



Mid-Atlantic Chapter  
THE COLLEGE MUSIC SOCIETY

36th Regional Conference  
March 17–18, 2006

Mary Baldwin College  
Staunton, Virginia

S T E I N W A Y

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NATIONAL CONFERENCE



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



# Mid-Atlantic Chapter

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Office of the President  
308 Administration Building  
Mary Baldwin College  
Staunton, VA 24401  
540.887.7026

March 17, 2006

Dear Members of the CMS Mid-Atlantic Chapter:

Welcome to Mary Baldwin College! Mary Baldwin is honored to host the 36<sup>th</sup> Annual Meeting of the Mid-Atlantic Chapter of the College Music Society.

On behalf of the entire college community, we extend our warmest greetings and best wishes for an exciting meeting. As a musicologist who has benefited for many years from the College Music Society, I am looking forward to greeting each one of you personally. Dr. Lise Keiter-Brotzman has worked diligently to ensure that the program and all arrangements for fun and fellowship are superbly coordinated.

Enjoy our beautiful historic campus and the cultural opportunities of the city of Staunton. Staunton is indeed undergoing a renaissance of historic preservation and growth. I hope you will have some time to stroll on Beverley Street, see the Blackfriars Playhouse (the only replica of Shakespeare's indoor playhouse in the world), the Woodrow Wilson Presidential Library and Birthplace, the Frontier Culture Museum, and many other attractions.

Sincerely,

Dr. Pamela Fox  
President



Vice President for Academic Affairs  
and Dean of the College  
310 Administration Building  
Mary Baldwin College  
Staunton, VA 24401  
540.887.7030  
jbuller@mbc.edu

February 23, 2006

Dear Member of the College Music Society,

On behalf of the faculty and administration of Mary Baldwin College, welcome to Staunton! I'm delighted that you're here for the 36<sup>th</sup> Regional Meeting of the Mid-Atlantic Chapter, and I very much look forward to greeting you in person on Saturday morning.

Music has long been an important part of the Mary Baldwin tradition. From our school's earliest days as Augusta Female Seminary, recitals by members of the faculty and by distinguished guests have been central to our cultural heritage, a bond between the college and the community.

I'm very impressed by the richness and variety of the program offered at this conference. Enjoy your stay here in Staunton, and return often to visit us. We're proud to be your hosts for this important event.

Sincerely,

Jeffrey L. Buller  
Vice President for Academic Affairs  
and Dean of the College

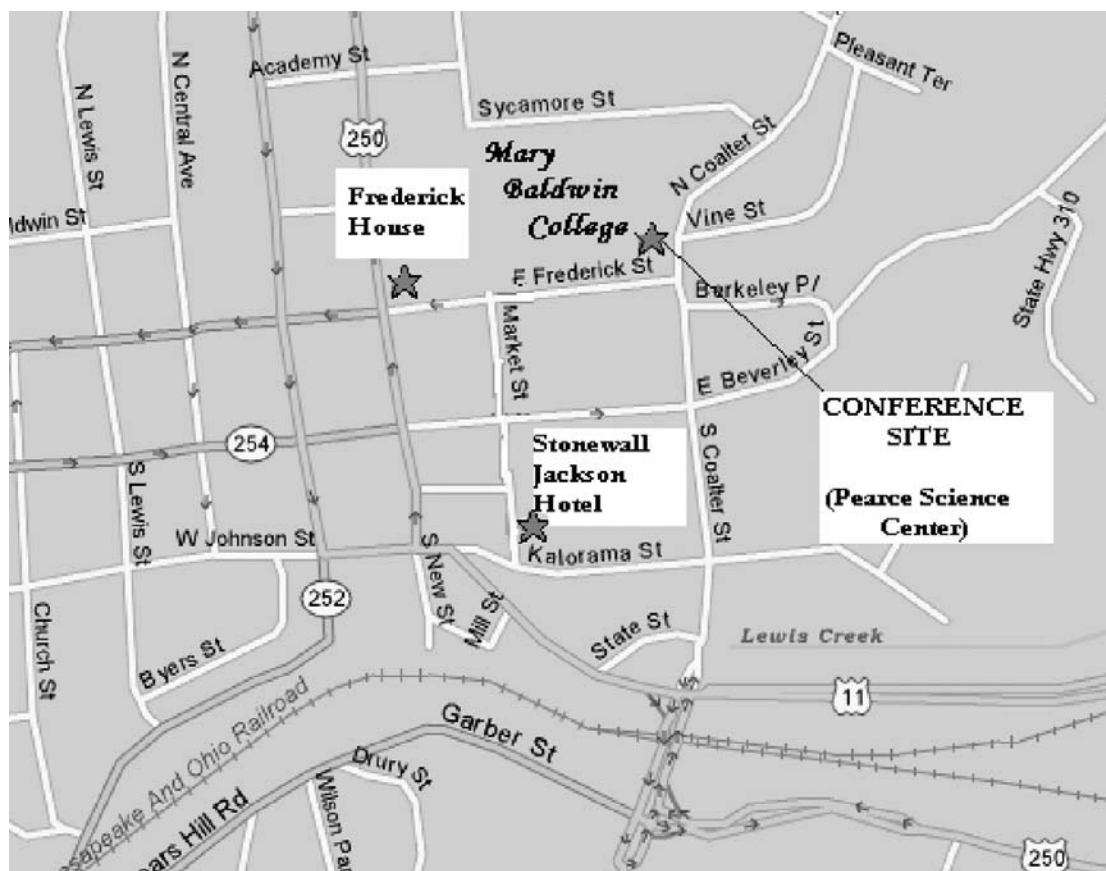
## ACKNOWLEDGEMENTS

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

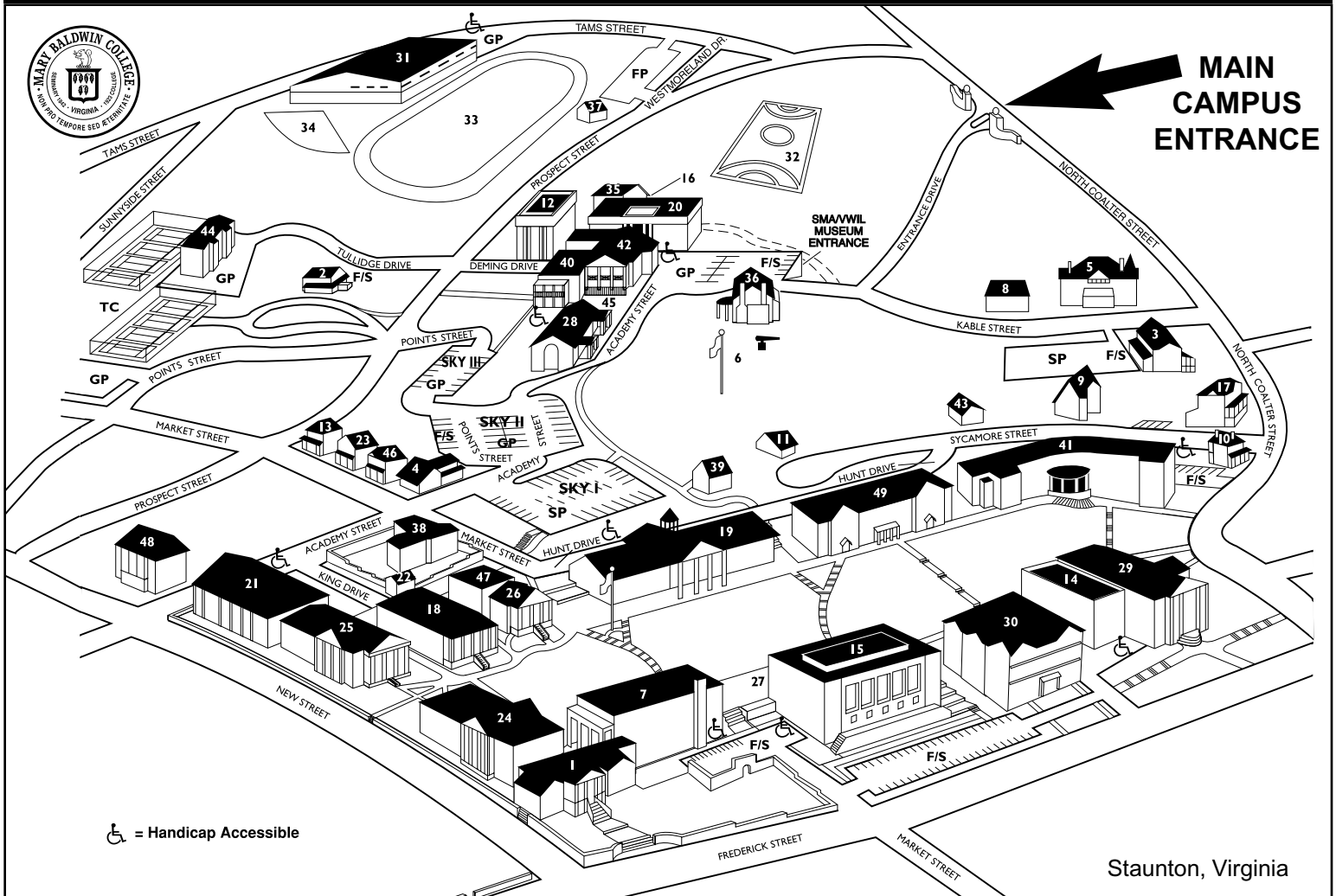
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Ruskin Cooper, President and Program Committee  
Reeves Shulstad, Musicology Chair and Program Committee  
Carl Derfler, Composition Chair  
Benjamin Tomassetti, Recording  
Peter Park, CMS Executive Office  
Tayloe Harding, CMS National President

