

FREEING THE CAGED BIRD



Developing Well-Coordinated,
Injury-Preventive Keyboard Technique
with
BARBARA LISTER-SINK

REFERRAL LIST FOR INSTRUCTORS IN THE LISTER-SINK METHOD

(Comments by Barbara Lister-Sink are in italics)

The following serves as a partial list of teachers, performers and students who have studied specifically the Lister-Sink Method with me and who I would deem qualified either to teach it effectively or to speak honestly and thoroughly about the challenges and results of studying the Method. My comments in italics hopefully serve to give more depth of information.

Barbara Lister-Sink

I. CERTIFIED INSTRUCTORS OR INSTRUCTORS-IN-TRAINING

TIMOTHY DURKOVIC, MM Long Beach City College

Los Angeles, California

**(Will head the West Coast Center for the Lister-Sink Method at
Long Beach City College in the fall of 2009)**

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Born and raised in Guatemala City, Timothy entered the National Conservatory of Music of Guatemala at 11 years old, studying with the renowned Consuelo Medinilla. He graduated from the conservatory with highest honors, receiving a Bachelor of Arts in piano performance at the age of 17. At the same time, he made his debut with the Guatemala Symphony Orchestra performing the Brahms D-Minor piano concerto. Always received in his homeland with national pride, he has been hailed by critics as "Guatemala's grand national revelation of the twentieth century," and was recently named "Man of the Week" by *Crónica*--the Guatemalan equivalent to *TIME* Magazine.

Accepted to the Juilliard School, Mr. Durkovic moved to New York to continue his musical education under Jacob Lateiner. He went on to study at Salem College and the University of Southern California, working under the instruction of Barbara Lister-Sink, Daniel Pollack, and Kevin Fitz-Gerald. He holds a Bachelor of Music degree, *summa cum laude*, and a Master of Music degree from the University of Southern California Thornton School of Music where he was honored with both the Keyboard Ensemble Award and the prestigious Outstanding Master's Graduate Award. Mr. Durkovic has served as Guest Lecturer at the USC Thornton School of Music and on the faculties of the Orange County High School for the Arts and the University of La Verne. In fall of 2005, he was appointed as Director of Keyboard Studies at Long Beach City College.

Mr. Durkovic is the winner of many competitions, both nationally and internationally. He performs in recital and as soloist with orchestra in the United States, Canada, Europe and Latin America. His performances have been broadcast on the International Voice of America, NPR, and TGNA. He also serves as the Director of Music and Organist at Church of the Good Shepherd, United Methodist in Arcadia, California. He maintains a private teaching studio and serves on the Executive Board of the California Association of Professional Music Teachers

Tim is actually the inspiration for the Lister-Sink Method. He transferred in to study with me at Salem College in 1987, determined to develop the freedom, quality of tone production, facility, ease and power that he had noticed during one of my concerts. His dogged determination not to stop until he really had "it"—this type of playing—inspired me to clarify, organize and codify in-depth the step-by-step foundational training that eventually became the Lister-Sink Method. Tim also studied the Alexander Technique for several years and found that it contributed significantly to his progress in true understanding of technique and control of his body at the piano. He is a top-class performer, with a combination of brilliance, lyricism, power and beautiful sensitivity that puts him in the top rank of his generation of pianists. He has extensive experience as a touring concert pianist over the past 15 years and is equally highly regarded as a superior collaborative artist and chamber musician. His work in church music and organ also enables him to work effectively with organists in retraining. While he has been teaching a modified version of the Lister-Sink Method for many years, he is now in training with me at Salem College and privately to attain the highest level of Certification in the Lister-Sink Method, that of Master Instructor. As such he will be qualified to instruct keyboardists from foundational to the most advanced levels of technique and musical interpretation. As of the fall of 2009, Mr. Durkovic will have established a West Coast center for training the Lister-Sink Method. (Certification to be received in May, 2009)

JAMIE GRIGSBY, MM
Denver, Colorado
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Jamie Grigsby received a Masters Degree in piano performance from the University of Colorado under the study of Alvin Chow and Andrew Cooperstock, and graduated with honors with a Bachelor of Music in piano performance from the University of Iowa. She is currently studying piano and injury-preventive technique with Barbara Lister-Sink through Continuing Studies at Salem College. She currently teaches private piano lessons in Westminster and claims the boasting rights of helping many prospering young pianists achieve their musical goals. She is an active performer and accompanist in the Denver Metro area, and has also served as music director at Niwot United Methodist Church for the past two and a half years. Jamie is a member of Music Teachers National Association (MTNA), Colorado State Music Teachers Association (CSMTA), and is currently president of the Broomfield, CO Music Teachers Association (BMTA).

Ms. Grigsby is nearing completion of distinguished study with me in the Lister-Sink Method Level III at Salem College. She is an advanced player herself and is capable of training both foundational technique as well as higher levels of technique and musicianship. She has also completed all requirements for certification with me at Salem College, including the course Keyboardists' Injuries – Causes and Cures. While she has never suffered a playing-related injury per se, she is both interested in and capable of working with injured keyboardists under my supervision. In Denver she is a very beloved piano teacher, especially of young students. With rare exception, trains all of her students in the Lister-Sink Method technically both successfully and joyfully. (Certification to be received in December, 2008)

KANDA HAIGHT
Winston-Salem, North Carolina
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Kanda Haight obtained a B.A. in Music Performance/Piano in 2001. She has performed recitals in Florida, Ohio, and Pennsylvania and was a winner in state and national Fine Arts Keyboard Competitions in 1992. Recently Kanda had the opportunity to accompany Sherwood Forest Elementary Songsters for a concert at the White House. Kanda is retraining in Injury Preventive Keyboard Technique with Barbara Lister-Sink. Additionally, she is seeking teaching certificates in K-12 Music Education and The Lister-Sink Method through Salem College and WINGSOUND International. Upon completion of her time at Salem, Kanda plans to pursue Masters degrees in Piano Pedagogy and Educational Leadership and Administration.

