

SDMEA String Symposium
February 23rd-24th, 2024
Central High School, Rapid City, SD
Credit available through Dakota Wesleyan University
*In conjunction with the SDSTA J. Laiten Weed Honors Orchestra & SDMEA
Middle School All State Orchestra*

Friday, February 23rd

- 10:00-11:00 Registration
11:00-11:45 SESSION 1: Dr. Christopher Stanichar - Fermatas: HOLD ON
12:00-1:00 Lunch
1:30-2:15 SESSION 2: Jessica Perkins - From Vision to Reality: Setting Goals to Build the Program You Want
2:15-2:30 MSASO Break
2:30-3:15 SESSION 3: Tanner Chilson - Baroque Practices and Techniques for Public Schools
3:15-4:00 Rehearsal Observation
4:00-4:15 MSASO Break
4:15-5:00 SESSION 4: Dalton Petersen - Back to BASSics
5:00-7:00 Dinner
7:00-8:00 SESSION 5: Reading Session- Sponsored by Popplers Music
8:00-8:15 MSASO Break
8:15-9:00 SESSION 6: Reading Session- Sponsored by Popplers Music

Saturday, February 24th

- 8:45 -9:30 SESSION 7: Sean Fenenga - Teaching Strings for the Unstrung
9:30- 10:00 Director's Meeting
10:00-10:15 MSASO Break
10:15-11:00 SESSION 8: Glesse Collet - Upper String Warm-ups for the Classroom Setting
11:15-12:00 SESSION 9: Dr. Haley Armstrong - Running Red: Rehearsal Planning Tips When You Have Nothing Left To Give

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SDMEA String Symposium 2022 Presenters

SESSION 1: Fermatas: HOLD ON! with Christopher Stanichar

Have you ever conducted a passage with your ensemble and wondered: how exactly do I conduct this fermata? Perhaps you have been too shy to say it out loud, but every conductor has these concerns. This presentation will be a helpful workshop on conducting fermatas using excerpts from some great symphonic works, including Beethoven symphonies, Rimsky-Korsakov's *Scheherazade*, Dvorak's Symphony no. 8 and others. These masterworks will be presented in easily readable flex orchestrations and scores and parts will be provided at the presentation. Participants are encouraged to bring a baton and their instruments (strings, winds, percussion or piano).

We will walk through the major considerations for conducting a fermata:

1. How long should the fermata last? How can you be consistent with the length?
2. Should you continue with or without a pause. How do you know what you should do?
3. How should you release the fermata, and what hand should you use?
4. How do you successfully get back into tempo after the fermata release?

Volunteer participants will take turns conducting peers in a friendly and encouraging group setting. The goal of this presentation is to help orchestral educators/directors be more proficient and intentional when conducting passages with fermatas regardless of the grade level of the young musicians you direct. Based on lectures from his Master of Music conducting classes at Northern State University, Dr. Stanichar is eager to share his knowledge with you, based on his 25 years of experience as an educator and professional conductor.



Christopher Stanichar (b. 1969) is an active conductor, composer, and educator. He is a popular conductor, having directed some of the finest orchestras in Europe, Russia, Mexico, and the United States. Stanichar is skilled at conducting all styles of music, whether it is the classical repertoire, new music, or pops repertoire. He has collaborated with a wide variety of artists, including members of St. Paul Chamber Orchestra, Cincinnati Symphony Orchestra, The Texas Tenors, Mark O'Connor, the rock band Kansas, members, and many other world-class musicians. He is also at home as an educator, working with ensembles of all ages, and using his passion for music as a catalyst to get the best out of the orchestras he conducts. The Northwest Iowa Review noted: "...We were impressed with Stanichar's obvious energy, great joy of directing and outright enthusiasm."

Dr. Stanichar is Assistant Professor at Northern State University where he serves as the Director of the Aberdeen University/Civic Symphony. Celebrating its 104th season, Aberdeen University/Civic Symphony is the oldest continuous orchestra in the state of South Dakota, and attracts musicians from Minnesota, North Dakota, and Iowa, as well as the surrounding area. Dr. Stanichar is the 17th conductor of the orchestra, and he is proud to carry on the tradition of great orchestral music in the Hub City of Aberdeen.