And the staff, faculty, students, and administration of Mary Baldwin College, particularly:

Donna Bowyer, Fine Arts Secretary  
Pamela Fox, Mary Baldwin College President  
Val Gangwer, Audio-Visual  
Gini Ridge, Catering  
Jeffrey Buller, Vice President for Academic Affairs  
Theresa Rollison, Graphic Design  
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# MARY BALDWIN COLLEGE CAMPUS MAP



- |   |  |  |
|---|--|--|
| <p><b>1 Administration Building</b></p> <p><b>2 Adult Degree Program House</b></p> <p><b>3 Alumnae House</b></p> <p><b>4 Blakely House/Health Center</b></p> <p><b>5 Bowman House</b></p> <p><b>6 Cannon Hill</b></p> <p><b>7 Carpenter Academic Hall</b></p> <p><b>8 Carriage House</b></p> <p><b>9 Chris House</b></p> <p><b>10 Coalter Street House</b></p> <p><b>11 Crone House</b></p> <p><b>12 Bertie Murphy Deming Fine Arts Center/Fletcher Collins Theatre</b></p> <p><b>13 Edmondson House</b><br/>(Master of Arts in Teaching)</p> <p><b>14 James D. Francis Auditorium</b></p> <p><b>15 Martha Stackhouse Grafton Library</b></p> <p><b>16 Grounds Building</b></p> <p><b>17 Hawpe House</b></p> <p><b>18 Hill Top Residence Hall</b></p> <p><b>19 Lyda B. Hunt Dining Hall</b></p> <p><b>20 Kable Residence Hall</b></p> <p><b>21 William Wayt King Building</b></p> <p><b>22 Little House</b></p> | <p><b>23 Market Street House</b><br/>(Virginia Women's Institute for Leadership)</p> <p><b>24 Agnes R. McClung Residence Hall</b></p> <p><b>25 Baldwin Memorial Residence Hall</b></p> <p><b>26 Flora McElwee Miller Chapel</b></p> <p><b>27 Barbara Kares Page Terrace</b></p> <p><b>28 William G. Pannill Student Center</b><br/>(Bookstore/Pub)</p> <p><b>29 Jesse Cleveland Pearce Science Center</b></p> <p><b>30 PEG (Program for the Exceptionally Gifted) Center</b></p> <p><b>31 Physical Activities Center</b></p> <p><b>32 Lower Athletic Field</b></p> <p><b>33 Upper Athletic Field/Track</b></p> <p><b>34 Softball Field</b></p> <p><b>35 Physical Plant Offices</b></p> <p><b>36 President's House</b></p> <p><b>37 Prospect Street House</b></p> <p><b>38 Rose Terrace</b></p> <p><b>39 Scott House</b></p> <p><b>40 Rosemarie Sena Center/Kable House</b></p> | <p>(Student Life and Career Services)</p> <p><b>41 Samuel R. Spencer Jr. Residence Hall</b></p> <p><b>42 Student Activities Center/</b><br/>(Institutional Advancement/College Relations/Business Office)</p> <p><b>43 Taylor House/Security Office/Switchboard</b></p> <p><b>44 Tullidge Residence Hall</b></p> <p><b>45 Cynthia Haldenby Tyson Terrace</b></p> <p><b>46 VWIL Supply House</b></p> <p><b>47 Consuelo Slaughter Wenger Hall</b><br/>(Registrar/Computer and Information Services)</p> <p><b>48 Woodrow Terrace Apartments</b></p> <p><b>49 Margaret C. Woodson Residence Hall</b></p> <p><b>FP Freshman Parking</b></p> <p><b>F/S Faculty/Staff Parking</b></p> <p><b>GP General Parking</b></p> <p><b>SP Student Parking</b></p> <p><b>TC Tennis Courts</b></p> |
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# 2006 MID-ATLANTIC CONFERENCE SCHEDULE

## Education in Music is Every Musician's Responsibility

*All sessions and performances will be in James D. Francis Auditorium (Pearce Science Center)*

### FRIDAY, MARCH 17

**12:00 p.m. – 5:30 p.m.**

**Registration** (*Foyer of Francis Auditorium, in the Pearce Science Center*)

**1:00 p.m.**

**Welcome**

Ruskin Cooper, President, College Music Society, Mid-Atlantic Chapter

Lise Keiter-Brotzman, Conference Site-Host and Music Department Chair, Mary Baldwin College

Pamela Fox, President, Mary Baldwin College

**1:00 p.m. – 3:00 p.m.**

**Session I—Curricular Challenges**

Tom Erdmann (Elon College), Chair

Are We Expecting Too Much? Music Theory Placement Trends

*Jennifer Sterling Snodgrass (Appalachian State University)*

*Susan Piagentini (Northwestern University)*

Improvisation in Group Piano Curricula

*E. Mark Laughlin (University of South Carolina)*

Revisiting Dalcroze, Kodály, and Orff: Are There Any Applications For College Music Educators?

*Keith Koster (Christopher Newport University)*

Teaching Text, Music, and Diction: A Case Study in the Hybridization of Analysis and Performance Study

*Douglas Boyce (The George Washington University)*

*Robert Baker (The George Washington University)*

**3:30 p.m. – 5:30 p.m.**

**Session II—Lecture Recitals/Demonstrations**

Michael Slon (University of Virginia), Chair

Conrad Beck's "Three Epigrams" and the Performance of Post-Tonal Structures

*JW Turner (Kernersville, North Carolina)*

Transformation and Totalitarianism: The Case of the Romanian Fluier and Caval

*Ioana Sherman (University of California-Riverside)*

*Scenes of Childhood: Robert Schumann and Children's Music*

*Robert N. Hallquist (President of Musikgarten, Greensboro, North Carolina)*

*Melissa Malde (University of Northern Colorado)*

Southern Harmony: The Shape-Note Tradition and Its Choral Legacy

*Chris Mathews (Clemson University)*



**6:00 p.m. – 6:45 p.m.**

**Cocktail Reception – President's House**

Hosted by Dr. Pamela Fox, President of Mary Baldwin College

**7:00 p.m. – 8:15 p.m.**

**Banquet – Hunt Dining Hall**

**8:30 p.m. – 10:00 p.m.**

**Composers Concert I**

## **SATURDAY, MARCH 18**

**8:00 a.m. – 9:00 a.m.**

**Session III—The Music Business**

Robert Allen (Mary Baldwin College), Chair

Recording the Piano: Techniques, Challenges, and Aesthetics  
*Benjamin Tomassetti (Hampton University)*

Artist as Entrepreneur: A Paradigm Shift in the Music Industry  
*Kim Wangler (Appalachian State University)*

**9:00 a.m. – 10:00 a.m.**

**Session IV—Reaching a Wider Audience**

Reeves Shulstad (Salem College), Chair

Traditional Musics: Pedagogical Parallels in Aaron Copland's *What to Listen for in Music* (1939) and Bonnie Wade's *Thinking Musically* (2004)  
*Beth Aracena (Eastern Mennonite University)*

Teaching the Techniques of Critique Using the Performances on *American Idol* as Case Studies  
*James A. Grymes (University of North Carolina-Charlotte)*

**10:15 a.m.**

**Welcome**

Jeffrey Buller, Vice-President for Academic Affairs and Dean of the College, Mary Baldwin College

**10:15 a.m. – 11:30 a.m.**

**Plenary Session**

**Entrepreneurial 'Aesthetic Thrills:' Leveraging the American's Love for Music**

*Taylor Harding, President, College Music Society*

*This keynote address deals in some key ways with the national topic and with some other issues facing CMS in pursuing its current goal of Establishing a Culture Living In and Through Music to Improve the Lives of Americans.*

**11:45 a.m. – 12:30 p.m.**

**Composer's Concert II**

**12:30 p.m. – 2:00 p.m.**

**Lunch and Business Meeting – Hunt Dining Hall**

*(A short Board Meeting will follow the Business Meeting.)*

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**END OF CONFERENCE**

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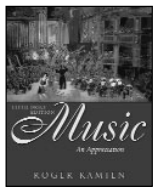
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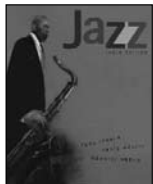
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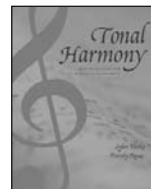
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# Concert of Works by CMS Mid-Atlantic Chapter Composers I

Friday, March 17, 2006, 8:30 p.m.

