



Mid-Atlantic Chapter

THE COLLEGE MUSIC SOCIETY

37th Regional Conference
March 16–17, 2007

Gardner-Webb University
Boiling Springs, North Carolina

February 8, 2007

Dear Members of the CMS Mid-Atlantic Chapter:

It is a pleasure to welcome you to Gardner-Webb University. It is an honor for us to host the 37th annual meeting of the Mid-Atlantic chapter of the College Music Society, and I extend greetings on behalf of the entire Gardner-Webb family.

The members of our music faculty have worked hard to prepare for your visit, and we certainly hope that it will be a pleasurable and beneficial experience. Please enjoy our campus as well as the beauty and attractions of the surrounding area. If there is anything that my staff or I can do to make your meeting successful, please do not hesitate to contact me.

Again, welcome and best wishes for a great time at Gardner-Webb.

Sincerely,



A. Frank Bonner
President

Gardner-Webb University



February 9, 2007

Dear College Music Society Members,

On behalf of the faculty and staff of Gardner-Webb University, welcome to Boiling Springs and the 37th annual meeting of the Mid-Atlantic Chapter of the College Music Society.

Gardner-Webb University is proud of the diverse music programs available to engage our students and community. In the Fine Arts department, we offer six NASM accredited bachelors degrees in music. We have more than 30 outstanding full- and part-time faculty with credentials from top universities around the country.

Our symphonic band, university orchestra, concert choir, resident string quartet, praise ensemble and pep band not only provide excellent educational opportunities for our students, but draw extensive participation and audiences from the entire Carolina piedmont region.

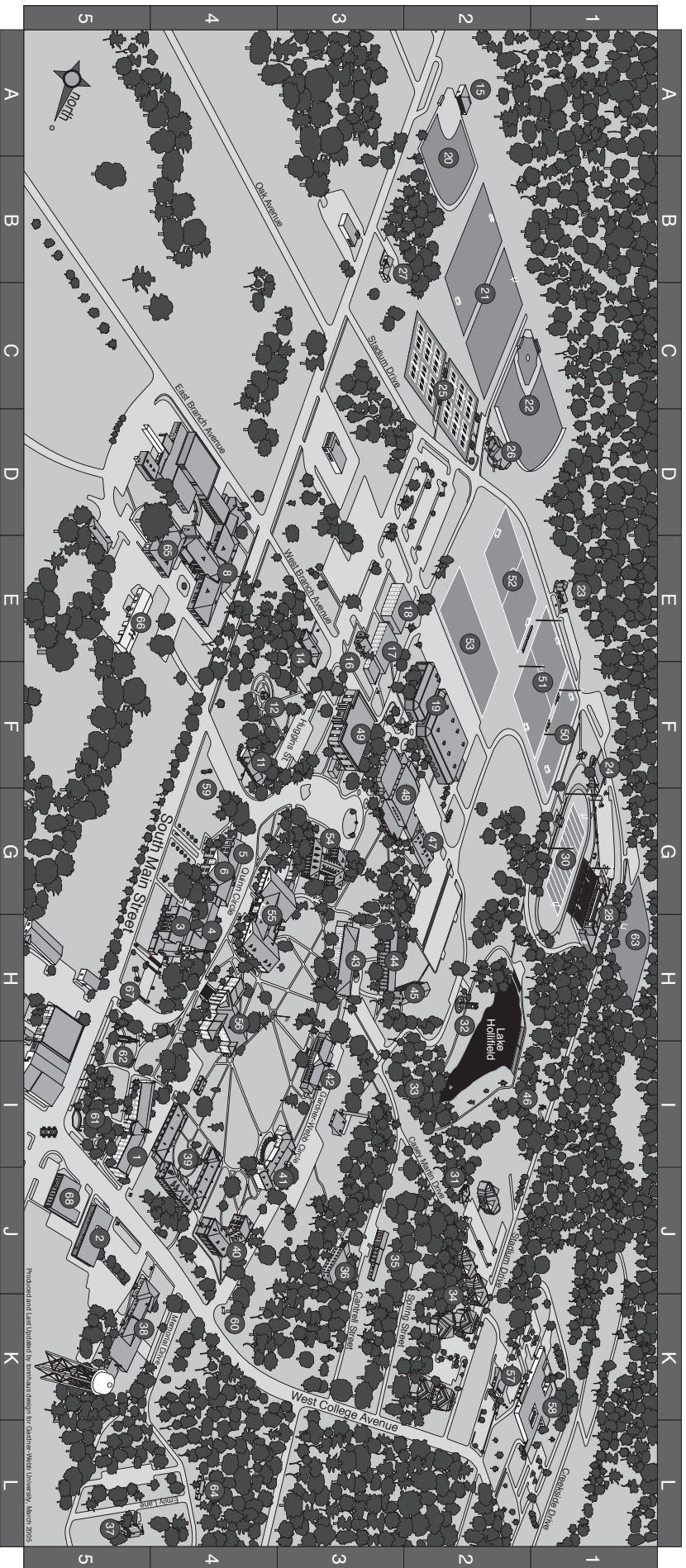
In the fall 2007, Gardner-Webb University will field its first marching band this century. Please spread the word! We're very excited about this and it goes along with our motto "We have Great Things in Mind."

We are proud to host this meeting. Please enjoy your time at Gardner-Webb University.

Sincerely,

A handwritten signature in black ink that reads "James R. Dire". The signature is written in a cursive, flowing style.

