



Great Plains Chapter

THE COLLEGE MUSIC SOCIETY

26th Regional Conference
April 13–15, 2007

The University of South Dakota
Vermillion, South Dakota



Great Plains Chapter

THE COLLEGE MUSIC SOCIETY

Dr. Darleen Mitchell, Great Plains Chapter President

Greetings everyone!

Welcome to the 26th Regional Conference of the College Music Society Great Plains Chapter. This year's conference focuses on diversity and crossing disciplines in many fine presentations on historical and theoretical topics. And this year, the conference seems to focus on contemporary topics, as eleven of the fifteen presentations are concerned with twentieth century composers, poetry, film and various trends.

This year's national topic, "*The Future of CMS: Beyond Our Disciplines*" 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 San Antonio this past September. Our chapter's input on the topic will be presented at the next national conference, in November in Salt Lake City, 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.

Several exciting programs will be presented at this year's conference. On Friday evening, faculty members from the University of South Dakota will perform "An Evening of Love Songs: Schumann's *Spanische Liebeslieder* and Brahms' *Neue Liebeslieder*."

University of South Dakota faculty performers will also perform on the Saturday composers' concert, as will other guest performers brought by composers to contribute to this concert of our regional composers, from Iowa, Nebraska, Kansas and Missouri, as well as other composers from Minnesota, Tennessee and Wisconsin.

Another highlight of this conference will be a visit to the National Music Museum and performances on historical instruments by University of South Dakota faculty. This should be a real treat not to miss!

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



the university of south dakota.

January 23, 2007

Great Plains Chapter
College Music Society

Dear Members and Colleagues:

On behalf of the University of South Dakota's College of Fine Arts, it is my privilege to welcome you to the 2007 conference of the Great Plains Chapter of the College Music Society.

This year's program will cover such exciting topics as: Performance, Composition, Education, History and Theory. I am sure there is something for everyone and that this year's presentations will be insightful and engaging.

We are so pleased to have you as our guests on this campus. Please make yourselves at home and take advantage of all the opportunities that our University and community have to offer. We hope you have a wonderful stay in Vermillion and enjoy what I know will be a very productive conference.

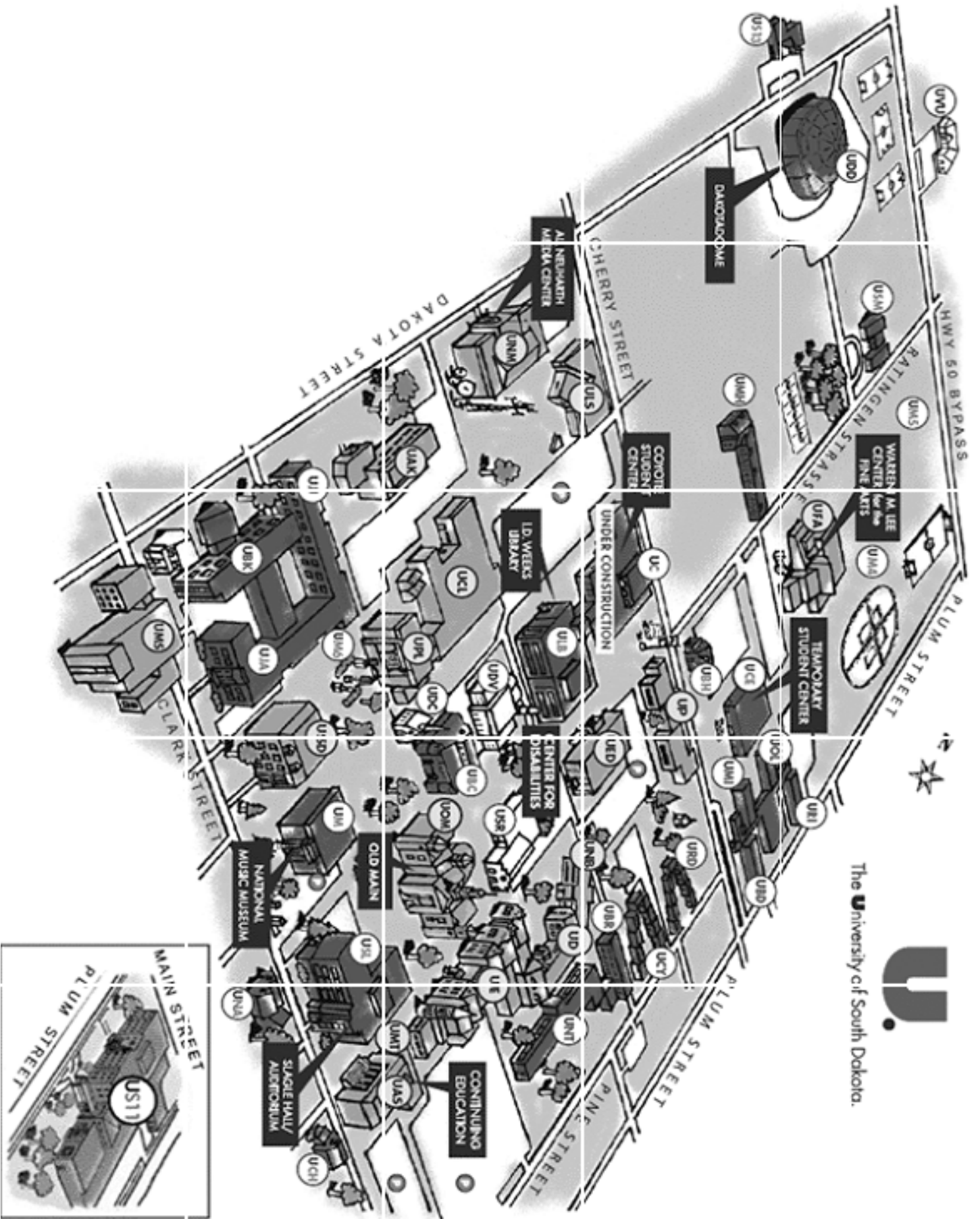
Thank you to everyone that helped to make this event possible and I appreciate the opportunity given to the College of Fine Arts to host such a distinguished group.

Sincerely,

Daniel G. Guyette, Dean
College of Fine Arts
The University of South Dakota



The University of South Dakota.





