



Great Plains Chapter

THE COLLEGE MUSIC SOCIETY

25th Regional Conference
March 11–12, 2006

University of Nebraska at Kearney
Kearney, Nebraska



Great Plains Chapter

THE COLLEGE MUSIC SOCIETY

Dr. Darleen Mitchell, Great Plains Chapter President

Greetings everyone!

Welcome to the 25th Regional Conference of the College Music Society Great Plains Chapter. The 25th anniversary conference promises to be very exciting! The chapter luncheon will be specially catered to help us celebrate our 25 years of contributions to collegiate music research, creativity and performance. Many of the topics at this year's conference look at the immediate past and how these past contributions have shaped the musical landscape. Six of the presentations focus on late 19th and 20th century American "movers and shakers" of the American musical scene, from 19th century American Parlor Songs and Franz Waxman's new music festivals to the philosophy of John Cage. Music in our region has frequently been a topic over the years, and Robert Hughes' presentation on jazz in St. Louis is our current contribution to this topic.

This year's national topic, *Education is Every Musician's Responsibility*, will be presented in a symposium and then open to discussion. I look forward to everyone sharing ideas on this topic, which was introduced at the national conference in Québec this past November. Our chapter's input on the topic will be presented at the next national conference, in September in San Antonio as a way of making the views of all CMS members heard. This is one of the ways YOU contribute to the College Music Society and advance the scope and mission of our organization.

The Third Chair Chamber Players, a professional ensemble from Lincoln, will be on hand Saturday evening to perform works by our regional composers, from Iowa, Nebraska, Kansas and Missouri, as well as other composers from Georgia and Wisconsin.

Last year our chapter approved an award for the best student composition, naming it "The Chappell White Memorial Award," in honor of a College Music Society past national president and member of our chapter. This award will be given for the first time this year.

I look forward to meeting all of you during the conference and will be on hand to assist you in any way that I can.

Enjoy the conference!

Darleen Mitchell
President, CMS Great Plains Chapter

February 9, 2006

Great Plains Chapter
College Music Society

Dear Members and Colleagues:

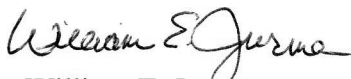
It is a pleasure for the Department of Music and Performing Arts from the College of Fine Arts and Humanities to host the 2006 conference of the Great Plains Chapter of the College Music Society.

The program for this year's CMS conference offers a wide variety of topics, including Performance, Composition, Education, History, and Theory. Reaching beyond the norm, the College Music Society sets the standard in the study and performance of the great music of the world.

We appreciate the work of President Darleen Mitchell, CMS Board Members, and contributors to this year's conference. We are confident that you will enjoy Kearney's warm hospitality and appreciation of the arts.

This is the first time that our academic community has hosted your conference, and we extend a warm welcome. Best wishes for a wonderful stay in Kearney and at UNK!

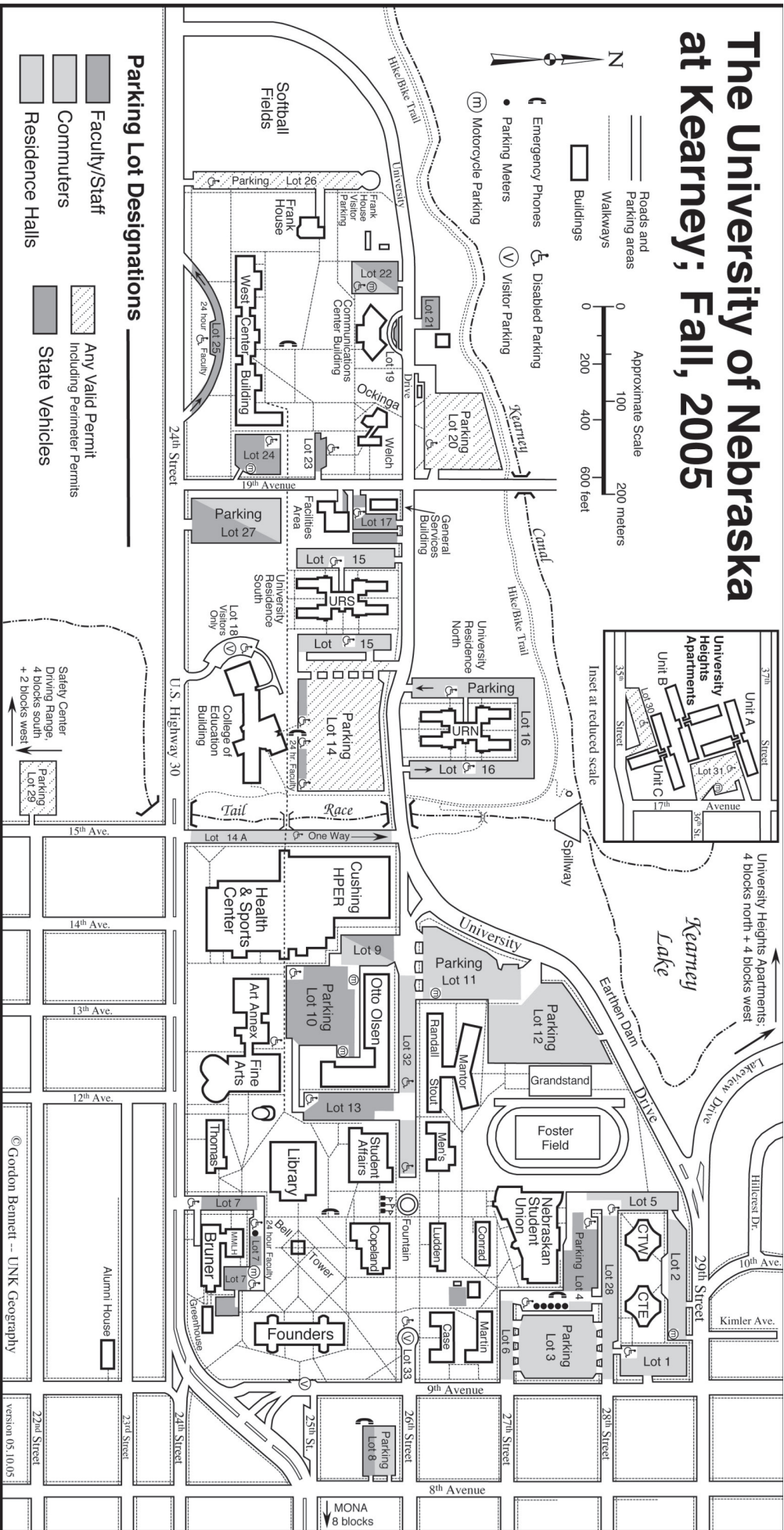
Sincerely,



William E. Jurma
Dean

Campus Map

The University of Nebraska at Kearney; Fall, 2005





Great Plains Chapter

THE COLLEGE MUSIC SOCIETY

ACKNOWLEDGEMENTS

The CMS Great Plains Chapter gratefully acknowledges all of those who have worked tirelessly to make this conference such a tremendous success:

Darleen Mitchell, Program Chair
Jan Harriott, Local Arrangements Chair
Sean Deiger, Sound
Steve Hansen, Technical Assistance
Nathan Buckner, Stage Manager

Peter Park and Tod Trimble of the CMS Executive Office

Program Committee members:
William Everett (University of Missouri - Kansas City)
David Moskowitz (University of South Dakota)
Andrew Houchins (Emporia State University)

Third Chair Chamber Players advisors
Rebecca Van de Bogart
Joseph Holmquist

CMS Great Plains Chapter Executive Board

President:	Darleen Mitchell (University of Nebraska at Kearney)
Secretary:	Maxine Fawcett-Yeske (Nebraska Wesleyan University)
Treasurer:	Peggy A. Holloway (Dana College)
Past-President:	William A. Everett (University of Missouri - Kansas City)

S T E I N W A Y

IS THE OFFICIAL PIANO

of

THE COLLEGE MUSIC SOCIETY'S

NATIONAL CONFERENCE



S T E I N W A Y & S O N S

2006 GREAT PLAINS CONFERENCE SCHEDULE

*(*Student presenter/composer, eligible for the Paul Revitt Memorial Award for Best Student Paper or the Chappell White Memorial Award for Best Student Composition at CMS Great Plains Chapter Conference.)*

All events will be held at the UNK Fine Arts Building. Presentations are in the Choral Room, Room 263, and Lecture-Recitals and Concerts are in the Recital Hall (where noted).

Saturday, March 11

8:30 a.m. – 12:00 p.m.

HOSPITALITY

9:00 a.m.

