Lecture/demonstrations (4 hours) in collaboration with jazz pianist Darryl Schoenborn, Northern Nevada Music Teachers Assoc., Reno, NV

10/15/02 Lecture/recital, "Why is Classical Improvisation an Oxymoron?" Faculty Forum Series, College of Idaho

9/28/02 Lecture/recital, "The Unfinished Chopin," College Music Society National Conference, Hyatt Regency Crown Center Hotel, Kansas City, MO

9/20-21/02 Featured clinician/recitalist, Kansas Music Teachers Assoc. Annual Conference, Fort Hays State U.

6/14/02 Performed Clementi & Mozart for teachers' performance & discussion forum, IMTA Annual Conference, Boise State University Hemingway Center

5/17/02 Performed & discussed Mozart & Beethoven repertory, IMTA Annual Meeting, Dunkley Music, Boise, ID

4/6-7/02 Lecture/recital (with educational program notes), 75-minute presentation for teachers, & 3 hours of student masterclasses, Bozeman Piano Teachers Assoc. (BPTA), Montana State University, Bozeman, MT

3/23/02 Lecture/recital, "The Unfinished Chopin," College Music Society Southern Pacific Chapter Annual Conference, California State Polytechnic University, Pomona, CA

2/23/02 Lecture/recital, "The Unfinished Chopin," College Music Society Pacific Northwest Chapter Annual Conference, Linfield College, OR

10/23/01 Lecture/recital, "Classical Improvisation," & masterclass, University of Central Florida. Also was interviewed by Rollins College radio station, Orlando, FL; interview aired on 10/28/01.

10/22/01 Three-hour lecture/demonstration class for students & teachers, University of Central Florida

6/15/01 Lecture/demonstration, "Classical Improvisation," IMTA Annual Conference, Twin Falls, ID

5/18/01 Performed & discussed advanced selections (Mozart, Haydn & Beethoven) from upcoming IMTA Sonatina/Sonata Festival, IMTA meeting, Dunkley Music, Boise, ID

5/12/01 Masterclasses for precollege Boise area piano students, Treasure Valley Music, Boise, ID

4/23-24/01 Nine hours of masterclasses & lecture/demonstrations on classical & jazz improvisation for students & teachers, Pike's Peak Music Teachers Assoc., Colorado Springs, CO

- Barbara Taylor, Vice President of Programs for PPMTA, later wrote:  
*"Dr. Houle [presented] a total of nine hours of lecture/demonstrations and master classes on classical and jazz improvisation for both teachers and students of various abilities and ages...We found his presentations and classes to be fresh, innovative, vibrant, engaging, clearly communicated, and punctuated throughout with a delightful sense of humor. I've referred to his handouts several times and they have been most helpful to me and to my students. He delivered exactly what was promised. I know of no one who was disappointed. During the Master Classes where teachers and students of various ages and abilities played for him, he gave several suggestions to each player and complimented them on their overall performance. Each person left feeling confirmed and excited about working with the new ideas that he had shared with them...Dr. Houle's presentations and master classes received the most compliments of any program that I have scheduled over the past three years and everyone wants to have him back."*

4/17/01 Concert, lecture & masterclasses, Northwest Missouri State University

4/14/01 & 3/17/01 Masterclasses on theory, technique & improvisation for precollege Boise area piano students, Treasure Valley Music, Boise, ID

2/23 & 24/01 Lecture/recital, "Classical Improvisation" & masterclass, Point Loma Nazarene U., San Diego, CA

2/17/01, 1/27/01, 12/23/00 & 12/9/00 Masterclasses on theory, technique & improvisation for precollege Boise area piano students, Treasure Valley Music, Boise, ID

12/7/00 & 12/5/00 Technique/theory masterclasses for college & private students, College of Idaho

12/1/00 Co-lecturer, Terry Stone's "Intro to Music Literature" class, College of Idaho

11/17/00 Panelist for videotaped "Judging Symposium," Boise Tuesday Musicale, Dunkley Music, Boise, ID

10/14/00 Masterclasses for Boise area piano students, Treasure Valley Music, Boise, ID

6/9/00 Three one-hour improvisation workshops, Idaho Music Teachers Annual Conference, Boise, ID

5/27/00 Two technique/theory workshops for IMTA piano students, Boise Idaho

5/19/00 Performed & discussed advanced selections (Mozart & Schubert) from upcoming fall IMTA Sonatina/Sonata Festival at IMTA meeting, Dunkley Music, Boise, ID

4/27/00 Technique/theory masterclass for college & private students, College of Idaho

4/15/00 Two technique/theory workshops for IMTA piano students, Boise, ID

4/10/00 Student masterclass, Idaho State University (part of faculty exchange I initiated), Pocatello, ID

4/5/00 Technique/theory masterclass for college & private students, College of Idaho