Mary Baldwin College

**Tracer**

*David Taddie, piano*

**David Taddie**

**A Trilogy of Psalms**

*David Castonguay, baritone  
Allan Decipulo, piano*

**Carl Derfler**

**Progeny**

**Benjamin Tomasetti**

**Electrosonata #2**

- I. Dreamscape
- II. Elephant Rock
- III. A Thousand Words

**James M. Guthrie**

**Portraits**

*W. Edwin Bingham, alto saxophone  
Ann Marie Bingham, clarinet  
Michelle Hontz, piano*

**Marshall Onofrio**

**Alla Turca**

**Tugba Tatli**

**Trois Chansons**

- I. L'Ennemi
- II. Tristesse de la lune
- III. La Musique

**Sebastian Birch**

*Laurel Seeds, soprano  
Sebastian Birch, piano*

**Mediterranean-Riots-Colors**

**Ivan Elezovic**

## Concert of Works by CMS Mid-Atlantic Chapter Composers II

Saturday, March 18, 2006, 11:45 a.m.

Mary Baldwin College

**USK**

*Jacob Will, bass-baritone  
Lynn Kompass, piano*

**Taylor Harding**

**Three for Three**

*Byron Petty, flute  
Shuko Watanabe, piano*

**Byron Petty**

**Sonata for solo piano**

*Christine Anderson Williams, piano*

**E. W. Williams**

**Pinos Genil**

*Greg Brown, guitar*

**Greg Brown**

**Trois épiphanies**

*Fabián Faccio, piano*

**Joseph Santo**

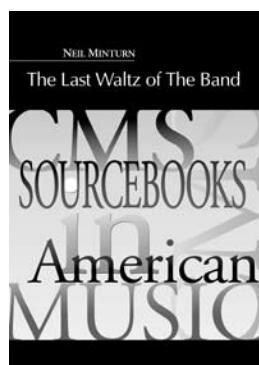
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### ***The Last Waltz of The Band***

*Neil Minturn*

University of Missouri-Columbia

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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.

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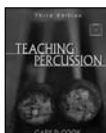
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# Concert of Works by CMS Mid-Atlantic Chapter Composers I

Friday, March 17, 2006, 8:30 p.m.

## Program Notes

### ***Tracer for piano and electronic sounds*** (2003) – David Taddie

Use of the stereo field produced by electronics to increase the apparent acoustical space of a solo instrument is a process that has interested me for a long time. *Tracer* makes extensive use of digitally processed piano samples as well as purely synthesized sounds to provide expanded resonance of the harmonic fields implied by the piano's lines and to expand the piano's apparent acoustical sound space. At times, the roles are reversed as the piano supplies harmonic and/or gestural intensification of the electronics. Overall, the piece involves a kind of developing variation where the material is developed and varied, those variations providing the basis for further variation. In addition to "traditional" electronic type sounds, the electronic part often serves an orchestral function.

*Tracer* was commissioned by and is dedicated to pianist Mark George.

---

### ***A Trilogy of Psalms*** – Carl Derfler

Each movement of *Trilogy of Psalms* is a reflection of man's relationship with God. The first movement, based on Psalm 42, is a longing for God's presence. The second is a cry of despair, a cry of abandonment, while the third is one of final fulfillment and a song of joy.

---

### ***Progeny*** – Benjamin Tomasetti

*Progeny* is an electro-acoustic work dedicated to my children. It is composed for electronic "ensemble" (all originally designed sounds for a variety of synthesizers) with processed recorded samples of my children's voices. The recordings were made by clandestinely recording approximately one hour of playtime, transferring the recording to my computer, editing individual snippets from the larger recording, and processing the samples for inclusion into the musical texture of the piece. It is hoped that the piece somehow captures a portion of the joy of childhood (and parenthood), as well as some of the other aspects of the parent/child endeavor...like confusion, wonderment, bewilderment, and a strange sense of chaotic déjà vu.

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### ***Electrosonata No. 2*** (2005) – James M. Guthrie

*Electrosonata No. 2* explores the interaction of a wide variety of sound sources from the acoustic, electronic and computer-generated domains.

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### ***Portraits*** – Marshall Onofrio

*Portraits* was commissioned by David Herbert of the Austin Symphony and Ann Marie Bingham of Marshall University. The original instrumentation was for oboe d'amore, English horn, and piano. This performance highlights one of several possible alternate combinations, which include clarinet, saxophone, oboe, English horn and bassoon. "Color Chase" refers to the sound of the individual instruments, and to the distribution of the main melodic lines among the three instruments. The second movement takes its title from the pitch material: 5 – interval size, 4 – number of pitches in each "cell," 3 – number of players, 2- number of sections in the movement, 10 – the number which, when used as a divisor, yields the 12 pitches of the chromatic scale. The style is a ballad, but it is decidedly atypical, so it is a "Fractured Ballad." The final movement, "Rags (But not to riches)," grafts march form onto ragtime rhythms. While there are hints of traditional harmonies, the polytonal language matches that of the other movements.

**Alla Turca** – Tugba Tatli

*Alla Turca* is based on the Turkish folk song “Pencereden Kar Geliyor.” The piece begins and ends with the first verse of the song, as sung by the composer.

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**Trois Chansons on Poems by Charles Baudelaire for Soprano and piano** – Sebastian Birch

In the spring of 2005, Laurel Seeds and I gave a recital of French songs and arias that featured many Gabriel Fauré chansons. I used several of the songs for my theory students to analyze, and because of my close acquaintance with the works, became inspired to compose these songs using Charles Baudelaire poems. Combined with the fact that I mostly compose works for live instruments and electronics, works that are inherently difficult and time-consuming to rehearse and perform, and the fact that I had recently revisited my copy of Baudelaire’s *Fleurs du mal*, I was drawn to write music that could be written down, rehearsed and performed in a traditional way. As a lugubrious teenager, I was very attracted to the dark aspects of Baudelaire, but in reading his poems today I find myself mesmerized by the lyricism of the words and the beauty of the imagery.

Translations:

The Enemy

*My youth has been nothing but a tenebrous storm, pierced now and then by rays of brilliant sunshine; thunder and rain have wrought so much havoc that very few ripe fruits remain in my garden. I have already reached the autumn of the mind, and I must set to work with the spade and the rake to gather back the inundated soil in which the rain digs holes as big as graves. And who knows whether the new flowers I dream of will find in this earth washed bare like the strand, the mystic aliment that would give them vigor? Alas! Alas! Time eats away our lives, and the hidden Enemy who gnaws at our hearts grows by drawing strength from the blood we lose!*

Sadness of the Moon

*Tonight the moon dreams with more indolence, like a lovely woman on a bed of cushions who fondles with a light and listless hand the contour of her breasts before falling asleep; on the satiny back of the billowing clouds, languishing, she lets herself fall into long swoons, and casts her eyes over the white phantoms that rise in the azure like blossoming flowers. When, in her lazy listlessness, she sometimes sheds a furtive tear upon this globe, a pious poet, enemy of sleep, in the hollow of his hand catches this pale tear, with the iridescent reflections of opal, and hides it in his heart afar from the sun’s eyes.*

Music

*Music often transports me like a sea! Toward my pale star, under a ceiling of fog or a vast ether, I get under sail; my chest thrust out and my lungs filled like the canvas, I scale the slopes of wave on wave that the night obscures; I feel vibrating within me all the passions of ships in distress; The good wind and the tempest with its convulsions over the vast gulf cradle me. At other times, dead calm, great mirror of my despair!*



**Mediterranean, Riots, Colors** – Ivan Elezovic

Program Poetry:

*between ingot dawn and wine-dark night the centuries  
Hang the changing colors of the day  
the circle of conclusion  
squared by the eye of setting forth  
establishes the middle, which is everything unblinking  
MEDI//TERRA//the middle of the earth  
the torn edges of this map form a new shoreline on the top of the old  
another red noon  
why is the golden apple flecked with blood?  
how did the beauty contest lead to endless war?  
whose face among the multitudes will be remembered?  
the ghostly crowds surge and dissolve  
but their silent cries ring forever*

# THE COLLEGE MUSIC SOCIETY

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## Concert of Works by CMS Mid-Atlantic Chapter Composers II

Saturday, March 18, 2006, 11:45 a.m.

### Program Notes

#### ***Three for Thee, for Flute and Piano*** (1994) – Byron Petty

*Three for Thee, for Flute and Piano* has, I hope, a directness of expression – a flow of emotional and witty exchanges – an overflow of romantic gesture and simplicity combined. The opening piece, marked “Simply, yet subtly suave” conveys an increasingly optimistic atmosphere, while the second movement, “Dolente,” is damp, and clammy. The solo flute is left alone in a dark depression. In “Punchy, cool,” the piano responds with a growing prominence, a one-up competition between instruments – a rhythmical “without hesitation” romp. Overall, the harmonic style is freely atonal, and tonally referential by turns, while the melody exults in melodic sweeps contrasting with disjunct punctuation.

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#### ***Sonata for piano*** (2005) – Edgar Warren Williams Jr.

*Sonata for Piano* is in three brief movements. The first is off in many directions with all sorts of under-tones and over-tones—literally and figuratively, making extended use of the piano’s seldom-used middle pedal. It is as yet unformed, you might say, but full of all sorts of possibilities. The second movement is darker and, though slower, of more complex sentiment. The last is very assertive, intellectually sharp, and—at times—elegant, clear, and ambitious. It returns to the rhythmic and metrical material of the first movement. The material for all three movements is entirely diatonic.