In addition to his position at NSU, Stanichar is an active professional conductor throughout the Midwest, serving as Music Director of the Worthington Area Symphony Orchestra in Southwest Minnesota (since 2010)—a recipient of several regional grants, and broadcast regionally in a Holiday special with the native American band, Brulé on Pioneer Television (Minnesota PBS).

Dr. Stanichar earned his Doctorate of Musical Arts in conducting at the Cincinnati College-Conservatory of Music (University of Cincinnati), where he was a student of Gerhard Samuel. He has participated in master classes with Ilya Musin, Daniel Lewis, Gerard Schwartz, Ken Keisler, and Bystrík Režucha, among others. Dr. Stanichar served as the Conducting Assistant for the Cincinnati Symphony Orchestra, working closely with Maestros Jesus Lopez-Cobos and Erich Kunzel. He received a Fulbright Scholarship to the Slovak Republic, allowing him to study and conduct professional orchestras in the homeland of his ancestors. He has been appointed as music director to several exceptional orchestras: Seven Hills Sinfonietta (Cincinnati), Orchestra Omaha, Heartland Philharmonic Orchestra (Omaha), the Tri-City Symphony Youth Orchestra, Northwest Iowa Symphony Orchestra, and he is founding Music Director of the South Dakota Symphony Youth Orchestra, to name a few.

Dr. Stanichar is an active composer; his works have been commissioned and performed throughout the world. You may have heard his original work, *Trisagion*, that was used in Ric Burns' PBS documentary, *Andy Warhol*. More recent projects include a full-length cantata, *St. Mark Passion*, written for the 150th anniversary of Augustana University as part of a Granskou grant. TrevCo-Varner Music publishes several of his works for English horn. His composition, *Tales of Hans Christian Anderson*, is the first concerto for nyckelharpa, a Swedish folk instrument, which premiered with the Hastings Symphony Orchestra in Nebraska. This work was nominated for a Pulitzer Prize in 2014. In 2020, he was commissioned to compose the song cycle, *She Loves*, for colleagues Audrey Miller and Darci Bultema as part of a South Dakota Arts Council grant. In 2022, he received the prestigious Nora Staael Evert grant to write orchestral accompaniments for the band, Brulé, which will debut in 2025. Most recently, his composition *Pink Ribbon for Susan*, written for his friend Susan Hill as a tribute to her battle with breast cancer, is available through Edizioni Musicali Eufonia, Europe's premier publisher of clarinet music.

In his free time, Dr. Stanichar's interests outside of music include Russian icons, foreign languages (French, Italian, Slovak, and Russian, among others), biking, traveling, and he is an avid pinball player. The most important thing to him is his family, and his children are active in the arts. For more information about Dr. Stanichar and a catalogue of his compositions, please visit christopherstanichar.com.

SESSION 2: Jessica Perkins

In this session, we will explore the strategic process of transforming a vision into a tangible and successful orchestra program. Whether your orchestra is brand new or well established, this session will discuss tools to help you develop a roadmap for elevating the level of orchestral music education and performance in your program. Participants will leave with an understanding of how to effectively translate a vision for an orchestra program into achievable goals. They will gain practical tools and strategies for strategic planning, stakeholder engagement, and program evaluation, all aimed at creating a thriving, impactful orchestra program.

Jessica Perkins is the Director of Orchestras at Bishop O'Gorman Catholic Schools in Sioux Falls, SD, where she teaches at O'Gorman Junior High and O'Gorman High School. During her time at O'Gorman, the orchestra program has more than doubled in size.



Perkins has a diverse background teaching band and orchestra at all levels in Iowa and South Dakota. Prior to her time at O'Gorman, she taught elementary and junior high orchestra in Aberdeen, SD. She also served as an adjunct faculty member at Northern State University, where she directed the concert band, assisted with the marching band, and taught courses in music education and low brass. Last year, in addition to her duties at O'Gorman, she also served as Interim Orchestra Director at Augustana University in Sioux Falls. She is active as a euphonium soloist and has been featured with bands in Iowa, Minnesota, and South Dakota, as well as a performance in China. Perkins lives in Sioux Falls with her husband, Boyd, and their two daughters, ages 13 and 10. When she isn't at school or driving children to activities or social engagements, she enjoys running, sailing, and riding her motorcycle.

