



THE COLLEGE MUSIC SOCIETY

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**ANNUAL  
REGIONAL CONFERENCES**

**39<sup>TH</sup> MID-ATLANTIC CHAPTER  
REGIONAL CONFERENCE**

**PROGRAM**

**MARCH 20–21, 2009**

George Mason University

Fairfax, Virginia



# ACKNOWLEDGMENTS

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

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The CMS Mid-Atlantic Chapter gratefully acknowledges the following who have contributed to the success of this conference:

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Asolo Song Festival  
May 18–June 12, 2009  
Asolo, Italy  
[www.asolofestival.com](http://www.asolofestival.com)

Institute on the Pedagogies of World Music Theories  
May 19–23, 2009  
University of Colorado-Boulder

International Spanish Music Course  
June 2009  
University of Kansas  
Email: [htintes@mozart.sc.edu](mailto:htintes@mozart.sc.edu)

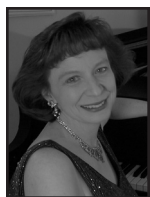
Puerto Rico Conference on Music Entrepreneurship  
July 27–29, 2009  
Puerto Rico Conservatory of Music  
[www.prcome.org](http://www.prcome.org)

CMS Argentine Tango Institute  
July 20–31, 2009  
Argentina

CMS Pre-Conference Workshop on Music Administration  
October 21, 2009  
DoubleTree Hotel Portland-Lloyd Center  
Portland, Oregon

CMS/ATMI Pre-Conference Technology Workshop  
October 21, 2009  
Portland, Oregon

# WELCOME FROM THE PROGRAM COMMITTEE CHAIR AND HOST



Dear Colleagues:

It is a real pleasure for George Mason University to host the 2009 Mid-Atlantic Regional Conference of The College Music Society. We are honored and excited to be part of this very special event—one that promises to enrich our membership through personal interactions and the sharing of music and ideas. The conference promises to be a wonderful weekend filled with engaging lecture-recitals and performances, as well as insightful papers and poster sessions related to musicology, theory, music technology, ethnomusicology, and interdisciplinary studies.

A highlight of the conference is our CMS Composers' Concert on Friday evening, preceded by our conference banquet buffet. In addition, we are thrilled to have Dr. Barbara English Maris as our Keynote Speaker on Saturday after our conference luncheon. A brilliant and dynamic speaker, Dr. Maris will offer her insights and guide our discussion on "Changing Music in Changing Societies," which is this year's CMS National topic.

I want to thank all the members of the CMS Mid-Atlantic Board who served on the Program Committee. In particular, I want to acknowledge the work of Reeves Shulstad, CMS President, and Joseph Santo, Chair of Composition, for their help with numerous details related to the conference program. In addition, I want to acknowledge Peter Park of the CMS National Executive office for his responsive, efficient, and steadfast support and help in almost every phase of making this conference possible.

We extend our warmest welcome to all of our distinguished conference guests and participants. We thank you for your participation and support, and look forward to a wonderful CMS Mid-Atlantic Regional Conference. It is our sincere hope that you will enjoy your time here at George Mason University. Please let us know if there is any way we can assist you.

Sincerely,

A handwritten signature in black ink that reads "Linda Monson". The signature is written in a cursive, flowing style.

Dr. Linda Apple Monson  
Program Chair and Conference Host  
President-Elect, CMS Mid-Atlantic Chapter

# WELCOME FROM THE DEAN



Dear Members of the CMS Mid-Atlantic Chapter:

Welcome to George Mason University! We are indeed honored to host the 39th Annual Regional Conference of the Mid-Atlantic chapter of The College Music Society.

On behalf of the College of Visual and Performing Arts of George Mason University, we extend our warmest greetings and best wishes for an exciting conference. I look forward to greeting you personally on Friday evening. I'm very impressed by the richness and variety of the lecture-recitals, papers, performances, and poster sessions offered at this conference. I want to thank and congratulate Dr. Linda Apple Monson, Program Chair and Conference Host, who has worked diligently to ensure that the CMS conference program and arrangements are superbly coordinated.

We hope you enjoy our beautiful campus, the historic city of Fairfax, and the cultural opportunities of the northern Virginia area. We also hope that you will return often to George Mason University to visit us. We are proud to be your hosts for this important event. We look forward to a truly wonderful and enriching College Music Society Mid-Atlantic Regional Conference.