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#### ***Pinos Genil*** – Greg Brown

The tone poem “Pinos Genil (Gentle Pines)” is the last movement from a four-movement suite called *Andalucia*. Pinos Genil is a small town outside the old Moorish capital of Granada, Spain. This musical scene depicts an evening at a local bar/restaurant during football (soccer) season. While exploring the range of the guitar, the piece uses a variety of Spanish rhythms to showcase the changing moods of the crowd gathered at the restaurant as the game unfolds.

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#### ***Trois epiphanies for Piano*** – Joseph Santo

Each of the *Three Epiphanies* quotes a phrase of the plainchant gradual from the Solemnity of the Epiphany. The text is from Isaiah 60:6: “All they from Saba will come, bringing gold and frankincense, and announcing the praise of the Lord.” The chant is divided in the following way: in the “Epiphany of Frankincense,” the phrase “omnes de Saba venient” appears in a quiet moment, punctuated by *fortissimo* chords, and to be played *da lontano* amid the otherwise energetic rhythms of the movement. In the “Epiphany of Myrrh,” the phrase “aurum et thus deferentes” is presented in a section marked *meno mosso e tranquillo* and surrounded by arpeggiations and filigreed lines. In the “Epiphany of Gold,” the phrase “et laudem Domino annuntiantes” is played, once again very quietly, under a right hand pedal effect of arching thirty-second notes marked *legatissimo e leggierissimo*.

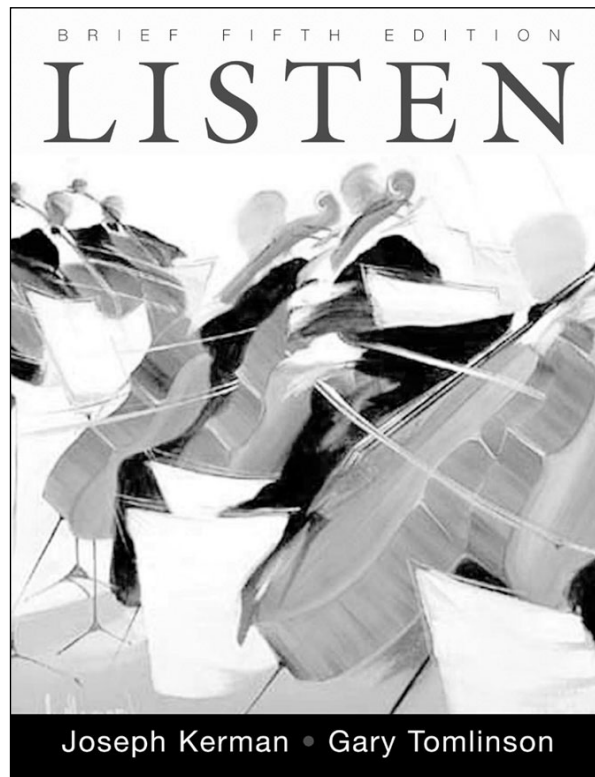
“Epiphany,” from the Greek, is a word meaning “manifestation” or “revelation.” I have taken the word epiphany and the three symbols traditionally associated with the story of the magi as points of departure for reflection on the inward revelations we call insights. Frankincense was used for sacred rituals in many ancient cultures, as incense is used today in many religions, as the symbol of adoration and reverence. The “Epiphany of Frankincense” is about the inward revelation of reverence, that is to say, the insight that reverence for the divine and for all creation is essential for the attainment of authenticity. Myrrh was the oil or ointment used for the embalming and anointing of the dead. The “Epiphany of Myrrh” is about the inward revelation of death, that is to say, the insight that awareness of the reality of death is essential for the attainment of wisdom. Gold is of course the symbol of wealth, achievement, and power, but also of that which is precious and priceless. The “Epiphany of Gold” is about the insight that life, like brilliant gold, is a gift precious beyond all others.

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# Keynote Speaker



## **CMS President Tayloe Harding, University of South Carolina**

We are honored to have CMS President Tayloe Harding, who is now a member of our chapter, give our keynote address. He will give a talk entitled “Entrepreneurial ‘Aesthetic Thrills:’ Leveraging the American’s Love for Music.” This topic addresses one of the current goals of CMS, which is “Establishing a Culture Living In and Through Music to Improve the Lives of Americans.” Following Tayloe’s talk, there will be opportunity for questions and discussion.

Tayloe Harding became Dean of the School of Music at University of South Carolina on July 1, 2005. He also serves as Composer-in-Residence for the Valdosta (GA) Symphony Orchestra. He was most recently the Head of the Department of Music, Professor of Music, and Chief Advancement Officer for the Arts at Valdosta State University (VSU) as well as serving as Executive Director of the Valdosta Symphony Orchestra. He has previously served in faculty and administrative capacities at North Dakota State University, Virginia Commonwealth University, University of Wisconsin-Madison, and Georgia State University.

Dr. Harding’s works have received performances throughout the United States, Canada and on six continents. He has received grants for new works and premieres from Meet the Composer, the National Endowment for the Arts, Lila Wallace-Readers’ Digest Foundation, Philip Morris, Inc., and a variety of state and local agencies in Florida, Georgia, Virginia, Wisconsin, Illinois, Kentucky, Minnesota, and North Dakota. Commissions for his new works have been received from Thamyris, the Atlanta Winds, the African-American Philharmonic Orchestra, the Atlanta Community Orchestra, the Fernbank Museum of Natural History, the Chicago Saxophone Quartet, the Gainesville (FL) Civic Orchestra, Chorus and Ballet, and from numerous individuals and Universities. He has been a fellow of the Ragdale and UCROSS Foundations, as well as of the Virginia Center for the Creative Arts, the Hambidge Center for the Arts, and the Atlantic Center for the Arts. A member of ASCAP, his works are published by Mareba Music and Collected Editions, Ltd.

He is currently serving as President of the College Music Society, and has been active in many national and international organizations, most recently the Society of Composers, Inc., and the National Associations of Schools of Music.

Dr. Harding and his wife Christine Carere Harding are very proud of their family, including children Maryel, Maddie, Chase, Mimi and Grace.

## Presenters

**Beth Aracena** received her Ph.D. in Music History and Theory from the University of Chicago and her undergraduate degree from Vassar College. Her dissertation, titled "Singing Salvation: Jesuit Musics in Colonial Chile, 1600-1767," received awards from the Fulbright-Hays Foundation and the American Association of University Women. She has an article published in *Latin American Music Review*, is currently completing an edition of the anonymous *villancicos*, conserved in the Santiago de Chile Cathedral Music Archive, and presented papers this fall at the annual meetings of both the American Musicological Society and the Society for Ethnomusicology. Dr. Aracena teaches music history and theory at Eastern Mennonite University.

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**Robert Baker** is a central figure in the Washington-area classical music scene, and The Washington Opera has featured him in numerous roles totaling more than 250 performances, including roles in all three operas in the company's recent tour to Japan. Last season he was seen in *Andrea Chénier*, *Democracy*, and *Die Zauberflöte* with the company. This season, he sang in his seventh opening night as Danieli in *I Vespri Siciliani*. He has also sung ten roles with the Washington Concert Opera. Recent career highlights include the role of Ishmael in the world premiere of Peter Westergaard's *Moby Dick* at Princeton University, just released by Albany Music; his Metropolitan Opera debut in Prokofiev's *War and Peace*, which he also recorded during The Spoleto Festival's production in 1999, released on the Chandos label; and the release of a recording of the songs of Charles Martin Loeffler, entitled *A Dream Within a Dream* (Koch: 1999). With the National Symphony Orchestra under the baton of Leonard Slatkin, Mr. Baker was soloist on the 1996 Grammy Award-Winning recording *Of Rage and Remembrance* by John Corigliano (BMI: 1996) and was soloist for Beethoven's Ninth Symphony during the NSO's Beethoven Festival in 1998. This season he is singing Pedrillo in their concert presentation of *Die Entführung aus dem Serail*. Performances outside Washington include the title role in Stravinsky's *Oedipus Rex* at Princeton University, and Quint in Britten's *The Turn of the Screw* with the New Jersey Opera Festival, for which *The New York Times* praised him as "riveting and dynamic." He also has sung with the Pennsylvania Opera Theater and Opera Theater of St. Louis. The Director of Performance Activities at The George Washington University, Mr. Baker has taught voice and various classes at the University for fourteen years.

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**Douglas Boyce** was born in New York City. He attended Williams College, receiving a Bachelor of Arts degree in Physics and Music, with honors, in 1992. He holds an MM from the University of Oregon and a Ph.D. from the University of Pennsylvania. Praising his *Quintet "l'homme armé,"* Allan Kozinn of *The New York Times* wrote that the piece "creates its magic through continually shifting juxtapositions of antique and new. The *Homme Armé* theme is at the piece's heart all along, but the *pianissimo* descending slides, tapping sounds, eerie harmonies and spiky variations keep the spirit of the piece in the 21st century." His work *La Guerra de la Driada* will be published in the forthcoming Society of Composers, Inc. Journal of Music Scores, and his work *Quintet l'homme armé* was a winner in the 2005 League of Composers/ISCM Composers Competition. He is Assistant Professor of Music at the George Washington University in Washington, DC, is a member of the Contemporary Music Forum, and is a founding member of "counter)induction," a new music collective. Mr. Boyce remains active as a scholar of medieval music, an improviser, and conductor. Current projects include *Etudes* for clarinet, cello and piano for the Contemporary Music Forum of Washington DC, *Forks of Buffalo*, a work for guitar and percussion, commissioned by the Irving Lippel Project and a work for SONYC, the String Orchestra of New York.