James R. Dire, Ph.D.
Associate Provost for Arts and Sciences



Building Name	No.	Location	Building Name	No.	Location	Building Name	No.	Location	Building Name	No.	Location	Building Name	No.	Location
Art Center	65	E4	GWU Football Center	28	G1	Poston Center	11	F4	United States Post Office	66	E5	United States Post Office	66	E5
Baseball Field	22	C2	H.A.R.Y. Hall	39	J4	Reception Center	35	F1	University Commons Student Apartments	21	C2	University Commons Student Apartments	34	K2
Baseball Gate	67	K2	Hammock Field House	24	F1	University Police	50	F1	University Physical Development Complex	50	F1	University Physical Development Complex	48	F2
Boling Springs Medical Associates	57	K2	Hammock Hall	24	F1	Alumni Relations	52	E2	Boat Gymnasium	52	E2	Boat Gymnasium	48	F2
Brookly Adventure Course	46	L2	Darton Auditorium	56	H4	Parent Center and Grounds Department	66	E5	Boat Pool	52	E2	Boat Pool	48	F2
Communications Studies Hall	38	L2	Hollifield Center	32	H2	Physical Fields	63	H1	Springhouses Center	53	E3	Springhouses Center	49	F3
Craig Hall	8	E4	Honors House	5	F4	Football	21	C2	Varsity Fields	53	E3	Varsity Fields	49	F3
Crawley Memorial Hospital	54	K1	Jarrell Gate	59	F4	GCCSA/Intramural Field	50	F1	Baseball	22	C2	Baseball	22	C2
Decker Hall	58	K3	Lindsay Gate	5	F4	Soccer	50	F1	Soccer	51	F1	Soccer	51	F1
Dixon Gate	60	K4	Lutz-Velton Convocation Center	19	F2	Soccer/Tritamural	53	E2	Sorbhall	20	A2	Sorbhall	20	A2
Dover Campus Center	55	H4	Dover Theatre	6	F2	Rowyer Hall	58	K5	Washburn Memorial House	16	E3	Washburn Memorial House	16	E3
Dover, Jr. Memorial Chapel	3	H4	Porter Arena	44	H3	Southball Field House	15	A2	Webb Hall	1	E3	Webb Hall	1	E3
Dover Memorial Garden	12	F2	Lutz-Velton Hall	45	H3	Spangler Gate	38	K5	Webb Tennis Complex	1	E3	Webb Tennis Complex	1	E3
Dover Memorial Library	49	F2	Mauney Hall	17	E3	Spangler Hall	18	E3	Williams Observatory	25	E1	Williams Observatory	25	E1
Dover Theatre	19	F2	Namney Hall	36	G4	Spring Stadium	30	G1	Withrow Hall	23	E1	Withrow Hall	23	E1
Elliot Hall	4	H4	Nobel Hall	6	G4	Spring House	33	H2	Wrestling Building	43	H3	Wrestling Building	43	H3
Elliot House	37	L5	Nobel House	6	G4	Spring Athletic Facility	26	D2						
GWU Radio Station	41	L4	Pleier House	14	E3	Shoup Hall	40	L4						
GWU Publications	27	B3	Pleier House	14	E3	Shoup Hall	40	L4						
Gardner Hall			Porter Arena	19	F2	South Street	39	J4						
Graduate School Adm. Offices						Suite Light Tower	62	H5						

Gardner-Webb
University

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THE COLLEGE MUSIC SOCIETY

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Missoula, Montana 59802
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Electronic Mail: cms@music.org
<http://www.music.org>

Welcome to the 37th Annual Conference for the CMS Mid-Atlantic Chapter! I am delighted that you have chosen to attend this conference.

On behalf of the CMS-MA Board, I extend my sincere appreciation to the Gardner-Webb University Department of Music for generously hosting this event. We also are particularly grateful to Site Host Matt Whitfield and Program Chair Reeves Shulstad, who have worked long hours to put together a fantastic conference.

This year's national theme is *The Future of CMS: Beyond Our Disciplines*. Please bring your ideas on this subject to the open discussion, which will follow Saturday's panel presentation. We want to hear from everyone! Also, new this year is a short "brain-storming" session, which will take place at the Saturday luncheon. At that point, we will discuss possible future themes.

I hope to get the chance to speak with everyone at some point during this conference, and if you are presenting or performing, I am really looking forward to your presentation!

Sincerely,

Lise Keiter-Brotzman
President, CMS Mid-Atlantic Chapter



S T E I N W A Y

IS THE OFFICIAL PIANO

of

THE COLLEGE MUSIC SOCIETY'S

NATIONAL CONFERENCE



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



Mid-Atlantic Chapter

THE COLLEGE MUSIC SOCIETY

ACKNOWLEDGEMENTS

Lise Keiter-Brotzman, President and Program Committee
Reeves Shulstad, President-Elect and Program Chair
Matt Whitfield, Conference Host and Secretary/Treasurer
Carl Derfler, Composition Chair
Benjamin Tomassetti, Recording
Peter Park, CMS Executive Office
John Salmon, Keynote Speaker

And the staff, faculty, students, and administration of Gardner-Webb University, particularly:

A. Frank Bonner, President
James Dire, Associate Provost for Arts and Sciences
Patricia Sparti, Fine Arts Chair
Preston Hinson, Director of Operations Support
Glenda Crotts, Senior Assistant to the President
Karen Ferree, Administrative Assistant
Laura Mode, Publications Assistant
Carolyn Billings, Professor
The Staff of the Physical Plant
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Rose Hill, Catering
Boiling Springs Baptist Church

CMS Mid-Atlantic Chapter Executive Board

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Newsletter Editor:	James A. Grimes (University of North Carolina-Charlotte)

2007 MID-ATLANTIC CONFERENCE SCHEDULE

FRIDAY, MARCH 16, 2007

12:00 noon – 5:25 p.m.

Registration (Hamrick Hall)

1:00 – 2:30 p.m.

Session I—The Second Viennese School (Blanton Auditorium)

Session Chair: James A. Grymes (University of North Carolina at Charlotte)

1:00 p.m. Lecture/Recital

Jugendstil and Schoenberg's Garden

Helen Tintes-Schuermann (University of South Carolina), Peter Hoyt (University of South Carolina), and Charles Fugo (University of South Carolina)

1:30 p.m. Paper

Mario Castelnuovo-Tedesco: His Life and Music

Eric Mark Laughlin (Coker College)

2:00 p.m. Lecture/Recital

Berg and his American Successors: The Pedagogical Lineage of Alban Berg, Ross Lee Finney, and George Crumb

Linda Apple Monson (George Mason University)

2:45 – 4:15 p.m.

Session II—War, Death, and the Piano (Blanton Auditorium)

Session Chair: Jonathan Green (Sweet Briar College)

2:45 p.m. Lecture/Recital

Schubert and the Complex Character of Death

Arianne Kathleen Barrus (Longwood University)

3:15 p.m. Lecture/Performance

Confederates at the Keyboard - Southern Piano Music during the Civil War Era

David Bruce Thompson (Limestone College)

3:45 p.m. Lecture/Recital

The Cuban Dances of Mario Ruiz Armengol

Martin Camacho (Barry University)

Friday, March 16 (continued)

4:30 – 6:00 p.m. Session III–Pedagogy (Blanton Auditorium)

Session Chair: J W Turner (Winston-Salem State University)

4:30 p.m. Lecture/Performance

Audio Pedagogy: Multi-track Mixing in Stereo

Benjamin Tomassetti (Hampton University)

5:00 p.m. Paper

The Effects of Podcasting on Performance, Preference, and Motivation in an On-line Music Appreciation Course

Jennifer Ann Bugos (East Carolina University)

Jocelyn Nelson (East Carolina University)

5:30 p.m. Paper

Charles Ives's Lament: Partition Possibilities in Ives's 'Like a Sick Eagle'

Eric B Chernov (Aaron Copland School of Music)

6:45-8:15 p.m.

Banquet (Boiling Springs Baptist Church Fellowship Hall)

8:30-10:00 p.m.

Keynote Lecture-Performance (Blanton Auditorium)

John Salmon, UNC-Greensboro

What did Prokofiev derive from philosopher Immanuel Kant? What did Debussy get from painter Jean-Antoine Watteau? Our keynote presenter, John Salmon, will explore these interdisciplinary connections, as well as play his own jazz compositions inspired by Descartes and Bolotowsky, with the help of his jazz trio (bassist Steve Haines and drummer Thomas Taylor).