2/19/00 & 1/15/00 Technique/theory workshops for IMTA piano students, Boise, ID

2/9/99, 12/2/99 & 11/17/99 Technique/theory masterclasses for college & private students, College of Idaho  
 11/5-6/99 Masterclass, Sunriver Music Festival, Bend, OR  
 10/21/99 Technique/theory masterclass for college & private students, College of Idaho  
 10/16/99 Two technique/theory workshops for IMTA piano students, Boise, ID  
 10/5/99 Technique/theory masterclass for college & private students, College of Idaho  
 10/1-2/99 Performance in IMTA Teachers Recital & masterclass, IMTA Annual Conference, Pocatello, ID  
 9/18/99 Two technique/theory workshops for IMTA piano students, Boise, ID  
 5/8/99 & 2/13/99 Technique/theory masterclasses for college & private students, College of Idaho  
 2/9/99 Lecture/demonstration for Colorado State Music Teachers Assoc. (CSMTA)  
 2/7/99 Masterclass for advanced students of CSMTA teachers, Wells Music, CO  
 1/27/99 3-hour lecture/demonstration on Chopin for graduate students of Dr. Anatole Leikin, U. of CA-Santa Cruz  
 12/5/98, 11/21/98, & 10/3/98 Technique/theory masterclasses for college & private students, College of Idaho  
 8/27/98 Special workshop on technique/theory for private students, College of Idaho  
 6/27/98 All-day classical & jazz improvisation workshop for Boise Tuesday Musicale winners (videotaped for students), College of Idaho  
 4/27/97 Masterclass & lecture/demonstration, Eastman School of Music, Rochester, NY  
 2/15/97 "Meet the Artist" preconcert lecture on Saint-Saëns & his *Concerto No. 2*, Esther Simplot Performing Arts Academy, Boise, ID  
 2/9/97 Repeat of 2/8/97 program with Del Parkinson, Boise State University  
 2/8/97 Lecture/recital with guest pianist Del Parkinson (faculty, BSU) featuring IMTA "Composer of the Year" Festival repertory & Schubert's *Fantasia in F Minor, Op. 103* for 4-hands (with program notes by Parkinson & Houle; this program was geared to students & teachers involved in this upcoming festival), College of Idaho  
 10/26-27/96 Masterclasses for California Assoc. of Professional Music Teachers & students of Point Loma Nazarene College, San Diego, CA  
 10/14/96 Lecture/demonstration for OMTA, University of Oregon, Eugene, OR  
 10/13/96 Standing-room-only lecture/recital, University of Oregon, Eugene, OR  
 • Dr. Claire Wachter, piano faculty at U. of Oregon, wrote:  
*"The extraordinary level of interest in his concert resulted in a sold-out recital hall. Dr. Houle played beautifully and enchanted the audience with his comments. His encores were brilliantly played and the standing ovation...much deserved...it is unusual to find a pianist who can combine scholarly research with artistry...He is...intelligent...articulate and very dedicated..."*  
 2/8/96 Lecture/recital & masterclasses (with extensive program notes/handouts) for teachers, students & public, Utah Northern Chapter Music Teachers Assoc., Utah State University  
 11/10-12/95 Coached students in rehearsals, helped coordinate, & performed second piano for student concerto contestants in IMTA Yamaha & Baldwin state auditions, College of Idaho  
 10/13-14/95 Two masterclasses for teachers, students & the public in which 6 students performed various Chopin works (sponsored by the Idaho Falls Music Club, the Idaho Falls Music Teachers Assoc., & Ricks College Upper Valley Music Teachers Assoc.), University Place Auditorium, Idaho Falls  
 9/9/95 Workshop for students & teachers, Snake River Valley Music Teachers Assoc., Ontario, OR  
 5/16/95 Lecture/demonstration, "Chopin's Easiest Teaching Pieces," Boise Piano Guild, Eagle, ID  
 4/28/95 Lecture/recital (with extensive program notes) for Centerpoint High School students, College of Idaho  
 4/14/95 Lecture/recital, Chopin nocturnes (with extensive notes/handouts), Longy School of Music, Boston, MA  
 4/11/95 Lecture/recital for the Board of Trustees & public, Dana Hall School of Music, Wellesley, MA  
 4/8/95 Masterclasses for students in New England Conservatory Preparatory/Extension Division & advanced high school students (with extensive notes/handouts for both), New England Conservatory, Boston, MA  
 4/7/95 Lecture/demonstration for graduate class of Gabriel Chodos (chair, piano department, NEC) on Chopin nocturnes (with extensive notes/handouts), New England Conservatory, Boston, MA  
 3/3/95 Lecture, "The Influence of Classical Music on the Beatles," Centerpoint High School, Caldwell, ID  
 2/3/95 Lecture/recital & discussion (with extensive notes, handouts & music scores), Boise State University  
 12/16/94 IMTA lecture/demonstration, "Chopin's Performance Style," (videotaped for students & teachers), College of Idaho  
 6/21/94 Lecture/demonstration/discussion for students, public & NEPTA, New England Conservatory, Boston, MA

5/10/94 Lecture, "What is Musicianship?" for Terry Stone's "Fundamentals" class, College of Idaho  
 1/6/94 Lecture/demonstrations for high school students in Rexburg & Pocatello, ID  
 10/16/93 Panelist for Boise Tuesday Musicale's videotaped symposium, "Everything You Wanted to Know About Judging" Boise State University, Boise, ID  
 5/6/93 Lecture, "The Influence of Classical Music on the Beatles," for "Fundamentals" class, College of Idaho  
 4/30/93 Lecture/demonstration, "Explorations in Pedaling," IMTA, College of Idaho  
 3/18/93 Moderator, College of Idaho Annual Student-Alumni Forum ("Career Shadowing")  
 1/15/93 Lecture/demonstrations with violinist Benny Kim, Wilson Middle School 6th & 7th graders, Caldwell, ID  
 10/20/92 Lecture/demonstration, "Comparison of Schubert's *Wanderer Fantasy* with his previously composed song, *Der Wanderer*," College of Idaho  
 10/19/92 Lecture/demonstration (Bach, Beethoven & Chopin), with educational handouts, for "Introduction to Music Literature" class, College of Idaho

### RECENT/UPCOMING ADJUDICATIONS

3/13/11 Grand Junction Symphony Young Artist Competition, Grand Junction, CO  
 6/5/10 Colorado State Music Teachers Assoc. Annual Conference Student Performance Activities Artist Piano Competition, Northglenn, CO  
 2/26 & 27/10 Grand Junction Music Teachers Association First Biannual Performers' Choice Festival (modeled in many respects after my Festival for Creative Pianists), Grand Junction, CO  
 12/4/09 Evaluator, Grand Junction Symphony Orchestra Crystal Baton Competition (Middle School program wherein 6th, 7th and 8th grade students submit an original melody, between 16 and 64 measures long, that will be arranged and performed on the GJSO Children's Concert in the spring of 2010)  
 11/14/09 "Master Listener," GJMTA Ribbon Festival Achievement Day, Grand Junction, CO  
 11/7/09 Idaho Music Teachers Assoc. Sonatina/Sonata Festival, Boise State University  
 6/6/08 Colorado State Music Teachers Assoc. Annual Conference Student Performance Activities Artist Piano Competition, Colorado Springs, CO  
 3/1/08 Grand Junction Music Teachers Assoc. 25<sup>th</sup> Annual Sonatina Festival, Mesa State College  
 11/3/07 Idaho Music Teachers Assoc. Sonatina/Sonata Festival, Boise State University, Boise, ID  
 10/20/05 Boise Tuesday Musicale Fall Festival (upper level concertos and duos), Boise State University, ID  
 5/20 & 21/05 Rivendell Academy of Fine Arts Festival, Eagle, ID  
 3/5/05 Boise Tuesday Musicale Junior Music Club Festival, Boise State University, ID  
 2/9/05 Annual Concerto/Aria Competition, Boise State University, Boise, ID  
 11/20/04 Snake River Valley Music Teachers Fall Festival, Ontario, OR  
 11/13/04 IMTA Sonatina/Sonata Festival (upper levels), College of Southern Idaho, Twin Falls, ID  
 3/12 & 13/04 Twin Falls Music Club Festival (advanced students), College of Southern Idaho  
 3/6/04 Boise Tuesday Musicale Junior Music Festival (piano solo upper levels), Boise, ID  
 2/15/04 Regional Junior Bach Festival, Eastern Oregon University, La Grande, OR  
 10/24/03 Boise Tuesday Musicale Fall Ensemble Festival (upper level concertos & duets), Boise State University  
 1/19/03 MTNA Northwest Division Steinway Collegiate Competitions, Boise State University  
 3/16/02 Boise Tuesday Musicale Scholarships, Boise State University  
 2/20/02 Boise State University Annual Aria/Concerto Competition, Boise, ID  
 11/2/01 IMTA Sonatina/Sonata Festival, College of Idaho  
 1/12-13/01 MTNA Southwest Division Auditions, Weber State University, Ogden, UT  
 3/31-4/1/00 9th Annual College of Idaho Piano Festival, Langroise Fine Arts Center  
 5/22-23/99 Northern Nevada Music Teachers Assoc. Annual Youth Piano Festival, U. of Nevada-Reno  
 3/26-27/99 8th Annual College of Idaho Piano Festival, Langroise Fine Arts Center  
 2/6/99 Colorado State Music Teachers Assoc. (CSMTA) Concerto Competition, CO