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**James A. Grymes** received his Ph.D. in Historical Musicology from The Florida State University, from which he also received Masters degrees in Historical Musicology and Bassoon Performance. In addition to being a leading authority of the life and works of the famous Hungarian-born musician Ernst von Dohnányi, Jay has published articles and presented papers on a wide variety of other topics from the medieval period through the present, including essays on feminist and ethnomusicological issues, at regional and national meetings of the American Musicological Society, the College Music Society, and the Society for Ethnomusicology.

**Rob Hallquist** completed twenty-five years of service to American higher education in 2004, serving as a professor of piano on the music faculties of Mercer University (Macon, Georgia) and the University of Northern Colorado (Greeley, Colorado). That same year he finished an eight-year appointment as Director of UNC's School of Music before moving to North Carolina in order to accept the position of President of Musikgarten/ Music Matters, Inc., headquartered in Greensboro. Born in Norwich, Connecticut, and raised in Shreveport, Louisiana, Hallquist holds three degrees in piano performance: a bachelor's from Centenary College, a master's from Indiana University, and a doctorate from the University of North Texas. His piano teachers have included his father Robert N. Hallquist Sr., Winnie Peters, Eddy Kozak, Nena Plant Wideman, Abbey Simon, Zadel Skolovsky, Joseph Banowetz, and – since 1982 – Sophia Rosoff, President of the Abby Whiteside Foundation. Active as a recital soloist and chamber musician, Hallquist has performed on Georgia Public Television and on Chicago radio station WFMT's famed "Dame Myra Hess Memorial Concerts." With cellist James Fittz, Hallquist has toured southern China, offering recitals and piano masterclasses. He also performed an early version of Robert Schumann's *Symphonic Etudes* for the Robert-Schumann Gesellschaft of Zwickau, Germany, as part of the Zwickauer Musiktage in 2003. In addition to having shared the stage with the DaVinci and Manhattan String Quartets, Hallquist has been an invited concerto soloist with the Greeley Chamber Orchestra, the Greeley Philharmonic Orchestra, the Macon Symphony Orchestra, the Shreveport Summer Festival Orchestra, and the University of Northern Colorado Symphony Orchestra. He has published articles with *Clavier Magazine*, *Early Childhood Connections*, and *GAMUT: Journal of the Georgia Association of Music Theorists*. Hallquist's busy lifestyle as Musikgarten's president since January 2005 has been balanced by country living in the rolling hills just outside of Greensboro, where he resides with his wife Martha. With her, he enjoys family activities with two sons and daughters-in law, hiking and cycling, language study and reading, and making music on a daily basis. Hallquist's activities as a devotee of the music of Clara and Robert Schumann have shaped many travels in the United States, as well as several in Germany.

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**Keith Koster** is currently Director of Music Education Studies at Christopher Newport University, where he teaches a variety of undergraduate and graduate courses in music education and pedagogy, music theory, double reeds, and music research. He is the state president of the Virginia Collegiate Music Educators Association and serves on the review board of VMEA "Notes." He has presented sessions and papers on a variety of music-related topics at state, regional, and national conferences throughout the country. He is a member of the American Dalcroze Society, Organization of American Kodály Educators, American Orff Schulwerk Association, Society for Research in Music Education, MENC, CMS, advisory member of Gender Research in Music Education (GRIME), International Double Reed Society, and Pi Kappa Lambda. This is his first presentation at a CMS event.

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**Mark Laughlin** holds teaching positions at the University of North Carolina at Charlotte (group piano) and at the University of South Carolina (music theory). He has presented workshops and research on local, state and national levels on a variety of topics including improvisation, curriculum development in group piano and American composers. Most recently Dr. Laughlin was invited to present at the national conference of the National Association of Schools of Music on improvisation in group piano and is currently writing a book on the life and music of Mario Castelnuovo-Tedesco.

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**Melissa Malde** has performed with numerous organizations throughout the United States, including Opera Colorado, Kentucky Opera, Ohio Light Opera, the Bangor Symphony, the Cedar Rapids Symphony, Dorian Opera Theatre, the Cheyenne Symphony, the Colorado Music Festival and Cedar Rapids Opera Theatre. She has sung abroad with the Moscow Chamber Orchestra, with the Prague Radio Symphony, and has also performed in Germany. Dr. Malde holds degrees from Oberlin College and Conservatory, Northwestern University, the University of Cincinnati, and the Hochschule für Musik in Munich, where she studied under the auspices of a German Academic Exchange grant. While in Munich, she won first prize in the Kulturforum Competition. Other honors include winning Cincinnati Conservatory's Concerto Contest, first prize in Chicago's Sudler Oratorio Competition, a Farwell Award, and the Brice-Gooter Award in the Artist Award competition of the National Association of Teachers of Singing (NATS). She has studied the Alexander Technique and is certified as an Andover Educator to teach Body Mapping. She has presented papers for numerous organizations, including the College Music Society, the National Association of Teachers of Singing, the National Association of Pastoral Musicians, and at the Physiology and Acoustics of Singing Conference.

Dr. Malde has directed many opera and musical theatre productions, has taught vocal literature and diction, and currently specializes in vocal pedagogy. In addition to serving on the faculty of the University of Northern Colorado, she is the Auditions Chair for the West Central Region of the National Association of Teachers of Singing.

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**Christopher Mathews** is the Assistant Director of Choral Activities at Clemson University, where he conducts the CU Singers and teaches music theory. In addition, Dr. Mathews serves as Minister of Music at Cross Roads Baptist Church in Easley, South Carolina. He earned the DMA degree in choral conducting from the University of Kentucky, from where he also received the Certificate in Music Theory Pedagogy. Dr. Mathews holds the MM degree in choral conducting from Southwest Missouri State University and the BM degree in sacred music from Union University, Jackson, Tennessee.

The **Clemson University Singers** is an auditioned, 32-voice mixed ensemble comprised of juniors, seniors, and graduate students and representing a myriad of academic disciplines from each of the five colleges within Clemson University. Though the majors of its members range from history to genetics, from engineering to veterinary sciences, and from computer graphics to education, the collective voice of CU Singers has earned a reputation for versatile musicality, technical accuracy, and vocal maturity.

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**Susan Piagentini** is the coordinator of first-year theory and aural skills at Northwestern University, where she teaches courses in music theory, aural skills, and theory pedagogy. Dr. Piagentini has presented papers at national and regional conferences, including the Society for Music Theory, ATMI, TDML, IUPUI Music Technology Conference, TI:ME, and the College Music Society. Prior to Northwestern, Susan served on the faculties of Valley City State University and Elmhurst College, and as a middle school band & orchestra director in Tucson, Arizona. She has received numerous university grants to author supplemental online materials for the undergraduate theory curriculum at Northwestern. Most recently, she collaborated with Dr. Jennifer Sterling Snodgrass on an SBC Ameritech Fellows Grant that resulted in an online theory assessment tool.

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**Ioana Sherman** earned a Bachelor's of Music Degree, *magna cum laude*, from the University of California Riverside in 2002. As an undergraduate, Sherman received the Arts Bridge Fellowship for three consecutive terms, teaching music appreciation and recorder in inner-city schools. She also taught private piano, saxophone, and clarinet lessons. In 2003, she began her master's degree in musicology at the University of California, Riverside. She was a Gluck Fellow for two consecutive terms, presenting lectures and workshops on Romanian music to grades 1-5. In 2004, she was awarded the William J. Fulbright Fellowship in ethnomusicology to do research in Romania for her master's degree. While in Romania, she researched the *caval* and *fluiet* (indigenous wind instruments) using both musicological and ethnomusicological methods. Sherman will complete her master's degree in December of 2005 and will relocate to North Carolina to be with her husband while he completes his master's degree in Public Administration at UNC. She will then begin to pursue her Doctorate Degree in Musicology, focusing on Romanian music

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**Jennifer Sterling Snodgrass** has recently joined the faculty at Appalachian State University, where she teaches courses in music theory and aural skills. Before relocating to Appalachian, Dr. Snodgrass was on the faculty at Indiana University-Purdue University Indianapolis, where she was the coordinator of music theory. At IUPUI, she was the recipient of the prestigious Teaching Excellence Award as well as the SBC Ameritech Grant for Teaching with Technology. Dr. Snodgrass received her Ph.D. from the University of Maryland where her research focused on computer-assisted instruction, resulting in the publication of the *InForm* musical analysis software program. Her research has been presented at numerous national and regional conferences, including Society for Music Theory, ATMI, TDML, TI:ME, and CMS. She currently is the webmaster for the Society for Music Theory pedagogy interest group and serves on the research board of TI:ME. Besides her primary interest in music theory and technology, Dr. Snodgrass maintains an active vocal performance schedule, including recitals within the Hayes School of Music and with the Wilkesboro Chamber Singers.