SATURDAY, MARCH 17, 2007

8:00 – 9:30 a.m. Session IV– International and Interdisciplinary Studies (Blanton Auditorium)

Session Chair: Ruskin Cooper (Davidson College)

Piano works of Marlos Nobre

Bernardo Scarambone (Tracy, CA)

Ligeti: Grand Illusionist

Deanna Cash Moore (Bob Jones University)

The Clarinet Music of Peter Schickele

Marvin Western (Christopher Newport University)

2007 MID-ATLANTIC CONFERENCE SCHEDULE

Saturday, March 17 (continued)

9:45 – 11:00 a.m. Panel Discussion

Session Chair: Lise Keiter-Brotzman (Mary Baldwin College)

Reassessment of teaching the 21st century student: Incorporating diversity, culture, and popular music

Jennifer Sterling Snodgrass (Appalachian State University)

Victor Vicente (University of Maryland)

Heather Miller (University of Tennessee)

11:15 a.m. – 1:00 p.m. CMS Composers' Concert (Blanton Auditorium)

(See page 11 for full concert program)

Composers: John Allemeier (University of North Carolina at Charlotte), Jonathan Green (Sweet Briar College), James M. Guthrie (Chowan University), C. Tayloe Harding (University of South Carolina-Columbia), Kenneth A. Jacobs (University of Tennessee), Bruce Hurley Johnston (University of Tennessee), Ken R Metz (University of the Incarnate Word), Robert C. Raines (Florida State University), David Taddie (West Virginia University), J.W. Turner (Winston-Salem State University), Richard A. Williamson (Anderson University), and Sherry Woods (Woods Studio)

1:00–2:00 p.m. Lunch and Business Meeting (Boiling Springs Baptist Church Fellowship Hall)

(A short Board Meeting will follow the Business Meeting)

— END OF CONFERENCE —

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CMS Composers' Concert
Saturday, March 17, 2007 11:15 a.m.
Blanton Auditorium

- The Springfield Trio (2005)* C. Tayloe Harding
 Maila Springfield, piano
 David Springfield, trombone
 Joren Cain, saxophone
- Arachne's Dream for Double Bass* Ken R. Metz
 Ken R. Metz, Double Bass
- Whisper Moon* Kenneth A. Jacobs
 Sheila A Browne, viola
- Snake Dance (2001)* J.W. Turner
 Anna Lampidis, oboe
- Wildacres* Sherry Woods
 Sherry Woods, viola
 Benjamin Woods, piano
- Confrontation with God* Richard A. Williamson
 Dierdre Francis, soprano
 Liz Austin, cello
- Fantasia for Electric Bass* Bruce Hurley Johnston
 Bruce Hurley Johnston, Electric Bass
- Quiet Music* John Allemeier
 Dylan Savage, piano
- Windows* James M. Guthrie
- Sisyphean Summer (2006)* Jonathan Green
 JW Turner, cello
- Menage* Robert C. Raines
 TBA, flute
 TBA, piano
 TBA, bass clarinet

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Pianist John Salmon has distinguished himself on four continents, as both a classical and jazz artist. In the United States, he has given recitals for the Dame Myra Hess Series in Chicago, the Discovery Series in Indianapolis, the Van Cliburn Foundation in Fort Worth, and a Busoni Gala at Symphony Space in New York. He has also appeared as recitalist at many colleges and universities across the United States, including Tulane, Vanderbilt, Cincinnati College Conservatory, and San Francisco State University.

His broad repertoire covers the classics—Mozart, Beethoven, Schubert, Schumann, Brahms—though his involvement with contemporary music is equally strong. Salmon has championed and been at the forefront of performing new works by such celebrated composers as Dave Brubeck, Nikolai Kapustin, and Lalo Schifrin.

Salmon is a frequent guest performer at festivals in the U.S. and Europe, having appeared at the Piccolo Spoleto Festival (Charleston, South Carolina), Piano Festival Northwest (Portland, Oregon), Interlochen Piano Festival (Interlochen, Michigan), International Festival for Creative Pianists (Boise, Idaho), Festival Internacional de Música del Mediterráneo (Cartagena, Spain), and the International Bartók Festival (Szombathely, Hungary). Other special appearances include an all-Liszt recital in Mexico City for the American Liszt Society and an all-Brubeck recital in Washington, DC for the Music Teachers National Association.

His versatility often produces striking juxtapositions. In one concert with the Wilmington (North Carolina) Symphony in 2001, Salmon performed Beethoven's Second Piano Concerto in the first half, and then, in the second half, Dave Brubeck's *Elementals* for orchestra and jazz trio (with Brubeck's sons, bassist Chris and drummer Dan). He has recorded two compact discs of Dave Brubeck's classical piano music, one released in 1996 on Phoenix and the other in 2004 on Naxos.

As guest lecturer, Salmon has spoken on a wide array of topics—"Beethoven's Shadow" (The Juilliard School), "September 1828: Schubert's Last Three Piano Sonatas" (Boston Conservatory), "Adding Notes to Classical Scores" (Conservatorio de Música, Morelia, Mexico). As author, he has covered such subjects as "What Brubeck Got From Milhaud" and "Urtext, que me veux tu?," appearing in *American Music Teacher*, *The Chronicle of Higher Education*, *Clavier*, *The College Music Society's Newsletter*, *Piano & Keyboard*, and *Piano Today*. His book *The Piano Sonatas of Carl Loewe* was published by Peter Lang Publishing in 1996.

John Salmon has been a member of the faculty of The University of North Carolina at Greensboro School of Music since 1989. He holds the Doctor of Musical Arts degree from The University of Texas at Austin; the Master of Music degree from The Juilliard School; the *Solistendiplom* from the Hochschule für Musik, Freiburg, Germany; and the Bachelor of Music and Bachelor of Arts (philosophy) degrees from Texas Christian University. His awards include the Premio Jaén (1979), the Gina Bachauer Award from Juilliard, a fellowship from the Beethoven Foundation (known nowadays as the American Pianists Association), and prizes from the 1979 University of Maryland (William Kapell Competition) and 1984 Busoni competitions. ♦



ABSTRACTS OF PAPERS

Austin, Liz (Anderson University)

see Williamson, Richard A.(Confrontation with God)

~

Barrus, Arianne Kathleen (Longwood University)

Schubert and the Complex Character of Death

The nineteenth century was a difficult time for survival due to the high mortality rate from various diseases and lack of medical knowledge. Death was a common concern and during the Romantic period people expressed those feelings of uncertainty. All were susceptible to death, and this natural part of the life cycle was a common fear, and certainly a topic of exploration by many. Writers and other artists explored death and other unfamiliar phenomena beyond life. Through discourses, religious writings, art, and music of this time, the psychological view of death can be determined.

I will examine Franz Schubert's (1797- 1828) view of death and his expression of this view from his lieder. The artsongs chosen to reveal Schubert's view of death's complexity are: *Auf den tod einer Nachtigall* (including the fragment), *Das Madchen und Der Tod*, *Der Jungling und Der Tod* (both versions), and *An den Tod*. These lieder were composed around the same year and give an understanding of how Schubert viewed death. Text, rhythmic motives, melodic line, and form are different tactics Schubert used to express the diverse facets of death. Schubert used his music as a means to become familiar with the idea of death and the inevitability of this natural part of life.