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
David Moskowitz, Local Arrangements Chair
Matt Heller, Technical Assistance

Peter Park and Beth Mast of the CMS Executive Office

Program Committee members:
Ian Coleman (William Jewell College)
Gretchen Foley (University of Nebraska-Lincoln)
Warren Gooch (Truman State University)
David Nabb, (University of Nebraska at Kearney)

Special Thanks to:
Dr. André Larson, Director of the National Music Museum
Angela Miller, Barnes & Noble at University of South Dakota
Faculty performers of the University of South Dakota, and all guest performers

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NATIONAL CONFERENCE



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

2007 GREAT PLAINS CONFERENCE SCHEDULE

All events will be held in the Colton Recital Hall in the College of Fine Arts Building unless otherwise noted

FRIDAY, APRIL 13

1:00 – 1:30 p.m.
REGISTRATION

1:00 – 5:00 p.m.
HOSPITALITY

1:25 p.m.
WELCOME

Darleen Mitchell (President, CMS Great Plains Chapter)

1:30 p.m.
SESSION 1: Twentieth Century Music: Sources and Developments
Session Chair: David Moskowitz (University of South Dakota)

1:30 p.m.
The Phases of War Viewed Through British and American Poetry and 20th Century Art Song
Robert Jones (North Dakota State University)
Robert O'Connor (North Dakota State University)
Andrew Froelich (North Dakota State University)

2:00 p.m.
When the Music Stopped: American Musical Instrument Manufacturing During World War II
Sarah Richardson (National Music Museum, University of South Dakota)

2:30 p.m.
Aspects of Penderecki's Cadenza for Solo Violin (1987)
Ting-Lan Chen (University of Nebraska at Kearney)

3:15 p.m.
BREAK

3:30 p.m.
SESSION 2: Musicology/ Examining the Score
Session Chair: Lani Johnson (St. Stephen Student Center)

3:30 p.m.
Franz Schubert and the Compositional Process: An Analytical Comparison of Early and Later Versions of Two Songs from "Die Winterreise"
Maxine Fawcett-Yeske (Nebraska Wesleyan University)

4:00 p.m.
The Autograph Full Score of "FLOS CAMPI" by Ralph Vaughan Williams: Lost, Rediscovered and Examined
Stephen Town (Northwest Missouri State University)

2007 GREAT PLAINS CONFERENCE SCHEDULE

Friday, April 13 (continued)

5:00 p.m.

DINNER (on your own)

7:30 p.m.

CONCERT (Colton Recital Hall)

An Evening of Love Songs: Schumann's "Spanische Liebeslieder" and Brahms' "Neue Liebeslieder"
University of South Dakota faculty and guest artists

SATURDAY, APRIL 14

8:30 – 9:00 a.m.

REGISTRATION

8:30 a.m. – 12:00 noon

HOSPITALITY

8:45 a.m.

WELCOME

Darleen Mitchell (President, CMS Great Plains Chapter)
Larry Schou, Chair of the Music Department (University of South Dakota)

9:00 a.m.

SESSION 3: World Cultures and the Western Canon

Session Chair: Maxine Fawcett-Yeske, (Nebraska Wesleyan University)

9:00 a.m.

The Role of Music in Understanding National Cultures: The Case for Persian Music

Kenneth Hoppmann (Union College)

Mahour Mellat Parast (University of South Dakota)

9:30 a.m.

Teaching the Western Canon as an 'Other'

Jonathan Chenoweth (University of Northern Iowa)

10:00 a.m.

BREAK

2007 GREAT PLAINS CONFERENCE SCHEDULE

Saturday, April 14 (continued)

10:15 a.m.

SESSION 4: Women Composers and Their Music

Session Chair: Katrina Mitchell (University of Missouri-Kansas City)

10:15 a.m.

The Concertos of Joan Tower

Craig B. Parker (Kansas State University)

10:45 a.m.

Analysis of Elizabeth Brown's "Trillium" for Solo Flute

Ronda Benson Ford (Truman State University)

11:15 a.m.

"Finding North": Noteworthy Contemporary Canadian Women Art Song Composers

Katherine Eberle Fink (University of Iowa)

12:00 noon

CMS GREAT PLAINS CHAPTER LUNCHEON/BUSINESS MEETING

(Contemporary Media and Journalism Al Neuharth Center)

1:30 p.m.

SESSION 5: National Music Museum Visit

Host: André P. Larson (Director, National Music Museum)

Susan Gray (University of South Dakota), Suszanne Skyrn (University of South Dakota), Virginia Rolfo (Graduate Research Assistant, University of South Dakota), Tim Miller (Graduate Research Assistant, University of South Dakota), Sarah Richardson (Curator of Musical Instruments, National Music Museum)

3:15 p.m.

BREAK

3:30 p.m.

SESSION 6: Common Topic Symposium (Colton Recital Hall)

Session Chair: David Sharlow, (University of South Dakota)

The Future of CMS: Beyond Our Disciplines

Facilitator: Daniel Schmidt (Hastings College)

Panelists: Anthony Bushard (University of Nebraska at Lincoln), Maxine Fawcett-Yeske (Nebraska Wesleyan University), Andrew White (University of Nebraska at Kearney)

4:30 p.m.

DINNER (on your own)

7:30 p.m.

CMS GREAT PLAINS COMPOSERS CONCERT (Colton Recital Hall, College of Fine Arts Building)

See page 11 for concert program

2007 GREAT PLAINS CONFERENCE SCHEDULE

SUNDAY, APRIL 15

8:30 a.m. – 12:00 noon

HOSPITALITY

8:45 a.m.

SESSION 7: Across Disciplines: Music, Poetry and Film

Session Chair: Susanne Skyrn (University of South Dakota)

8:45 a.m.

Innovator or Imitator? Examining Zemlinsky's "Eclectic Voice in Fantasies" on a Poem by Richard Dehmel, Op. 9
Shoko Hino (University of Missouri at Kansas City)

9:15 a.m.

Women's Poetry from the Plains
Peggy Holloway (Dana College)
Darleen Mitchell (University of Nebraska at Kearney)

9:45 a.m.

Fear and Loathing in Hollywood: Representations of Fear, Paranoia, and Individuality vs. Conformity in Bernhard Herrman's Score for "The Day the Earth Stood Still" (1951)
James Anthony Bushard (University of Nebraska at Lincoln)

10:15 a.m.

BREAK

10:30 a.m. – 12:00 noon

SESSION 8: Music of the Americas

Session Chair: Brooke Joyce (Luther College)

10:30 a.m.

Recital of Solo, 4-hand and 2-Piano Latin American Music
Susanne Skyrn (University of South Dakota)
Juyeon Kang (Northwestern College, Orange City, IA)

11:15 a.m.