5/16-17/98 Northern Nevada Music Teachers Assoc.'s Annual Youth Piano Festival, U. of Nevada-Reno  
 4/25/98 IMTA "Composer of the Year (Bartók) Festival," College of Idaho  
 3/27-28/98 7th Annual College of Idaho Piano Festival, Langroise Fine Arts Center  
 11/9/97 MTNA Yamaha High School Auditions in Piano (Idaho State Auditions), Boise State University  
 5/10/97 Second Annual IMTA "Composer of the Year (Schubert)" Competition, College of Idaho  
 3/21-22/97 6th Annual College of Idaho Piano Festival Competition, Langroise Fine Arts Center  
 5/18/96 National Guild of Piano Teachers (Nampa-Caldwell Chapter), Caldwell, ID  
 5/11/96 IMTA "Composer of the Year Festival," College of Idaho  
 3/15-16/96 5th Annual Fern Nolte Davidson Piano Festival, College of Idaho  
 10/28/95 Eastern IMTA 3rd Annual Sonatina/Sonata Competition, Idaho Falls, ID  
 4/22/95 Caldwell Thursday Musicale Festival, Caldwell, ID  
 3/21/95 Boise Tuesday Musicale Scholarship Competition, Boise State University  
 3/18/95 National Federation of Music Clubs Junior Music Festival, Boise State University  
 3/8/95 BSU Student Concerto & Aria Competition, Boise State University  
 2/25/95 Nampa Musicale Junior Music Festival, Northwest Nazarene College, Nampa, ID  
 1/28/95 Magic Valley Sonatina-Sonata Festival, College of Southern Idaho, Twin Falls, ID  
 11/5/94 IMTA Sonatina/Sonata Festival, Boise State University  
 6/3/94 Boise Piano Guild Scholarship Recital, Dunkley Music Recital Hall, Boise, ID  
 5/7/94 Snake River Valley Teachers Assoc. Annual Piano Scholarship Auditions, Ontario, OR  
 4/23/94 Caldwell Thursday Musicale Festival Honors Recital, Caldwell, ID  
 3/12/94 National Federation of Music Clubs Junior Music Festival, Boise State University  
 9/93 Selected finalists for masterclasses with IMTA guest artist Nelita True (faculty, Eastman School of Music) at  
 the IMTA State Conference, 10/1 & 2/93, Boise State University  
 3/13/93 Boise Tuesday Musicale Junior Festival, Boise State University  
 2/27/93 Idaho Federation of Music Clubs Junior Music Festival, Northwest Nazarene College, Nampa, ID  
 1/21-22/92 MTNA/IMTA auditions (MTNA-Wurlitzer Collegiate Competition & Junior High Baldwin Piano  
 Competition), Boise State University  
 11/14/92 IMTA statewide Sonatina-Sonata Festival, Boise State University

### RECENT/UPCOMING PUBLICATIONS

National Conference on Keyboard Pedagogy *2011 Biannual Conference Proceedings* (to be published as print  
 document and downloadable pdf in early 2012): Transcript of my 7/30/11 workshop presentation, "Turning Piano  
 Students into 'Block' Heads: A Schematic Approach to Technique," will be included  
 Fall 2011 (October) "In Defense of Piano Majors" *Colorado State Music Teacher Association Newsletter*  
 Fall 2010 "Not Just Another Piano Festival," *Mesa State College Music Department Online Newsletter*  
 November/December 2009 "Daffynitions III," *Clavier Companion*  
 November 2008 *Cowboy Jazz* (collection of original solos for intermediate level piano students) published by Hal  
 Leonard Corporation (largest sheet music publishers in the world)  
 February/March 2007 Author, "5 Minutes With James Jordan & Bramwell Tovey," *American Music  
 Teacher*  
 December 2006/ January 2007 "5 Minutes With Bruce Stevens," *American Music Teacher*  
 10/20/06 Letter to Editor, *The Chronicle of Higher Education*  
 October/November 2006 "5 Minutes With Ruth Edwards," *American Music Teacher*  
 August/September 2006 "5 Minutes With Jon Kimura Parker," *American Music Teacher*  
 8/4/06 Letter to Editor, *The Chronicle of Higher Education*  
 June/July 2006 "5 Minutes With Dave Brubeck" (co-author with John Salmon), *American Music Teacher*  
 April/May 2006 "5 Minutes With David Darling," *American Music Teacher*  
 March 2006, "I'm O.K. - You're Okra," *College Music Society Newsletter*