WELCOME

Darleen Mitchell, CMS Great Plains Chapter President

Valerie Cisler, Chair, Department of Music and Performing Arts (University of Nebraska at Kearney)

9:15 a.m.

SESSION 1. 20th Century American Musical Developments

Chair: Marc LaChance (Hastings College)

9:15 a.m. "The Contributions to Art Music of Selected Compositions of Homer Moore"
H. Bruce Lobaugh (Omaha, NE)

9:45 a.m. "Franz Waxman's Los Angeles Music Festival: A Forgotten Forum"
Craig B. Parker (Kansas State University)

10:15 a.m. "Vocal Effects in George Crumb's Ancient Voices of Children"
*Talea C. M. Schroeder (Nebraska Wesleyan University)

10:45 a.m.

BREAK

11:00 a.m.

SESSION 2. Common Topic Symposium

"Education in music is every musician's responsibility."

Chair: Darleen Mitchell (University of Nebraska at Kearney)

Facilitator: Ian Coleman (William Jewell College)

Panelists: William Everett (University of Missouri-Kansas City)

Daniel Schmidt (Hastings College)

Jean Henderson (Nebraska Wesleyan University)

12:00 p.m.

CMS Great Plains Chapter Luncheon

UNK Union, The Nebraskan Student Union, Cedar Room

2006 GREAT PLAINS CONFERENCE SCHEDULE

Saturday, March 11 (continued)

1:30 p.m.

SESSION 3. Musical Diversity: Non-classical Traditions

Chair: Ian Coleman (William Jewell College)

1:30 p.m. "Community Building: The Greek Laterna in 20th Century Greek Culture"

Maxine Fawcett-Yeske (Nebraska Wesleyan University)

Rick Cypert (Nebraska Wesleyan University)

Panayiotis Stathopoulos (Nebraska Wesleyan University)

2:00 p.m. "Jazz Central: Modern Jazz in St. Louis, 1957-1961"

Robert L. Hughes, Jr. (St. Louis University)

2:30 p.m.

BREAK

2:45 p.m.

SESSION 4. New Approaches in Music Teaching

Chair: Jan Harriott (University of Nebraska at Kearney)

2:45 p.m. "The Effects of Laban Effort/shape Theory on the Expressive Development of Young Conductors"

Erica J. Neidlinger (University of Nebraska – Omaha)

3:15 p.m. "Bocca Chiudi: Aperture and Aerodynamics"

Paul Brodene Smith (University of Nebraska at Kearney)

3:45 p.m.

BREAK

4:00 p.m.

SESSION 5. Only in America!

Chair: Byron Jensen (Hasting College)

4:00 p.m. "Down on the Bayou: Where the American Parlor Song meets the French Romance"

Peggy Holloway (Dana College)

Gretchen Foley (University of Nebraska at Lincoln)

4:30 p.m. "Creativity Without Ideas: Taking John Cage at His Word"

Brooke Joyce (Luther College)

5:00 p.m.

DINNER on your own

7:30 p.m.

CMS GREAT PLAINS COMPOSERS CONCERT

UNK Recital Hall

The Third Chair Chamber Players (Lincoln, NE)

Including works by James Geiger, Warren Gooch, Andrew Houchins, Brooke Joyce, Darleen Mitchell,

*Alexander Nohai-Seaman and *Deanna Tiller

See Page 11 for full concert program

2006 GREAT PLAINS CONFERENCE SCHEDULE

Sunday, March 12

9:00 a.m. – 12:00 p.m.

HOSPITALITY

9:30 a.m.

SESSION 6. Late 19th and early 20th Century European Music and Influences

Chair: Robert Mitchell (Southeast Community College)

9:30 a.m. "Church Radicals: The Introduction of Harmonic Experimentation in Liszt's Late Sacred Works"

*Katrina Mitchell (University of Kansas)

10:00 a.m. "Henri Duparc: musicien allemande" (UNK Recital Hall)

Andrew White (University of Nebraska at Kearney)

10:30 a.m. "A Pianist-Composer and the Violin: discovering Nicolas Medtner's Three Violin Sonatas"

(UNK Recital Hall)

Ting-Lan Chen (University of Nebraska at Kearney)

11:00 a.m.

BREAK

11:15 a.m.

CMS GREAT PLAINS CHAPTER BUSINESS MEETING

END OF CONFERENCE

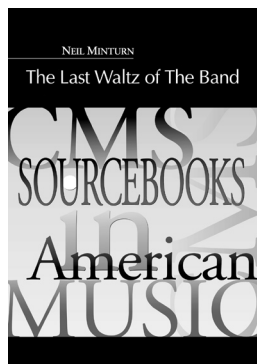
Volume 2

The Last Waltz of The Band

Neil Minturn

University of Missouri-Columbia

NOW AVAILABLE!



Neil Minturn addresses the phenomenon of rock and roll with a serious investigation of Martin Scorsese's documentary film *The Last Waltz* (1978). This celebrated "rockumentary" artfully captures for posterity the final public performance of The Band, a partnership of one American and four Canadians that yielded an impressive body of popular song in the rock idiom between 1961 and 1976. Joining its members for their farewell was a variety of friends and guests who—like the music of The Band itself—reflected the rich array of vernacular expressions that have nourished rock and roll since its emergence. Prof. Minturn approaches the performances and the film itself in terms of the concepts of intimacy and tradition. He presents the San Francisco concert as the summation of an extraordinary musical pilgrimage and prefaces his scene-by-scene analysis of Scorsese's cinematic creation with a cogent introduction to issues surrounding documentary film-making. Selected performances are discussed in detail.

Price: \$32.00/CMS Member Price: \$25.60

Order online at www.music.org

BEDFORD/ST. MARTIN'S

Listen to this!

Listen
(with CD-ROM)

Brief Fifth Edition

Joseph Kerman

University of California, Berkeley

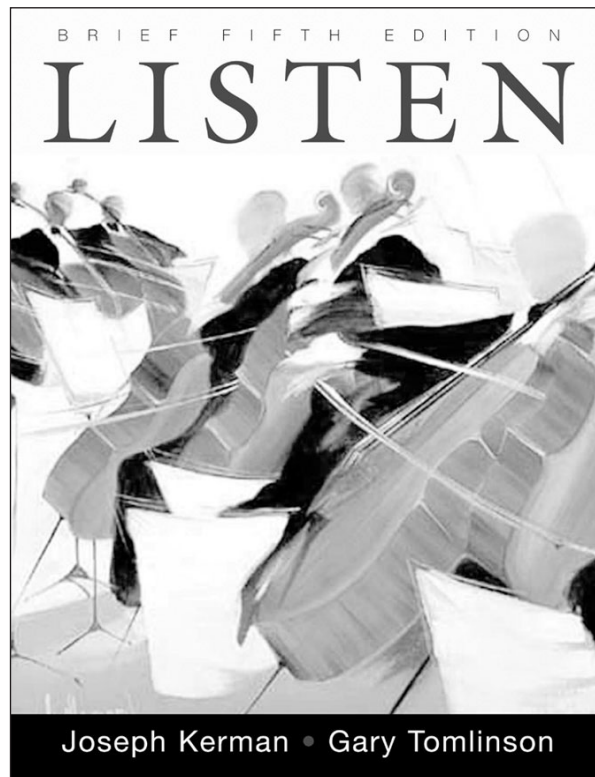
Gary Tomlinson

University of Pennsylvania

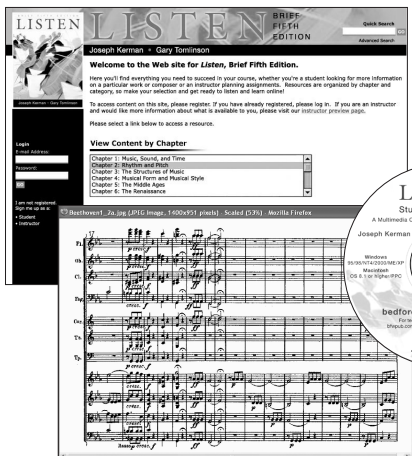
2004/cloth or paper/450 pages

6-CD set or 3-CD set

bedfordstmartins.com/listen



With its superb recording package and innovative Listening Charts, this landmark text teaches students how to listen to music better than any other. *Listen* also makes music approachable by placing it in its cultural context with lavish illustrations, timelines, and maps. Equipped with a free Study Guide CD-ROM, this edition is more accessible than ever, offering additional help in focused listening and in music fundamentals.



A new Study Guide CD-ROM (free in the back of the book) offers listening exercises, all of the newly improved interactive Listening Charts, and an introduction to the instruments of the orchestra, along with an expanded companion Web site (integrated with the book) with new listening and content quizzes, and much more.