The Argentine Art Songs of Alberto Ginastera
Deborah Schwartz-Kates (University of Kansas)
Alejandro Miguel Cremaschi (University of Colorado-Boulder)
Genaro Mendez (University of Kansas)
Holly Wrench (Concordia College)

— END OF CONFERENCE —

Concert of Works by College Music Society Composers
Friday, April 14, 2007, 7:30 p.m.
Colton Recital Hall, College of Fine and Performing Arts
University of South Dakota

From Dusk to Dawn Elaine Ross (University of Minnesota-Morris)
Clarinet, Albert Stimson
Trumpet/ Flugelhorn, Dot Vick
Piano, Elaine Ross

Passages of Time Alexander Nohai-Seaman (University of Wisconsin-Madison)
Soprano, Darla Earnest
Piano, Susanne Skyrn

Whisper Moon Kenneth A. Jacobs (University of Tennessee)
Sheila A. Browne, Viola

Pensées Darleen Mitchell (University of Nebraska)
Andrew White, Baritone
Robert Mitchell, Tuba
Darleen Mitchell, Piano

In a Yellow Wood Scott Shoemaker (Cedar Rapids, IA)
Clarinet, Lee Duncanson
Violin, John Thomson
Cello, Richard Rognstad
Piano, Liz Hoarty

~ INTERMISSION ~

Revelation Brooke Joyce (Luther College)
Compact Disc

When Crickets Sang and Set the Sun *Deanna Tiller (University of Nebraska at Kearney)
Deanna Tiller, Soprano
Jan Harriott, Clarinet
Darleen Mitchell, Piano

Monodies Warren Gooch (Truman State University)
Mira Frisch, Cello
Warren Gooch, Piano

Tuba Concrète Andrew Houchins (Emporia State University)
Robert Mitchell, Tuba
Tape

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FEAR AND LOATHING IN HOLLYWOOD: REPRESENTATIONS OF FEAR, PARANOIA, AND INDIVIDUALITY VS. CONFORMITY IN BERNHARD HERRMANN'S SCORE FOR THE DAY THE EARTH STOOD STILL (1951)

Anthony James Bushard (University of Nebraska, Lincoln)

The 1950s were dominated by conflicting political, social, and cultural ideologies. When these dualities converged, they helped cause side effects of U.S. foreign and domestic policy during the 1950s: fear, paranoia, and alienation. In Hollywood, competition with television, destabilization of the studio system, and the specter of HUAC investigations produced a sense of skepticism throughout the film industry. Consequently, several filmmakers produced movies that reexamined the aforementioned conflicting ideologies. *The Day the Earth Stood Still* (1951) represents a film that bore a controversial sociopolitical message and won great commercial success. *The Day the Earth Stood Still* was the first film project for Bernard Herrmann (1911-1975) following the tumultuous composition of his opera, *Wuthering Heights*, after which he made Hollywood his permanent residence. Film music composition experienced a transitional phase too as it dealt with the changes facing the moviemaking business. Increased dissonance and sparser instrumentation replaced the tuneful melodies and large orchestral forces dominated by strings, which were standard in the previous generation of film composers. Using Herrmann's score as a model, I argue that the composer's treatment of melody, harmony, and orchestration augments the dramatic tension inherent in the underlying sociopolitical implications. Thus, Herrmann intensifies for the viewer feelings of fear, anxiety, and paranoia when confronted with various issues within the narrative. Furthermore, Herrmann's work is representative of the transitional era in film music composition during the 1940s and 1950s as well as characteristic of his stylistic idiom.

TEACHING THE WESTERN CANON AS AN 'OTHER'

Jonathan Chenoweth (University of Northern Iowa)

Claims for the preeminence of Western classical music, which are implicit in traditional music appreciation texts and courses, have become untenable in the diverse culture and curriculum of the contemporary university. Most liberal arts students feel estranged from classical music and alienated by the pervasive, if contradictory, presumptions of its elitism and universality. Their disaffection is compounded by conventional musicology which isolates this music in its own technical/analytical language. This critical and aesthetic isolation supports a widespread belief that only trained initiates can truly enjoy classical music, fosters a prejudice that it is a uniformly intellectual repertoire, and removes many opportunities for illuminating comparisons with other traditions.

Much is to be gained by recognizing the 'otherness' that this tradition holds for our students. It is reasonable and advantageous to teach classical music as a collection of distinctive – even exotic! – practices, and to open it up to "un-disciplined" modes of engagement. This approach is supported by lively discussions within and among fields such as cultural studies, ethnomusicology, gender studies, semiotics, and cognition, all with profound implications for musicology. The advantages of 'reversing the gaze' in this way are not just ideological and contextual, but aesthetic, as well.

The proposed approach employs dialectics to identify limiting ideologies, emphasizes the human relationships implicit in musical uses and values, examines canon formation, meta-narratives, and claims of transcendence, devises alternatives to the traditional focus on style, genre, and mastery through analysis, and comes to terms with music as a verb, in part by engaging students in fieldwork.

ASPECTS OF PENDERECKI'S CADENZA FOR SOLO VIOLIN (1987)

Ting-Lan Chen (University of Nebraska at Kearney)

In 1998 Krzysztof Penderecki stated in a foreword to a catalogue of his sketches that he was getting close to the essence of music, implicating a somewhat more favorable judgment towards his compositions after the mid-1970s than the works of the 1960s, despite which is generally considered his most distinctive contribution to the twentieth-century music. With his statement in mind, examining aspects of Penderecki's "*Cadenza for Solo Violin*" (1987) in this lecture-recital will allow us to trace pertinent attributes in this specific work that also reflect some of Penderecki's recent compositional approaches. Three main aspects will be discussed in this lecture-recital: 1). **the connotation of the title "Cadenza" in an independent work:** By comparing the "*Cadenza*" with Penderecki's Viola Concerto (1983)—a predecessor of the "*Cadenza*" that shares the majority of the *Cadenza's* thematic materials and ternary structure, the title reveals its connotation as a "Caprice" that suggests a technical study with an improvised and whimsical character, exceeding the boundaries of an ornamented cadence attached to a concerto; 2). **the coexistence of tradition and modernity**, including: using the conventional notation yet without any barline and metered system for an improvised character, the focus on semitone and tritone as the *idée fixe* crucial to Penderecki's neo-romanticism yet providing a highly chromatic background for the piece, and the generation of a traditional ternary structure through the rhythmic activities based on numerical ordering; and 3). **none of the adventurous string effects appear in the Cadenza;** however, Penderecki relies on only few conventional string techniques—ex. fast string crossing, chordal spiccato, and double-stops combining harmonics—to achieve an extremely dark and dramatic appeal consistently presented in Penderecki's music.

FRANZ SCHUBERT AND THE COMPOSITIONAL PROCESS: AN ANALYTICAL COMPARISON OF EARLY AND LATER VERSIONS OF TWO SONGS FROM "DIE WINTERREISE"

Maxine Fawcett-Yeske (Nebraska Wesleyan University)

One of the challenges of understanding the process of music composition is that most works are only available to us in their final form, with the dynamic process of composing veiled in a stasis of notes on the printed page. When sketches or manuscripts survive, however, they allow us to study the unfolding, spinning out, and refinement of musical ideas.

The lieder in Franz Schubert's song cycle, *Die Winterreise* (*Winter Journey*), D. 911, were written and published in two parts, each comprised of twelve songs. The manuscript of Part I, dated February 1827, is a greatly revised document, while the manuscript of Part II, dated October 1827, is free of alteration. "*Die Wetterfahne*" (The Weather Vane) and "*Einsamkeit*" (Loneliness), both from Part I, were chosen for this study for they offer numerous insights into Schubert's creative process.