SESSION 3: Tanner Chilson: Baroque Practices and Techniques for Public Schools

Baroque music is incredible repertoire for student engagement and technical development. This session will review baroque techniques that deepen student understanding of style while providing appropriate technical challenges for middle and high school students. Topics include dynamics, articulations, ensemble setup, ornamentation, and repertoire.

Tanner Chilson is a bassist and educator based in Watertown, SD. Currently a teacher in the Watertown School District, he has taught applied bass at the University of Northern Colorado during his graduate assistantship at the university, and was a low strings instructor for the Northern Colorado String Project. While at UNC, he was a leader in the University Baroque Ensemble, performing operas, oratorios, and concerti with historically informed performance practices. In the Summer of 2023, he was invited to study and play with the Berwick Academy of the Oregon Bach Festival under the direction of Jos van Veldhoven. He has performed with the South Dakota Symphony Orchestra, the Cheyenne Symphony Orchestra (WY), The Greeley Philharmonic Orchestra (CO), and the Sioux City Symphony Orchestra (IA). Teachers of Mr. Chilson include Nicholas Recuber, Jeremy Baguyos, Robert Vodnoy, Kristen Zoernig, and Richard Rognstad. He holds a BME from Northern State University, a MM in Bass Performance from the University of Nebraska at Omaha, and is working to complete his DMA in bass performance from the University of Northern Colorado.

SESSION 4: Dalton Petersen - Back to BASSics

My goals for this session is to give educators a refresher on the basics of teaching beginning double bass. Some may have much experience with bass, and some may have little to no experience. I will discuss basic bow hold technique (French, and German style), holding the instrument (both standing and sitting), and left-hand technique involving vibrato and shifting, and give some exercises to help develop these techniques. My hope is that everyone will walk away with a new idea or two on how to teach beginning bass.

My name is Dalton Petersen. I teach beginning orchestra and high school orchestra in Watertown, South Dakota. I studied double bass at Augustana University in Sioux Falls and am currently finishing a master's degree at Northern State University in Music Education. I perform in jazz, funk, and rock groups around the state. I also regularly perform with the South Dakota State University's symphonic orchestra and Northern State University's Civic Symphony.



SESSION 5: Reading Session: Sponsored by Popplers Music

SESSION 6: Reading Session: Sponsored by Popplers Music

SESSION 7: Sean Fenenga - Teaching Strings for the Unstrung

Dive into the melodic world of "Teaching Strings for the Unstrung" with Sean Fenenga, orchestra director at Jefferson High School in Sioux Falls SD. In this session, we will share tips, tricks, and insights gained from navigating the unique challenges of teaching orchestra. Perfect for educators with none or limited knowledge in orchestra or those seeking fresh ideas, this session can help provide solutions for your classroom. Be prepared for a fresh take on what it looks like for a beginning string teacher and the many experiences it can offer.

Sean Fenenga is a passionate music educator who grew up in Watertown, South Dakota. He obtained his bachelor's degree from the University of South Dakota, Sean is a versatile musician skilled in both the trombone and cello. Although his journey began with aspirations of becoming a band teacher, Sean found his interests in the world of orchestra.



Currently in his third year of teaching orchestra, Sean started his career at Sioux City North Schools, where he dedicated himself to teaching orchestra at six schools to students spanning grades 4-12. While he was there, the North Orchestra program nearly doubled in size with a high school orchestra of 60 and a collective 5th grade orchestra of 85 students. Now, as the Orchestra Director at Jefferson High School, Sean has been given the opportunity to cultivate an orchestra program at Sioux Falls' newest high school. Additionally, his impact extends to George McGovern Middle School and Hayward Elementary in Sioux Falls, SD, where he co-teaches strings.

SESSION 8: Glesse Collet - Upper String Warm-ups for the Classroom Setting

This session will cover warm-ups with and without the instrument to be used in a classroom setting. I will focus on warm-ups for the upper body in addition to warm-ups that will aid in intonation, body position and hand position on the instrument.