For more information: bedfordstmartins.com

Concert of Works by CMS Great Plains Chapter Composers

Saturday, March 11, 2006, 7:30 P.M.

University of Nebraska at Kearney Recital Hall

Featuring

The Third Chair Chamber Players*

Four Haiku for Voice, Horn and Piano

Andrew Houchins (Emporia State University)

Vena Genuchi-Alesio, Soprano
Graham House*, Horn
Sheri Ericksen*, Piano*

Out of the Depths

James Geiger (West Laurens Middle School)

Rebecca Van de Bogart, Flute
Joseph Holmquist*, Percussion*

In This Hour

****Alexander Nohai-Seaman (University of Wisconsin-Madison)**

*Vena Genuchi-Alesio, Soprano
Sheri Ericksen, Piano*

The Ink Dark Moon

Brooke Joyce (Luther College)

*Vena Genuchi-Alesio, Soprano
Joseph Holmquist, Percussion*

~INTERMISSION~

O Felix Anima

Darleen Mitchell (University of Nebraska at Kearney)

*Vena Genuchi-Alesio, Soprano
Ed Love, Clarinet
Rebecca Van de Bogart, Flute
Sheri Ericksen, Piano*

Rhapsody

Warren Gooch (Truman State University)

*Randall Smith, Alto Saxophone
Marilyn Musick, Piano*

She Sweeps with Many-Colored Brooms

****Deanna Tiller (University of Nebraska at Kearney)**

*Vena Genuchi-Alesio, Soprano
Ed Love, Clarinet
Sheri Ericksen, Piano*

*** Student Composers*

Program Notes

Songs, Four Haiku for Voice, Horn and Piano, by **Andrew Houchins**, are on texts from the Shin Kokin Shu, the eighth and last anthology compiled by Imperial command of the retired Emperor Go-Toba in 1201, and completed in 1205. The translations are by H.H. Honda. The texts deal with unrequited love and longing.

Andrew Houchins is an Associate Professor and Coordinator of the Hendricks Music Computer Laboratory at Emporia State University in Emporia, Kansas. He received a DM from Florida State University, where he studied with Ladislav Kubik, MM from the University of Memphis, and BM from Pittsburg State University, majoring in percussion. In addition, he also studied at the International Czech-American Summer Institute in Prague. His works have been performed by several groups, including the Society of Composers, Inc., the Percussion Ensemble at the Conservatory of Music at Lynn University, the Kansas Music Teachers Association, the College Music Society Great Plains Chapter, the Wichita State University Contemporary Music Festival and the FSU Festival of New Music. He has also given presentations on technology and composition at the Kansas Music Educators Association conferences at the state and regional level.

Originally written as the second movement of a flute sonata, something about *Out of the Depths* stood out that made it convincing enough to make it a single work. The title comes from Psalm 130:1 ("Out of the depths I cried to Thee, O Lord.") The echoes of the marimba give the feeling of isolation as the piercing cry of the flute harkens its arrival into the depths of the darkness. The middle section takes on a tone of agitation as both voices struggle to gain independence from one another. With the restatement of the echoes and a change in the marimba to a brighter tonality, the last section reaffirms that the voice of the flute has emerged from the depths to a brighter place.

James Geiger is currently the percussion instructor and band director at West Laurens Middle School in Dublin, Georgia. He has also taught at The University of Tennessee, Georgia College and State University, and in various public schools throughout Georgia. Mr. Geiger received the Bachelor of Music degree in Music Education and Music Composition from Georgia Southern University and the Master of Music degree in Music Composition from The University of Tennessee at Knoxville. This past year his compositions have been selected for performance at The University of Oklahoma, Louisiana Tech University, and William Jewell College in Liberty, Missouri. His teachers include Kenneth Jacobs, David Mathew, and Sonny Walden.

In This Hour, a work for soprano and piano, was composed as a Valentine for my wife in 2004, and the text is a special one for us because it was read during our wedding. Exploring the poetry section of the library one day, I happened upon the poetry of Ralph Mills Jr., and was immediately struck by his ability to bring such exquisite beauty to the most minute of events. His poems are delicate, intense, ominous, and sensitive. My compositional approach to this work was to use a major scale as the basic pitch material, but not to use tonality or modulation in typical ways, and to incorporate techniques more commonly associated with 12-tone music.

Alexander Nohai-Seaman is currently a DMA student in Composition at the University of Wisconsin-Madison, where he studies with Laura Schwendinger and Stephen Dembski. His past teachers include Joel Naumann, David Brackett, and Fred Thayer. He is the winner of the 2006 Wisconsin Director's Association call for scores, and his Rilke Songs were awarded 2nd prize in the 19th Annual Austin Peay State University Composition Competition. His works have recently been performed by the UW-Madison Contemporary Chamber Ensemble, the University of Chicago New Music Ensemble, at the La Crosse New Music Festival, and at the Society of Composers Conference. His current project is *Requiem* on a text of Rainer Maria Rilke for Mezzo-Soprano and Chamber Orchestra.

The Ink Dark Moon by **Brooke Joyce** is a setting of seven love poems written by two women who served the Heian Court of Japan, Ono no Komachi (b.834) and Izumi Shikibu (974-1034). The translations are by Jane Hirshfield. The inherent qualities of intimacy and eloquence in the poems should inform any concert performance, with the singer holding the specially made score as if reading from a book of ancient poetry.

Born and raised in East Lansing, Michigan, **Brooke Joyce** holds degrees in theory/composition from Princeton University, the Cleveland Institute of Music and Lawrence University. He has composed music for a variety of chamber ensembles, orchestras and soloists, but his first love is music for the theater. Among his music-theater collaborations is *Unbekannt*, a musical based on the life of Anna Anderson, the famous Anastasia pretender. He also enjoys playing the piano and organ, reading Edward Gorey books, and exploring the outdoors. Brooke teaches at Luther College in Decorah, Iowa, and is a faculty member at The Walden School in New Hampshire.

Program Notes (*continued*)

O Felix Anima by **Darleen Mitchell** uses a text by Hildegard von Bingen, a twelfth century abbess of a Benedictine abbey. She was also a painter, a musician, a poet, a theologian, a mystic and a saint. She wrote, “in my visions, my soul rises up high into the vault of heaven...and spreads itself out among different peoples, although they are very far away from me in distant lands and places.” The piece is based on a row derived from augmented triads and is freely atonal. The mirror nature of the form, ABCBA coda, metaphorically symbolizes the human soul as a mirror of divinity, and idea central to Hildegard’s spirituality. The quiet coda symbolizes the stillness the soul experiences in contemplating the divine.

Darleen Mitchell has written over 100 compositions for various instrumental and vocal combinations, from solo flute to full orchestra. Her compositions have been performed throughout the United States and in Europe, and are published by the American Composers Editions in New York and Tap Music Sales in Iowa. She has been the recipient of many awards, including the Distinguished Artist Award from the Nebraska Arts Council in 2005 and the National League of American Pen Women Composition Competition. She received a Ph.D. in Music Composition from the University of Chicago where she studied with Ralph Shapey and Shulamit Ran. She is currently an Associate Professor at the University of Nebraska at Kearney where she coordinates the theory/composition areas and oversees the annual New Music Festival.

Rhapsody for alto saxophone and piano by **Warren Gooch** is a single-movement work in five distinct sections. The opening section (Marcato) is forceful and angry in temperament. This section is followed by a contemplative extended cadenza that takes on the nature of a dialogue between the two instruments. The third section (Cantabile) features a modal melody that I wrote many years ago. Next, a “perpetual motion” section leads to an energetic scherzo that includes a partial return to the opening Marcato section. *Rhapsody* was composed in 2003 for Randall Smith and Patrice Ewoldt, who premiered the work that summer at the World Saxophone Congress held in Minneapolis. The piece is published by Dorn Publications, Inc.

Warren Gooch’s music has been performed widely throughout North American, Europe, Asia and Latin America. Gooch is recipient of over thirty composition awards and paid commissions, and has approximately 30 published works available from Southern, Neil A. Kjos, Alliance, Flammer, Dorn, Ensemble, Plymouth, and other publishers. His music has been recognized by the National Federation of Music Clubs, American Choral Directors Association, Music teachers National Association, International Trumpet guild, Percussive Arts Society, Minnesota Orchestra and number of other cultural organizations. *Clockwork* for orchestra has been recorded by the Slovak Radio Orchestra on the MMC label. Completing his doctorate in composition at the University of Wisconsin-Madison in 1988, Gooch has studied with Stephen Dembski, Joel Naumann, Eric Stokes, Mary Mageau and others. Professional memberships include the Society of Composers, American Composers Forum, BMI, Music Educators National Conference, Christian Fellowship of Art Music Composers, Pi Kappa Lambda, Phi Mu Alpha Sinfonia and numerous other organizations. Currently Gooch is chair of the Theory-Composition area and coordinates the Master of Arts in Music program at Truman State University, where he has twice been a finalist for the university’s “Educator of the Year” award. He is also active in church music.