Using manuscript facsimiles and employing Schenkerian analysis, the impact of Schubert's revisions upon the organic structure and overall affect of these two songs is examined. As *Die Winterreise* encapsulates the intensity and maturity of Schubert's later works, "*Die Wetterfahne*" and "*Einsamkeit*" (live performances of which are included in this presentation) test the scope of Heinrich Schenker's theories which are so bound to the Classical aesthetic of form, balance, and tonality. While in "*Die Wetterfahne*" the working out of ideas occurs at the foreground and middleground levels, "*Einsamkeit*" demonstrates that even in the later stages of composition, Schubert was not averse to making structural (background) alterations in order to enhance unity in the work.

'FINDING NORTH': NOTEWORTHY CONTEMPORARY CANADIAN WOMEN ART SONG COMPOSERS

Katherine Eberle Fink (University of Iowa)

Goal: The lecture will promote performance of Canadian women art song composers as an alternative to standard repertoire. Methodology: The author will discuss why these works by women are languishing in anonymity and play sample recorded excerpts of art songs worthy for performance. Song repertoire by Aperans, Cooney, Gardiner, Hui, Keefer, Lauber, Laurin, Raum, Skarecky, Stephen, Telfer, and Weaver will be discussed

Conclusion: The art songs of Canadian women composers have been overlooked by many singers and voice teachers outside of Canada because European art song literature has traditionally dominated the repertoire requirements of educators for the past century. Since America borders Canada, shares the same English language, and because there are a number of "noteworthy" songs available we should consider this repertoire. U.S. music libraries only house traditional "Canadian folk song" repertoire. This is because Canadian women did not begin to write significant amounts of classical repertoire until after 1945. To further complicate things, no contemporary Canadian women composers have come to the forefront of world acclaim; hence there has been no pressure to fill the void. Much has been written about the history of Canadian music in various encyclopedias, but those sources offer little information on art song. World knowledge of Canadian publishers is sparse, further exacerbating the lack of exposure. The only source of repertoire is the Canadian Music Centre Library. During a research semester, the author located and studied over one hundred sixteen works of solo vocal repertoire for low voice written by Canadian women composers.

LECTURE RECITAL ON THE ANALYSIS OF ELIZABETH BROWN'S "TRILLIUM" FOR SOLO FLUTE

Ronda Benson Ford (Truman State University)

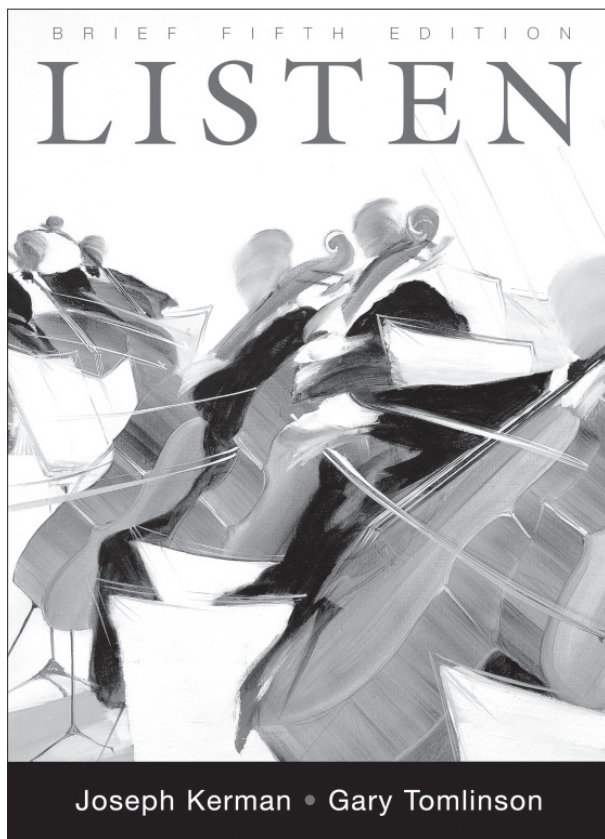
This lecture recital will include a work composed for flute as part of the National Flute Association's (NFA) High School Soloist Competition. The NFA initiated this competition in 1987 and has commissioned a new piece each year since 1989. Flutists who are also composers have received commissions and produced several notable works. Biographical information on Brown and background information about Trillium obtained through personal interview will begin the lecture.

In the lecture, I will describe and demonstrate each extended technique in the piece which includes microtones, microtonal progressions, alternate fingerings created by Brown, harmonics, non standard trills, tremolos, multiphonics, and pitch bending. A short discussion of the use of motives by Brown and demonstration of the motives will occur before the performance of the piece in its entirety.

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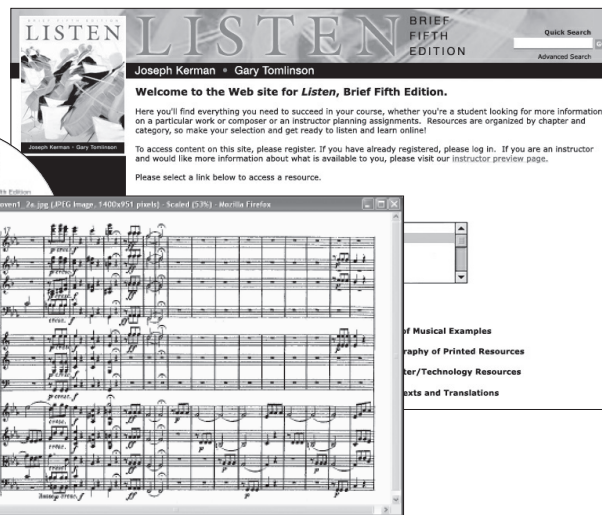
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— Jane Viemeister, *Bridgewater State College*

INNOVATOR OR IMITATOR? EXAMINING ZEMLINSKY'S ECLECTIC VOICE IN "FANTASIES ON A POEM" BY RICHARD DEHMEL, OP.9

Shoko Hino (University of Missouri at Kansas City)

Theodor Adorno once remarked that "Zemlinsky's individuality was defined by his mixing of 'heterogeneous elements.'" As a fervent admirer of Brahms and Wagner, Zemlinsky immersed himself in their music and unreservedly incorporated their style into his works, as can best be seen in his *Fantasies on a Poem by Richard Dehmel, Op. 9*. The work's structure is based on Brahms' technique of developing variations while the manner in which he uses rich, chromatic harmonies undoubtedly pays homage to Wagner's tonal language. But Zemlinsky's influences do not stop with those frequently acknowledged composers: Bach's contrapuntal textures, Chopin's poetic and improvisatory atmosphere in the Nocturnes, and word painting reminiscent of Schubert and Schumann are strikingly notable in the *Dehmel Fantasies*.