~

Bugos, Jennifer Ann (East Carolina University)

The Effects of Podcasting on on Performance, Preference, and Motivation in an On-line Music Appreciation Course

The purpose of this research is to examine the effects of auditory learning in podcasting on class performance, musical preference, and intrinsic motivation. Factors such as these contribute to a student's level of achievement in a music appreciation course. Two separate classes of music appreciation distance education students were enrolled in the study. The experimental class (N=20) received podcasts in addition to visual lecture materials and the control class (N=20) was provided with only visual lecture materials. The participants were administered a personality inventory, Intrinsic Motivation Inventory (IMI), and preferences survey prior to course access. In addition, the IMI and preferences survey were administered at the midpoint and upon completion of the course. Data are currently being collected; however, the results will be analyzed and final by December. Assessment of distance education technologies assists educators to make better decisions regarding the format and style of a course based upon student outcomes.

~

Mark Your Calendars!
CMS Fiftieth Annual Conference
Salt Lake City, Utah



Camacho, Martin (Barry University)
The Cuban Dances of Mario Ruiz Armengol

The aim of this lecture recital is to introduce, through the performance and oral presentation of a handful of Mario Ruiz Armengol's *Cuban Dances*, the piano music, compositional style, and performance practices of this Mexican composer. In addition, the presenter will briefly explain the composer's background, historical place within Mexican music, and will provide an overview of his piano works.

Consisting of more than 200 works for piano, Mario Ruiz Armengol's repertoire has been described by author Díaz Barriga to be "along with the piano music of Manuel M. Ponce and Carlos Chavez, the most important contribution of piano literature from Mexico to the world." [1] Many recognized Mexican pianists now include Ruiz Armengol's music in their repertoire, perform his music in recitals and concerts, and have recorded his music in more than twenty-five commercial CDs. Despite being well-known among pianists in Mexico, Ruiz Armengol's music and importance is virtually unknown in the United States.

Ruiz Armengol's compositional style is characterized by the integration of widely varied influences. Stylistically, his music is a diverse blend of classical tendencies and contemporary treatments, jazz, popular urban and commercial styles, mixed with elements of traditional Mexican and Cuban music. His use of harmony is uniquely blended from tonal, bitonal, quartal, chromatic, pentatonic, jazz, and traditional Latin influences.

[1] Carlos Díaz Barriga, *La Calle de los Sueños* (Street of dreams) (Mexico City: Ediciones Pentagrama, 2002), 159.

~

Chernov, Eric B (Queens College)
Charles Ives's Lament: Partition Possibilities in Ives's 'Like a Sick Eagle'

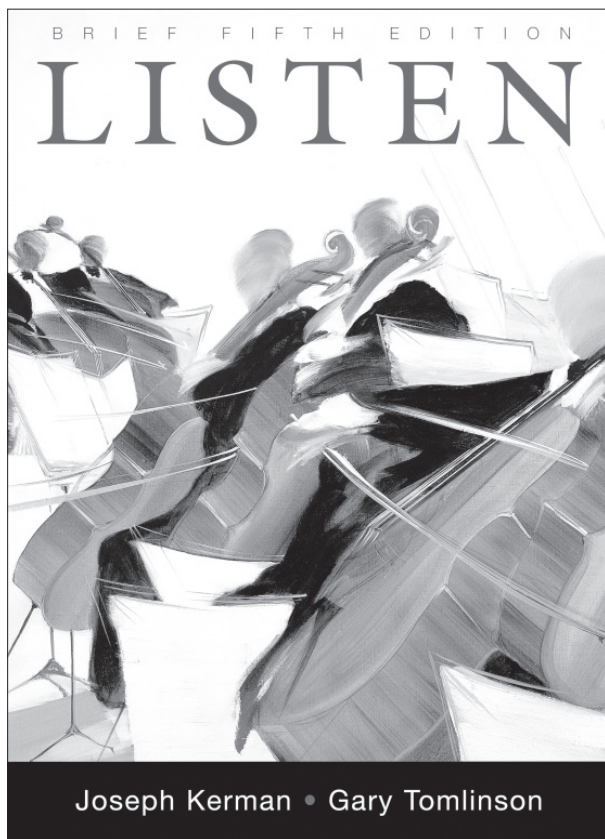
Several works in Charles Ives's celebrated collection of *114 Songs* are presented either wholly or substantially in an ametrical guise. Evidence of this phenomenon lies, along with other indices, in a lack of both barlines and time signatures. Superficially, both the re-creative artist and the analytical artist might accept such presentations at face value, i.e., as truly ametrical works of art. Some kind of metrical interpretation, however, is suggested (even demanded) by features of these songs--features both of local-level patterning and formal articulations.

This presentation will address the issue of metric interpretation in "Like a Sick Eagle," song #26 in the collection--a musical lament that sets the first stanza of Keats's "On Seeing the Elgin Marbles." At first sight, this lament seems to be assembled out of patterns that are almost random, but this surface arbitrariness belies a calculated approach to formal partitioning. Introductory, expository, developmental, and recapitulatory sections can be discerned, but in an arrangement that is not wholly in agreement with the clear formal divisions of Keats's poem.

Subjects explored include: Ives's use of palindromic writing and the importance of axes of pitch symmetry (both on the surface at significant structural moments and in larger contexts) to help articulate and emphasize formal divisions, the isomorphic patterning between parts in his use of what Lambert calls the "structural model," his use of rhythmic displacement to obscure the formal divisions, his alterations in the recapitulatory section to "balance" seemingly inconsistent elements of the expository section, and transformational insights into pitch-text interaction and the role of pitch segment repetitions.

~

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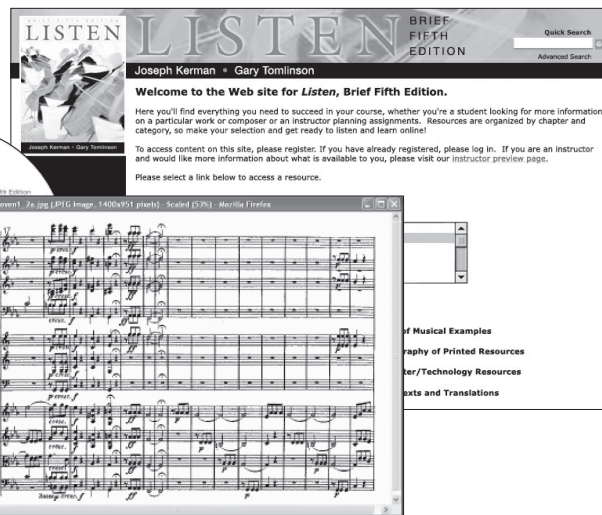
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— Jane Viemeister, *Bridgewater State College*

Fugo, Charles (University of South Carolina)

see Tintes-Schuermann, Helen (Jugendstil and Schoenberg's Garden)

~

Hoyt, Peter (University of South Carolina)

see Tintes-Schuermann, Helen (Jugendstil and Schoenberg's Garden)

~

Laughlin, Eric Mark (Coker College)

Mario Castelnuovo-Tedesco: His Life and Music

Mario Castelnuovo-Tedesco: His Life and Music explores the life and works (published and unpublished) of the Italian-born American Composer, Mario Castelnuovo-Tedesco. The research examines Castelnuovo-Tedesco's works from all genres including piano, guitar, orchestra, concerti, film music and chorus.