She Sweeps with Many-Colored Brooms for soprano, clarinet and piano by **Deanna Tiller** is the second song in *Sunsets*, a cycle of three songs on texts by Emily Dickinson. While the piece is tonal, it uses extended and quartal harmonies.

Deanna Tiller is a senior at the University of Nebraska at Kearney majoring in Music Education. Deanna is a soprano who has placed as a finalist with NATS and regularly performs with the New Music Ensemble as well as several choral groups. She has also appeared in opera workshops and musical theater and has been composing for many years. She began formal composition study at the University of Nebraska at Kearney with Darleen Mitchell three years ago. *She Sweeps with Many-Colored Brooms* will also be performed at the UNK New Music Festival in March.



Thomson Schirmer.

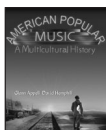
THE BEST IN TEACHING AND LEARNING SOLUTIONS FOR MUSIC.



Music of the Peoples of the World

William Alves

0-534-59230-9. ©2006



American Popular Music: A Multicultural History

Glenn Appell, David Hemphill

0-15-506229-8. ©2006



Popular Music in America: The Beat Goes On, Second Edition

Michael Campbell

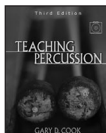
0-534-55534-9. ©2006



Music in Childhood: From Preschool Through the Elementary Grades (with CD,) Third Edition

Patricia Shehan Campbell, Carol Scott-Kassner

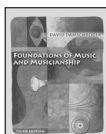
0-534-59548-0. ©2006



Teaching Percussion (with DVD,) Third Edition

Gary Cook

0-534-50990-8. ©2006



Foundations of Music and Musicianship, Third Edition

David Damschroder

0-534-59552-9. ©2006



Piano for the Developing Musician, Sixth Edition

Martha Hilley, Lynn Freeman Olson

0-534-59545-6. ©2006



The Piano Advantage: A Concise Introduction for Beginners

Carolynn A. Lindeman

0-495-00126-0. ©2006



Jazz: The First 100 Years (with CD,) Second Edition

Henry Martin, Keith Waters

0-534-62804-4. ©2006



Foundations of Music (with CD-ROM,) Sixth Edition

Robert Nelson, Carl J. Christensen

0-534-59556-1. ©2006



Music in Western Civilization

Craig Wright, Bryan Simms

0-534-61962-2. ©2006

Volume I: Antiquity Through the Baroque

0-495-00865-6. ©2006

Volume II: The Enlightenment to the Present

0-495-00866-4. ©2006

Volume A: The Antiquity Through the Renaissance

0-495-00867-2. ©2006

Volume B: The Baroque and Classical Eras

0-495-00868-0. ©2006

Volume C: Romanticism to the Present

0-495-00869-9. ©2006



Anthology for Music in Western Civilization

Timothy Roden, Craig Wright, Bryan Simms

Volume I: Antiquity Through the Baroque

0-495-02999-8. ©2006

Volume II: The Enlightenment to the Present

0-495-03000-7. ©2006

Volume A: The Antiquity Through the Renaissance

0-495-00879-6. ©2006

Volume B: The Baroque and Classical Eras

0-495-00881-8. ©2006

Volume C: Romanticism to the Present

0-495-00894-X. ©2006



Experiencing Music Technology: Software, Data, and Hardware (with CD-ROM,) Third Edition

David Brian Williams, Peter Richard Webster

0-534-17672-0. ©2006

6WWWUCMS

NEW 2006 TITLES—AVAILABLE NOW!

Visit us at <http://schirmer.wadsworth.com>



New and recent titles from the leading college Music publisher

Available for Spring courses!

MUSIC APPRECIATION

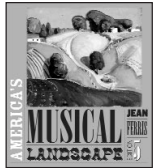


New!
Charlton/Hickok,
Experience Music!
with 2 Audio CDs
and Experience
Music Interactive!
CD-ROM
ISBN 0073025798



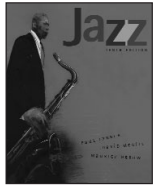
*Kamien, Music: An
Appreciation Brief
w/ Multimedia
Companion CD-ROM
v. 5.0, 5th edition*
ISBN 0073043885

AMERICAN MUSIC



New Edition Coming!
*Ferris, America's
Musical Landscape,*
5th edition
ISBN 007298919X

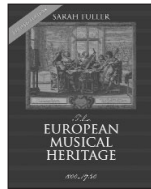
JAZZ HISTORY



Tanner/Megill/Gerow,
Jazz, 10th edition,
with Multimedia
Companion
CD-ROM
ISBN 007297642X

MUSIC HISTORY SURVEY

New Edition Coming!
*Seaton, Ideas and Styles in the
Western Musical Tradition,*
2nd edition
ISBN 0767427300



*Fuller, European
Musical Heritage,*
Revised edition
ISBN 007232452X
Five CD Set
ISBN 0072324538

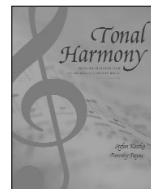
MUSIC FUNDAMENTALS

*Hill, et al., Study Outline and
Workbook in the Fundamentals of
Music, 11th edition*
ISBN 0697340635

**THEORY/EAR TRAINING/
SIGHT SINGING**



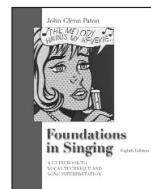
New!
*Turek, Theory for
Today's Musician
with Musical
Example CD-ROM*
ISBN 0073197831



*The leading textbook
in Theory!*
Kostka/Payne,
Tonal Harmony,
5th edition
ISBN 0072852607



Benward/Kolosick,
**Ear Training with
Transcription CD,**
7th edition
ISBN 0073015954



CLASS VOICE
New Edition Coming!
Paton/Christy,
**Foundations in
Singing, 8th edition**
ISBN 007321275X



Ware,
**Adventures
in Singing,**
3rd edition
ISBN 0072978406

Coming Spring 2006!

New!
**Music History Anthology
Volume 1:** 0072998873
**Music History Anthology
Volume 2:** 0072998881

New!
**Music History Anthology CD set
Volume 1:** 0072998830
**Music History Anthology CD set
Volume 2:** 0072998849

New!
Lawn, Experiencing Jazz
ISBN 0072451793

New Edition Coming!
White, Music First!, 4th edition
ISBN 007313774-X

New Edition Coming!
**Carr/Benward, Sight Singing
Complete, 7th edition**
ISBN 007312706X

New Edition Coming!
Willoughby,
The World of Music,
6th edition
ISBN 0073127000;

**also available packaged
with 3 CD set**
ISBN 0073255076

Please stop by our booth for a complete list of our music titles, and for information about packaging audio CDs with the books at a discounted price.

McGraw-Hill Higher Education collects name, address, email and textbook adoption information about its customers so as to be able to contact them about products or services from MHHE that may be of interest to them. We do not sell or give customer names or information to any company outside of The McGraw-Hill Companies. A full description of our Privacy Policy is available at: www.mcgraw-hill.com/privacy/html

Abstracts of Papers

THE CONTRIBUTIONS TO ART MUSIC OF SELECTED COMPOSITIONS OF HOMER MOORE

H. Bruce Lobaugh

Born in Chautauqua County, New York, the son of a Methodist minister, Homer Moore studied at the New England Conservatory of Music, and in Munich, Germany, where he became a devotee of the music of Wagner. Returning to the United States, he was active as a baritone singer, performing under Anton Seidel and Theodore Thomas, as well as becoming a respected teacher of voice. He also was a conductor of church choirs and operas (in particular his own). In addition, he was a music critic and columnist for a number of newspapers, in Omaha, St. Louis, and Tampa, FL.

His interest in composition stemmed from his time in Munich, and his work took on many of the aspects of the Master of Bayreuth. He eventually was to compose at least six operas, five in full score, and to develop librettos for another dozen. His earliest work to receive attention was at first titled *Columbus*, and later *The New World*, part of a trilogy that included *The Pilgrims* and *The Puritans*, mentioned by Louis Elson in his *History of American Music* (1904). Excerpts from *Columbus/The New World* were performed in Pittsburgh, Omaha and St. Louis, and other locales, but his major contribution came in 1917, with a full-scale presentation of his *Louis XIV*, in St. Louis. His reputation waned after that point, and he died relatively unknown in California.