Where, then, can we find Zemlinsky's voice? I argue that Zemlinsky's voice can clearly be heard through his unique ability to successfully integrate the musical language of disparate composers. A careful reflection of several features in the *Dehmel Fantasies* demonstrates this startling view: Zemlinsky fuses the programmatic narrative of Richard Dehmel's poem to a purely instrumental, solo musical genre; he creates exquisite and sensitive melodies that never lose their lyrical, song-like quality; he hangs on to tonality in a turbulent period in music history to create a singular and eccentric aesthetic in contrast to his friends Schoenberg, Berg, and Webern, even as the Second Viennese School was abandoning tonality and embracing serialism. This presentation uses the *Dehmel Fantasies* to search out and find Zemlinsky's voice within the cacophony of his influences and repositions him as a bridge in Germany to the resurgence of tonality two decades later.

'Zemlinsky', *Quasi una fantasia, Musikalische Schriften II* (Frankfurt, 1963), 160

WOMEN'S POETRY FROM THE PLAINS

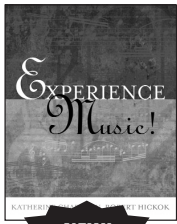
Peggy A. Holloway (Dana College)

Darleen Mitchell (University of Nebraska at Kearney)

This presentation is a lecture-recital featuring contemporary women writers and poets from the Great Plains and contemporary Nebraska composers who have been inspired by their writings and set their texts to music.

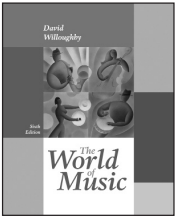
Life on the Great Plains has inspired many contemporary women writers, including Mari Sandoz from South Dakota and Willa Cather from Nebraska, as well as contemporaries Marjorie Saiser and Kathleen Norris. Marjorie Saiser and Kathleen Norris are two authors who have written of the strength and courage required to survive the isolation and loneliness of the prairie. The writings of Saiser and Norris, in turn, have inspired two Nebraska composers. This lecture/recital presents the final songs from song cycles *Wind Shards* and *Birdsong* by Randall Snyder (University of Nebraska at Lincoln) and a complete performance of the song cycle *Dakota* by Darleen Mitchell (University of Nebraska at Kearney). Through this music, we will also explore the "spiritual geography of the Plains," and glimpse the admiration of each poet for her own grandmother's strength in adapting to life on the Plains.

MUSIC APPRECIATION

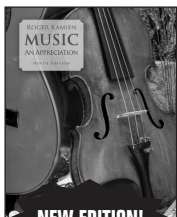


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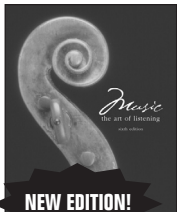


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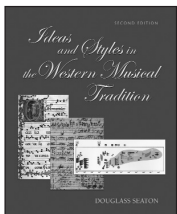
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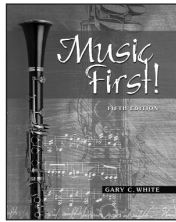
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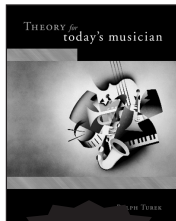
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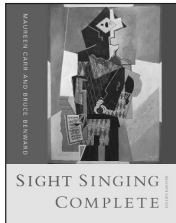
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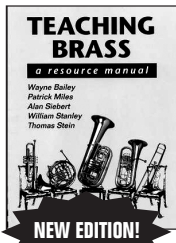
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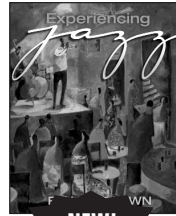
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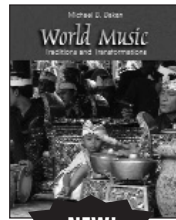
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THE ROLE OF MUSIC IN UNDERSTANDING NATIONAL CULTURES: THE CASE FOR PERSIAN MUSIC

Kenneth Hoppmann (Union College)

Mahour Mellat Parast (University of South Dakota)

This presentation addresses the connection between a person's perception of a culture and his/her experience with that culture's music. We will present findings from a research project which studied 5th grade students' perceptions of the Middle East (specifically Iran) after being exposed to a live performance of Persian Classical music.

In our project, we gave a pre- and post test to 5th grade students in eight elementary schools in Lincoln, Nebraska. We used both the quantitative (survey) and qualitative (interview) designs. We chose this age group because students in this grade have the opportunity to start studying band or orchestral instruments in school. The total number of students interviewed was 24, while the total sample of students surveyed was 324.

We hypothesized that listening to other cultures' music would significantly change the perception of a student towards that culture. Based on the results of both quantitative and qualitative data, we found significant results to support our hypothesis.

We expect that this project will create a stream of research devoted to understanding various cultures through music. Possible research questions include the concept of time, planning and scheduling in a given country, the process of decision making, and the interaction of people within a country.

From an educational perspective, this stream of research also has important implications. If music can positively alter a person's perception of a country, then it could also be effectively used in conjunction with teaching and learning such disciplines as history, geography, sociology, and psychology.

THE PHASES OF WAR VIEWED THROUGH BRITISH AND AMERICAN POETRY AND 20TH CENTURY ART SONG

Robert Jones (North Dakota State University)

Robert O'Connor (North Dakota State University)

Andrew Froelich (North Dakota State University)

War has always provided extensive subject matter and inspiration for artist/scholars in the arts and humanities. With the onset of industrial societies and the proliferation of modern warfare, there have been numerous literary and artistic responses to armed struggle. During the nineteenth and twentieth centuries, there was a flowering of song literature produced by British and American composers of the first magnitude. The varied perspectives of military conflict were popular topics, resulting in a large repertory of excellent compositions.

This interdisciplinary presentation investigates the varied responses to war by selected British and American poets and song composers of the 20th century. Among the works to be studied are songs by Americans Richard Cumming and Ned Rorem, and the British composer, George Butterworth.

These featured composers chose texts by poets that include an anonymous Egyptian writer from 3000 B.C., Richard Lovelace, William Shakespeare, Walt Whitman and A. E. Housman.

Through poetry reading, musical performance, analysis and discussion, the phases of modern warfare will be explored: the initial surge of patriotism and fervor, the varied experiences during conflict, the questioning of the motives for warfare, and the aftermath. The poetic elements that stimulated the creative responses of each composer will be examined. Questions to be addressed include: how poetic imagery is introduced and developed to create lyric poetry or prose; how does imagery influence the poetic drama; what role do poetic devices play in the successful expression of the text. This presentation will also explore the musical procedures the composers use to heighten the

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expressivity of the song setting, including the treatment of tonality, harmonic choices, the use of rhythmic gesture, choices of texture, articulation and performance directions.

Through the context of poetry and song, broad questions related to war are probed including the causes of war, the impulses that lead to violence, the powerful allure of warfare, and the fluctuation of attitudes during the course of armed struggle and afterward.

THE CONCERTOS OF JOAN TOWER

Craig B. Parker (Kansas State University)

Joan Tower (born 1938) ranks among the most significant American composers and was dubbed as “one of the most successful woman composers of all time” by *The New Yorker*. The winner of many awards (including the prestigious Grawemeyer Award in 1990), her works have received numerous performances and recordings. Her most famous compositions are the five *Fanfares for the Uncommon Woman*, which have been performed by over 400 different ensembles.