Sincerely,

A handwritten signature in black ink, which appears to read "Wm Reeder". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

William Reeder  
Dean, College of Visual and Performing Arts

*From The College Music Society & Pendragon Press*

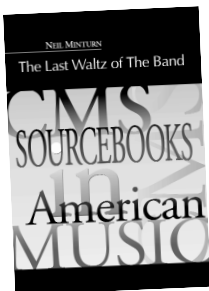
## CMS SOURCEBOOKS IN AMERICAN MUSIC

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*Niel Minturn*



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## KEYNOTE ADDRESS



**Conference Keynote Address**

**Saturday, March 21**

**1:15 pm**

**Center for the Arts Grand Tier III**

***Changing Music in Changing Societies***

**Barbara English Maris**

**(Professor Emerita, The Catholic University of America)**

Barbara English Maris became a member of The College Music Society when she was a doctoral student at The Peabody Conservatory of Music (Baltimore). Throughout her career in higher education, as a pianist and teacher, she has been involved in a variety of CMS activities and projects: CMS National Council, CMS Representative to the National Piano Foundation, CMS Board, Member of the Committee on the Status of Women, Associate Editor of *College Music Symposium*, member of various task forces and planning committees, and Director of the 1983 CMS Summer Institute on Women in Music. For more than 35 years, she has been a frequent presenter, panelist, and performer at numerous CMS national conferences. She was elected CMS President-Elect in 1980, and served as CMS President in 1981 and 1982.

Currently Dr. Maris is chairing the 2009 Pedagogy Saturday Planning Committee for the Music Teachers National Association's (MTNA) pre-conference day-long seminar (in Atlanta, March 28, 2009) that focuses on teaching adults, "Music for a Lifetime: Learning and Teaching Strategies for Adult Students." Her book, *Making Music at the Piano: Learning Strategies for Adult Students* (Oxford University Press, 2000), is directed to adults who are beginning or returning to the study of piano.

She is a Professor Emerita of The Catholic University of America (Washington, DC) where she taught piano and directed the graduate degree programs (MM and DMA) in piano pedagogy from 1981–2000. Her music teaching experiences in higher education also have included Smith College (MA), Federal City College (DC), Peabody Conservatory of Music (MD), University of Wisconsin–Parkside, Millersville University (PA), and Lebanon Valley College (PA). At CUA she worked with international music students from six continents.

Barbara Maris and her husband, David Willoughby, live in Elizabethtown, Pennsylvania.

### **CMS 2009 International Conference Zagreb, Split, and Dubrovnik, Croatia**

Register now for what promises to be an extraordinary international conference in Croatia, June 30–July 7, 2009. The conference will be held in Zagreb, Split, and Dubrovnik. The program will include scholarly discourse and the presentation of new music by CMS members, interaction with regional scholars and performers, and guided sightseeing opportunities.

Visit <[www.music.org/Croatia.html](http://www.music.org/Croatia.html)> for full details!

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## FRIDAY, MARCH 20

9:30 AM – 4:30 PM  
Conference Registration

Harris Theatre Lobby

10:00 a.m.

Harris Theatre

**Welcome from the Program Chair**

Linda Apple Monson (George Mason University)

10:00 – 11:30 a.m. Harris Theatre

**Faculty Presentations**

Session Chair: Reeves Shulstad (Salem College)

10:00 A.M. *Demonstration: The Women of Tin Pan Alley*

Sharon Guertin Shafer (Trinity University)

10:30 A.M. *Paper: Concord and Dissonance: The Relationship of Peter Yates and Charles Ives and the Role of Los Angeles in the Reception of Ives's Music*

Thomas C. Owens (George Mason University)

11:00 A.M. *Lecture/Recital: Alexander Scriabin's Sixth Piano Sonata: The Dream Takes Shape*

Gerald K. Lee (West Liberty State College)

11:30 – 12:15 p.m.

Harris Theatre Lobby

**Poster Session I**

Poster Session Chair: Bonny H. Miller (Rockville, Maryland)

*A (John) Field of Dreams*

Robert L. Glarner (Radford University)

*The Effects of Peer Teaching on Undergraduate Music Majors' Achievement and Attitude Toward Sight-Reading in the Group Piano Setting*

Nancy Elizabeth Baker (University of South Carolina)

*Music Licensing in the 21<sup>st</sup> Century—Who is collecting What, When do you need a license, Where do you get those licenses, and Why do we need to know this?*

Kim L. Wangler (Appalachian State University)

*The Musical Legacy of HBCUs*

Ethel Norris Haughton (Virginia State University)

*Margaret Ruthven Lang—An American Female Composer*

Amanda F. Hill (Radford University)

12:15 – 1:00 p.m.

**Lunch (on your own)**

\* Café choices in Johnson Center

1:00 – 2:30 p.m.

Harris Theatre

**Faculty Presentations**

Session Chair: Joseph Santo (The Catholic University of America)

1:00 P.M. *Paper: Collaborative Musical Analysis: The Integration of the Tablet PC into the Theory Classroom*

Jennifer Sterling Snodgrass (Appalachian State University)

1:30 P.M. *Lecture/Recital: Polyrhythms in the West African Djembe Orchestra*

Stephen Jamison (La Salle University)

2:00 P.M. *Lecture/Recital: The Music of John Jacob Niles, Appalachian Troubadour*

Hope E. Koehler (West Virginia University)

James B. Douglass (University of North Carolina-Greensboro)



FRIDAY, MARCH 20

2:30 – 2:45 p.m.