Based on materials preserved at Washington University in St. Louis, the paper examines selected excerpts of Moore's opera scores, with a view toward determining (1) the extent of Wagner's influence on Moore; and (2) whether or not this material is best left to continue gathering dust, or whether it has some validity today. It is suggested that although Moore's compositions were criticized by Elson as being "too Wagnerian" they in fact reflect Wagner rather in the manner of a pastiche; and that his works may have been carried forward to performance by dint of his strong personality and persuasiveness as much as by his compositional skill. The paper also briefly offers an inroad into the history of Wagnerism in Middle America. The topic of Wagner in major eastern centers is treated in the 1994 work by Joseph Horowitz, *Wagner Nights: An American History*, but little has been written about Wagner and Wagnerism in the mid-west.

Upcoming CMS Events

Institute in Music Technology

June 3–8, 2006

Illinois State University, Normal, Illinois

Institute on Music History Pedagogy

June 8–10, 2006

Butler University, Indianapolis, Indiana

International Choral Festival Choral Symposium

July 10–16, 2006

University of Montana, Missoula, Montana

49th National Conference

September 14–17, 2006

San Antonio, Texas

International Conference in Thailand

July 2007

FRANZ WAXMAN'S LOS ANGELES MUSIC FESTIVAL: A FORGOTTEN FORUM

Craig B. Parker

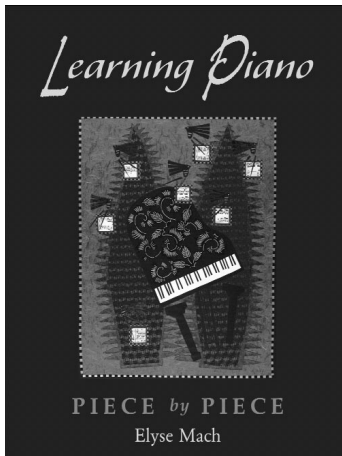
Franz Waxman (1906-1967) ranks among the most important musicians in mid-20th century Los Angeles. Born Frans Wachsmann in Konigshutte, Upper Silesia, Germany, he immigrated to France (1933) and then to the U.S. (1934) due to the Nazi takeover. Waxman soon became one of the most prolific and successful composers in Hollywood, eventually scoring 144 films in 32 years. He received twelve Academy Award nominations, and won this award in 1950 (*Sunset Boulevard*) and 1951 (*A Place in the Sun*). In 2005, the American Film Institute announced their list of 100 greatest American movies of the past century: eleven of these had scores by Waxman. Recordings of many of his film scores continue to be issued.

Waxman's importance in American music was not limited to composing for films. He also wrote chamber music, orchestral works (most notably the *Carmen Fantasy* for violin and orchestra (1947) and oratorios *Joshua* (1959) and the *Song of Terezin* (1966). Waxman guest conducted often, not only in the U.S., but also in Czechoslovakia, France, Germany, Israel, Switzerland and the U.S.S.R.

Waxman also founded, directed and underwrote one of the most important festivals of its time, the Los Angeles Music Festival. Held every spring from 1947 until 1966, usually on the UCLA campus, this festival juxtaposed standard orchestral literature with contemporary works. Conductors included Waxman, Robert Craft, Eugene Ormandy, Roger Wagner, and numerous composers leading their own works. Soloists included such luminaries as Rudolf Serkin and Isaac Stern. The orchestra was comprised of Los Angeles Philharmonic and free-lance musicians. Music critics from throughout the U.S. and Europe provided significant coverage of the festivals. CBS Radio broadcast many festival concerts from 1956 onward, and Columbia Records issued albums of music performed at the festivals.

During the festival's two decades, nearly 250 compositions, ranging from Giovanni Gabrieli to the present were performed. Among these were four world premieres, 14 American premieres, and 41 West Coast premieres. Among the most significant were the world premiere of Stravinsky's *Agon* and the American premiere of his *Canticum Sacrum* on a 1957 concert in honor of the 75th anniversary of Stravinsky's birth, as well as the West Coast premieres of three Mahler symphonies (Nos. 3, 9, and 10) prior to the general acceptance of Mahler as standard concert fare. The 1961 and 1962 festivals (co-directed with UCLA composer John Vincent) made a huge impression, since it featured numerous guest composers from the U.S.S.R. and throughout the Americas.

This paper provides an overview of Waxman's career (in the centennial year of his birth) as well as of the Los Angeles Music Festival. The impact of this festival upon twentieth century music will also be discussed. This paper is based on research in the Franz Waxman Papers at the Syracuse University Special Collections Research Center and in the John Vincent Collection at UCLA.



LEARNING PIANO

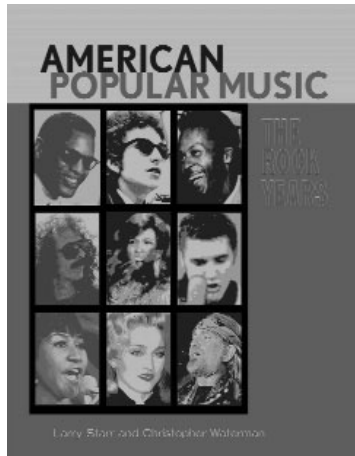
Piece by Piece

Includes 2 CDs

Elyse Mach

Designed for nonmusic majors who want to learn piano “for the fun of it,” this book presents materials in an easy-to-follow progression of difficulty. Offering a uniquely diverse and global solo and ensemble repertoire, it enables students to master basic keyboard skills and provides them with ample opportunities to improvise, transpose, and harmonize. Two CDs packaged with each book contain almost 100 original orchestrations—also available on MIDI disks—by renowned composer Phillip Keveren.

November 2005 128 pp. paper



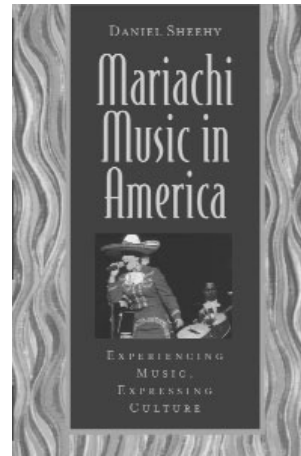
AMERICAN POPULAR MUSIC

The Rock Years

Larry Starr and Christopher Waterman

Rock, country, pop, soul, funk, punk, folk, hip-hop, techno, grunge—it's all here. An abridged version of the authors' acclaimed *American Popular Music: From Minstrelsy to MTV*, this volume traces the development of rock from its roots in the mid-1940s to its current state in the 21st century. The authors integrate in-depth discussions of the music itself with solid coverage of the attendant historical, social, and cultural circumstances.

2005 368 pp.; 62 illus. paper



MARIACHI MUSIC IN AMERICA

Experiencing Music, Expressing Culture

Includes CD

Daniel Sheehy

This unique volume introduces the social, cultural, and economic conditions surrounding mariachi music in the U.S. and focuses on its rising popularity amongst Mexican Americans. It shows how mariachi music is simultaneously a folk music rooted in more than 150 years of tradition, a commodity governed by market considerations, and a dynamic course of activity that has been shaped by musical innovation and social meaning.

2005 128 pp. paper / cloth

MUSIC IN BRAZIL

Experiencing Music, Expressing Culture

Includes CD

John P. Murphy

Organized around four themes—unity, diversity, cosmopolitanism, and verbal artistry—*Music in Brazil* covers a wide spectrum of music, including samba, bossa nova, Tropicália, and MPB (Música Popular Brasileira); regional traditional and popular music; Brazilian rock, rap, and electronica; and such genres as sertaneja (similar to country-and-western music) and brega (sentimental pop).

January 2006 176 pp. paper / cloth

New in the Global Music Series

MUSIC FOR ANALYSIS

Examples from the Common Practice Period and the Twentieth Century

Includes CD

Sixth Edition

Thomas Benjamin, Michael Horvit, and Robert Nelson

February 2006 528 pp. paper



Forthcoming

PROGRESSIVE SIGHT SINGING

Includes CD

Carol Krueger

February 2006 416 pp. paper

VOCAL EFFECTS IN GEORGE CRUMB'S ANCIENT VOICES OF CHILDREN

Talea C. M. Schroeder

Twentieth-century composers are often noted for breaking the rules of musical tradition. This affiliation with the unexpected and the unusual cannot be denied when examining the music of twentieth-century composer George Henry Crumb (b.1929).¹ While Crumb's musical output ranges from string quartets to nocturnes for the piano, his vocal works are among his most creative endeavors. Just as any composer's style improves and changes with age, so did Crumb's understanding of voices and instruments.² In the early 1970s, works such as *Ancient Voices of Children*, a song cycle based upon the poetry of Federico Lorca (1898-1936) scored for soprano, boy soprano, and numerous instruments, brought Crumb high accolades. His innovative use of instruments, unexpected vocal pairings, unpredictable melodic patterning, and all around vocal acrobatics mark it as one of the most dramatic pieces of its time, and one of the most challenging song cycles in the entire vocal repertoire.