In 1969, Tower founded the Da Capo Chamber Players. Her fifteen years as pianist with that organization served as a compositional laboratory, since she not only performed music by many of the significant composers of the twentieth century, but also honed her skills in writing tailor-made works for her virtuoso associates.

From the mid-1980s onward, Tower has composed a series of solo works with orchestra. Beginning with the *Music for Cello and Orchestra* (1984), this output includes two piano concertos (*Homage to Beethoven*, 1985; *Rapids*, 1996), a clarinet concerto (1988), a flute concerto (1989), a violin concerto (1992), *Strike Zones* for percussionist and orchestra (2001), and *Purple Rhapsody* for viola and orchestra (2005). These pieces exhibit Tower’s compositional signatures of seamless formal structures, frequent reliance on climbing motives, occasional frenetic energy, and complex layering of musical materials.

This paper examines these significant works, with special emphasis on *Purple Rhapsody*. In addition to musical examples, a video clip from a documentary about Tower and audio clips of the author’s interviews with the composer will be played.

WHEN THE MUSIC STOPPED: AMERICAN MUSICAL INSTRUMENT MANUFACTURING DURING WORLD WAR II

Sarah Deters Richardson (National Music Museum)

During World War II, the war effort of the United States and the subsequent restrictions and laws enforced by the Federal Government had a great impact on instrument manufacturing. Musical instrument manufacturing required a skilled work force, factories, and large amounts of raw materials. These three components were in great need throughout the war, and often not for the purpose they were originally intended. To explore the impact of World War II on musical instrument manufacturing, it is necessary to understand the state of manufacturing in the United States before the War, the laws and regulations passed by the Federal Government that had a direct impact on instrument manufacturing, and to look at individual makers and the steps they took to stay in business during these difficult times. Using extant instrument examples and archival documents from the collection of the National Music Museum, it is possible to better understand how instrument manufacturers adapted to war time manufacturing and see the sometimes drastic measures that were taken in order to stay in business.

THE ARGENTINE ART SONGS OF ALBERTO GINASTERA (1916-83)

Deborah Schwartz-Kates (University of Kansas)

Alejandro Miguel Cremaschi (University of Colorado-Boulder)

Genaro Mendez (University of Kansas)

Holy Wrench (Concordia College)

Alberto Ginastera stands as one of the leading musical spokesmen of the Americas. The 1981 recipient of the international UNESCO Prize, he is remembered for such celebrated works as his First Piano Sonata and *Estancia* ballet suite. Ginastera composed three art song collections (*Dos canciones*, *Cinco canciones populares argentinas*, and *Las horas de una estancia*), which form a richly rewarding contribution to the vocal repertoire. Even though he created these song cycles within the space of five years (1938-43), each one is original and unique. All three collections are accessible to university music majors since they lie within the middle range of the voice and utilize texts in Spanish, which is a language that many undergraduates understand. The primary challenge of these songs resides in interpreting them with cultural empathy and awareness. To do so requires understanding the intricacies of Argentine regional Spanish and recognizing the native song and dance genres that inspired the rhythms, melodies, and textures of Ginastera's works. It is also essential to situate this repertoire against the broad contextual background of the *tradición gauchesca*, the cultural movement that upheld the gaucho, or native horseman, as a symbol of Argentine identity.

This lecture-recital involves the collaboration between a Latin American singer-pianist duo, with extensive experience performing the Argentine art song repertoire. They will be joined by a musicologist who specializes in Ginastera's music and who will discuss central aspects of the underlying culture to enhance the performance and pedagogy of Ginastera's vocal works.

RECITAL OF SOLO, 4-HAND AND 2-PIANO LATIN AMERICAN MUSIC

Susanne Skyrn (University of South Dakota)

Juyeon Kang (Northwestern College)

The Fantastic Horseman by Oscar Lorenzo Fernandez (Brazil)
4-hands

Malgre Tout by Manuel Ponce (Mexico)
Solo piano

Romance del Plata by Carlos Guastavino (Argentina)
III. Rondo
2 pianos

La Conga de media noche by Ernesto Lecuona (Cuba)
from Danzas Afro-Cubanas
Solo Piano

Le Grand Tango by Astor Piazzolla (Argentina)
2 pianos

**THE AUTOGRAPH FULL SCORE OF "FLOS CAMPI" BY RALPH VAUGHAN WILLIAMS: LOST, REDISCOVERED
AND EXAMINED**

Stephen Town (Northwest Missouri State University)

The importance of manuscript studies has long been a central component of research in the discipline of music. The manuscripts of Beethoven, for example, have received the most scrutiny. As sketches, they are understandably incomplete: they are unilinear, with the exception of occasional harmonic touches; indeed, they are concerned with the formation of a melodic and rhythmic line for its own sake, keeping in reserve the fresh accentuation that a harmonic progression, or a blunt stroke of orchestral antiphony, can supply. The manuscripts of a composer such as Ralph Vaughan Williams (sketches, drafts, penultimate versions, autographs) are of an altogether different kind, for they form an unparalleled record of the compositional process at various levels. Thus, their importance can hardly be overstated.

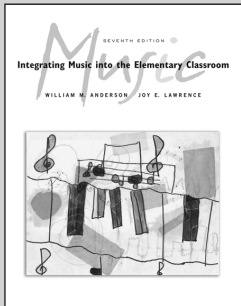
This presentation will focus on the manuscripts of a single work, *Flos Campi* (1925), a six movement suite, each movement of which is headed by a Latin quotation from the *Song of Songs*, for solo viola, small wordless mixed chorus (SATB) and small orchestra lasting twenty minutes in duration. Rapt, intense, yet ultimately serene, this is among Vaughan Williams's most imaginative achievements. Vaughan Williams was a very physical composer who dashed his music onto the page, splattering ink, ripping the paper in the process, crossing out measures or pasting over unwanted passages in his desire to obtain perfection. Thus, his autographs are revelatory and *Flos Campi*, long the subject of discussion by scholars, because the autograph full score had gone missing, will be the center of attention in the years to come. How was it lost? Where was it found? What does it reveal? After a brief review of the Ralph Vaughan Williams Collection deposited in The British Library, the presenter and the members attending his presentation will consider the first two questions in general. The use of slides provided by the reproductions offices of The British Library will provide the means to answer the last question vis-à-vis an examination of the physical characteristics of the autograph, the composer's working methods, and a brief comparison of the autograph to others in the voluminous collection.