February/March 2006 "5 Minutes With Christopher O'Riley," *American Music Teacher*  
 December 2005/January 2006 "5 Minutes With Paul Sheftel," *American Music Teacher*  
 December 2005/January 2006 "Daffy-nitions," *American Music Teacher*  
 October/November 2005 "5 Minutes With Morty & Iris Manus," *American Music Teacher*  
 August/September 2005 "5 Minutes With Rex Whiddon," *American Music Teacher*  
 June/July 2005 "5 Minutes With Seymour Bernstein," *American Music Teacher*  
 April/May 2005 "5 Minutes With Gary Amano," *American Music Teacher*  
 3/18/05 Letter to Editor, *The Chronicle of Higher Education*  
 February/March 2005 "5 Minutes With Brian Chung," *American Music Teacher*  
 December 2004/January 2005 "5 Minutes With Marvin Blickenstaff," *American Music Teacher*  
 October/November 2004 "5 Minutes With Marienne Uszler," *American Music Teacher*  
 August/September 2004 Premiere of regular interview column, "5 Minutes With Maurice Hinson," *American Music Teacher* (Music Teachers National Assoc. journal)  
 May 2004 Author, Professional Life Initiative Report, "Independent Musicians," & Chair/Co-author of Task Force on Associate Professorship Report, *College Music Society Newsletter*  
 March 2004 Lead article, "It's Easy to Improvise!," *The Piano Adventures® Teacher FJH Pedagogy Newsletter* ([http://pianoteaching.com/newsletter/2004\\_pdf/PA4\\_pg3-4\\_Easy\\_Improvise.pdf](http://pianoteaching.com/newsletter/2004_pdf/PA4_pg3-4_Easy_Improvise.pdf))  
 February 2004 "Sounding Board" comments on Baroque improvisation & embellishing, *Clavier*  
 November 2003 "Sounding Board" comments on phrasing, *Clavier* (winners of 2003 Festival for Creative Pianists also announced in this issue)  
 Summer 2003 Original composition, "Sally Saddle," & lesson tips article, *Piano Today*  
 April 2003 Feature article, "A Festival for Young Pianists On the College of Idaho Campus," *Clavier*  
 March 2003 "Sounding Board" comments on Chopin's penciled annotations, *Clavier*  
 February 2003 "Sounding Board" comments on Robert Weirich's November "Out of the Woods" column, *Clavier*  
 January 2002 "Sounding Board" comments on memorization, *Clavier*  
 Winter 2001 "Test of Effective Adjudicating" (Scott McBride Smith, co-author), *Idaho Music Notes*, the official publication of the Idaho Music Educators Association  
 January/February 2001 CD reviews of Evgeny Kissin & Adam Makowicz & Letter to Editor, *Piano & Keyboard*  
 November/December 2000 Reviews of Krystian Zimerman & Sergey Schepkin CDs, *Piano & Keyboard*  
 September 2000 "Sounding Board" comments on the value of dance & its relationship to music, *Clavier*  
 July/August 2000 Letter to Editor, *Piano & Keyboard*, announcing premier of *Festival for Creative Pianists*  
 May/June 2000 Principal writer (Walden Hughes, co-author) for two extensive reviews of Chopin CDs by Jean Yves Thibaudet & Vladimir Sverdlov, *American Record Guide*  
 January/February 2000 Editorial article, "Must I Memorize?," & Letter to Editor, *Piano & Keyboard*  
 May/June 1999 "Versatility-Does it Pay?," & Letter to Editor, *Piano & Keyboard*  
 February 1998 "Fingering Choices for Chopin's Music," (Walden Hughes, co-author), *Clavier* (same issue also profiles my "Music of Marjorie Burgess" CD & cites my two performances at the 1995 International Chopin Music Festival)  
 September 1997 "Sounding Board" comments on new editions of music by Gershwin, *Clavier*  
 July/August 1997 "Sounding Board" comments on rubato, *Clavier*  
 May/June 1997 Letter to Editor comments on their January/February article, *Piano & Keyboard*  
 December 1996 "Sounding Board" spoof ("Christmas Corn Brio"), *Clavier*  
 September 1994 Feature article, "Embellishing on Bach's Basic Notes," *Clavier*  
 February 1990 "A Musical Dictionary," *Segue (the Arkansas Music Educators Association Journal)*  
 October 1989 "Music Dictionary Terms?," *North Dakota Music Educator, Vol. 29, No. 1*  
 Fall 1989 "Music Terms," *Piano Quarterly*

## FUND-RAISING & ADMINISTRATIVE RESPONSIBILITIES

(College of Idaho - 1992-2003, and to present)

- Fund-raising and administrative tasks, *Festival for Creative Pianists*, 2001-ongoing
- Supervised administrative tasks for College of Idaho piano festivals, 1996-2000
- Coordinated scheduling & assigning of students for my studio and that of piano adjunct (piano enrollment overflow necessitated the hiring of an adjunct, 1999-2002)
- Organized & scheduled piano seminars, special workshops & various faculty exchange activities
- Administered piano juries & piano proficiency tests for voice & instrumental music majors
- Helped coordinate chamber music & accompanying assignments
- Helped coordinate Faculty Showcase & Student Honors Recitals
- Wrote press releases for music department & developed e-mail & mailing list databases
- Supervised tunings & maintenance of music department keyboards
- Liaison for various professional music organizations
- Contributed to strategic planning report (part of music department self-evaluation), 1997

### RECENT STUDENT ACHIEVEMENTS

- 4/14/11 Dustin Wise & Hope Chynoweth, college piano majors, selected to be included in Who's Who in American Colleges and Universities by panel of Mesa State College faculty
- 4/7-9/11 Honorable Mention won by Kate Seaton (private student), age 9, *Festival for Creative Pianists*, Mesa State College
- Fall 2010 College piano student, Ben McLam, was recipient of the MSC Moss Instrumental Scholarship
- 4/21/10 College piano student, Ben McLam, won Best Pianist Music Award, Grand Junction Wednesday Music Club Scholarip Auditions Competition, Mesa State College
- 3/27/10 First Prize (in the "BEST PERFORMANCE OF AN ORIGINAL COMPOSITION" category) and Honorable Mention won by Kate Seaton, age 8 (youngest student to ever earn a First Prize), *Festival for Creative Pianists*, Mesa State College
- 4/8/09 College piano student won Best Pianist Music Award; another college student won Honorable Mention in the piano category, Grand Junction Wednesday Music Club, Mesa State College
- 3/28/09 First Prize winner, "BEST GRAND JUNCTION PIANIST" category and two Honorable Mention winners, *Festival for Creative Pianists*, Mesa State College
- 2/21/09 Private piano student won Second Prize in Level VI, Grand Junction Music Teachers Association Solo/Ensemble Festival and Sonatina Competition, Mesa State College
- 4/9/08 College piano student won Best Pianist Music Award, Wednesday Music Club Scholarip Auditions Competition, Mesa State College
- 3/22/08 First Prize winner, "BEST DEMONSTRATION OF EMBELLISHING AND/OR IMPROVISING IN A CLASSICAL WORK" and Honorable Mention winner in two categories ("BEST DEMONSTRATION OF EMBELLISHING AND/OR IMPROVISING IN A CLASSICAL WORK" and "BEST PERFORMANCE OF A COMPOSITION IN ANY STYLE BY A FEMALE COMPOSER"), *Festival for Creative Pianists*, Mesa State College
- 3/1/08 Private piano student won First Prize in Level V and was selected "Winner's Choice" (best of 3 categories), Grand Junction Music Teachers Assoc. Solo/Ensemble Festival & Sonatina Competition, Mesa State College
- 4/11/07 Private piano student won Best Pianist Music Award, Wednesday Music Club Scholarip Auditions Competition, Mesa State College
- 3/3/07 Private piano student won First Prize in Level VIII (top level) and was selected "Winner's Choice" (best of 3 categories), Grand Junction Music Teachers Assoc. Solo/Ensemble Festival & Sonatina Competition, Mesa State College
- December 2005 Private student won 1st Prize for an original composition, "Wonders," music intermediate level of "Reflections," national PTA contest for 3rd, 4th & 5th graders, Seven Oaks Elementary School, Eagle, ID

10/29/05 Two Second Prize winners & two Honorable Mentions, IMTA Sonatina/Sonata Festival, Boise State University

5/21/05 Third Prize winner, Rivendell Academy of Fine Arts Festival, Eagle, ID

7/7-13/04 Boise Weekly feature article ("Focus on Lenz" by Nicholas Collias) about Jeremy Lenz, former College of Idaho student who premiered his original jazz trio works in the *2004 Festival for Creative Pianists*

11/1/03 First Prize winner in level 11A, 2nd Prize in level 12, & Honorable Mentions, IMTA Sonatina/Sonata Festival, Boise State University