Ms. Haight has studied the Lister-Sink Method over a period of five years, first in an Intensive Technique Training Week and then at Salem College for the last two years. She is nearing completion of her Certification in the Lister-Sink Method Level III. Because of her own experience with injury-- both playing-related and a recent fracture in her wrist—as well as additional studies with me at Salem College in Keyboardists' Injuries – Causes and Cures, she has gained extensive experience in training those with playing-related injuries, especially assisting me in Intensive

Technique Training Weeks. Ms. Haight is an outstanding instructor in the Lister-Sink Method. Aside from having a deep understanding of biomechanics and the principles of good coordination, she is also insightful, patient and compassionate in her teaching. I recommend her highly for beginning adults, young beginners, injured keyboardists and any serious keyboardists wishing to lay a deep foundation in well-coordinated technique. She is also a very expressive, sensitive player capable of a fine sound, beautiful phrasing and excellent control of the key.
(Certification to be received in May, 2009)

BEVERLY JOY HENKEL, MM

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Having spent her pre-college years as an accordionist, Beverly Henkel earned a BME (piano) and MM (theory and composition) from Drake University and has done additional post-graduate work at University of Oklahoma in piano, composition, and pedagogy. Since 1993, she has maintained a music studio in Lynchburg teaching piano, theory, and composition. Ms. Henkel has several piano pieces published with Kjos and Heritage Music Press and recently has authored an innovative beginner piano method, Piano ABC's which is patented. Ms. Henkel has been studying piano and the Well-Coordinated, Injury Preventive Keyboard Technique course curriculum with Barbara Lister-Sink at Salem College since Fall 2006, having received three consecutive Teacher Enrichment Grants from the Music Teachers National Association for her studies. She is the mother of four sons and has five grandchildren with a sixth due in September 2009

In addition to being near Certification in the Lister-Sink Method Level III, Beverly is an experienced and highly successful independent piano and music teacher of many years. Twenty-two of her students won local CVMTA scholarships, many of her students have placed in VMTA State Competitions; two of her students have been national winners in the Teens Involved competitions; several have won partial or full scholarships and continued their piano studies at major universities and conservatories. Her background in theory and composition is extensive. She is a first-rate composer of music for young pianists. Her own wonderful and pedagogically unique method of teaching piano, Piano ABC's, is enjoying an enthusiastic reception by both teachers and students. I am delighted with this method because it will serve as a much-needed corollary of sequenced compositions to the Lister-Sink Method. In her studio she successfully works with students of all ages, including beginning students (children and/or adults) and extending to those playing early collegiate-level repertoire. She has studied with me in the Injury-Preventive Keyboard Technique curriculum at Salem College through a thrice-awarded MTNA Teacher Enrichment Grant. Ms. Henkel is a strong, intelligent and expressive player in advanced repertory and is thoroughly happy on stage. She combines considerable strength as both a performer and a natural-born teacher.

(Certification to be received in May, 2009)

VIRGINIA HOUSER, DMA

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Dr. Virginia Houser is Associate Professor of Piano at Kansas State University, where she also teaches piano pedagogy and group keyboard and directs the music preparatory program. She holds a B.A. from Columbia College (SC) and a Master of Music degree and Doctor of Musical Arts degree in piano performance and pedagogy from the University of Oklahoma. Dr. Houser is also an active solo and collaborative pianist with concerts and workshops in many cities around Kansas and the United States. As a frequent adjudicator and clinician, she works with all levels and ages of students. In addition to her teaching duties at K.S.U., she maintains a precollege studio. Dr. Houser is a recent past president of the Kansas Music Teachers Association.

Dr. Houser is currently nearing completion of certification Level II in the Lister-Sink Method. She has studied extensively with me in summer Intensive Training Workshops for a number of years. In the fall of 2006, while on sabbatical leave from Kansas State University, was able to continue her intensive training on a weekly basis with me at Salem College. Subsequently, she enrolled at Salem as a Fleeer Center adult student and continued her lessons and certification training via webcam lessons. Dr. Houser has also served as my assistant instructor during Intensive Training Workshops. She is a gifted and highly esteemed pedagogy professor, colleague and driving force in Midwestern professional music organizations. Dr. Houser has had extensive experience in teaching the foundational

levels of the Lister-Sink Method. Technically well-coordinated and musically expressive, she performs with the same vitality, positive spirit and joy that she brings to her teaching.

(Certification to be received in May, 2009)

CARMINE MANN, MM

Winston-Salem, NC

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Bachelor of Music in piano performance, Salem College 1998 (with Lister-Sink); Masters of Music in Artistic Collaboration, University of North Carolina/Greensboro

Pianist and operatic coach, Fletcher Opera Company of the University of NC School of the Arts and Greensboro Opera. Numerous performances as soloist, chamber musician and vocal accompanist throughout the Southeast. Teaching assistant and administrative assistant to Barbara Lister-Sink. Private teacher since 1998.

Carmine Mann is one of the most effective teachers of the Lister-Sink Method today. She studied for 4 years with me as an undergraduate piano major at Salem College, having already won the MTNA Baldwin State Competition as a teenager in Wisconsin. Her grasp and application of the principles of good coordination as well as the Basic Stroke are profound. Ms. Mann is a virtuoso performer of both solo and extensive chamber music repertory. However, her first love is in artistic collaboration and vocal accompanying, both in lieder and opera, for which she has extensive professional experience. Ms. Mann has served as my teaching assistant at Salem College and in Intensive Technique Training Weeks. I would recommend her with great enthusiasm to any keyboardist on any level as a highly successful and beloved teacher of the Lister-Sink Method.

DAPHNE NICHOLS

Salem College (BM piano major)

Winston-Salem, North Carolina

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Daphne Nichols, 20, began her piano studies in the Downeast region of Maine. She made her concert and public radio debut at the age of 11 with the Arcady Festival Orchestra playing J. C. Bach's Concerto in D. She won the Ocy Downs State Piano Prize in 2002 and performed the Bartok "Contrasts" on National Public Radio's "From the Top" with her trio in 2003. Daphne graduated from the Walnut Hill School of the Arts in 2005 with both high academic honors and a Level III Performance Certificate with honors from the New England Conservatory's preparatory program. Her previous university studies were at Northwestern University, where she studied with Sylvia Wang and James Giles. Most recently, Daphne was the recipient of Bay Chamber Concert's Young Stars Senior Prize in 2007.