**Benjamin Tomassetti**, a native of Fairfax, Virginia, received the Doctor of Musical Arts and Master of Music degrees from the University of Oregon in Eugene, Oregon, and the Bachelor of Music Composition degree from Shenandoah University's Conservatory of Music in Winchester, Virginia. Dr. Tomassetti has received a number of commissions for original compositions and has composed music for the Virginia Park Service, Eastern Oregon University, Winchester, Virginia Public Television, and Habitat for Humanity. In addition, he has received performances of his compositions at the Oregon Bach Festival in Eugene, Oregon, the Ernest Bloch Music Festival in Newport, Oregon, and at regional conferences of the College Music Society, North American Saxophone Alliance, the American College Dance Festival, and the Idaho Music Educators Association. He has taught at the University of Oregon, Eastern Oregon University, Western Oregon University, Treasure Valley Community College, the University of Louisiana-Lafayette, American University, and Hampton University. A contributing author in the music technology/audio field, Dr. Tomassetti is also a published theorist in the field of electro-acoustic music. His work has been published by AK Peters, EQ magazine, The Music Educators Journal, and Performer's Audio magazine. He has given scholarly presentations at The Society for Electro-Acoustic Music, The College Music Society, and the Idaho Music Educators Association. Being a professional saxophone player for more than twenty years, Dr. Tomassetti's jazz groups have performed throughout the nation in concerts, festivals, and nightclubs. Dr. Tomassetti has recorded, mixed, and mastered many commercially available compact discs of music from a broad artistic spectrum. These include classical repertoire, straight-ahead jazz, improvisational music, acoustic music, pop music, and rock music. Dr. Tomassetti is currently the Coordinator of the Music Engineering Technology Program at Hampton University in Hampton, VA.

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**JW Turner**, the current Theory Chair of the Mid-Atlantic Chapter of the College Music Society, is taking an indefinite sabbatical to be a full-time father and pursue the connection between analysis and performance in the post-tonal solo cello repertoire. In homage to his many childhood friends and acquaintances from Southeast Asia, he has recently expanded his study to include traditional and contemporary music from this region. He continues to perform in the Greensboro Symphony and present periodic installments of his recital series, "Meditations." A native of Washington State, Turner studied with Alan Harris at the Cleveland Institute of Music and J. Kent Williams at UNC-Greensboro.

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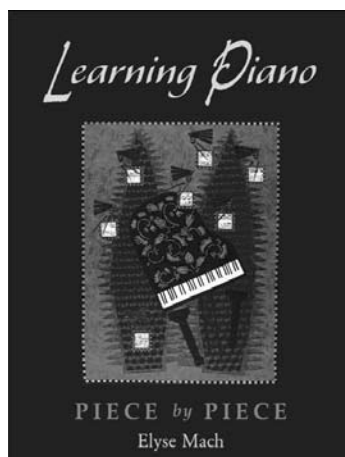
**Kim Wangler** holds a Bachelors degree in Musical Studies from the Crane School of Music and a Masters in Woodwinds from Michigan State University as well as an MBA from Norwich University, that she completed in 2003. Ms. Wangler's playing experience includes performing with The Lansing Symphony, Grand Rapids Symphony, and the Orchestra of Northern New York (on both oboe and her primary instrument, the bassoon) as well as various other orchestras. She has developed her business acumen through serving as House Manager for the Community Performance Series, work in music retail, serving as President of the Board of Directors for the Orchestra of Northern New York, and as CEO of Bel Canto Reeds – a successful online retail venture. She is published through the Music and Entertainment Industry Educator's Association (MEIEA) Journal, National Association of Collegiate Wind and Percussion Instructors (NACWPI), Hal Leonard Publications, and is a regular feature in the MEIEA eZine with her column, "Wisdom from the Web." Ms. Wangler served as Coordinator of Music Business for over ten years at the Crane School of Music at SUNY Potsdam before joining the faculty of Appalachian State University and the Hayes School of Music in the fall of 2005 as Director of Music Industry Studies.

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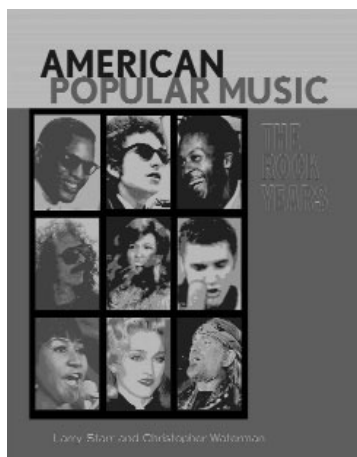
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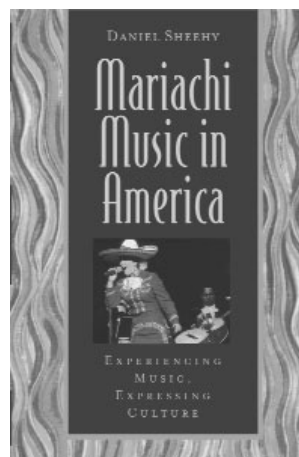
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# Composers and Performers

**Ann Marie Bingham** is Assistant Professor of Music at Marshall University in Huntington, West Virginia, where she teaches clarinet, oboe, and twentieth-century music history. She is the English hornist with the Huntington Symphony Orchestra in addition to performing regularly as a clarinetist. In the summers she teaches woodwinds and performs with the Festival Orchestra and the Festival Band at Blue Lake Fine Arts Camp in Twin Lake, Michigan. She holds the Doctor of Musical Arts degree in clarinet performance from the University of Kentucky.

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**W. Edwin Bingham** is Professor of Saxophone and Jazz Studies at Marshall University in Huntington, WV. He received degrees from the University of Tennessee, The Juilliard School and the University of Kentucky. Dr. Bingham is a multiple woodwind specialist who performs with the West Virginia Symphony, the Huntington Symphony Orchestra, the Knoxville Symphony Orchestra, and the Lexington Philharmonic Orchestra. During the summer, Dr. Bingham is a faculty member at Blue Lake Fine Arts Camp in Michigan, where he plays in the Blue Lake Festival Band and Orchestra and is the lead alto saxophonist in the Blue Lake Monster big band. As the 2003-2004 Drinko Academy Fellow at Marshall, he presented recitals and pursued research on the creative process. Bingham is a member of the faculty jazz ensemble *Bluetrane* and has numerous performance credits with nationally recognized musical artists.

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**Sebastian Anthony Birch**, a native of Ohio, was brought up in Italy, where he began his musical training. He holds an MM from Cleveland State University and a DMA from the Cleveland Institute of Music, where he studied composition with Donald Erb. He has composed numerous works for many mediums and venues including the opera *Ligeia*, the musical, *Cricket on the Hearth*, *The Hidden City*, a suite for piano commissioned by the city of Cleveland, and *Argentum*, a work for "flutes and silverware" commissioned by the Cleveland Museum of Art. Other commissions include acoustic and electronic works for dance and the theater including Cleveland Ballet, the Tom Evert Modern Dance Company, Cuyahoga Youth Valley Ballet, the College of Wooster, and the University of South Florida. Currently on the faculty at Kent State Stark Campus, Birch teaches theory, composition, electronic music and piano.

---

**Greg Brown**, performer, composer, and recording artist, picked up a guitar in 1982, and since then it has shaped his life. After playing in metal and rock bands in the eighties and early nineties, Brown turned his attention to classical guitar and composition, which has been his focus since 1994. His musical interests go beyond the borders of the US, across Europe and into Asia; he cites such diverse influences as Beethoven, Eddie Van Halen, Paganini, and the countless composers of traditional Renaissance, Spanish, and Asian music. His sensitivity to both Western and non-Western rhythms has put him in demand as a guest artist; he has performed with flamenco dancers, visiting international artists, as well as with noted African Griot Chieke Hamala Diabate.

Brown has worked with Benjamin Verdery (Yale University), Mir Ali, Pepe Romero, Dr. Douglas James (Appalachian State University), Keith Stevens (James Madison University), Christopher Berg (University of South Carolina), Thomas Patterson (Arizona State University), and Anthony Glise, who was nominated for a Pulitzer Prize for composition. Brown's compositions for solo guitar, guitar and violin, and quartet are available worldwide through *Les Productions D'Oz*. Brown showcased his eclectic compositional style with his self-titled first CD, released in 1996 and featuring his first concerto. In 1997, "Transylvania," for guitar and orchestra, was premiered with the Charlottesville Chamber Orchestra and is the title track of Brown's second disc, released in 1999. Brown's 2002 release, *Distant Places*, displays his diverse talent. The disc includes Arabic, Asian, and American influenced works for solo guitar, a rumba, two orchestral pieces and the return of his electric guitar. His latest release (2006), *Sojourns in Solitude*, a collection of works for solo guitar on both classic and steel string, shows another side of Brown's compositional style. He touches on folk, blues, and Spanish elements and delves into richer harmonic structures. In 2003, Brown joined the faculty of Mary Baldwin College, where he teaches individual lessons and group classes. He also teaches guitar at The Covenant School and has his own studio in Charlottesville, Virginia, where he resides with his wife and family. A graduate of The Art Institute of Fort Lauderdale, Mr. Brown's recordings are distributed globally and are available at [www.amazon.com](http://www.amazon.com) and wherever MP3 files can be sold.