6/14/03 Honorable Mention winner, "BEST DEMONSTRATION OF EMBELLISHING AND/OR IMPROVISING IN A CLASSICAL WORK," *3rd Annual Festival for Creative Pianists*, College of Idaho

March/May 2003 Damaris Boettiger (college student recruited from our pre-college festival) named "Outstanding Piano Student," & "Outstanding Senior Music Student" by College of Idaho and named national outstanding campus leader in 2003 edition of "Who's Who Among Students in American Universities & Colleges"

4/27/03 Performance by college piano student, Ben Kempenich, selected by ACI Music Club as "Best 2002-2003 Concert Recital Performance"

1997-2003 Several college piano students awarded Joyce Chaffer Trust Fund Scholarships

1/18-19/03 Damaris Boettiger (applied piano major) selected to accompany string & voice students for MTNA Northwest Division Competitions

4/25-28/02 Two First Prizes, "BEST IDAHO PIANIST" & "BEST PERFORMANCE OF AN ARRANGEMENT OR TRANSCRIPTION," *2nd Annual Festival for Creative Pianists*, College of Idaho

Spring 2002 Gunnar Newquist selected as College of Idaho's "Outstanding Piano Student"

3/8/02 Ted Yamamoto won 3rd Gold Cup performing advanced piano works for Boise Tuesday Musicale, a "Superior +" rating (9th consecutive year) in National Federation Festivals Junior Division (Piano Solo Musically Advanced II), & "Superior" rating in Piano Concerto Senior event, Boise, ID.

2/2/02 First Prize winner in Annual Caldwell Thursday Musicale Scholarship Auditions, Caldwell, ID

2001-2002 Students from my studio selected to perform on "Idaho Stars" television program

4/6-7/01 First Prize winner, "BEST PERFORMANCE OF A CONCERTO MOVEMENT FEATURING THE PERFORMER'S OWN ORIGINAL CADENZA(S) AND/OR LEAD-IN(S)," *1st Annual Festival for Creative Pianists*, College of Idaho

2/24/01 Ted Yamamoto won "Superior Rating" (8th consecutive year) in Junior Division highest level ("Musically Advanced II") & "Superior Rating" in Piano Concerto Junior III category, National Federation Festivals, Boise Tuesday Musicale, Boise State University Morrison Center, Boise, ID (Ted's performance featured his own original cadenza in his concerto performance.)

Nov/Dec 2000 Sara Stringfield won Caldwell Thursday Musicale scholarship award ("Wilhelmina Hoffman Graduating High School Senior Award") consisting of special lessons on jazz & creativity with me; Sara later enrolled at College of Idaho.

2/26/00 Ted Yamamoto earned "Superior" rating in Boise Musicale Junior Festival playing advanced works

2/2/00 College piano student awarded Caldwell Thursday Musicale College of Idaho Scholarship

11/7/99 Second Prize winner in level 15 (highest level), 1999 IMTA Sonatina/Sonata Festival, Boise State University

#### **COMMITTEES, BOARDS, TASK FORCES, ETC.**

- Promotion & Tenure Committee, Colorado Mesa University, 2010-present
- Program chair for scholarship auditions/program, Grand Junction Wednesday Music Club, 2009-present
- Undergraduate Curriculum Committee, Colorado Mesa University, 2009-12
- Editorial review board, *College Music Symposium*, 2002-present
- Charter member, Two Rivers Center for Spiritual Living, Grand Junction, CO, 2008
- Summer Music Camp Committee, Mesa State College Music Department, 2006-07
- Board member, Rivendell Academy of Fine Arts (Eagle, ID), 2005-06

- Chair, College Music Society Professional Life Initiative Task Force on Independent Musicians, 2004-06
- Publicity chair & board member, Boise Tuesday Musicale, 2004-06
- Selection committee to determine repertory, '05 & '06 Sonatina/Sonata Festivals, IMTA Treasure Valley chapter
- Ada County Human Rights Task Force, 2005-06
- Publicist & founding member, International CommUNITY Center of Idaho, 2004-05
- Chair, College Music Society Professional Life Initiative Task Force on Associate Professorship, 2001-04
- Member, College of Idaho Campus Leadership Development Program, 2002-03
- Financial Aid Committee, College of Idaho, 2000-03
- College Music Society Performance Committee, 2000-03
- MTNA State College Faculty Chair/IMTA Collegiate Faculty Forum, 1996-03
- Library Committee, College of Idaho, 1993-03
- Faculty Evaluation Committee, College of Idaho, 1996-98
- Honors Fellowship Committee, Hearing Committee, & Religious Life Committee, College of Idaho, 1995-96
- Faculty Growth & Development, College of Idaho, 1994-96
- Search Committees (Theory/Composition & Voice), College of Idaho, 1992-93
- Curriculum Committee, University of Texas-Austin, 1991
- Curriculum, Scholarship & Search Committees, University of North Dakota, 1988-90

### **MEMBERSHIPS**

*(Past and/or present)*

- Music Teachers National Assoc. (including state & local memberships), 1991-present
- College Music Society
- Ensemble Member donor, Grand Junction Symphony Orchestra
- International CommUNITY Center of Idaho
- Music Educators National Conference (MENC), later named the National Assoc. for Music Education
- American Assoc. of University Professors (AAUP)
- National Piano Foundation
- New England Conservatory Century Club
- Arts for Idaho
- Center for Science in the Public Interest
- Western Early Keyboard Assoc.
- Grand Junction Wednesday Musicale (CO)
- Caldwell Thursday Musicale (ID)
- Boise Tuesday Musicale (ID)
- Westfield Center for Early Keyboard Studies
- National Guild of Piano Teachers
- Music Teachers Assoc. International, Inc. (formerly Keyboard Teachers Assoc. International, Inc.)
- Arts Northwest
- American Civil Liberties Union (ACLU)
- Idaho Human Rights Education Center
- Caldwell Fine Arts (patron)

### **COMMUNITY SERVICE**

Frequent service/programs for fundraisers, recruitment activities, teacher groups, professional organizations, school functions, libraries, religious services, nursing & retirement homes, charity organizations, senior centers, etc.

## OTHER

Monthly pianist, Two Rivers Center for Spiritual Living, Grand Junction, CO, 2008-present  
Keyboardist, Center of Peace church services, Boise, ID, 5/22/05 to 6/25/06 (weekly) and approximately once or twice a month thereafter until December 2009  
Proofreader for reviews by acclaimed author Ezzat Goushegir (www.ezzatgoushegir.com), 2005-2006  
Organist and/or pianist for various churches & synagogues (MA, TX, ID), 1970-95 (intermittently)  
Freelance pianist (solo classical, chamber music & jazz), greater Boston and New England, 1977-83  
Listed in *Marquis Who's Who in America*

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### Presentation abstracts

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#### **"Back to the Future: How Creativity and the Liberal Arts Spirit Can Pave the Way for the Future of Piano Teaching"**

• *Paper, College Music Society National Conference, Richmond, VA, 10/20/11*

"What's past is prologue,"<sup>[1]</sup> wrote William Shakespeare. This paper's premise is that the vitality of tomorrow's pianism will hinge on (1) a renewed affirmation of the liberal arts spirit and (2) a revitalization of the now-underemphasized creative side of our classical music past.