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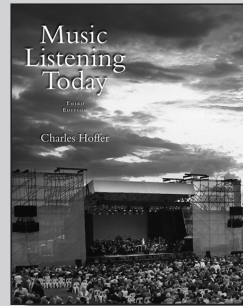
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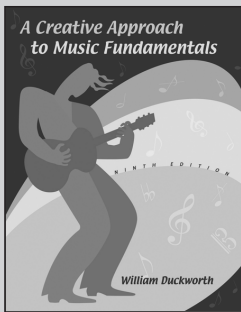
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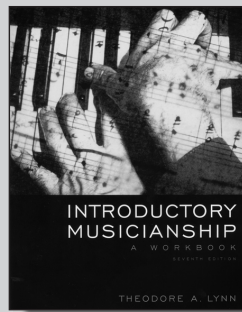
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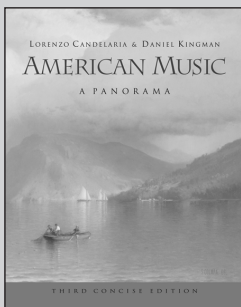
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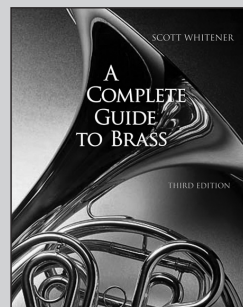
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Elaine M. Ross (University of Minnesota-Morris)

Elaine M. Ross is on the faculty at the University of Minnesota–Morris where she teaches courses in music theory, composition, saxophone, and music history. Dr. Ross completed the Ph.D. in Fine Arts degree in music theory/composition at Texas Tech University in May of 2005 where she taught courses in music theory, composition, and served as a collaborative pianist for faculty and student performances. Dr. Ross received her Masters Degree in Music Theory from Michigan State University in 1990. Elaine Ross is a member of ASCAP, SCI, and CMS and is published by Southern Music Company and Sisra Press.

From Dusk to Dawn for clarinet, horn (optional trumpet), and piano is in ternary form with an extended B section. The opening is distant and serene with a lengthy rhythmical, syncopated, and dance-like inner section followed by a return to the lyrical opening. The B section itself has a modified ternary form producing the overall effect of a palindrome. The work is harmonically based on open fifth and secundal sonorities with the stipulation that no thirds above the bass note occur anywhere in the composition thus avoiding any definite major vs. minor tonality. The title represents the mellow, subdued feeling as the sun sets and then rises, with the city “night-life” in between.

Alexander Nohai-Seaman (Carroll College)

Alexander Nohai-Seaman received his DMA in Composition from the University of Wisconsin-Madison in May, 2006, and is currently an Adjunct Lecturer of Music at Carroll College in Waukesha, WI. His works have recently been performed at conferences of The Society of Composers, The College Music Society, The Wisconsin Choral Director’s Association, The Midwest Graduate Music Consortium, the Connecticut Women’s Chorus Festival, at the La Crosse New Music Festival, by the UW-Madison Contemporary Chamber Ensemble, The Third Chair Chamber Players, The New York Miniaturist Ensemble, The University of Chicago New Music Ensemble, soprano Mimmi Fulmer, flutist Ariella Perlman, and various choral groups throughout the United States.

After composing *In This Hour* as a Valentine for my wife in 2004, I decided this summer to add a few more songs and create a cycle, *Passages of Time*. As it turns out, all the texts I chose were somehow related to time. I happened on the poetry of Ralph Mills Jr. while searching suitable texts to set, and was immediately struck by his ability to bring such exquisite beauty in the most minute of events. His poems are delicate, intense, ominous, and sensitive. My compositional approach to *In This Hour* was to use a major scale as the basic pitch material, but not to use tonality in a functional way, but rather to incorporate 12-tone techniques on pitch material not usually considered suitable for 12-tone treatment. I use a similar technique in each of the other movements.

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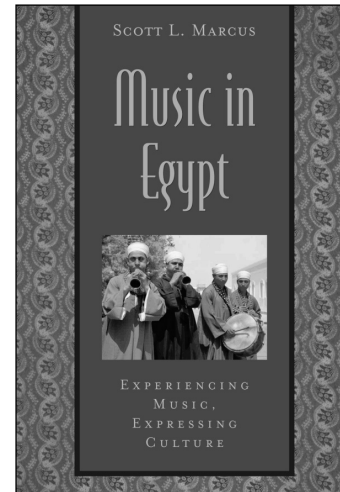
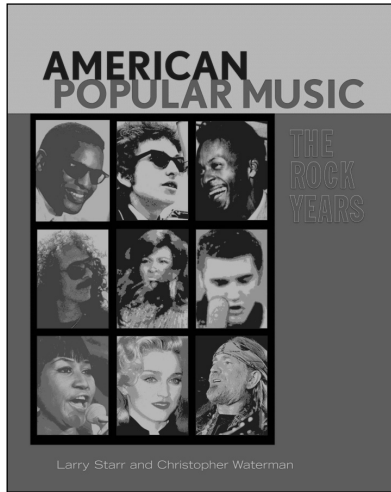
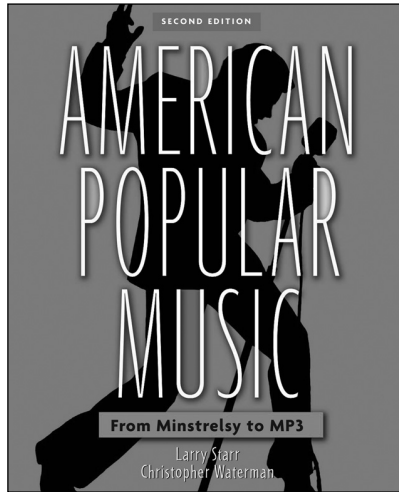
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Kenneth A. Jacobs (University of Tennessee)

A native of Indiana, composer Kenneth A. Jacobs was awarded the Doctor of Musical Arts degree from the University of Texas at Austin. He has received an International New Music Composers Award and many other awards. His music has been played across Europe and North and South America. Composer of music for solo, chamber, orchestral, vocal, choral, and electronic media, he has toured extensively with a dozen multimedia works featuring his artwork and photography coupled with synthesized music, and these works soon will be released on DVD. He directs the composition program at the University of Tennessee and is published by Boosey and Hawkes, Seesaw Music, and North / South Editions. Fifteen solo compact discs of his music have been released on the Opus One, Impact, and Zyode labels. *Option Magazine* says: "His style is easy on the ears, demonstrating that tonality, electronics, and experimentation need not be mutually exclusive-brilliant writing."

"Whisper Moon" is scored for viola with synthesized accompaniment sounds on CD. Timbres are lush and romantic, with one section being rhythmic in nature. The piece is a neo-romantic work in which tonal harmonies and lush textures thrive in an atmosphere of dreamy, far-away places. Repetition occurs in the form of short motives, primarily rhythmic. In the concerto tradition, there is a notated cadenza for the soloist before the final section. The synthesized accompaniment sounds are on compact disc, and the viola may be amplified in very large venues.