Ms. Nichols is completing her studies with me at Salem College in the curriculum in Injury-Preventive, Well-Coordinated Keyboard Technique. She is an exceptional student, both in academics and music, and has assimilated the Lister-Sink Method very rapidly. Her playing is strong, vital and communicative. As part of her training for eventual Certification, Ms. Nichols is now developing her pedagogical skills in student teaching. Her intelligent and effective assistance in the Lister-Sink Method, both in Intensive Training Weeks and during the college year with new students, contributes to the success of the program.

TIM PYPER, MM

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Tim Pyper is currently pursuing a Doctor of Musical Arts degree at Cornell University where he studies organ with Annette Richards and David Yearsley. His research focuses on issues of performance practice in early 20th-century English organ music. Prior to enrolling at Cornell, Tim received his B.M., M.M. and Performer's Certificate from the Eastman School of Music where he studied with David Higgs. Other significant organ teachers have included Giles Bryant, John Mitchener, John Tuttle and William Porter (improvisation). His piano training with Barbara Lister-Sink forms the basis of his technical approach to all keyboard instruments. Tim has served as Assistant Organist at St. James' Cathedral, Toronto and Organist at St. Paul's Church, Rochester. His competition honors include First Prize in the Royal Canadian College of Organists' National Competition (2001) and in the U.S, First Prize in the Arthur Poister

National Organ Competition (2008). In 2002, Tim performed at the A.G.O. National Convention as part of the "Rising Stars" recital series. Later the same year, he gave featured solo recitals at the R.C.C.O. National Convention in Charlottetown, P.E.I. to critical acclaim. His concert at the 2002 Guelph Spring Festival was aired nationally by the Canadian Broadcasting Corporation. He has also been heard on National Public Radio's "Pipedreams."

Tim Pyper has one of the most intelligent understandings of the Lister-Sink Method, both cognitively and in embodied form, of any of my students. His dedication to retraining was exemplary and his application to expressive music-making outstanding. Between graduate degrees, he completed courses at Salem College with me in the biomechanics and pedagogy of injury-preventive technique. In addition, he had intensive training in the Alexander Technique. Always professional and affable, his presence in the Salem program and my piano studio was highly valued. He distinguished himself as a student, performer and person. I would highly recommend him both as a teacher of the Lister-Sink Method who plans on acquiring his nearly completed Certification after obtaining his doctorate in organ at Cornell University

II. TEACHERS, STUDENTS & PERFORMERS WHO HAVE STUDIED THE LISTER-SINK METHOD EXTENSIVELY WITH BARBARA LISTER-SINK

DR. BARBARA ACKER-MILLS, MM (piano performance) PhD (psychology)

Auburn University, Alabama

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Dr. Acker-Mills studied for 4 years with me while obtaining her Bachelor of Music degree in piano performance at Salem College in 1992. She then received a Masters of Music in piano performance at SUNY-Binghamton, as well as a PhD in Psychology. At SUNY-Binghamton, she won the Concerto Competition, competing with all instruments, graduate and undergraduate levels. While teaching on the psychology faculty at Auburn University in Alabama, Dr. Acker-Mills continued her performance in piano, primarily as a collaborative artist. She demonstrated admirably at Salem that a petite frame is no deterrent to commanding and powerful playing.

CHRISTIN BARNHARDT, MM

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Christin Barnhardt received her Bachelor of Music degree with a major in piano performance from Salem College in 2002. Her primary teacher was Barbara Lister-Sink. She also studied organ with Dr. Jack Mitchener. In 2007, Ms. Barnhardt received her Masters of Music in both piano/pedagogy and sacred music/choral conductor from Westminster Choir College.

Ms. Barnhardt completed training with me in the Lister-Sink Method over a period of four years, while she was acquiring her Bachelor of Music degree in piano at Salem College. She also studied, among other courses, sight-reading, accompanying, and pedagogy with me. Ms. Barnhardt has a special gift for teaching the Lister-Sink Method. Although she is concentrating on church music and choral conducting at this stage of her career, I continue to refer keyboardists in the New York and northern New Jersey or Philadelphia area to her for training. She was an outstanding Assistant Instructor during Intensive Training Weeks. Her playing is highly expressive and exemplifies the coordination and musical results of the Lister-Sink Method.

DADI BIRGISSON

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Dadi Birgisson helped found the internationally renowned funk/jazz band Jaguar.

He is multitalented in various musical genres and has had extensive experience in improvisation, jazz, popular and blues. After being injured from playing in Jaguar, he completed an Intensive Training Week in the summer of 2006 and subsequently moved to Winston-Salem, North Carolina to study the Lister-Sink Method with

Barbara Lister-Sink for another year. He presently lives in Reykjavík and continues working as a professional musician and recording engineer.

Mr. Birgisson was an exceptionally dedicated student, owing in part to his playing-related injury and also to his superior ability both to understand the principles of good, whole-body use at the piano and to apply them to each step in the Lister-Sink Method. Intensive training concurrently in the Alexander Technique throughout the year further enhanced his learning. Mr. Birgisson also observed my biomechanics and pedagogy courses at Salem College. The specificity of his knowledge, as well as his personable manner and ability to communicate well contribute to his ability to become a successful teacher of the Lister-Sink Method, should he wish to pursue Certification.. He would be able now, however, to speak eloquently and accurately about the specific nature and challenges of training.

JESSIE COULTER

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Jessie Coulter graduated from Salem College in 2007 with majors in Music and International Relations. She has studied piano for fifteen years, most recently with Ms. Barbara Lister-Sink. She received the Winnie Warlick-Simpson Music Theory Award, and the Bright and Annie Lee Sink Piano Award as well as the Elizabeth Oesterlein Award, Salem College's highest award. Miss Coulter is presently studying environmental law on scholarship at William and Mary University.

Jessie Coulter served as my primary assistant for WINGSOUND International for 3 years. She has unique knowledge about the inner workings of our organization, as well as the challenges and joys of studying the Lister-Sink Method. She is hard-working, cheerful, trustworthy and responsible. A person of great integrity, Ms. Coulter's work as a community is ongoing and passionate. Her love of and dedication to music resonates throughout her life, as does her desire to study and preserve our fragile planet. I would recommend Ms. Coulter without reservation as one who could speak honestly and in depth about studying the Lister-Sink Method and musical interpretation with me for 4 years.