**David Otis Castonguay** is Director of Choral Activities at Radford University. In addition to supervising the university's five choral ensembles and graduate program in choral conducting, Castonguay teaches choral conducting and applied voice. University choirs under his direction present a wide variety of programs each year, including works with orchestra, the annual Madrigal Dinner, as well as a holiday concert in St. Andrew's Church in Roanoke, which is broadcast on affiliates of National Public Radio. They also tour the region annually, and recently Radford Singers (the university concert choir) established a relationship with the Louisiana Philharmonic Orchestra, resulting in a series of nine-day residencies in New Orleans. These extended tours have culminated in performances of the Beethoven *Missa Solemnis*, Brahms *Requiem*, the Dvorak *Te Deum* and Orff's *Carmina Burana*.

Castonguay also remains active as a soloist in recital and oratorio. A student of James Bailey, Richard Parke, Blake Stern and William Warfield, he has appeared in master classes taught by Elly Ameling, Arleen Auger and Sherrill Milnes. In 1987 he was the baritone soloist for the world premier of Ned Rorem's cantata *Homer*. His annual recitals at Radford University focus on art song literature of four centuries and recently included appearances with Dorian recording artists *Duo Firenze*, performing parlor music with 19<sup>th</sup>-century guitar and fortepiano. He is active as a clinician and guest conductor, appearing in over a dozen workshops and choir festivals each year. He has conducted festival choirs in Illinois, Minnesota, Missouri, Vermont and Virginia and has presented workshops for state chapters of ACDA, MENC and the AGO. His principal conducting teachers were Harold Decker, Brock McElheran, John Poellein and Paul Vermel. In 1974, Castonguay was awarded a conducting scholarship for a residency with the Philadelphia Orchestra at their summer home in Saratoga Springs, NY. Prior to his appointment at Radford in 1986, Castonguay held faculty positions at Bemidji State University (Minnesota), the University of Connecticut, and Spaulding High School in Barre, Vermont. From 1981-82 he was the director of the Madrigal Singers at the University of Illinois, and from 1987-1989 he served on the faculty of the Virginia Governor's School for the Arts. Castonguay has also been selected to appear as a member of the Robert Shaw Festival Singers. His articles on choral music and techniques as well as reviews of contemporary compositions and CD recordings are regularly published in state, regional and national journals. He is editor-in-chief of the Virginia Choral Literature List published by MENC, serves on the Advisory Board for *ChoralNet* and has been a leader in establishing ways for choral directors to use the Internet to open lines of communication internationally. Currently, he is preparing the critical edition of Igor Stravinsky's landmark ballet *Les Noces*, for choir, pianos and percussion, to be published by J & W Chester of London.

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**Allan Decipulo**, from Virginia Beach, Virginia, is a senior at Radford University seeking a degree in Music with a concentration in Piano Performance. He has been playing piano since the age of seven, and has accompanied for several churches along the Tidewater and Radford area. He is also a part of Radford Singers and Madrigal choir, and is the resident accompanist for CCM at Radford University.

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**Carl Derfler**, composer, clarinetist and pianist, received his doctorate in Music Composition and Theory from the University of Oregon under Harold Owen and Robert Kyr in December, 1999. His dissertation, *Borderlands: From War to Wilderness*, for wind ensemble, has received a number of performances in the United States and Canada and Europe by university bands, community bands and U.S. Military wind ensembles and bands. Dr. Derfler began his studies at Gonzaga University in Spokane, Washington and Washington State University, where he earned a Bachelor of Music Education. After a period of private composition study in Berlin, Germany, he began a Master's degree in composition at the University of Alberta in Edmonton, Alberta, Canada, where he received a Masters of Music in Composition in 1982. His master's thesis, *Symphony #1*, has been performed by the Edmonton Symphony Orchestra under Uri Meyer, the Willamette Falls Symphony, and the Mittleman Jewish Community Orchestra under Anthony Armoré. His compositions include choral works, vocal and piano works, chamber music, piano solos, liturgical songs, and works for large ensembles. As an educator, Dr. Derfler has taught music classes at literally all levels, from kindergarten through high school (general music, band, guitar and theory) to university (music theory, composition, aural skills and music rudiments). He has also maintained a private studio in which he has taught piano, guitar, clarinet, music history, music theory and composition.

Between 1996 and 2001 Dr. Derfler served as an editor for Oregon Catholic Press, which publishes liturgical music. In 2001 he accepted a position teaching music theory and sight singing at Radford University. Aside from teaching responsibilities, Dr. Derfler acts as the Faculty Advisor for the XI Theta Chapter of Phi Mu Alpha Sinfonia. He is also active in the College Music Society, where he is Composition Chair for the Mid-Atlantic Region.

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**Ivan Elezovic** is currently completing his D.M.A in composition at the University of Illinois, where he studied with Dr. Guy Garnett, Dr. Erik Lund and Professor Scott Wyatt. He also studied at IRCAM with Brian Ferneyhough and Marc-André Dalbavie and in Darmstadt with Isabel Mundry, Tristan Murail, Robert HP Platz and Valerio Sannicandro. Some of his most recent successful compositions include "Almost there..." for two channel CD, which was accepted into the CEC-Canadian Electroacoustic Music Community 2005 Composers Competition; a DVD/Audio piece titled "Mediterranean-Riots-Colors," which is in category RESIDENCE at *Palmarès du 32e Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges 2005*; and the piece "Green" for Clarinet, Piano, Violin, and Cello, which is with the 60x60 project.

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**Fabián Faccio** was born in Mendoza, Argentina, and studied piano at the *Universidad Nacional de Cuyo* with Professors Alberto Vázquez and Mónica Rizzo, and harmony with Susana Antón. His performing career began in 1980, and since then has performed throughout Argentina and the United States, both as soloist and ensemble player. In 1986, he performed in the premiere of the *Misa Folklórica Cuyana*, which was later broadcast on the radio. He also participated in the Chamber Music Cycle "Teatro y música en Vendimia," organized by the *Subsecretaría de Cultura de la Provincia de Mendoza* and the *Dirección Provincial de Turismo*. He has been the recipient of several scholarships and honors. In 1990, he was awarded a five-year scholarship to study piano in Washington, D.C. and in 1993 was invited to participate at Dimitri Bashkirov's master classes at the *Escuela Superior de Música Reina Sofía* in Madrid. He also was awarded two summer scholarships to study in Spain. His original compositions for piano received an award from The National Conference on Piano Pedagogy in 1994 and have been published by Alfred Publishing. In 1996, the Gina Bachauer International Piano Competition selected two of his works for their competition repertoire list. Reviews of his works and performances have appeared in several newspapers and magazines, such as *Mendoza*, *Los Andes*, *Piano & Keyboard*, *The Washington Post*, the *Alfred Trumpet and State*, a magazine issued by The State Department, which in 1994 selected him as one of the Top Ten Artists in their concert series. Mr. Faccio has served as the principal pianist of the McLean Orchestra in Virginia since 1998.

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**James M. Guthrie** (D.M.A. Louisiana State University, 1989) currently serves as Adjunct Professor of Theory and Music Technology at Chowan College in Murfreesboro, North Carolina. He is a recipient of thirteen consecutive ASCAP standard composition awards. His compositions and recordings are registered with ASCAP and distributed primarily by <http://www.jamesguthrie.com>.

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**Tayloe Harding** (see bio on page 20)

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**Michelle Hontz** graduated in 2005 from Marshall University with an M.A. in piano performance emphasizing accompanying and pedagogy. She also earned a B.A. from Appalachian Bible College in 2000. She has worked with several conductors and recording artists, and has accompanied over 400 concerts. As a result of her work with church music ministries, both large and small, Hontz is sought after in the church realm as well as other professional circles. Hontz has taught private piano lessons for ten years, including a studio that grew to sixty-five students. She has adjudicated multiple state and national music competitions, and her own students have won at both levels.

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Pianist **Lynn Kompass** maintains an active career as vocal coach, chamber musician, recital collaborator, and teacher. Currently she is an Assistant Professor in the voice department at the University of South Carolina, where she has been teaching since 2002. Ms. Kompass has participated in the Steans Vocal Institute (Ravinia Music Festival), Aspen Music Festival, and the Banff Centre for the Arts, where she worked with Margo Garrett, Roger Vignoles, and Martin Isepp. As an opera coach, Ms. Kompass has worked at the University of Michigan, University of Tennessee, Aspen Opera Theater, Palmetto Opera, and Opera Brasil. Ms. Kompass has also performed in association with Ravinia Music Festival, Chicago Opera Theater, Chicago Chamber Musicians, Michigan Chamber Players, and Chicago Civic Orchestra.

Her performances this past season have included recitals at Weill Recital Hall in New York City, Strings in the Mountain Festival, University of Texas at Austin, and the International Conference of Arts and Humanities in Honolulu. Lynn Kompass received her graduate degrees in Collaborative Piano at the University of Michigan, where she studied with Martin Katz and Katherine Collier.