George Crumb is one of the most distinctive composers of our time, especially when one looks at his involvement in mood and texture as musical elements. He uses the human voice to speak to the heart whether it is in vowels, ululations, yelping, or fluid Spanish prose. Innovation sets Crumb apart from other musicians of the time, and that creativity keeps challenging compositions, such as *Ancient Voices of Children*, in the repertoire over thirty years later.

This session will look at Crumb's development as a composer, the vocal effects utilized in *Ancient Voices of Children*, and the dramatic element of the composition. In addition, this presenter will demonstrate some of the vocal effects, play recorded musical examples and perform an extended portion of the final movement of *Ancient Voices of Children*, "Se ha llenado de luces mi Corazon de seda."

1 Robert Starobin, *The Official George Crumb Web Site* June 25, 2003. <<http://www.georgecrumb.net>>

2 Edith Borroff, *Three American Composers*. (Lanham, MD: University Press of American Inc., 1986)



An Essential Resource...

Directory of Music Faculties in Colleges and Universities, U.S. and Canada, 2005-2006

HUNDREDS OF USES:

The **Directory** tells you who's out there, where they are, and what they're doing.

- Locating colleagues at other institutions
- Advising students about graduate school
- Finding outside evaluators for faculty portfolio or program reviews
- Researching appropriate contacts
- Easy references for institution mailing address, phone and fax numbers, or email address

27th Edition \$150.00
CMS Member Price: \$75.00
ISBN 1-881913-25-2

Call toll-free 1-800-729-0235
Order online at www.music.org
or order by email at cms@music.org

COMMUNITY BUILDING: THE GREEK LATERNA IN 20TH CENTURY GREEK CULTURE

Maxine Fawcett-Yeske

Rick Cypert

Panayiotis Stathopoulos

In a chapter on language, words, and music, international journalist James Pettifer couples his discussion of the laterna with that of the early twentieth century rembetika culture of Greece. Rembetika, Greece's version of the blues, emerged in immigrant communities that came from Asia Minor to settle in, among others, the port city of Piraeus, where they composed and performed music with Byzantine influence about the pain they experienced as refugees. In explaining the laterna, Pettifer sets the context, describing a small Athenian taverna off on a side street:

The star attraction is the laterna, a beautifully restored version of the old hurdy-gurdy on wheels that was part of café life in the old Greek cities of Asia Minor. Painted maroon, it stands about four feet high. It is played by turning a brass handle at the side, which strikes a series of levers within making the notes. If the handle is turned slowly, it is sad, elegiac, romantic; if rotated fast, then the sound is rough, urban, and it is possible to imagine an old mangas approaching. In the centre of the laterna is a painting of a woman and each side is hung with red velvet and chains of beads – a secular icon.¹

Given the uncertainty many Greeks must have felt, following the civil war, as their country experienced rapid economic growth and complementary kinds of modern changes, it is not surprising, perhaps that several Greek films of the 1950s and early 1960s depict a nostalgic, if not Romanticized, notion of the laterna's role in mid-twentieth century Greek life.

This session will provide a brief history of the laterna and its cultural importance in twentieth century Greece as well as an overview of the mechanics of the instrument and the types of compositions prepared for it. The presentation will conclude with brief clips from three Greek movies that celebrate the laterna.

¹ James Pettifer, *The Greeks: The Land and the People Since the War*. London: Viking, 1993, 143.

Mark Your Calendar!



CMS Forty-Ninth National Conference
San Antonio, Texas

JAZZ CENTRAL: MODERN JAZZ IN ST. LOUIS, 1957-1961

Robert L. Hughes, Jr.

The St. Louis metropolitan area was the home of many important jazz innovators of the forties and fifties. Jimmy Blanton, Miles Davis, Clark Terry, and Grant Green were just a few of the musicians who left St. Louis to make significant contributions to modern jazz. Although St. Louis provided a nurturing environment for these and other modern jazz musicians in their youth, there was no creative outlet for them in the area. There was a vibrant commercial music scene, with plentiful work in theaters and hotels, and many musicians recall there being enough work for players to have as many as six gigs in a single weekend. Unfortunately, the same musicians lamented that the jazz scene was limited to ragtime and Dixieland groups.

In 1957, a group of young jazz musicians decided that St. Louis was ready for modern jazz. They formed a cooperative Octet called Jazz Central "dedicated to the promulgation of modern jazz in St. Louis and the Midwest." Jazz Central quickly gained a loyal following and began an aggressive campaign to promote modern jazz. In the years 1958-1959 they performed over 50 concerts in local schools and began a series of live, Saturday afternoon radio broadcasts on KMOX radio, which reached across the 48 contiguous states. They also recorded an album entitled *Natural Habitat* featuring both original compositions and arrangements by members Lee Hyde and Harry Stone. In 1960, they opened their own jazz club featuring themselves and national acts including Dizzy Gillespie.

By the end of 1961, economic pressures led the group to close the club and effectively disband. Using interviews with Jazz Central musicians, newspaper and magazine articles, and their album, this paper documents the rise and fall of Jazz Central and its impact on the St. Louis jazz scene.

THE EFFECTS OF LABAN EFFORT/SHAPE THEORY ON THE EXPRESSIVE DEVELOPMENT OF YOUNG CONDUCTORS

Erica J. Neidlinger

Refined expressive abilities are characteristic of those who understand, are comfortable with, and eventually master expressive elements. Traditional conducting courses generally stress technical development over expressive, assuming expressive skills will develop with time. It may instead be valuable to stress physical expression, allowing technique to develop with time.

Purposes of this study were (a) to determine if Laban Effort/Shape instruction affects young conductors' ability to perceive expressiveness in movement, (b) to determine if Laban Effort/Shape instruction affects young conductors' comfort level with evaluating expressive movement, (c) to determine if differences exist in young conductors' expressive evaluations across four artistic disciplines (conducting, dance, figure skating, and mime), and (d) to discover trends that may emerge in subjects' motivations when making evaluative decisions.

Subjects were enrolled in two sections of an undergraduate conducting course. The treatment period consisted of four 50-minute classes of Effort/Shape instruction within a two-week period. Measurement instruments included a pre-course questionnaire and a test of videotaped examples with answer sheet. The videotape consisted of twelve silent examples of expressive movement representing the disciplines of conducting, dance, figure skating, and mime. The corresponding answer sheet required subjects to rate the expressiveness of each example. Subjects also rated their level of comfort with the task and wrote a short response about what motivated them when making evaluative decisions.

After Effort/Shape instruction subjects were better able to distinguish between levels of expression. Treatment subjects became more critical of conducting examples. Effort/Shape training significantly increased the comfort level of subjects over time. The treatment group also used specific Laban terms while the control group used general terms. The use of Laban vocabulary coincided with an increased comfort level and heightened ability to distinguish between levels of expressive movement.

BOCCA CHIUDI: APERTURE AND AERODYNAMICS

Paul Brodene Smith

Modern scientific methodology has become an integral part of vocal pedagogy, but so often the truths of the past are ignored or set aside. Whether through serendipitous discovery or a detailed analysis of cause and effect, pedagogues of all ages have established axioms or basic concepts to be applied to singing technique. The axiom *canta come si parla* or sing as if you are speaking corresponds to the production of the voice in what is the normal speaking range.

Bocca Chiudi or closed mouth relates the aperture of the mouth while singing. The concept of *bocca chiudi* would seem counter intuitive and due to lack of scientific investigation seems to have lost favor in today's vocal pedagogy. With a basic analysis of the acoustic properties of a resonating tube and the aerodynamics of the jet stream, that is, the voice source, it becomes evident that the aperture of the mouth controls the properties of the length and volume of the tube that is the vocal tract. The result of the analysis shows that the length and thereby the volume of the vocal tract is altered by increasing and decreasing aperture. It is an accepted practice to open the mouth as one ascends to high pitches. It has always been thought that this creates more space, but in effect when the mouth is opened the effective end of the vocal tract shifts inward. Whereas closing the mouth lengthens the vocal tract to a point beyond the mouth's physical barriers. The realization that aperture can effectively align the vocal tract to the pitch being produced can streamline the process inherent to the assimilation of each new vocal phrase by giving the singer specific means to accommodate frequency to resonator.