MIKE DESAYE

**New Jersey
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Mike DeSaye moved to Winston-Salem in 2006 to study injury-preventive keyboard technique and pedagogy with Barbara Lister-Sink at Salem College in the Continuing Studies division. Originally from New Jersey, he received his B.M. from Ithaca College in 2005, and briefly pursued a master's degree in performance at the New England Conservatory in Boston. He has participated in numerous recitals, concerts, and musicals in New York, Massachusetts, New Jersey, and North Carolina. In the Winston-Salem area, Mr. DeSaye also appeared in concert with the Piedmont Wind Symphony, as well as in musical theater performances with West Side Civic Theatre and Stained Glass Playhouse, and on Sundays he plays at St. Leo the Great Church. He is an alumnus of the Brevard Music Center.

Mike DeSaye is a brilliant, investigative musician with a courageous streak of independent thinking. His search for a rational, effective approach to learning injury-preventive, well-coordinated technique first came to my attention in 2005 when he was a participant in my informal technique classes at the Brevard Music Center. His understanding of the Lister-Sink Method foundation and principles is outstanding. Mr. DeSaye was an especially eloquent spokesperson for this particular technical approach. He studied intensively with me at Salem College in the Injury-Preventive Keyboard Technique program of study for over 2 years, including courses in the biomechanics and pedagogy of injury-preventive technique, as well as applied piano and the Alexander Technique. Mr. DeSaye also performed in a number of concerts. His innate intelligence and musical sensitivity, as well as his focused dedication to learning, made him a highly valued member of the Salem College and Winston-Salem music communities.

ENOCH GORDIS, MD

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Dr. Enoch Gordis is a retired physician of national and international note. In addition, he is a seasoned pianist, focusing largely on the chamber music literature for strings and piano. He is equally at home in the advanced concert solo repertory. Currently, he performs with chamber music groups in the Washington-Baltimore area. Dr. Gordis began his studies with me in 2003. His technique and repertory were already impressive. However, he quickly grasped and mastered many of the principles of the Lister-Sink Method and has applied them to his growing chamber and solo repertory. He brought to his studies with me, predictably, a rational, scientific-based approach to technique. Such a knowledge base significantly enriched our lessons and our teaching/learning experience. Dr. Gordis has expressed his willingness to speak about his training with me, and to offer his own perspective of the Lister-Sink Method.

JAMES HARRIS
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James Harris, a native of North-East England, read for a BA in English and an MA in Writing and Performance at York University, before deciding in 2004 to dedicate himself to music. A keen pianist, singer and songwriter, James became acquainted with Barbara Lister-Sink after developing suspected thoracic outlet syndrome in 2006. He studied piano with her for almost two years through the Salem College Fleer Center for Adult Students, and is currently pursuing an interest in the Alexander Technique.

Mr. Harris enrolled in an Intensive Training Week in the summer of 2006 because of playing-related injuries. He then returned to study in the Injury-Preventive Keyboard Technique program with me at Salem. He has completed courses at Salem in the biomechanics and pedagogy of injury-preventive technique, Keyboardists' Injuries – Causes & Cures, and intensive, extended training in the Alexander Technique during his 2 years in Winston-Salem. He completed a Directed Studies course in the Alexander Technique and its relationship to piano playing with Mr. Ethan Kind, a noted certified Alexander Technique instructor in Winston-Salem. His knowledge and grasp of the fundamentals of a well-coordinated, injury-preventive and whole-body technique is extensive. Mr. Harris has also done successful student teaching under my supervision as part of a course requirement in the pedagogy of the Lister-Sink Method.

JACQUELINE HERBEIN, MM
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[The following is taken from Ms. Herbein's website.]

Jacqueline Herbein has an extensive background in the physiology of piano technique, having studied with such leaders in the field as Edna Golandsky, past associate director of The Taubman Institute; Barbara Lister-Sink, producer of the critically acclaimed video *Freeing the Caged Bird*; and Barbara Conable, author of the manual *What Every Musician Needs to Know about the Body*. Ms. Herbein has been an assistant at The Taubman Institute and Wingsound Summer Intensive Training Program, where she also served as program coordinator. As an outgrowth of her intensive study and her desire to enhance pianists' and teachers' knowledge in healthy, well-coordinated piano technique, Ms. Herbein developed the training workshop, The Physically Perceptive Pianist. She has been invited to present her work at universities, state music conventions as well as local teacher organizations and music schools. An active soloist and ensemble performer in Western Pennsylvania, Ms. Herbein initiated the Westmoreland Chamber Concert Series, serving as both artistic director and pianist, and frequently collaborates with members of the Pittsburgh Symphony. Ms. Herbein has taught at Lehigh University, Seton Hill College and the Chatham College Laboratory School of Music and today maintains a private piano studio in the Pittsburgh area. She has served as chairperson of the Independent Music Teachers Forum for the Pennsylvania Music Teachers Association. Her own students have won numerous awards and competitions at the local, state and regional levels. Ms. Herbein earned the BM degree with highest honors from Converse College, and the MM degree from the University of North Texas, where she was a teaching fellow.

Jacqueline Herbein studied extensively with me over a period of several years. Through dedicated perseverance, she grasped admirably the specific coordinations of the Lister-Sink Method, including both the whole-body

musculoskeletal alignment, as well as the refined coordinations of Basic Stroke. Ms. Herbein has also studied the Alexander Technique in depth and is familiar with Feldenkrais and Somatics techniques, as well. She has incorporated much of this work into her own workshops and is especially adept at creating effective teaching tools for conveying the specific coordinations and alignment to young students. Ms. Herbein is a gifted, engaging teacher whose own playing admirably demonstrates the principles embodied in the Lister-Sink Method.

MARK MCLEMORE

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Mark McLemore both a Fleeer Center Adult Student at Salem College and a student at Huntingdon College in Montgomery, Alabama, where he is majoring in piano performance. Despite his early childhood vow never to play music, Mark abandoned his dream of being a professional baseball player to study the piano when he was ten years old. His wife Meredith, who is an archivist for the state of Alabama, is enormously supportive and patient with him. Mark has studied piano at the University of Alabama and Huntingdon College, and his primary musical aspiration is to teach and to perform.