**Dr. Marshall Onofrio** is in his eighth year as Professor of Music and Chairman of the Department of Music at Marshall University. He previously taught at Plattsburgh State University of New York, Ohio State University, Muskingum College and Midland College. Onofrio received the doctorate in composition from the Ohio State University, and also holds degrees from the Universities of Nebraska, Illinois, and Connecticut, in composition, trumpet, and music education, respectively. He serves as an external evaluator for the National Association of Schools of Music. Onofrio's compositions and arrangements have been heard in several Midwestern and northeastern states. Three works have received recent premiere performances: *Requiem Mass* for chorus and orchestra, *Of a Life* for clarinet sextet, and *Three Remembrances* for soprano, horn, and piano. In progress is a work commissioned by Delta Omicron for their 2006 conference.

Several of Onofrio's arrangements have been performed by *Bluetrane*, the MU faculty jazz ensemble. A recent commission, *Portraits*, was premiered on April 17, 2001, and was featured at the 2001 International Double Reed Society convention and at Thomas Stacy's English horn workshop. In the fall of 2000, Onofrio's *I'd Love to Dance* was included on a CD-ROM produced by the Marshall University College of Fine Arts as part of a grant from the Appalachian Regional Commission. Other works have been commissioned and performed by the Plattsburgh Community Orchestra, Cantari Singers, the Gregg Smith Singers, and the Adirondack Youth Orchestra, among others, and have been included on regional programs of the Society of Composers, Inc. Each November, the North Country Ballet (NY) performs *The Nutcracker* using a chamber orchestra score commissioned from Onofrio. Selected compositions are published by Margun Music, Inc.

Onofrio has appeared as a guest artist, conductor, and clinician in seventeen states, Canada, and seven European countries. In November 2004 he joined with Dr. Robert Hall to present "Comparative Orchestrations of Pictures at an Exhibition" at the College Music Society's national meeting in San Francisco. His last paper, "Part-Time Faculty: Issues and Strategies," was presented at the 20<sup>th</sup> Annual Academic Chairperson's Conference, held in Orlando, FL in February of 2003, and is published in the proceedings of that conference. "Training the Composer of Tomorrow," a paper delivered at an interdisciplinary conference entitled "Reflections on the Future" held at Laurentian University in Canada, appears in the Spring 2000 volume of *Arachne*, an interdisciplinary journal of the humanities. In addition, he has reviewed several recordings and compositions for music journals.

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**Byron W. Petty**, flutist, pianist, composer, and conductor, holds a BM degree in flute performance from the Peabody Conservatory of Johns Hopkins University. As a member of the ARDO DUO, he and his wife, **Dr. Shuko Watanabe** (piano) have performed throughout the Eastern U.S. and in Japan. Petty is a Lecturer in Music (Flute) and has taught courses in Composition and Musical Analysis as Visiting Assistant Professor of Music at Washington and Lee University. Dr. Watanabe also teaches at W. & L. as a Lecturer in Music in Applied Piano/Supervised Accompanying and Staff Accompanist. As a composer, Petty's works have been performed at regional meetings of the Society of Composers Inc., Southeastern Composer's League, College Music Society, and at the 1994 National Alliance of Saxophonists Conference held at West Virginia University. He appeared in 1993, 1995, and 2003 on programs of the New Horizons Concerts of New Music at Radford University in Virginia. Petty was selected as the Virginia Music Teachers Association Commissioned Composer for 1995. From 1996-1998 he served as Composition Chair for the Mid-Atlantic Chapter of the College Music Society, and he was the Independent Composer Representative on the National Executive Committee for the Society of Composers Inc., from 2000-2002. In July 2003, Petty appeared as featured Composer in Residence for the Contemporary American Theater Festival, held at Shepherd College, in West Virginia, presenting a master-class and two concerts of his works, including the newly commissioned "Mysteries of the Orchard." In 2006, Petty will be releasing a CD (FIRE HENGE) of recent works on the Capstone Record Label.

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**Joseph Santo** holds a Doctor of Musical Arts in Composition from The Catholic University of America, where he is presently Assistant Dean for Academics and for Graduate Studies at the Benjamin T. Rome School of Music. In addition to his administrative duties, he also teaches in the Theory Division of the music school. Santo has been active in music education for over thirty years and a composer throughout his professional career. He is a member of ASCAP and recipient of ASCAP Plus Awards. He also holds active membership in The College Music Society, The American Music Center, and Music Educators National Conference. Santo has written in a variety of genres, from solo

works to chamber works to large scale compositions, including a concert Vespers for soloists, chorus, and orchestra, using texts in Latin, Spanish, and indigenous Latin American languages. His Concerto for Piano and Orchestra, premiered in 2000, was the recipient of a generous grant from The American Music Center, through its Composer Assistance Program. His song cycle for soprano and piano, entitled *Rimas sacras*, on medieval to 16<sup>th</sup> century Spanish texts, was premiered in 2003.

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**Laurel Hines Seeds** received her Bachelor of Music and Master of Music degrees in Music Education and Vocal Performance from Kent State University. She teaches in the Music Department at Kent State Stark Campus. Former teaching positions include Malone College and The University of Alaska Fairbanks. Ms. Seeds is a frequent performer and recently gave a recital of French songs and arias at Kent State Stark and Malone College and an Italian and French aria recital at The English Church of St. Mark's in Florence, Italy. She performs with the Kent Stark Lyric Theatre Ensemble and has been seen in Akron Lyric Opera Theater's *Gianni Schicchi*, *Così fan tutte* and *Madama Butterfly*. She is the Director of Music at Zion United Church of Christ in North Canton, Ohio, sings with the Cleveland Orchestra's Blossom Festival Chorus and is active as an OMEA Solo and Ensemble Adjudicator in the state of Ohio.

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**David Taddie**, a native of Cleveland, Ohio, holds undergraduate and graduate degrees in composition from Cleveland State University and the Ph.D in composition from Harvard University. His principal teachers were Mario Davidovsky, Donald Martino, Bernard Rands, Edwin London, Bain Murray, and Rudolph Bubalo. He is currently Associate Professor of Music at West Virginia University, where he heads the Electronic Music Studio. His works have been performed throughout the United States and in Europe by soloists and ensembles such as the Cleveland Orchestra (educational series) Alea III, the New Millennium Ensemble, The Cleveland Chamber Symphony, the California Ear Unit, the Core Ensemble, the Cabrini Quartet, the Mendelssohn String Quartet, the Portland Chamber Players, the Gregg Smith Singers, harpists Ann Yeung and Jocelyn Chang, flutist Elizabeth McNutt, and many other soloists and ensembles. He has received awards from the American Academy of Arts and Letters, the Koussevitzky Foundation, the Fromm Foundation, and the Music Teachers National Association, among others.

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**Tugba Tatli** was born in Ankara, Turkey. She graduated from Bilkent University School of Music and Performing Arts (Ankara) in 2004 with an undergraduate degree in Theory and Composition. In 2005, she started her graduate studies at West Virginia University, studying piano with Dr. Peter Amstutz and electronic music composition with Dr. David Taddie.

Tugba Tatli is currently continuing her masters program at WVU, working as a graduate assistant in teaching aural theory and working at the recording studio. Among her compositions are various piano pieces, chamber music, and orchestral music – including "Suite for Chamber Orchestra (Self Portrait)" and "Pastoral Overture, in the style of J. Brahms."

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**Benjamin Tomassetti**, (see bio on page 24)

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Bass-baritone **Jacob Will** made his New York Philharmonic debut as soloist in the American Premiere of the *Messa per Rossini*, a performance televised live nationwide. An experienced concert artist, Mr. Will has appeared with the Berlin Radio Symphony Orchestra under the baton of Vladamir Ashkenazy and with the Cabrillo Festival under the baton of Dennis Russell Davies. He has sung with the San Francisco Symphony in the *St. Matthew Passion*, with the International Bach Festival of Schaffhausen, Switzerland in the *St. John Passion*, and with the Vienna Symphonic Orchestra in Frank Martin's *Le mystère de la Nativité*. He has also recorded Cherubini's *Messe solennelle* under Helmuth Rilling and Zemlinsky's *Kleider Machen Leute* under Ralf Weikert.

Mr. Will has sung for many years with the Zürich Opera, appearing in roles such as Raimondo in *Lucia di Lammermoor*, Mustafa in *L'Italiana in Algeri*, and Colline in *La Bohème*. Other companies with which Mr. Will has appeared include the New York City Opera as Figaro in *Le Nozze di Figaro*, Vancouver Opera as Oroveso in

*Norma*, the Bavarian State Opera as Samuel in *Un Ballo in Maschera* and the San Francisco Opera as Masetto in *Don Giovanni*. A native of Hartsville, South Carolina, Mr. Will attended Furman University and graduated from the University of South Carolina and the Cincinnati Conservatory of Music. He participated in the Merola and Adler Fellowship Programs of the San Francisco Opera and has been a prizewinner in various international singing competitions including the Munich Competition and the Queen Elizabeth Competition of Brussels.

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Pianist **Christine Anderson Williams**, a native of Atlanta, Georgia, received degrees from Duke University and the Manhattan School of Music, where her teacher was Artur Balsam. Williams taught piano at the College of William & Mary for twelve years, and she now resides and teaches in Raphine, Virginia.

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