DOWN ON THE BAYOU: WHERE THE AMERICAN PARLOR SONG MEETS THE FRENCH ROMANCE

Peggy Holloway and Gretchen Foley

In his book, *Salons, Singers, and Songs: A Background to Romantic French Salon Music*, David Tunley quotes a Frenchman who described the *romance* as "that child of our soil." The *romance* was the most popular French genre of music for voice and piano accompaniment during most of the 19th century. As the French counter-part to the German Lied during the romantic period, it serves as a worthy stage in the evolution of the French art song which flowered with the melodies of Fauré and Debussy. The *romance*, with its characteristically sentimental texts and simple, unpretentious melodies, appealed to the tastes of middle-class Parisian audiences and comprised the principal form of entertainment at the popular salons of the 19th century. The *romance* migrated to the areas of the new World where French immigrants settled. There it mingled with the "parlor song," its American equivalent.

This lecture/recital presents an over-view of the history of the *romance* and its relationship to semi-classical songs with a "French connection" to the American gulf region. The performance begins with examples of the *romance* by the celebrated composer Pauline Duchambge, who was born in the French Caribbean, but lived most of her life in Paris where she was active in the salon society. The convergence of the *romance* with the American parlor song is represented by music of the so-called "Creole Romantics," Louis Moreau Gottschalk, Edmond Dede, and Lucien Lambert. Born in New Orleans, Gottschalk, Dede and Lambert all studied in Paris and composed songs in the style of the *romance*. However, their compositions also exhibit the influence of their New Orleans childhoods. The recital will conclude with Lily Strickland's "Bayou Songs." These songs, in a French-American dialect, serve as transitional works between the romance-influenced parlor songs of the Creole Romantics and the mature American 20th Century art song.

BEYOND TALENT

Creating a Successful Career in Music
ANGELA MYLES BEECHING

2005 paper \$18.95 cloth \$74.00

TRUMPET TECHNIQUE

FRANK GABRIEL CAMPOS

2005 paper \$24.95 cloth \$74.00

EMPIRICAL MUSICOLOGY

Aims, Methods, Prospects
Edited by ERIC CLARKE and NICHOLAS COOK

2004 paper \$25.00 cloth \$99.00

WAYS OF LISTENING

An Ecological Approach to the Perception of Musical Meaning
ERIC F. CLARKE

2005 \$45.00

Forthcoming!

MENC HANDBOOK OF MUSICAL COGNITION AND DEVELOPMENT

Edited by RICHARD COLWELL

February 2006 paper \$29.95 cloth \$74.00

Forthcoming!

MENC HANDBOOK OF RESEARCH METHODOLOGIES

Edited by RICHARD COLWELL

February 2006 paper \$29.95 cloth \$99.00

ACTING FOR SINGERS

Creating Believable Singing Characters
DAVID F. OSTWALD

2005 \$25.00

EXPLORING THE MUSICAL MIND

Cognition, Emotion, Ability, Function
JOHN SLOBODA

2005 paper \$55.00 cloth \$110.00

PRAXIAL MUSIC EDUCATION

Reflections and Dialogues
Edited by DAVID J. ELLIOTT

2005 \$45.00

SOLUTIONS FOR SINGERS

Tools for Performers and Teachers
RICHARD MILLER

2004 \$37.50

Forthcoming!

RESEARCHING THE SONG

A Lexicon
SHIRLEE EMMONS and WILBUR WATKINS LEWIS, Jr.

December 2005 \$74.00

Forthcoming!

PRESCRIPTIONS FOR CHORAL EXCELLENCE

SHIRLEE EMMONS and CONSTANCE CHASE

January 2006 \$30.00

Forthcoming!

MASTERING THE ART OF PERFORMANCE

A Primer for Musicians
STEWART GORDON

December 2005 \$24.95

MUSIC, EDUCATION, AND MULTICULTURALISM

Foundations and Principles
TERESE M. VOLK

1997 (paper 2004) paper \$19.95 cloth \$51.00

UNDERSTANDING FRENCH VERSE

A Guide for Singers
DAVID HUNTER

2005 \$25.00

Winner of the 2003 Wallace Berry Award
from the Society for Music Theory
Winner of ASCAP-Deems Taylor Award

TONAL PITCH SPACE

FRED LERDAHL

2001 (paper 2004) paper \$29.95

HEARING IN TIME

Psychological Aspects of Musical Meter
JUSTIN LONDON

2004 \$39.95

A Choice Outstanding Academic Title for 2000

MUSICAL EXCELLENCE

Strategies and Techniques to Enhance Performance
Edited by AARON WILLIAMON

2004 paper \$55.00

New in paperback!

SINGING SCHUMANN

An Interpretive Guide for Performers
RICHARD MILLER

1999 (paper 2005) paper \$19.95 cloth \$74.00

CREATIVITY WITHOUT IDEAS: TAKING JOHN CAGE AT HIS WORD

Brooke Joyce

In a conversation between Morton Feldman and John Cage recorded in 1967, Cage suggests that a mind without any ideas is the most fertile place for creativity. This radical notion runs contrary to so many of the activities we undertake as musicians and educators, particularly those of us engaged in teaching theory and composition to undergraduates. We attempt to fill our students' heads with ideas, and we often get very excited when a student discovers a new idea or takes an idea and runs with it. It would seem that avoiding ideas, or purging our minds of ideas, would be the last thing we would want to recommend to our students. And yet, what Cage suggests is that when we free ourselves of the filters and encumbrances that so often accompany ideas, we open our minds to new and unexpected creative possibilities.

My presentation will explore the subtleties of Cage's statement and suggest strategies for teaching music in a way that enables students to tap into their inner creative potential. Audio excerpts from Cage and Feldman's conversation (Radio Happening I) as well as musical examples from the two composers will enhance the discussion.

CHURCH RADICALS: THE INTRODUCTION OF HARMONIC EXPERIMENTATION IN LISZT'S LATE SACRED WORKS

Katrina Mitchell

This paper converges upon Liszt as he begins to introduce radical harmonic experimentation into church music. Specific consideration is given to his use of techniques in the music of Gypsy bands he heard during his Hungarian travels. Such expressions were not used indiscriminately but were part of a deliberate effort to play a prominent part in the reform of church music. Late works of Liszt, specifically *Via Crucis*, are explored to exemplify the developed use of his harmonic techniques. Devices touted as "new" in early twentieth century works were exhibited in the later works of Liszt, especially in his sacred music. Most writers contend that the composer's intentions were sincere and consistent with his desire to be considered a "good son of the Catholic church," thus such devices were not employed for shock value or showmanship. Therefore, it is worth noting the contributions Liszt made in the reform of church music and their effects on the future of music in general. The words penned by Alan Walker in his biographical writings on Liszt become evident. "His music not only made history; it had a history of making history," this is certainly true in Liszt's efforts to transform the role of church music into something "no longer...of 'the public,' but of the people and God."

HENRI DUPARC: MUSICIEN ALLEMANDE

Andrew White

French Wagnerism as it is revealed in specific *melodies* of the influential musical figure Henri Duparc is the topic of this presentation. During the era immediately following the Franco-Prussian War the French entered a period of soul-searching. Many in France conceded to German superiority, and saw their own loss as a sign of French weakness. The rise of the "progressive" school of composition, represented in France by Cesar Franck and his circle, and in Germany by Richard Wagner, raised an enormous controversy as to whether this style of composition could (or should) be applied towards music expressive of the spirit of France. Such music may indeed be good, but can it be truly French? Henri Duparc was tireless in his efforts to convince his compatriots that they had nothing to fear, taking numerous of his composer-friends on pilgrimages to Bayreuth, and presenting pieces on concerts of the Société Nationale de Musique that were intended to demonstrate the value of Wagnerism to the French.

Several examples of Henri Duparc's *melodies* will be performed.

A PIANIST-COMPOSER AND THE VIOLIN: DISCOVERING NICOLAS MEDTNER'S THREE VIOLIN SONATAS

Ting-Lan Chen

Russian pianist Nicolas Medtner (1880-1951) is one of the very last Romantic pianist-composers in the twentieth century. The piano remains the focus of his creative activity throughout his lifetime. Two-thirds of Medtner's output are solo piano compositions for his own performances, and each of the rest incorporates the piano as well. However, it is interesting to discover that among the small number of his chamber works, he employs the violin in all of them, including three violin sonatas. The three Violin Sonatas are intricate works, two of which are gigantic in scope, requiring forty-five minutes of performance each.