Brazilian violist Glêsse Collet immigrated to the U. S. in 2016. Born in Rio de Janeiro, she moved to Brasília as a child and spent most of her professional career there. She completed her undergraduate degree at the University of Brasília. Her MM degree in violin performance is from the Musik Hochschule in Detmold where she studied with Ernst Mayer-Schierning and her PhD in Viola performance is from the Federal University of Bahia, with a thesis on "Tuning in String Instruments (Violin and Viola)". In 1974 she was a top-prize winner at the "Jovens Solistas" competition in Piracicaba, São Paulo. In 1983 she won the position of principal viola in the Symphony Orchestra of Teatro Nacional de Brasília (Brazil) where she played for 5 years. She has played as viola soloist with conductors Claudio Santoro, Oswaldo Colasso, Gerald Kegelmann, Piero Bastianelli, Elena Herrera and Claudio Cohen. As a member of the Quarteto de Brasília, she has performed throughout Brazil and all over the world. The Quartet has represented Brazil at performances in embassies in many countries and she has performed for high-ranking dignitaries including the Presidents of Brazil, Portugal, Germany and the United States, and the Prince and Princess of Wales. Critically acclaimed recordings by the Quarteto de Brasília have received the Sharp Prize for the "best classical music CD" in 1993, the OK Prize in 1995, the Federal District Cultural Merit Order Award in 2001 and the 9th Carlos Gomes Prize for Classical Music in the category "Best Chamber Music Ensemble of the Year", in 2004. Collet is also featured on a solo disc of works by Brazilian composers. In 2008, Collet toured for 40 days in the U.S. with Branford Marsalis as principal viola from an all-Brazilian Orchestra.



Glêsse Collet recently retired from the faculty of the Music Department at the University of Brasília where she taught Viola, Violin, Chamber Music and String Orchestra. In the United States she has worked as a sabbatical replacement for Violin and Viola in the Music Department from the Wyoming University and is currently the adjunct professor of Viola at UW. She is a member of the Cheyenne Symphony and substitutes regularly with the Fort Collins Symphony, Casper Symphony and other regional orchestras. She is a frequent performer with the Front Range Chamber Players and a sought-after collaborator for chamber music performances.

SESSION 9: Dr. Haley Armstrong - Running Red: Rehearsal Planning Tips When You Have Nothing Left To Give

Ensemble directors know that rehearsals are more effective and students and directors alike feel more successful when we are prepared...but it can be hard to find time to lesson plan and map out rehearsals when we are overworked and out of time...aka running red! In this seminar Dr. Armstrong will share rehearsal planning ideas from day-to-day quick plans to longer score prep and concert planning to help ensembles find success at all levels. We will discuss daily lesson plans as well as occasional practices like ensemble recording and peer reviews in a guilt-free forum that recognizes that we are all doing the absolute best we can with the limited time we have!

Dr. Haley Armstrong serves as associate Professor and Director of Bands and Coordinator of Musical Activities at South Dakota School of Mines and Technology where she conducts the wind ensemble, jazz



ensemble, and university band and teaches courses in music history and theory. A native of Sonora CA, she earned a Bachelor's degrees in Music Education and Trumpet Performance from Eastern Washington University. After graduation she taught middle and high school band in Medical Lake School District in WA, then earned a Master's Degree in Music education from Indiana University Jacob's School of Music, Bloomington, IN and her Doctorate in Conducting from the University of Kansas in Lawrence, KS. Before becoming to South Dakota Mines, Dr. Armstrong worked as a conductor for the U.S. Air Force Band in Washington D.C. including holding positions as the Officer in Charge of the Airmen of Note and assistant conductor to the Concert Band. Prior to that, she was the Commander and

Conductor of the Air Force Band of the Pacific stationed near Tokyo, Japan providing all the musical support for Air Force missions across 36 nations. Dr. Armstrong also held command positions for Air Force Bands in CA and OH. She started her military career as an enlisted trumpet player with three Air National Guard Bands across the U.S. and she continues to serve as a member of the Air Force Reserves.

As a guest conductor, Dr. Armstrong had the pleasure to work with multiple international and stateside ensembles, conducting community, school and professional groups in the U.S., Qatar, Japan and Guam. She continues to work in the educational community conducting festivals, presenting at conferences and giving clinics to young musicians.

Currently she is an active member of the SD Music Educators Association, the National Association for Music Education, College Band Directors Association, the World Association for Symphonic Bands and Ensembles, SD Bandmasters Association and Phi Beta Mu.