Mark completed an Intensive Training Workshop with me in the summer of 2007 and then has continued weekly technique training with me via webcam through Salem College since September, 2007. His understanding of the Lister-Sink Method and his ability to play with well-coordinated technique is outstanding. Most importantly, Mark uses this technical freedom to serve the music. He is an extremely musical, sensitive player, as well as a creative, innovative person in general. He is a recording engineer in his spare time. I would recommend him highly as someone who both demonstrates admirably technical coordination and who can speak articulately about his own experience in studying the Lister-Sink Method. He eventually plans to become a certified Lister-Sink Method instructor.

PETER JACKSON

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[The following is extracted from the Klavar Music website.]

Peter Spurrier Jackson has been the Director of the International Klavar Foundation since 1999. The Klavar Music Institute was created in the Netherlands by Cornelius Pot in 1931 and now has a world-wide following. After failing to learn to read traditional two-clef notation, Mr. Jackson took a Klavar piano course while a schoolboy in 1952. Klavar opened a new world to him. A native of England, he was in the Overseas Civil Service for 8 years. During that time, Mr. Jackson imported the first piano to the Ellice Islands (Tuvalu). After he became a university lecturer in Libya in 1969, he joined the European Piano Teachers Association, took courses in piano pedagogy and developed a great interest in teaching Klavarscribo. He has also taught Klavar courses to university students at the Polytechnic University in Hong Kong where he has lived since 1976.

Peter Jackson began his study of the Lister-Sink Method with me in Winston-Salem, NC in 1998 during an Intensive Summer Training Week. He then continued his training via video lessons and return study trips for several summers. He has conscientiously and successfully applied the principles of good coordination both to his own piano study and to his very popular private studio in Hong Kong. An avid world traveler and outdoorsman, as well as a graduate of Cambridge University, England, Mr. Jackson brings a multifaceted, stunningly rich perspective to his teaching. A delightful, warm person, he is dedicated to making piano study available and engaging for people of all ages and learning styles. I was honored to teach with Mr. Jackson at the first Klavar Music Foundation Summer School in 2000, held in Eastbourne, England. It remains one of my fondest teaching memories. Mr. Jackson's students are the fortunate beneficiaries of his great enthusiasm for life-long learning.

BRAD NIX, DMA

Sterling College, Sterling, Kansas

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Currently chair of the Department of Music of Sterling College, Dr. Nix earned his D.M.A. degree in Piano Performance from the University of Colorado at Boulder. His primary teachers include Andrew Cooperstock, Geoffrey Haydon, David Watkins, and James Lyke, with additional training provided by Robert Spillman. He

has appeared in masterclasses with such notables as Jerome Rose, Nelita True, Alan Chow, and Marvin Hamlisch, and he has been a participant in several summer music programs, including the Piano Institute of the Las Vegas Music Festival, among others. Dr. Nix has significant expertise in the study of ergonomic, injury-free piano technique and he has worked with teachers associated with the Taubman Institute of Piano, the American Matthey Association, the Abby Whiteside Foundation, and Andover Educators before beginning his studies with Barbara Lister-Sink. Dr. Nix was the recipient of the 2003 Beckie Reeder Arnold Scholarship for excellence in piano performance. In 2001, he was awarded one of six national Mu Phi Epsilon grants for summer study. He won the 2000 Thomas Brumby Concerto Competition, earning him an appearance with the Georgia State University Orchestra and, in recognition of his outstanding achievements as a performer, he was awarded the Atlanta Steinway Society Award in 1997.

Dr. Nix studied intermittently with me for several before enrolling as a Fleeer Center Adult Learner in weekly webcam piano/technique lessons with me through Salem College. He plays with a high degree of technical freedom and is a confident, intelligent and commanding player.

Dr. Nix is also a fine jazz performer, improviser and composer who frequently arranges music for his various conducting positions.

REGINA POZZI, MM
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Regina Pozzi holds the Master's of Music Education from the Hochschule für Musik in Frankfurt, and the Master's of Sacred Music from the Johannes-Gutenberg-Universitaet in Mainz, Germany. She graduated with the Master's of Music in Organ Performance from the North Carolina School of the Arts in 2008. Prior to that, she received the Bachelor of Music in Organ Performance from Salem College in 2005. At Salem College, she was a piano student of Barbara Lister-Sink. As such, she studied the Lister-Sink Method as well as musical interpretation and style. Ms. Pozzi also served as an Assistant Instructor at the Summer Intensive Training Workshops in injury-preventive technique with Barbara Lister Sink in Winston-Salem, NC. She has held a number of positions in church music, both as organist and music director. Currently, she is enrolled in the postgraduate program in Organ Performance with Dr. Erica Johnson at the North Carolina School of the Arts.

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Chapel Hill, North Carolina
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Mr. Shepherd received his Bachelor of Music in Music Education from Emory University and Masters of Music in Piano Performance from Georgia State University. His piano teachers have included Steven De Groote, Barry Snyder and William Masselos, and he has played in masterclasses with Abbey Simon and Ruth Slenczynska. Mr. Shepherd was Instructor of Music at Atlanta University and taught class piano, applied piano, theory, form and analysis and 18th century counterpoint, and was accompanist for the Opera Theatre. He has also included composing, accompanying and arranging for various dance companies. A seasoned performer, he his repertory focus has been music for 2 pianos, including the complete works for 2 piano of Rachmaninoff. His multifaceted career also includes extensive study and performance in dance and theatre. Mr. Shepherd has combined his talent and training to create a series of classes in the near future: Movement for Musicians, Flexibility for Musicians and Theatre Techniques for Musicians. A piano teacher for over 30 years, he studied the Lister-Sink Method with Barbara Lister-Sink from 1996-1999 for approximately 52 hours over 3 years and has taught the Lister-Sink Method for over 10 years. Currently, Mr. Shepherd is completing requirements for official Certification Level III in the Lister-Sink Method.