This research also provides a comprehensive historical and theoretical analysis of selected works as well as the first look at the unpublished works within the *Greeting Cards*, Op. 170 special collection. Featured unpublished works include Op. 170 No. 20 *Little March*, No. 27 *Angelus*, No. 31 *Prelude and Fugue*, No. 32 *Toccata*, and No. 35 *Canzonetta*. This compilation is only found within the special archive collection at the University of South Carolina School of Music and is not part of the Library of Congress anthology of Castelnuovo-Tedesco's works. This is the first time any scholar has been granted access to these unpublished works.

Highlights of the research include the first look at the Op. 170 collection and an in-depth discussion on Castelnuovo-Tedesco's influence on American film music through his compositional output and teaching prowess. His students in film music included Jerry Goldsmith, Henry Mancini, Nelson Riddle, Andrea Previn and John Williams. Relevant historical information about his life from his unpublished autobiography (translated from Italian) and a comprehensive list of all of Castelnuovo-Tedesco's compositions, transcriptions, film music, recordings, and excerpts from various letters and postcards are being collected. Currently there is no comprehensive research on the market on the life and music Mario Castelnuovo-Tedesco, which makes this research even more imperative.

~

Miller, Heather (Millers Creek, NC)

see Snodgrass, Jennifer Sterling (Reassessment of teaching the 21st century student: Incorporating diversity, culture, and popular music)

~

ABSTRACTS OF PAPERS

Monson, Linda Apple (George Mason University)

Berg and his American Successors: The Pedagogical Lineage of Alban Berg, Ross Lee Finney, and George Crumb

This lecture-recital will focus on the pedagogical lineage of Alban Berg, Ross Lee Finney, and George Crumb. Through numerous interviews with the American composer Ross Lee Finney (who studied composition with Berg in Vienna in 1931-32), the lecture-recitalist has gained insightful information on Berg's unique teaching style, compositional philosophy, as well as his views of the 12-tone technique and the variation technique. Finney tried to emulate Berg's teaching style and philosophy with his own students, particularly George Crumb (American composer who studied composition with Finney from 1955-59). Common threads of lyricism, expression, and tonal color are evident in the works of Berg, Finney, and Crumb. Through Finney's compositional studies with Berg in Vienna, he learned how to creatively incorporate aspects of tonality within his dodecaphonic compositions through the use of tonal centers, lyrical and expressive melodies, symmetrical hexachords, synthetic scales, and chord clusters. His melodies often feature scalar passages and triadic harmonies, arising from sets comprised almost exclusively of steps and thirds. Excerpts of Berg's Piano Sonata, Opus 1 (written in 1907-08 as a pupil of Arnold Schoenberg), Finney's Variations on a Theme by Alban Berg (composed in 1952), and Crumb's Dream Images (from Makrokosmos, composed in 1972) will be demonstrated via explanation and theoretical analysis, followed by a performance. The importance of Alban Berg to his American successors will be clearly demonstrated throughout the analysis and performance of these works.

~

Moore, Deanna Cash (Bob Jones University)

Ligeti: Grand Illusionist

The purpose of this research was to examine the cultural and interdisciplinary influences upon Hungarian composer György Ligeti (1923-2006) and his composition of *Études pour piano, premier livre* (1985) with the intention of providing an informed performance of the set.

A variety of cultural and artistic influences inspired Ligeti to incorporate musical techniques that would give the illusion of *ritardando*, *accelerando*, and simultaneous different tempi. The writings of Lewis Carroll and Douglas Hofstadter piqued Ligeti's interest in literary paradoxes and abstractions. The lithographs of Maurice Escher and computer representations of geometric fractals opened new levels of visual perception for Ligeti. The two specific musical influences that gave Ligeti the techniques he would use to fulfill his ideas of rhythmic illusion were Conlon Nancarrow's *Studies for Player Piano* and the music of the Banda-Linda tribe of the Central African Republic.

In the *Études*, Ligeti absorbs these interdisciplinary and multicultural influences to produce pieces that are unified in their construction, with poetic and emotional imagination. Ligeti applies his ideas of illusion to create (a) music that seems like it is either slowing down or speeding up though the tempo remains constant; (b) music that gives the impression of chaos; and (c) music in which the instrument sounds like it is not working properly. After describing and demonstrating the various influences with the aid of a power-point presentation, the lecture-recitalist will perform a sampling of the *Études* including the sixth study "Automne à Varsovie."

~

Nelson, Jocelyn (East Carolina University)

see Bugos, Jennifer Ann (The Effects of Podcasting on on Performance, Preference, and Motivation in an On-line Music Appreciation Course)

~

Scarambone, Bernardo (Tracy, CA)
Piano works of Marlos Nobre

Performers who search for piano music outside of the traditional repertoire seldom turn their attention towards Brazilian music. Ironically though, whenever a pianist performs a Brazilian piece, he generally encounters enormous success with his audience. This paradox is particularly true regarding the piano music of the leading Brazilian contemporary composer Marlos Nobre.

The main goal of this lecture recital is to bring a new light to the wonderful and, to a certain extent unknown, piano repertoire of the leading Brazilian contemporary composer Marlos Nobre (b. 1939). My personal interviews and extensive correspondence with Nobre were extremely helpful to clarify aspects of his biography and musical production, as well as direct the interpretation of his piano works.

The lecture contains two main sections. The first one is dedicated to Nobre's biography and corrects numerous mistakes and omissions in previous documents. The second section focuses on the musical periods of his career, concentrating on the related stylistic changes and presenting an overview of his piano pieces from each period. The repertoire chosen for the performance part of the program includes two major works that were only recently available for study, *Sonatina Op. 66* and *Fourth Northeastern Cycle Op. 43*, published respectively in 2003 and 2006.

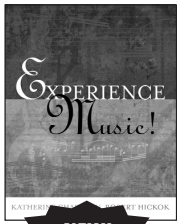
Nobre's recent unanimous award of the Sixth Tomás Luis de Victoria Prize in 2005, along with thirty one other prizes in national and international competitions testifies that Nobre's piano music deserves a firm place within the contemporary repertoire, and I intend to reaffirm this position through this lecture recital.