This lecture recital will hence focus on Medtner's three Violin Sonatas by discussion: 1) the relationship between the pianist and the violin: the violin is in fact a personal link between Medtner and his beloved family members – his wife and brothers, for whom the works were composed; 2) Medtner's compositional style: Medtner was referred to as "the Russian Brahms" because of his inclination to the classical tradition, the fastidious craftsmanship, the contrapuntal writing with complex cross-rhythms, and the strong sense of lyricism and sentimentality; these traits remain consistent throughout his career as seen in his three violin sonatas from different periods; 3) how Medtner's background as a pianist reflects his writing in the Violin Sonatas; although the violin language in these works is basically idiomatic, quite often it has to carry the chordal progression beyond its melodic nature or to fill in the piano's contrapuntal texture, which in turn places great demands on the performers.

The performance included in the lecture will be selections from the three Sonatas: the first movement "Canzona" from the Sonata No. 1 (1910), the excerpt from the last movement "Rondo" of the Sonata No. 2 (1924), and the second movement "Scherzo" from the Sonata No. 3 "Epica" (1938).

THE COLLEGE MUSIC SOCIETY

The College Music Society

is a consortium of college, conservatory, university and independent musicians and scholars interested in all disciplines of music.

Its mission is to promote music teaching and learning, musical creativity and expression, research and dialogue, and diversity and interdisciplinary interaction.

Professional Activities

- **CONFERENCES**
Annual regional and National Conferences, and biennial International Conferences
- **FORUMS AND DIALOGUES**
Dialogue concerning all aspects of music and its relationship to higher education through committees and electronic discussion groups
- **PUBLICATIONS**
College Music Symposium, the annual interdisciplinary journal; the *Newsletter* contains articles, opinion pieces, reports of activities, and news; *CMS Reports* addresses specific issues; *Monographs and Bibliographies in American Music* includes monographs on music in and of the Americas. *CMS Sourcebooks in American Music* feature landmark compositions and creative performances in American Music.
- **PROFESSIONAL DEVELOPMENT**
Institutes, workshops, and symposia offer opportunities for professional growth

Call or visit our website now to join!
www.music.org

Professional Life

- Considers all aspects of the life of the musician in higher education—student through retirement

Outreach

- Enhance relationships with the broader educational and cultural communities

Information Services

- *Music Vacancy List*, a necessity for anyone seeking employment; *Directory of Music Faculties in Colleges and Universities, U.S. and Canada*, the essential reference work in the field; *On-line data resources*



THE COLLEGE MUSIC SOCIETY

312 East Pine Street, Missoula MT 59802
Toll Free: 1-800-729-0235 Phone: (406)721-9616
Fax: (406)721-9419 Email: cms@music.org

Hearing is Believing...

Buy this complete system directly from Superscope for just **\$1,499**

Or get the PSD340 alone for just **\$999**



The "Director" System

Record your students directly to CD in the simplest way possible. Make take-home practice CDs. You'll use this system every day. It's fast and easy with Superscope's Director Recording Package. Everything you need is included. You'll get great results even if you're "technically challenged."

RECORDING

- Record rehearsals, assessments, auditions, and concerts directly to CD.
- One-touch recording.
- One-touch review of recordings.
- Remote control keeps you near the podium.
- Uses common and inexpensive CD-R and CD-RW media
- Built-in mic for extra convenience.
- Create and duplicate practice CDs.
- Built-in reverb and delay
- Built-in 48V Phantom Power, so condenser mics won't need batteries.
- Store and transport this complete system in the custom carry case.

MUSIC PRACTICE

- Slow the tempo of any CD up to 75%.
- Change the key of any CD.
- Set practice loops.
- Built-in metronome & tuners.
- Record students with accompaniment CD's.
- Transcribe music.
- Duplicate CDs on the spot.

The Director System Includes:

- PSD340 (w/ 48V phantom power)
- 2 Audix condenser mics
- 2 Quick-Loc mic stands
- Hosa headphones
- CA350 carry case with shoulder bag
- 2 50' mic cables
- 10 blank CD-R discs in jewel cases
- 25' AC extension cord

SUPERSCOPE[®]

Toll Free: **1-866-371-4773**
WWW.SUPERSCOPE TECH.COM

THE COLLEGE MUSIC SOCIETY

BOARD OF DIRECTORS

President: C. Tayloe Harding (University of South Carolina)
President-Elect: Kathleen Lamkin (University of La Verne)
Vice-President: Douglas Ovens (Muhlenberg College)
Secretary: David Brian Williams (Illinois State University)
Treasurer: John J. Deal (University of North Carolina-Greensboro)
Composition: Dennis Kam (University of Miami)
Ethnomusicology: Eileen Hayes (University of North Texas)
Music Education: C. Victor Fung (University of South Florida)
Music in General Studies: Barbara Bowker (William Rainey Harper College)
Music Theory: Kristin Wendland (Emory University)
Musicology: James R. Briscoe (Butler University)
Performance: Judith Coe (University of Colorado-Denver)

COMMITTEE CHAIRS

2006 National Conference: Charles G. Boyer (Adams State College, Emeritus)
2007 National Conference: James P. Parakilas (Bates College)
Administration: Richard D. Green (Pennsylvania State University)
Careers in Music: Derek Mithaug (The Julliard School)
Cultural Inclusion: Sang-Hie Lee (University of South Florida)
Engagement: Cynthia Crump Taggart (Michigan State University)
International Initiatives: Ricardo D. Trimillos (University of Hawaii-Honolulu)
Mentoring: Seth Beckman (The Florida State University)
Professional Development: Anthony Rauche (University of Hartford)
Professional Life: Kathleen Lamkin (University of La Verne)
Professional Services: Anne L. Patterson (Fairmont State College)
Publications: David G. Woods (University of Connecticut)
Scholarship of Teaching and Learning: Elizabeth Barkley (Foothill College)
Technology: David B. Williams (Illinois State University)

PAST PRESIDENTS

John Buccheri (Northwestern University)
W. Loran Crosten (Stanford University)
Nohema Fernández (University of California-Irvine)
Harry B. Lincoln (State University of New York-Binghamton)
Barbara Reeder Lundquist (University of Washington)
Barbara English Maris (The Catholic University of America)
Anne Dhu McLucas (University of Oregon)
Dale A. Olsen (The Florida State University)
Phillip Rhodes (Carleton College)
Elliott S. Schwartz (Bowdoin College)
Douglass Seaton (The Florida State University)
Arthur R. Tollefson (University of North Carolina-Greensboro)
Robert J. Werner (University of Cincinnati)
David Willoughby (Elizabethtown, Pennsylvania)

EDITORS

College Music Symposium: Richard Green (Pennsylvania State University)
MBAM: Michael Budds (University of Missouri, Columbia)
Newsletter: David Willoughby (Elizabethtown, Pennsylvania)

THE CMS FUND BOARD OF DIRECTORS

President: Robert J. Werner (The University of Cincinnati, Emeritus)
Secretary: Karen H. Garrison (Auburn University-Auburn)
Treasurer: Charles G. Boyer (Adams State College, Emeritus)
Director: Ann Besser Scott (Bates College, Emerita)
Director: Douglass Seaton (The Florida State University)

PRESIDENTS OF REGIONAL CHAPTERS

Great Lakes: Barbara Bowker (William Rainey Harper College)
Great Plains: Darleen Cowles Mitchell (University of Nebraska-Kearney)
Mid-Atlantic: Ruskin K. Cooper (Davidson College)
Northeast: Diane Follet (Muhlenberg College)
Pacific Central: Florian Conzetti (University of San Francisco)
Pacific Northwest: Jared Burrows (Douglas College)
Pacific Southern: Jeffrey W. Benedict (California State University-Los Angeles)
Rocky Mountain: Stephanie Berg Oram (Red Rocks Community College)
South Central: Terry Lynn Hudson (Baylor University)
Southern: Dennis Kam (University of Miami)

EXECUTIVE OFFICE STAFF

Executive Director: Robby D. Gunstream
Communications: Mary Anno-Murk
Membership Director: Shannon Devlin
Data Resources: Julie L. Johnson
Webmaster: Elizabeth Mast
Communications: Suzanne Nuanez
Professional Activities: Peter Park
Professional Development: Tod Trimble



THE COLLEGE MUSIC SOCIETY

312 East Pine Street, Missoula, MT 59802 (406) 721-9616
Fax (406) 721-9419 cms@music.org www.music.org



312 East Pine Street
Missoula, Montana 59802 USA
phone 406-721-9616
fax 406-721-9419
email cms@music.org
web site www.music.org