Mr. Shepherd is one of the most knowledgeable instructors in the Lister-Sink Method. His lengthy and intense technical and musical study with me led to both a deep understanding of the principles of efficient, whole-body coordination at the piano, and a profound embodiment of those principles as a performer. His training and professional work in dance and theatre, as well as his ongoing study of various whole-body education disciplines (Alexander Technique, Feldenkrais Method, Tai Chi, Yoga, Pilates, etc.) have all led to a creative, innovative pedagogical approach, and have greatly enhanced his ability to teach the Lister-Sink Method. His private teaching

studio is always full and has a waiting list. His intelligence, warmth and humanity further contribute to his deserved success as a teacher and professional in general.

DEREK SHORE, BA
Winston-Salem, NC
shordm2@hotmail.com

Derek Shore received his Bachelor of Arts in piano and music from Wake Forest University in 2005. His studies there included music and liberal arts studies for a half year abroad in Venice, Italy. He then enrolled as a Flee Center Adult Student at Salem College with Barbara Lister-Sink. He successfully completed the Injury-Preventive Keyboard Technique courses in biomechanics and pedagogy of the Lister-Sink Method with Barbara Lister-Sink over a period of 2 years. He further distinguished himself at High Point Community Music School as an effective and popular piano teacher. Thereafter, Mr. Shore decided to serve a wider population as a doctor and is now enrolled in medical school at the University of North Carolina/Greensboro where he hopes to pursue pediatric medicine.

In addition to his outstanding academic and musical record of study, Mr. Shore's keen intellect, eloquence in articulating ideas, compassionate personality and wonderful sense of humor all contribute to his deserved success in a given field. He has a deep understanding and grasp of the Lister-Sink Method and would be able to articulate its various facets, as well as the joys and challenges of studying the Method.

GERALD STAMEY, BM/RSAD
Resident Organist and Director of Liturgical Music
St. Joseph Catholic Church, Orlando, FL
geraldstamey@cfl.rr.com

New Orleans born church musician and teacher, Gerald Stamey, demonstrated a natural talent and ardor for music early in life. He moved with his family to Savannah, Georgia where he became a "transplanted" native. There he began formal musical studies with Mrs. Robert Emmett "Birdie" Fennell, an eminent Savannah piano teacher and church organist. Subsequently, he was trained in piano and organ performance at Shorter College and Georgia Southern College. His teachers include William Knight, Jack Broucek, Raymond Marchionni and Rob Hallquist. While pursuing his education, his performances won commendations in master classes with Natalie Hinderas, André-Michel Schub and Marie-Claire Alain. Additionally, he holds an audio engineering degree in Recording Arts from Full Sail University, Winter Park, Florida.

Gerald Stamey's professional career spans over twenty-five years. He is Resident Organist and Director of Liturgical Music at Saint Joseph Catholic Church in Orlando, Florida, where he has served since 1997. As a liturgical musician he excels in organ improvisation and conducting traditional Gregorian Latin Masses, as well as multi-lingual liturgies, including Polish, Spanish and Tagalong. In addition to church work and teaching, he is an active accompanist, vocal coach, composer-arranger, recording producer of professional demos and live concert performances, and appears as a recitalist and collaborative artist throughout Central Florida and beyond.

In 2002, because of numerous occupational injuries, he underwent intensive technical retraining with pedagogical pioneer Barbara Lister-Sink, founder of Wingsound International and author of the highly acclaimed video/DVD *Freeing the Caged Bird – Developing a Well-Coordinated, Injury-Preventative Keyboard Technique*. He testifies that, "If it were not for Barbara Lister-Sink, I would not be able play one note today!" Because of his own personal story of injury and recovery, he is a passionate teacher – dedicated to promoting the mission of Wingsound and the healthful principles of the Lister-Sink Method™. In 2003, he established a *Young Organist Scholar* apprenticeship program at Saint Joseph's Church in Orlando. He specializes in applying the Lister-Sink principles to organ technique and training pianists of all ages, from beginning through early advanced levels.

Gerald Stamey studied with me in an Intensive Technique Training Workshop in the summer of 2002, and then continued in-depth private study over the last several years. His grasp of the principles of well-coordinated technique is

admirable. Mr. Stamey has successfully applied the Lister-Sink Method to his private piano and organ studio of young players. Mr. Stamey is a brilliant and beloved organist, teacher and member of the greater Orlando musical community.

DEANNE VANCE, DMA

Roanoke, Virginia

deannevance@cox.net

Pianist Deanne Vance was born and raised in Grand Rapids Michigan. She attended the University of Wisconsin, Calvin College, Eastern Michigan University, and received her Doctor of Musical Arts degree in piano performance from the University of Michigan. Her teachers have included Marguerite Kortlander, Paul Badura-Skoda, Dady Mehta, and Theodore Lettvin. Dr. Vance currently studies with her mentor and friend, Barbara Lister-Sink. Throughout her career, Dr. Vance has been active as a recitalist, chamber musician and teacher. One of her most recent performances was with the Louisville Symphony in a performance of Benjamin Britten's Piano Concerto. She has been a faculty member at Eastern Michigan University, the University of Michigan, the University of Wisconsin, The Academy of Music at St. Francis in the Fields (Louisville KY), and has also taught privately in her home studio. In Louisville KY she was the President of the Chamber Music Society and Managing Director of The Academy of Music at St. Francis in the Fields. She has also been a church organist/choir director for 35 years and has adjudicated at many festivals and competitions. Dr. Vance lives in Roanoke VA with her husband, Dr. Samuel F. Vance, a retired physician.

Dr. Vance is a formidable pianist with a large, virtuoso repertory. She quickly absorbed the principles of good coordination in her studies with me and integrated them successfully into her already strong technical training. She and I began performing together as a 2-piano duo (Two by Four) in the spring of 2008. Although she has been a successful teacher throughout much of her career, Dr. Vance is presently concentrating on performance.

LARK WALTERS

Salem College 2009 (student majors in music, German, International Studies)

Winston-Salem, North Carolina

waltlaa9@salem.edu

Lark Walters is a junior pursuing a double major in International Relations and German with minors in Music and Political Science. She also studies the Russian language at Wake Forest University. Originally from Oregon, she is a 2005 graduate of the North Carolina School of the Arts, where she studied piano under Clifton Matthews for four years. Now a student of Barbara Lister-Sink at Salem College, she enjoys the opportunity to continue her piano studies while focusing primarily on her academic interests. She is a 2008 recipient of a Rotary Scholarship for study in Germany in 2008-2009.