~

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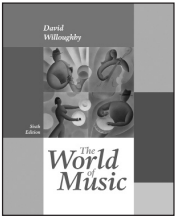


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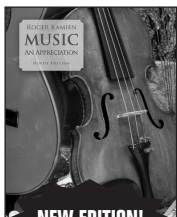


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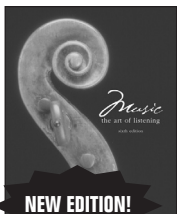


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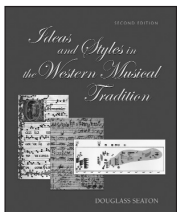
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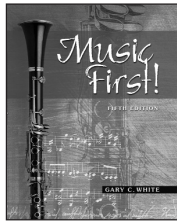
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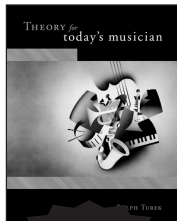
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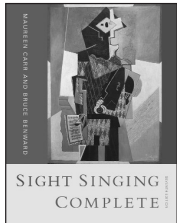
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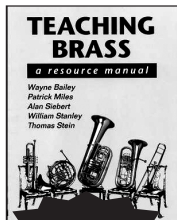
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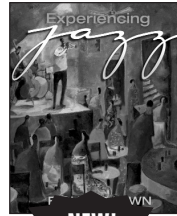
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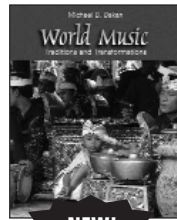
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Snodgrass, Jennifer Sterling (Appalachian State University)

Reassessment of teaching the 21st century student: Incorporating diversity, culture, and popular music

Currently there is a growing trend among universities and colleges to create and design curriculum that is interdisciplinary in nature. This is especially the case in schools and departments of music across the country. Standard course offerings are now expanding beyond music history, music theory, and performance to include world and popular music in addition to cultural approaches to music. Although some argue that their inclusion is not as crucial within the “canon” of basic music education, such music courses typically draw very high enrollment and, as the presenters on this panel argue, can contribute greatly to the education of students in the traditional music sequence. Thus, the presentations of this panel, representing various disciplines within music, seek to further integrate popular and world music within education. The members of this panel will offer solutions to common teaching problems, including the need for providing proper context. The first presentation will focus on the inclusion of popular music into standard music theory courses. Meanwhile, the second presentation will highlight the value of teaching popular music, specifically in a multi-ethnic classroom, and address both musical and non-musical subject matter that can be learned. The final presentation will explain how current events and multidisciplinary approaches can be used to more effectively incorporate Middle Eastern music into courses in world music.

Integrating popular music into the traditional theory sequence: Is it really more that I, IV, and V?

The basic teaching of music theory has remained unchanged over the past 200 years. Students begin their theoretical studies with a review of fundamentals, followed by extensive study of part-writing and harmonic function. In many music sequences, it may be at least two semesters before a student will actually have the chance to analyze entire pieces of music. While the validity of such study is not in question, it is imperative that we as educators take notice of the changes in today’s student. Today’s students are extremely creative, well versed in many styles and are fluent in all areas of technology. In order to relate to this new generation of scholars, perhaps some changes need to be made within our core curriculum. This presentation will focus on the inclusion of analysis of popular music and jazz genres in the traditional theory classroom. Examples from popular literature and the correlating theoretical techniques will be discussed. Interdisciplinary study and curriculum between music theory, ethnomusicology, and music industry will only help our students to become well rounded musicians of the 21st century.

Learning Much about History: On the Value of Popular Music in the Classroom

Presently numerous colleges and universities offer courses on the study of popular music. Although many such classes satisfy general course requirements and are offered to both music majors and non-majors, question remains over whether such courses legitimize the study of popular music in academia, or because of high enrollment, do they simply help fund research of more ‘serious’ musical scholarship. As this debate continues in academic circles, it is important to focus more specifically on the information students learn in such courses. As most students are inundated with popular culture and music in everyday life, it is important to evaluate just what is learned by studying popular music in an academic setting, and additionally how learning the history of popular music can translate into understanding one’s own musical tastes and experiences.

This presentation centers on an interdisciplinary and contextual approach to teaching popular music by focusing on various subjects that students can learn in addition to music such as American history, sociology, and business-related practices of the music industry. Specifically, experiences of teaching a popular music course at a multi-ethnic college in the metropolitan area of Washington D.C. provide an example in which to view how and what students learn in such courses. Although popular music courses do not focus solely on musical sounds, they compliment those that center on the musical mechanics of popular songs, and additionally use music as an entryway for opening channels of understanding various aspects of a culture and its history.

The Tightrope and the Taliban: Teaching Middle Eastern Music after September 11, 2001

This presentation addresses the difficulty of teaching Middle Eastern music in the wake of the terrorist attacks of September 11, 2001. In the current climate, educators perform an intricate balancing act while introducing students to even the most basic features of the musical traditions of the Islamic world. Aside from negotiating what is often taken to be an inherently political topic, teachers must also contend with the profound influence of the mass media, whose coverage of the region is just as often balanced and objective as it is misleading, hostile, and tinged with orientalist attitudes.

Although the media onslaught has generated interest among some students and educators, many, on the contrary, have become disaffected or even antagonistic to the region. What is worse, some instructors, feeling uncomfortable or unqualified, have skirted the subject altogether.

It is the aim of this presentation not only to expose some of the salient issues with which educators are faced, but also to provide them with effective strategies for constructively and successfully teaching the classical, religious, and popular musical traditions of the Middle East. In particular, it proposes a multidisciplinary approach in which music is taught critically within the context of geography, history, religion, and politics. Rather than avoiding current events, the instructor is encouraged to use them as points of departure for better appreciating the musical life of the region. Moreover, the presentation explores how music can be used as a tool in generating dialogue and fostering understanding and tolerance.

~

Thompson, David Bruce (Limestone College)

Confederates at the Keyboard - Southern Piano Music during the Civil War Era

The American Civil War shaped every aspect of life in the South, and music was an important part of that life. This often highly emotional music was an integral element in the existence of all, whether actively involved in the war effort or not. Along with songs and military band music published in the South during the Civil War, a considerable repertoire of solo keyboard music written by white, black, male and female composers also exists.

Confederates at the Keyboard - Southern Piano Music During the Civil War Era brings this unknown repertoire to modern ears. Included briefly will be a discussion of those Southern Composers prominent during the war and the role of the keyboard in society. Excerpts from diaries, letters and memoirs will be used to recount the moving effects of keyboard music in the home as well as the grief resulting from the destruction of these prized possessions during the war.

Selections to be performed include traditional dances, marches, song arrangements and concert pieces, representing the range and scope of this Civil War piano repertoire.

The justification for a program of this nature would be to introduce this virtually untapped wealth of Civil War music, since there were over 300 pieces of Confederate sheet music written for solo piano. Although one may not find any intrinsic musical worth in these pieces, the social aspect was the primary reason for its existence.

~

Tintes-Schuermann, Helen (University of South Carolina)
Jugendstil and Schoenberg's Garden

The beautiful and seldom-performed song cycle “The Book of the Hanging Gardens” (Opus 15) by Arnold Schoenberg is the basis of this lecture-recital, which focuses on the interplay between the poetry of Stefan George and the emergence of expressionism in Schoenberg’s music during the artistic movement known variously as the Secession, Jugendstil, and Art Nouveau. A multi-media presentation of paintings by artists such as Gerstl, Klimt, Kokoschka, Schiele, and Schoenberg himself form the background to the performance of the song cycle. By this means, the performers aim to better illustrate the time period and draw the listener into that nostalgic and rather decadent era of pre-war Vienna.