When I was growing up, piano lessons consisted of learning how to play the right notes with "correct" interpretations. I was encouraged to play only "good" classical music - no "bad" popular music (e.g., Beatles) or "music out of tune" jazz. Never mind that much of jazz is high art. Or that many great composers and performers throughout history incorporated jazz and popular music themes into their compositions, arrangements, and performances. (Franz Liszt, for example, elicited spontaneous requests from audience members, who often requested popular melodies.)

At age eleven, I started composing. It was a solitary task, for there was no place for it in my piano instruction. This was oddly out of sync with historical performance practice, wherein recitalists routinely played their own works. Moreover, improvising, embellishing, preluding, and creative license (especially on repeats) were commonplace and expected in bygone days.<sup>[2]</sup>

Today, however, classical pianists rarely deviate from the printed page, believing that textual fidelity is the only path to authenticity and faithfulness to the composer's intentions. In contrast, contemporary jazz musicians pride themselves on extemporaneousness and originality, on finding their unique voice and style. Ironically, classical musicians of yesteryear shared this jazz aesthetic. One need only listen to old piano rolls to hear what television infomercials would surely dub "Individualism Gone Wild!"

So how did much of modern classical pianism diverge from the rich, inventive tapestry of our *full* heritage? Part of the answer may lie in the trend toward specialization, a spillover of the industrial revolution. Specialization coincided with the emergence of the factory model of education, designed for mass production, efficiency and reduction of variability. This model conflicts with the older, liberal arts model (what former businessman and educator Robert Freeman calls the "cultural womb,"<sup>[3]</sup> borne

of Plato's Academy and the universities of medieval Europe), which focuses on human development, imagination, ambiguity, adaptability, and exploration of great works and ideas. These two models have different goals, with different results. As piano teachers, we might ask ourselves: Which model most governs our teaching? Do we produce students who are, first and foremost, obedient "assembly line" imitators - highly proficient *re*-creators, but lacking in distinctiveness, self-directedness, spontaneity, and versatility? Or do we foster critical thinking, problem solving, integration, individuality, creativity, and well-roundedness? The latter approach not only better nourishes the human spirit; it also cultivates students who are more likely to thrive in our ever-changing, information-age technological society.

The best yardstick for determining the success of the liberal arts model of teaching is this: Have we instilled in students a lifelong passion for learning and the empowering tools for self-actualization as imaginative, multi-faceted human beings? Quantifying this achievement is exceedingly difficult, for it transcends the seductive certainties of standardized tests, market-driven assessments, and faculty evaluations. Furthermore, *transforming* students (which goes beyond imparting determinate skills and knowledge) requires inexhaustible patience, ingenuity, skill, determination, and far-sighted dedication. I exhort all serious piano teachers to rise to the challenge, embrace this dynamic vision of teaching, and carry the torch of our longstanding liberal arts legacy. Let us go "back to the future" by rekindling the vibrant, innovative *Zeitgeist* that flourished in the grand panorama of our past. A bright, reinvigorated future awaits us! Let's rediscover the magnificent totality of who we are.

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<sup>1</sup> William Shakespeare, [The Tempest](#), act 2, scene 1, 245–254

<sup>2</sup> Kenneth Hamilton, [After the Golden Age: Romantic Pianism and Modern Performance](#), Oxford University Press, ISBN 978-0-19-517826-5

<sup>3</sup> Robert Freeman, [Competing Models for Public Education: Which Model is Best?](#), published February 26, 2005 by CommonDreams.org

*Abridged version of this abstract (250 words):*

The future vitality of serious pianism hinges on a renewed affirmation of the liberal arts spirit and a revitalization of the now-underemphasized creative aspects of our classical music past.

My piano lessons involved playing "right" notes with "correct" interpretations, studying only "good" classical repertory - no jazz or popular music. Composing was, at best, tolerated. This was out of sync with historical performance practice, wherein recitalists routinely played their own works and improvising, embellishing, preluding, and creative license were commonplace.<sup>[1]</sup>

Classical pianists today rarely deviate from the score, believing that textual fidelity is the only path to "authenticity." Jazzers, however, emphasize extemporaneousness and originality. Ironically, classical musicians of yesteryear shared this inventive aesthetic.

How did modern classical pianism diverge from the rich tapestry of our *full* heritage? The industrial revolution led to specialization, which coincided with the emergence of the factory model of education, designed for mass production, efficiency and reduction of variability. This model conflicts with the liberal arts model (borne of Plato's Academy and the universities of medieval Europe), which focuses on human development, imagination, ambiguity, adaptability, exploration, etc.<sup>[2]</sup> We should ask: Which model most governs our teaching? Do we produce students who are obedient "assembly line" imitators - highly proficient *re*-creators, but lacking in distinctiveness, self-directedness, spontaneity, and versatility? Or do we foster critical thinking, problem solving, integration, individuality, creativity, and well-roundedness? The latter approach not only better nourishes the human spirit; it also cultivates students who will more likely thrive in our ever-changing, information-age technological society.

## "The Unfinished Chopin"

[Recording & full report available upon request.]

- *Community engagement lecture/recital (under the title "Chopin's Improvisatory Spirit"), College Music Society National Conference, University of Utah, Salt Lake City, UT, 11/15/07*
  - *College Music Society community engagement lecture/recital (part of the First Community Engagement Seed Grant Piano Program) Mesa View Retirement Residence, Grand Junction, CO, 3/19/07*
- *Interactive pedagogy presentation (under the title "The Unfinished Chopin: Improvising on His Popular 'Teaching' Pieces"), MTNA Conference, Seattle, WA, March 4 & 5, 2005*
- *Lecture/recitals for the College Music Society National Conference, Kansas City, MO, 9/28/02 and for the following CMS regional conferences:*
  - *Northwest Chapter, Linfield College, OR, 2/23/02*
  - *Pacific Southern Chapter, California State Polytechnic University, Pomona, CA, 3/23/02*
    - *South Central Chapter, Baylor University, Waco, TX, 3/1/03*

Frederic Chopin often improvised at the piano, particularly in his nocturnes, mazurkas and waltzes. Ironically, amidst the zeal for critical edition "authenticity," classical improvisation is virtually an oxymoron today. This performance demonstrates how to apply Chopin's improvisatory style -- in a practical, tasteful and dynamic way -- to our teaching and performing. I also introduce original variants, as Chopin might have done spontaneously. There are remarkable similarities with jazz improvisation.