Lark Walters is a gifted and seasoned young pianist, having begun serious classical piano training at the University of North Carolina School of the Arts in high school. She has studied with me since 2005 at Salem College. Ms. Walters plays with passion and high sensitivity and continues to practice and perform in chamber music concerts while pursuing a double major at Salem College.

ANDREA WEATHERMAN, BM

Winston-Salem, North Carolina

andrea_weatherman@yahoo.com

Andrea Weatherman received a BA in music in 2005 from Converse College where she studied piano with Douglas Weeks at the Petrie School of Music. During her college career, she collaborated regularly in chamber ensembles and with the Converse Wind Ensemble and Symphony Orchestra. She was a finalist in the 2000 Greenville Symphony Orchestra's Young Pianist Competition and is an alumnus of Brevard Music Center. As a Continuing Studies student at Salem, she is studying piano and injury-preventive technique with Barbara Lister-Sink. She performs regularly as a church keyboardist and appears locally in both popular and classical venues.

Ms. Weatherman has completed most of her studies with me at Salem College in the injury-preventive technique curriculum of courses. She has trained in the biomechanics and pedagogy of well-coordinated technique and has taken

courses in the Alexander Technique. Her playing is expressive, intense and energetic. She especially enjoys collaborative concerts.

ALEX WHITAKER

Oberlin College & Conservatory (organ major)

Oberlin, Ohio

Alexander.Whitaker@Oberlin.edu

Mr. Whitaker studied for several years with me through the Community Music School at Salem College before enrolling as an organ major at the North Carolina School of the Arts with Dr. Jack Mitchener. He is now continuing his studies in organ performance with Dr. Mitchener at Oberlin College and Conservatory. Mr. Whitaker has assisted me with training, as well as administrative and technological duties, during several summer Intensive Training Workshops. He particularly loves the works of Olivier Messiaen.

III. TEACHERS & PERFORMERS WHO HAVE COMPLETED INTENSIVE TRAINING WEEKS (40 HOURS) IN THE LISTER-SINK METHOD

CHEN HUI

Charles Darwin University

Darwin, Australia

hui.chen@cdu.edu.au

Chen Hui received a Bachelor of Music from NSW State Conservatorium of Music in Australia in piano performance. She has performed extensively in piano recitals, chamber music and as a collaborative artist. Currently, she holds the position of Lecturer in Piano at Charles Darwin University. Chen Hui completed 40 hours of intensive, hands-on training with Barbara Lister-Sink in the summer of 2008.

Chen Hui is a gifted teacher and performer. She is dedicated to helping her students learn the very best principles of whole-body use at the piano. She received a grant for travel to the United States to study in North Carolina with me in the summer of 2007. She is an outstanding person of warmth, positive spirit and investigative intellect. I would whole-heartedly recommend her as a teacher, as well as a spokesperson for the principles of the Lister-Sink Method.

KATHLEEN RYAN CLUTE, pianist & composer

Topaz Productions

P.O. Box 474

Mountainair, New Mexico 87036

505/847-0306

kathleen@kathleenryan.com

www.kathleenryan.com

Kathleen Ryan Clute studied with me at Duke University in 1975-76. Her musical path has led to a multifaceted career. In the summer of 2006, she returned to North Carolina to complete and Intensive Technique Training Week with me, and renewed her interest in technical freedom. She was most recently selected as the 2008 commissioned composer by the Professional Music Teachers of New Mexico, to compose book 2 of Verbs, a set of preludes for piano left-hand alone. Verbs, Book 2, will be premiered at the PMTNM convention in November 2008 by Santa Fe pianist Keith Snell. Her compositions are haunting and evocative and her piano playing is extremely sensitive.

KATHERINE FARICY, DMA

St. Thomas University, Minneapolis-St. Paul, Minnesota

kfaricy@comcast.net

EDUCATION

BME – Oberlin College Conservatory of Music

MFA IN PIANO PERFORMANCE – University of Minnesota
Also: four years of private study with Madame Lili Kraus at Texas Christian University

PROFESSIONAL POSITIONS HELD

University of St. Thomas, St. Paul, MN:

2001-present Director of the Music Institute for Piano Pedagogy
1997-2001 Interim Director of Graduate Program in Piano Pedagogy & Performance
1985-present Founder and Director of the University of St. Thomas Summer Music Institute
1974-present Piano Faculty
1958 -1999 Maintained a private piano studio

College of St. Catherine, St. Paul, MN

Adjunct Instructor in Piano

Manchester, CT:

Supervisor of Music for Elementary Schools

PROFESSIONAL ACTIVITIES

(1980 to present - Many repeated appearances for most of these organizations)

- National Music Teachers Association 2002 National Convention
- Green Bay Piano Teachers [WI]
- Augustana College-Annual Summer Pedagogy Workshops (SD)
- Apple Valley Music Teachers Association (MN)
- Burnsville Area Music Teachers Association (MN)
- Butler University (IN)
- College of St. Catherine Summer School (MN)
- Grand Rapids Summer Workshops (MN)
- Minneapolis Teachers Forum
- Minnesota Music Teachers Association (at state conventions)
- Rochester Music Teachers Association (MN)
- St. Croix Valley Teachers Association (WI)
- St. Paul Piano Teachers Association (MN)
- University of St. Thomas Summer Music Institute (MN) - yearly
- University of Wisconsin-Madison Educational Telephone Network - Piano Pedagogy Workshop for whole state (WI)
- West Suburban Piano Teachers Association (MN)
- Willmar Piano Teachers Association MN)

Selected Workshop Topics:

- Aesthetics and Style in Music of Haydn and Mozart* :
- Impressionist Art and the Music of Debussy*
- Artistic Pedaling - Pedagogy and Performance*
- Baroque Performance Practices*
- Principles and Pedagogy of Piano Technique*
- Practice Strategies- Prescriptions for Success*
- Prevention, Identification and Rehabilitation of Pianists' Injuries*
- Romantic Performance Practices*
- The Stylistic Uses of Rubato in Baroque, Classic and Romantic Periods*
- Styles and Topics in Classic Music*

ADJUDICATOR for numerous competitions and festivals

MEMBER of Music Teachers National Association (is a Nationally Certified Teacher of Music) and Minnesota Music Teachers Association.