Schoenberg’s cycle reflects his own personal and creative inner struggles. The text settings also embody the turbulent atmosphere of the era (c.1890-1914), while the selected paintings give us an additional perspective upon that period. Although Schoenberg had not yet developed his twelve-tone compositional system, the cycle presents an entirely new palette of compositional possibilities in its omission of key signatures and lack of traditional tonality. Similar in style to his opera *Erwartung*, *Das Buch der Haengenden Gaerten* is a radical change from the lush harmonies and post-Wagnerian style of his early period, perhaps best represented by the *Gurrelieder*.

Through the merging of three artistic disciplines: art, poetry and music, the participants in this lecture-recital bring a fresh reading to this splendid work of early 20th century.

~

Tomassetti, Benjamin (Hampton University)
Audio Pedagogy: Multi-track Mixing in Stereo

The author will present his original thoughts on how to teach music technology students the aesthetic principles of creating a beautiful and vivid stereo recording from multi-track recorded musical ingredients. An outline of the proposal is included as an up-loaded rich-text file.

Problem: Identify the artistic principles that one can use to guide them in creating a sonically beautiful stereo recording out of multi-track recorded musical ingredients.

Solution: Through guided listening examples and aural analysis, we discover the artistic principles and we learn to hear not just the music, but the audio “behind” the music.

Problem: Students need to develop physical skill at the audio console (i.e. “play the console”) in order to create a beautiful stereo recording for their future clients.

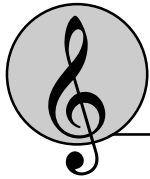
Solution: Each student mixes at the console multi-trak recorded examples that are presented to the student in a linear pedagogic progression that proceeds from the simple (mono-static) to the complex (stereo-dynamic).

~

Vicente, Victor (University of Maryland)

see Snodgrass, Jennifer Sterling (Reassessment of teaching the 21st century student: Incorporating diversity, culture, and popular music)

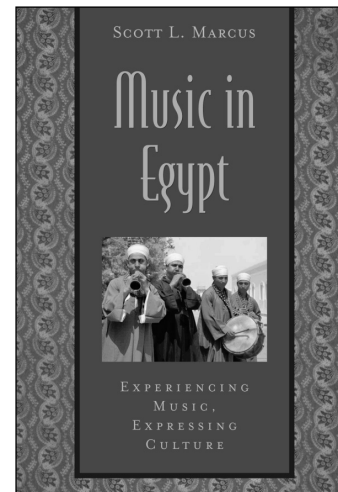
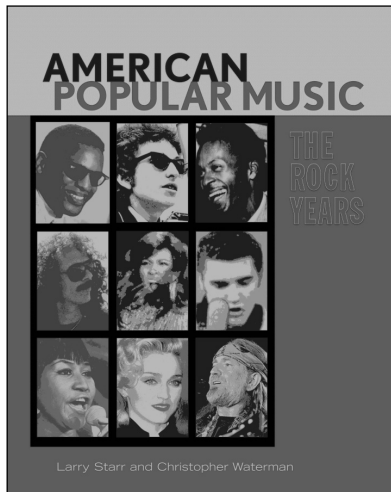
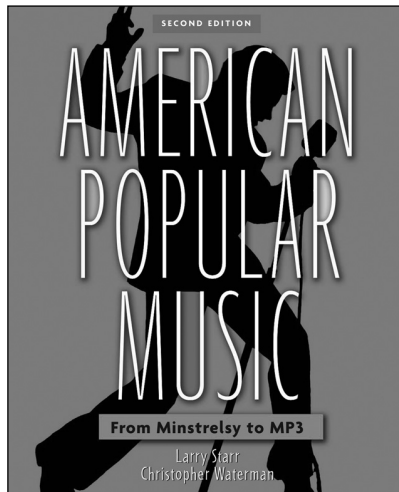
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Western, Marvin (Christopher Newport University)
The Clarinet Music of Peter Schickele

This lecture/recital will center on a performance of *Serenade for Three* by Peter Schickele. The purpose of the presentation will be to inform the members about Schickele as composer rather than as “discoverer and biographer of P.D.Q. Bach.” An up-to-date list of compositions by Schickele will be presented as a handout. Schickele’s music can be energetic and hard driving, or simple and poignant, but is almost always expressed with a sense of wit and irony. Schickele’s compositional style can be described as wide-ranging in terms of subject matter and technique while drawing on his personal understanding of jazz and blues harmonies and rhythms of the Twentieth Century. Schickele is a composer of genuine significance. The fame connected with P.D.Q. Bach has acted to obscure the fact that Schickele has composed more than 430 works, over 75 percent of which are works under his own name. Schickele’s catalogue includes 18 works for solo piano, 17 works for solo instrument and piano, 76 chamber works for various instruments, 40 works for orchestra, 30 choral works, 4 works for musical theater, 15 works for film and television, and over 100 popular songs. *Serenade for Three* was commissioned in 1992 by the Verdehr Trio, which has been in residence at Michigan State University since 1972. The Trio has been responsible for the commissioning of over 170 new works for the violin-clarinet-piano chamber ensemble. Outline I. Performance of *Serenade for Three*-13 minutes II. Discussion of Peter Schickele’s compositional style-10 minutes III. Questions from the membership-7 minutes

~ ~ ~

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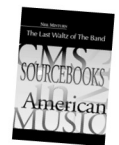
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PROGRAM NOTES

Allemeier, John (University of North Carolina at Charlotte)

Quiet Music

Quiet Music was composed in the spring of 2006. The first section consists of a single melodic line dispersed throughout the various registers of the piano. The sustain pedal is held down throughout the first section so that the only harmonies are created by the sustained pitches of the melody. The second section is a circular melody built over a bass ostinato. The melody wanders off on its own only to return to exactly the same spot over and over again. Most of the piece was composed while my toddler son was sleeping. Therefore it had to be Quiet Music.

~

Green, Jonathan (Sweet Briar College)

Sisyphean Summer (2006)

Sisyphean Summer was composed during the summer of 2006 for J.W. Turner as the first and so far only movement of a proposed solo sonata for cello. It was premiered by the dedicatee during the fall semester. The title is a nod to the mythical Sisyphus who was cursed to roll the same rock up the same hill for eternity.

~

Guthrie, James M (Chowan University)

Windows

Windows is an art music video DVD presentation. A series of window images are accompanied by individual compositions designed to portray various aspects of the video image.

~

Harding, C. Tayloe (University of South Carolina-Columbia)

The Springfield Trio (2005)

The Springfield Trio (2005) is a three movement work for piano, trombone, and soprano saxophone. Commissioned by pianist Maila Springfield in 2004, the composition features distinctly different content and form among its movements. Motivically-inspired formal structures similar to much of the chamber work of the composer, predominate in movements 1 and 3 though the nature and mood of the material contrasts from section to section in both. The second movement is an adaptation of a song, originally conceived for a musical theatre production. It is the only one of the movements that is through-composed, suggested by a non-strophic text at its genesis. The three performances of THE SPRINGFIELD TRIO (2005) presented by the commissioning musicians on March 16, 17, and 18, 2007 constitute its world premier.