The evidence -- from Chopin's compositional process, original editions, autographs, penciled annotations, and copyists' manuscripts -- shows that some Chopin pieces were "works in progress," never truly finished. The *Mazurka, Op. 68/4 (posth.)* is rarely performed or taught in its entirety, since few editions have fully deciphered Chopin's almost illegible autograph. Chopin asked Fontana (friend and copyist) to destroy his posthumous works, partly for lack of finishing touches (fortunately, Fontana contravened Chopin's request). Chopin often made revisions or variants in pencil on his students' music, *after* publication. One Chopin student asserted that Chopin *never* played his *Nocturne, Op. 9/2* as published; indeed, evidence shows that Chopin embellished on this nocturne throughout his life (my performance includes two alternate cadenzas).

Chopin's fascinating variants are generally well known only to specialized musicologists. The lessons to be learned from these precious remnants of lost tradition rarely permeate teaching studios, "Urtexts," or concert halls. Teachers, performers and publishers can address this and, in a broader context, help reawaken the neglected art of improvisation in all music genres where appropriate.

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## "Lessons from a 'Lost' String Quartet: A Radical New Version of Beethoven's Piano Sonata in E Major, Op. 14, No. 1"

[Recording & full report available upon request.]

- *Lecture/recitals for the College Music Society National Conference, San Francisco, CA, 11/6/04, and for the following CMS regional conferences:*
  - *South Central Chapter, Texas State University, San Marcos, TX, 3/11/06*
  - *Rocky Mountain Chapter, University of Denver, Denver, CO, 3/19/04 & the*
- *Pacific Northwest Chapter, Eastern Washington University Riverpoint Campus, Spokane, WA, 3/27/04*

Ludwig van Beethoven composed his *Piano Sonata in E, Op. 14/1* in 1798-99. About three years later he transcribed it for strings (*Quartet in F, Hess 34*). This remarkable arrangement is anything but a note-for-note transcription, however. Beethoven matured considerably as a composer and made changes far beyond what was necessary to simply accommodate the string idiom.

The string quartet, shrouded in obscurity, has no opus number. Karl Czerny (Beethoven's student) called it "lost," and today even seasoned string players and pianists are often unaware of its existence.

This lecture/recital evolved from a telling coincidence: Czerny (having apparently never seen the string version) added dynamic marks to his edition of the piano sonata – marks only found in the string version! Did Czerny hear Beethoven play the piano sonata this way? Beethoven's playing was never static. Many of the alterations in his string arrangement are arguably compositional improvements over the piano version. It would have been logical for Beethoven to incorporate at least some of these changes (especially those transcending idiom) into his piano interpretation.

Should fear of violating the "Urtext" forever keep the piano sonata frozen in time? Reverence for the original score is always commendable, a healthy sign of respect for the composer's intentions. With Op. 14/1, however, the secrets of Beethoven's most evolved thinking are hidden in the later string version.

My piano performance judiciously blends both versions while taking into account historical evidence concerning performance practice – particularly, Beethoven's manner of playing Op. 14/1, as recounted by his contemporaries.

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Subject area: Improvisation

### **"Bach to the Future: Inventive Inventions and Notebook Noodlings"**

- *Session presentation, MTNA National Conference, Austin, TX, 3/26/06*

*A recording of this session (#926) is available; contact [MTNA](#) or Dr. Houle*

The *Two-Part Inventions* by J. S. Bach and *Anna Magdalena's Notebook* contain some of the most essential and popular teaching pieces for early intermediate and intermediate level piano students. The *Inventions* were, in Bach's words, intended to help students "compose good inventions, ...develop them well...and...acquire a taste for the elements of composition." The improvisational abilities of Bach and his contemporaries were legendary. It was common to vary one's playing, particularly on repeats. Musicians of that day were, in the words of John Salmon, "constantly...re-arranging, adding on, transposing, recontextualizing [their own] and others' music." As with jazz practice today, it would have been considered unusual and boring to interpret a musical score too literally.

Today, however, we rarely deviate from the printed page, believing (ironically) that this is the only way to be "authentic" and faithful to the "composer's intentions." This is understandable, since most of us were never taught otherwise. One big roadblock to creativity is fear of the unknown. Also, many of us are under the false impression that only "experts" and "special" musicians are capable of being creative with the text.

This interactive presentation empowers teachers and students, for I invite them to the piano and demonstrate, in an easy step by step fashion, how they can embellish and improvise appropriately in selections from the *Two-Part Inventions* and *Anna Magdalena's Notebook*.

## "Piano Pedaling in the *Twilight Zone*"

- Lecture/recital, College Music Society 52<sup>nd</sup> Annual National Conference, Portland, OR, 10/23/09
- CMS Pacific Northwest Chapter Annual Conference, Linfield College, McMinnville, OR, 2/12/05

As a doctoral student, I was asked to discuss piano pedaling. "Slam dunk," I thought. "What's to know?" What indeed! This seemingly innocuous question inspired me to reexamine what I thought I "knew" and unleashed a new world of sounds and possibilities. Chopin astutely observed that pedaling is "a study for life." Yet modern pianists rarely give pedaling the serious attention it deserves, often blindly following spurious editorial indications or displaying what I call "autopilot footwork." Even when pianists do ponder pedaling, it rarely goes beyond the typical up/down use of the damper (right) pedal. What about the other two pedals? What effects can be achieved in the nebulous world of half, fluttered, slowly-depressed or tapered pedals? Can we use all three pedals at once? Should we ignore authentic pedal marks that seem unorthodox or even bizarre?

This lecture/recital will present, via repertory selections and excerpts, a short history of pedaling and will propose provocative interpretations that are both more historically informed and more imaginative than the prevailing so-called "traditional" practices in today's concert halls and teaching studios.

Stereotypes abound (e.g., "Never pedal Bach."). But historical evidence often calls conventional wisdom into question. For example, while Chopin often pedaled more than his predecessors and contemporaries, he also generally exercised greater economy and discretion than what is heard today. Nevertheless, history should inform - not straightjacket - our interpretations. Both extremes - absolute "purism" and uninformed arbitrariness - should be avoided. A flower's beauty is nourished by, yet transcends, its soil.

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## "The Forgotten Clementi: His 'Considerable Improvements' on Op. 36"

- Lecture/recital, College Music Society Pacific Northwest Chapter Annual Conference, Portland State University, Portland, OR, 3/22/03

Muzio Clementi's popular *Six Progressive Sonatinas for the Pianoforte, Op. 36* were first published in 1797 by Longman & Broderip. Clementi later reissued these pedagogically invaluable sonatinas in his first through fourth editions. Virtually all pianists today are familiar with this original version. Around 1815, however, Clementi issued a fifth edition with stunning revisions, unknown to most pianists today. Clementi boldly wrote "*With Considerable Improvements by the Author*" on the cover page. Myriad details -- notes, dynamics, tempos and articulations -- were altered (both subtly and significantly). Many passages were written an octave higher to exploit the greater range of evolving pianos. Clementi also introduced intriguing pedal markings, wholly absent in the original version (e.g., the "music box" effect in No. 6/i).