PUBLICATION

“Artistic Pedal Technique: Lessons for Intermediate and Advanced Pianists”. Frederick Harris Music Co. 2004

EXPERIENCE STUDYING OR TEACHING INJURY-PREVENTIVE TECHNIQUE

“ I have been dedicated to teaching healthy technique for the past 30 years, and have successfully re-trained and rehabilitated many pianists with injuries. I am well-acquainted with the work of Barbara Lister-Sink and a great admirer of it. I incorporate her ideas and techniques in my own teaching. I use Alexander techniques in my approach, and refer students to Alexander practitioners here in the Twin Cities.”

BIOGRAPHY

A frequent recitalist, Faricy has been soloist with the Minnesota Orchestra, the Hartford Symphony, the Civic Orchestra of Minneapolis and the St. Paul Civic Orchestra and the professional St. Thomas Festival Orchestra. She has performed in Carnegie Recital Hall, throughout the upper-midwest, and has had many of her recitals broadcast on Minnesota Public Radio, including the "Prairie Home Companion."

She has performed regularly with Dr. James Callahan in the critically acclaimed Callahan & Faricy duo-piano team, and performed for many years with Hanley Daws, associate concertmaster of the St. Paul Chamber Orchestra, as part of the Daws/Faricy Duo, with whom she presented a debut recital in Carnegie Recital Hall where they premiered a duo sonata written for them by William Bolcom.

Dr. Faricy is a nationally noted teacher and leader in the field of pedagogy. She studied injury-preventive keyboard technique with me at an Intensive Technique Training Summer Week in the late 1990's. We have remained in close touch ever since. I have great respect for her teaching abilities and her dedication to the finest in pedagogy. Dr. Faricy is also author of a noted, critically acclaimed book on piano pedaling.

SHINICHI FURUYA, PhD

Kwansei Gakuin University, Japan

auditory.motor@gmail.com

<http://auditory.motor.googlepages.com/english>

1980: Born in Hyogo, Japan

Currently, post-doctoral researcher at Kwansei Gakuin University, JPN

Research Goal:

To elucidate sensory-motor control and learning mechanisms underlying artistic, virtuosic, and expressive piano performance without suffering from playing-related injuries.

Education

2008: PhD in Medical Science, Graduate School of Medicine, Osaka University

2004: Master of Human Science, Graduate School of Human Science, Osaka University

2002: Bachelor of Engineering, School of Engineering Science, Osaka University

Career (Awards and Education)

2000: 4th prize at Wakayama Music Competition

2001: Diploma at Japan Classical Music Competition (Tokyo)

2004: 4th prize at Kobe International Music Competition

200_: Performed as a soloist at Ernest Bloch Music Festival (Oregon, USA)

200_: Completion of 'Freeing the Caged bird' Intensive Technique Training Summer Program with Barbara Lister-Sink (North Carolina, USA)

2007: Solo Piano Recital (Kobe & Osaka, Japan)

Supervisors include Mr. Tsutomu Naruse and Mr. Keiri Nakano. Teachers include Professors Dido Keuning, Boris Bekhterev, Thomas Mark, Anita King, and Barbara Lister-Sink.

DUNCAN MACMILLAN, DMA

Seminole, Florida

drmac4@earthlink.net

BA in music, BA in psychology, Florida State University; MM in piano and music theory, Florida State University; DMA in piano performance and literature, certificate (Artists Diploma) in pedagogy and performance, University of Oklahoma; additional studies at Oxford University, England

Lecturer, Eckerd College, Associate Professor of Piano, Mississippi State University, various previous college and university faculty positions

College Lecturer - Music and also in Ancient Greek studies

Piano Teacher (college and/or privately) since 1977 (all levels)

Performing pianist and harpsichordist (solo and chamber music)

Composer – works commissioned/premiered by colleges, universities, Churches, solo artists, MTNA Affiliates and other professional organizations;

Active in various executive positions within Florida State MTA

Advisor/board member for various arts organizations including City of Dunedin Early Music Festival, National Society for Arts and Letters Clearwater Chapter
President Florida Music Teachers Association District 9
Founding Member and Conductor, Herald Vocal Arts Ensemble
Informal Collaboration with BLS since 1996

While Duncan MacMillan has never studied formally with me, we have discussed well-coordinated keyboard technique over the past 15 years in dozens of hours of conversations. In my opinion, Dr. MacMillan has one of the most accurate overviews and the best understanding of biomechanics of anyone I have met. I frequently call him for consultation on thorny details and scientific accuracy, as well as for stimulating conversations on music, Greek philosophy or various interdisciplinary topics. He applies a brilliant, investigative intellect to the pursuit of scientific truth, not settling for half-science, inaccurate terminology or confusing explanations. His gifts as a composer are also widely appreciated in central Florida musical communities.

MARJORIE RUNNING WHARTON, DMA

Luther College
Decorah, Iowa
whartonm@luther.edu
563 382-1364

Marjorie Running Wharton teaches French, Applied Piano, and Class Piano at Luther College in Decorah IA. She holds a B.A. in French from Luther, an M.A. in French from Tulane University in New Orleans, and a D.M.A. in Piano from the University of Iowa, Iowa City. Her Doctoral Thesis, *Visual Art and Poetry in the Songs of Francis Poulenc*, reflects her interest in French poetry, Music, and Art History. She has presented numerous illustrated lecture recitals on topics related to her thesis. She studied the Lister-Sink Method with Barbara Lister-Sink in 1998 and has applied its principles to her playing and teaching for over a decade. Dr. Wharton is particularly interested in teaching students the Basic Stroke and its applications to tension-free technique, beautiful sound, and informed decisions about interpretation.

Dr. Wharton studied with me in the winter of 1998 for a 10-day “emersion” training period. She learned and applied the principles of well-coordinated, injury-preventive technique to her doctoral recital repertory very rapidly and effectively. She also had an outstanding cognitive grasp of the approach. Since her study with me, she has had great success in Iowa and at Decorah College with teaching the Basic Stroke and technical freedom, as well as its application to colorful tone production and musical expressiveness. Dr. Wharton is a brilliant, warm, and compassionate person with a wonderful sense of humor. She would be a fine source of instruction in the Basic Stroke of the Lister-Sink Method.