~

Jacobs, Kenneth A (University of Tennessee)

Whisper Moon

"Whisper Moon" is scored for viola with synthesized accompaniment sounds on CD. Timbres are lush and romantic, with one section being rhythmic in nature.

~

Johnston, Bruce Hurley (University of Tennessee)
Fantasia for Electric Bass

The composer states: "This piece was written at a time when my body needed to play the bass more than it needed to sleep...and this is a sentimental 'snap-shot' of that moment in my life...a time when responsibility was a very foreign notion."

~

Metz, Ken R (University of the Incarnate Word)
Arachne's Dream for Double Bass

Arachne's Dream is comprised of music that depicts the plight of Arachne dared to out do the gods and was turned into a spider for it. The image of weaving is important in the unfolding of the piece.

~

Raines, Robert C (Florida State University)
Menage

"Menage" is a trio for flute, piano and bass clarinet. The piece strives to explore varied relationships between these three "individuals", in solo, duet and trio settings. In three movements, the composition lasts approximately 10 minutes.

~

Turner, JW (Winston-Salem State University)
Snake Dance (2001)

I am ashamed to admit that, in writing this piece, I did absolutely no research concerning Indian snake charming, its long history, the modes and meters of its music, or even the plight of contemporary snake charmers under attack from animal-rights organizations. I was inspired, rather, by the little blue garter snakes my classmates in Life Science at Jason Lee Junior High School seemed to produce out of thin air. I have yet to actually see one outside of Mrs. Rimbach's second-floor classroom, and I suspect the species may have been indigenous to academic institutions in Tacoma, Washington.

Those with sharp ears will notice that this is a twelve-tone piece: an academic process for academic reptiles. However, since many of my colleagues assure me that twelve-tone music is dry, murky stuff, incapable of expression, any referential or programmatic elements, whether perceived aurally or observed in the score, must be illusory.

~

PROGRAM NOTES

Williamson, Richard A. (Anderson University)
Confrontation with God

Confrontation with God for mezzo-soprano and cello is a three-movement setting of texts from Isaiah 64. While these texts stem from a specific religious tradition, they reflect a dilemma common to all of humankind: balancing our desire for justice and our need for mercy. The first movement is a call for vindication of the righteous. Dissonance and angular lines express the frustration and indignation of the author. The cello underscores text moods and images with evocative gestures. In the second the author admits that the people have sinned, but blames the sin on God's neglect. The movement begins and ends with dramatic outbursts underscored by pedal points with microtonal inflections. The main body of the song is a sort of surreal waltz. The burlesque tone suggests that the character revels in sin even while confessing it. The last movement calls for reconciliation. The gentle ostinato bass and lyrical melody create a reflective and hopeful mood interrupted once by fragments from movement one when the text recalls the people's suffering. The dramatic text suggested formal structures, instrumentation, and textures reminiscent of the early cantata or sacred concerto, forms developed to deliver and heighten the effect of dramatic texts. Within this framework, each movement creates its own atmosphere through characteristic harmonic and melodic styles.

~

Woods, Sherry (Woods Studio)
Wildacres

Wildacres for viola and piano was written during a collaborative artist residency at the Wildacres Retreat Center in the mountains of North Carolina during the summer of 2006. The work was written in call and response between the two composers, rather like a week long improvisation with one composer responding to what the other wrote. It is dedicated to the retreat center itself and will be premiered at Francis Marion University in South Carolina in November 2006.

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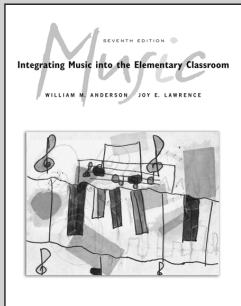
**CMS 2007 International Conference**  
**Bangkok and Ayuthaya, Thailand**



**July 16-22,**  
**2007**

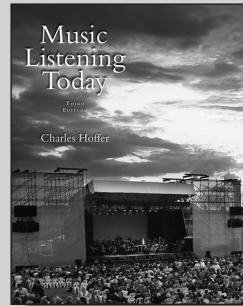
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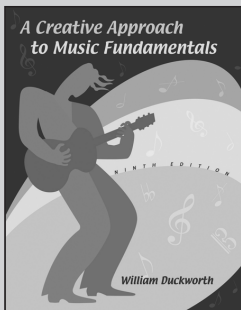
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0-495-06427-0. ©2007



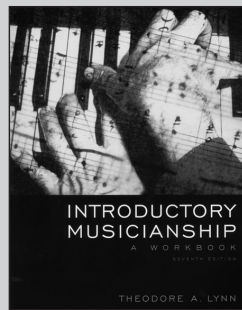
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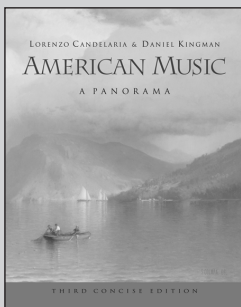
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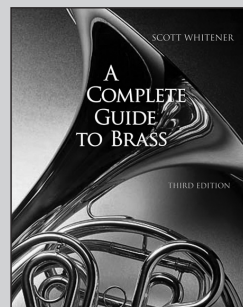
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0-534-50988-6. ©2007

# Upcoming CMS Events

## **CMS Institute on the Pedagogies of World Music Theories**

May 29–June 2, 2007

University of Colorado at Boulder

[www.music.org/PWMT.html](http://www.music.org/PWMT.html)

## **Indonesian Encounters 2007**

Summer Workshop in Bali: June 23–July 7, 2007

Payangan Festival: July 4–7, 2007

Performing Arts Tour of Java: July 9–15, 2007

<http://centerforworldmusic.org/tours/tours.html>

## **NEC Summer Intercultural Institute**

Unlocking the Art of Flamenco: June 24–30, 2007

Agbadza!: July 9–14, 2007

World Rhythm Boot Camp: July 22–28

New England Conservatory, Boston, Massachusetts

[www.newenglandconservatory.edu/worldmusic](http://www.newenglandconservatory.edu/worldmusic)

## **CMS Summer Institute**

### **Argentine Tango Music: History, Theory, and Practice**

July 1–July 13, 2007

Buenos Aires, Argentina

[www.music.org/Argentina.html](http://www.music.org/Argentina.html)

## **CMS International Conference Bangkok and Ayuthaya, Thailand**

July 16–22, 2007

[www.music.org/Thailand.html](http://www.music.org/Thailand.html)

## **31st Annual Classical Music Festival**

July 31–August 16, 2007

Eisenstadt and Vienna, Austria

<http://cmf.scrippscollege.edu>

## **CMS 50<sup>th</sup> National Conference**

November 15–18, 2007

Salt Lake City, Utah

[www.music.org/SaltLakeCity.html](http://www.music.org/SaltLakeCity.html)

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