Curiously, the revised fifth edition has never been commercially reissued. The few currently available revised editions (none of which have all six sonatinas) are based on Clementi's 1820 sixth edition, his error-riddled reissue of the more reliable fifth.

Teachers and students could benefit from a careful study of Clementi's revisions, for they give a tantalizing glimpse into his compositional process and the improvisational spirit of the Classic era. This presentation will encourage, by demonstration, that pianists do repeats (mixing elements of Clementi's various editions) and embellish, as well as insert lead-in cadenzas in accordance with performance practices of the day.

Also explored will be historical evidence that reveals several common misconceptions about interpretation in Clementi's music (e.g., "mezzo" is not, as one modern editor asserts, "mf").

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### **"Teaching Creatively in the Trenches: Looking Back to the Future"**

- *Career Services Initiative workshop presentation, College Music Society National Conference, San Antonio, TX, 9/15/06*

Independent teachers tend to teach as they were taught. In my youth, piano lessons were all about re-creating, not creating. Our goal was the next recital or festival, featuring polished and memorized classical repertory. This continued in higher education learning and teaching, wherein "applied lessons" were repertory driven. "Juries" rarely, if ever, required a demonstration of musicianship beyond the ability to reproduce classical works from various style periods. Jazz was discouraged. I often wondered how parents would react if little Suzie came home and announced, "We are learning how to read but not how to write." Why, then, are we often content with the equivalent in music literacy? Improvisation, composition and embellishing (not to mention sight-reading and collaborative music skills) were staples of musicianship in pre-contemporary classical training and should be reemphasized today. It is well documented that students with more eclectic skills are less likely to drop out of music lessons and more likely to thrive and survive in our increasingly competitive music field. Fear of the unknown, however, is a powerful deterrent to change. Therefore, this interactive workshop will present, in an accessible step by step fashion, some simple ways to "break the ice" and introduce creativity into private lessons. Helpful handouts will supplement the presentation. Musical demonstrations and examples will focus on the piano for practical reasons; the suggestions and principles, however, are applicable to other instruments. Encouraging versatility and "whole" musicianship will require a coordinated effort on the part of independent and higher education teachers.

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### **"Mozart: Piano Composer for All Ages"**

- *Community Engagement Recital, College Music Society National Conference, Radius Center, Visual & Performing Arts, 106 Auditorium Circle, San Antonio, TX, 9/15/06*

Sonata in F Major, K. 547a (1788)  
I. Allegro

Sonata in C Major, K. 545 (1788)  
I. Allegro  
II. Andante  
III. Rondo [Allegretto]

Sonata in F Major, K. 332 (1778)  
I. Allegro  
II. Andante

## Program Notes

### Mozart Redux: Creative Conflations

Mozart composed his *Piano Sonata in C, K. 545* in 1788. This charming work has become a favorite with piano teachers, students and audiences. Curiously, Mozart's *Sonata in F, K. 547a (KV Anh. 135)*, composed in the same year, is given relatively little attention. *K. 547a* is remarkable, however, in that the first two of its three movements are intriguing alternate versions of other sonata movements. The first movement of *K. 547a (Allegro)* is a piano solo version of the second movement of *K. 547*, written for piano and violin. The second movement of *K. 547a* (Rondo Allegretto) is a reworking of the third movement of *K. 545*.

There are no dynamic indications in *K. 545*; the reworked Rondo Allegretto in *K. 547a*, however, has copious expression marks by Mozart. Moreover, the Rondo Allegretto is in the new key of F Major, up a fourth from the original key of C Major. The opening motive of *K. 547* differs slightly from its counterpart in *K. 547a*. Both versions follow the same descending contour; *K. 547*, however, outlines a scale while *K. 547a* presents turns and broken chords. *K. 547a* presents a stunning extension (mm. 115-119) of m. 115 in *K. 547*.

These are but a few of the many changes made by Mozart. What motivated Mozart to "recycle" certain movements in this way, and what prompted the many fascinating changes? Are they improvements or simply products of improvisatory fancy, and/or expediency?

The conclusions that one draws to such questions have important implications for performance. We tend to think of the works of great composers as immutable, perfect, and inviolate. But, in these compositions, we have evidence of Mozart, a real human being, creatively recasting his own work.

Mozart, like many of his contemporaries, was legendary in his skills as an improviser. Why shouldn't pianists of today (and violinists, for that matter) "mix and match" Mozart's alternate versions, particularly on repeats? In Mozart's day, it was common for performers to embellish and improvise on repeats. Sadly, this "living, breathing" aspect of classical tradition has all but died out in modern classical playing.

This performance, which celebrates the 250th anniversary of Mozart's birth in 1756, will present original embellishments on all repeats, along with authentic variants by Mozart, based on the aforementioned alternate versions.

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### "Turning Piano Students into 'Block' Heads: A Schematic Approach to Technique"

- *Workshop, Biannual National Conference on Keyboard Pedagogy, July 30, 2011, Lombard, Illinois*
- *Poster session, March 28-29, 2011, MTNA National Conference, Milwaukee, WI*

A practical, "hands on" workshop for teachers and students on the creative use of "blocking" (sometimes called "chunking") and visual schematics in learning pentascales, scales, arpeggios, and cadences. Extensive printed handouts provided, free of charge (also available as downloads online: [www.pianofestival.org/prizes/prizeoriginal.htm#techres](http://www.pianofestival.org/prizes/prizeoriginal.htm#techres)). Discover the easiest-to-hardest sequence for scales and arpeggios.

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## **"New Approaches to Teaching Technique (Turning Students into 'Block'heads)"**

- *Interactive lecture/demonstration, Colorado State Music Teachers Assoc. Annual Conference, Colorado Springs, CO, 6/5/08*

This interactive presentation will give teachers concrete tools for teaching basic technique. Anyone who teaches challenging students understands that desperation can be a great catalyst for new approaches. If a book ever emerges from this, it might be titled "All I Really Need To Know About Scales I Learned by Teaching Class Piano Proficiency Skills." With copious handouts, Houle will introduce original and very practical ways to teach musicianship skills (with an emphasis on scales).

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### **Performances of original compositions at conferences:**

- 6/4/08 Selections from *Cowboy Jazz*, Colorado State Music Teachers Association Annual Conference, Colorado Springs, CO
- 3/9-11/06 *Jazz Fantasy* (piano solo composition), College Music Society South Central Chapter Annual Conference, Texas State University, San Marcos, TX
- 2/12/05 *Jazz Fantasy* (piano solo composition), College Music Society Pacific Northwest Chapter Annual Conference, Linfield College, OR
- 3/1/03 *Interplay for Sax & Piano* (with Dr. Michael Jacobson, saxophone), College Music Society South Central Chapter Annual Conference, Baylor University, Waco, TX
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