Darleen Mitchell (University of Nebraska at Kearney)

Darleen Mitchell has written over 100 compositions for various instrumental and vocal combinations, from solo flute to full orchestra and chorus. Her compositions, which are published by American Composers Editions in New York, have been performed throughout the United States and Europe. Dr. Mitchell has been the recipient of many awards, including the Distinguished Artist Award from the Nebraska Arts Council and the National League of American Pen Women Composition Competition. She received a Ph.D. in Music Composition from the University of Chicago where her teachers included Ralph Shapey and Shulamit Ran. She is currently an Associate Professor at the University of Nebraska at Kearney where she teaches music theory and composition.

The text for *Pensées* comes from Blaise Pascal's (1623-1662) book of short sayings, *Pensées*, a celebrated collection of spiritual essays, some very short aphorisms.

My song cycle *Pensées* has four songs: 1. *Tour de folie*, 2. *Si l'homme n'est fait pour Dieu*, 3. *Nos obscuritiés* and 4. *Il est bon*. These texts reflect on man's folly, contrariness to God, unworthiness and the comforting arms of the Redeemer. While the starting point for the piece is a pitch series, the smaller 3 and 4-note segments from it become the building blocks of each song. Certain intervals become prominent when segmenting the row, so each song in the cycle explores different segments, thus featuring different intervals and sonorities.

1. Men are so necessarily mad, that not to be mad would amount to another form of madness.
2. If man is not made for God, why is he only happy in God? If man is made for God, why is he so opposed to God?
3. What shall we conclude from all our darkness, but our unworthiness?
4. It is good to be tired and wearied by the vain search after the true good, that we may stretch out our arms to the Redeemer.

PROGRAM NOTES/COMPOSER BIOGRAPHIES

Scott Shoemaker (Cedar Rapids, Iowa)

Scott Shoemaker holds the Ph.D. in composition from the University of Iowa, a Master of Music degree from The University of Nebraska, and a Bachelor of Music degree from Coe College in Cedar Rapids, Iowa. His compositions have been performed throughout the United States, Europe, and Africa, and are published by Cimarron Music. Also an active conductor, Scott has conducted operatic, orchestral, and performances throughout the Midwest. He is a member of Phi Mu Alpha Sinfonia and Pi Kappa Lambda.

In a Yellow Wood refers to the first line of Robert Frost's poem "The Road Not Taken" in which the poet is forced to choose between two alternative routes. The division suggested by the poem is reflected in this music. The piece is primarily built upon a recurring pattern of four six-note sonorities. Each hexachord contains a "tonal" or triadic element and an "atonal" or cluster element. To create the harmonic vocabulary for the piece, the two elements of each sonority are freely transposed in relationship to each other, taking care to maintain a six-note sonority in each case. The piece unfolds in a three-part form, with sparse, metrically free music forming the first and last sections and faster, metrically regular music occupying the middle section of the work.

Brooke Joyce (Luther College)

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, orchestra 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.

Revelation is an electronic composition that grew out of a recent work of mine for choir and CD. The text of the choral piece is from St. Julian of Norwich, a medieval mystic who wrote about the vivid revelations she experienced. One of her visions describes God showing her that all creation could be contained in "a little thing, the quantity of a hazelnut." This beautiful and tender image, which neatly and poetically wraps the mysteries of the universe into a small space, was the inspiration for the sounds and shapes you hear in the music.

Deanna Tiller (Kearney, Nebraska)

Deanna Tiller graduated from the University of Nebraska at Kearney in December, 2006, majoring in Music Education. She has been composing for many years, but formally studied composition with Darleen Mitchell while at UNK. Her works have been performed at The College Music Society Great Plains Chapter Conference, and in 2006, her piece *She Sweeps With Many Colored Brooms*, for soprano, clarinet and piano won the Chappell White Composition Award.

The Crickets Sang and Set the Sun is the first in the song cycle *Sunsets: Poems of Emily Dickinson*. It features a female solo with the clarinet imitating the chirp of the crickets, accompanied by piano. The composition is based on two chord structures that were transposed by half steps and set up in a chart. All the harmony is taken from this chart. The piece is atonal, but very lyrical and poignant.

Warren Gooch (Truman State University)

Warren Gooch's music has been performed widely throughout North America, Europe, Asia and Latin America. Gooch is recipient of over thirty composition awards and commissions, and has approximately thirty published works available from Southern, Keil A. Kyos, Dorn and other publishers. *Clockwork* for orchestra has been recorded by the Slovak Radio Orchestra on the MMC label. Gooch holds a doctorate in composition from the University of Wisconsin-Madison, having studied with Stephen Dembski, Joel Naumann, Eric Stokes, Mary Mageau and others. Currently, he 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 that university's "Educator of the Year" award. He is also active in church music.

Monodies consists of four short introspective movements. Three of the movements were originally part of a six-movement piece entitled *Sugar-free Cell Bits With Generic Piano*, which I completed during a difficult personal time in the 1980's, when my father was slowly succumbing to cancer. The underlying concept for this piece was to compose very concise movements using a minimal amount of basic motivic material in each movement. In retrospect, the "slow" movements of that work seemed satisfactory, but the attempted humor in the "fast" movement seemed strained and a little silly (they probably furnished me with an emotional release at the time.) I decided to rework the three slow movements and add another movement. The result is *Monodies*, dedicated in memory of my father. The "new" movement also draws on musical material from a composition I was working on about the same time period.

Andrew Houchins (Emporia State University)

Andrew Houchins received his Master degree in composition from the University of Memphis, studying with John Baur and Don Freund, and Doctoral degree from The Florida State University, where he studied with Ladislav Kubik. He has written for a variety of combinations including large and small ensembles, solo, vocal, and electro-acoustic compositions for solo tuba and one for fifteen players. Dr. Houchins is an Associate Professor of Music at Emporia State University and teaches courses in music theory, composition, and technology.

Tuba Concrète was written for Jeff Hodapp. All the recorded sounds were derived from notes of various lengths and articulations, tapping the mouthpiece, tapping the instrument with keys, slapping the instrument, blowing and singing through the instrument, and a couple of shouts. The first movement begins with a mouthpiece tap (mega-reverb and echo) and before the tuba enters in the sixth bar, key taps on the instrument (with chorus and flange) set the tempo. The name perpetuality refers to the circular motive that generates the material for the tuba in this movement. *Veni* starts with what seems to be an electronically generated collection of rhythmic sounds created by taking a staccato note and time stretching it. This movement is the vocal premiere for Dr. Hodapp. He sings and whispers *Veni Creator Spiritus* through his tuba. The last movement, soliloquy and finale, begins with an unmetered section before the recording is started. The bell sounds were created by running staccato pitches through ring modulation and adding echo and reverb. After a slow beginning, this movement really gets moving at 192 beats a minute! I wrote this composition as a personal challenge. A colleague's reaction to a tuba sonata was "What's the point of solo tuba. Tubas just f--t." Shortly after this conversation Dr. Hodapp auditioned for the low brass position at ESU. I thought anyone who played a solo funk version of the Beatles' *Blackbird* on tuba for a job interview would be up for trying just about anything.

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