Coffee Break

Harris Theatre Lobby

2:45 – 4:15 p.m.

Faculty Presentations

Harris Theatre

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

2:45 P.M. *Lecture/Recital: Electronic and Acoustic: Music for Saxophone and Tape*

Noah Getz (American University)

Nobue Matsuoka (American University)

3:15 P.M. *Lecture/Recital: New Piano Music from Israel:**“Metamorphosis II” (2007) by Menachem Wiesenberg*

Omri D. Shimron (Elon University)

3:45 P.M. *Paper: The Comedian Harmonists and the Destruction of their Career by the Nazis*

Ruskin K. Cooper (Davidson College)

4:15 – 4:30 p.m.

Coffee Break

Harris Theatre Lobby

4:30 – 6:00 p.m.

Faculty Presentations

Harris Theatre

Session Chair: Jennifer Sterling Snodgrass (Appalachian State University)

4:30 P.M. *Lecture/Recital: Mathematical Approaches to Music Analysis: Schoenberg/Ullmann, Berg/Finney; Variations on a Theme*

Linda Apple Monson (George Mason University)

Rachel Bergman (George Mason University)

5:00 P.M. *Lecture/Recital: Effects of the Second World War on the Vocal Music of Benjamin Britten*

Nicholas Perna (West Virginia University)

Robert Thieme (West Virginia University)

5:30 P.M. *Lecture/Recital: Arabesques and Spirals: Debussy’s Images for Solo Piano*

Nicholas Piers Ross (Sweet Briar College)

6:00 p.m.

CMS Dinner Banquet Buffet

Mason Hall

\* Registration for this event must be paid in advance

Welcome

Reeves Shulstad (Salem College), CMS MA Chapter President

Introduction of CMS MA Regional Board Members and Special Guests

Greetings: James Gardner

(Chair, Department of Music, George Mason University)

Greetings: William Reeder

(Dean, College of Visual &amp; Performing Arts, George Mason University)

Brief Tour of GMU Performing Arts Facilities

8:00 p.m.

Harris Theatre

**CMS Composers' Concert**

Welcome: William Reeder

(Dean, College of Visual & Performing Arts, George Mason University)

Concert Manager: Joseph Santo (The Catholic University of America)

*Sonata for Violin and Piano* ..... Gregory Carroll  
(University of North Carolina–Greensboro)

*Fabián López, violin*  
*Joseph Di Piazza, piano*

*About a Feeling* ..... Juan Martín Gendelman (Levine School of Music)  
*Anita Thesen, flute & alto flute*

*A Luminaire of an Anomalous Symbiosis* ..... John Leupold  
(University of Maryland)  
*Tessa Hartle, piano*

*Inexplicable* ..... Keith Kramer (Harford Community College)  
*David La Vergne, flute*  
*Members of the Azimuth Quartet: Nicholas Currie, violin; James Tung, violin;*  
*Osman Kivrak, viola; Adam Gonzalez, violoncello*

*Valence I* ..... Robert Baker (Salisbury University)  
*Robert Baker, piano*

~ Intermission ~

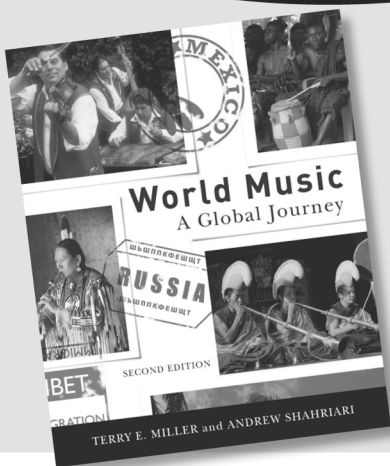
*Prig and the Pig* ..... Michael Angell (Chevy Chase, Maryland)  
*Paul Chou, violin*  
*Edward Newman, piano*

*I Speak, You Speak (Reflection Duet)* ..... Kyle Gullings  
(Catholic University of America)  
*Jenny Donovan, soprano*  
*Katie Davis, alto*  
*Gabriel Mangiante, piano*

*Cyclic Maneuvers* ..... Bruce Mahin (Radford University)  
*JW Turner, violoncello, digital delay, and electronic sounds*

*Steel Thinking* ..... Drew O'Keefe (Appalachian State University)  
*Paige Driver, double seconds*  
*Daniel Naquin, lead*  
*Andrew Richardson, cellos*

*Rhapsody* ..... Daniel Perttu (Westminster College)  
*Jonathan Moser, violin*  
*James Flowers, clarinet*  
*Nancy Zipay DeSalvo, piano*



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## SATURDAY, MARCH 21

8:00 – 9:30 AM  
Conference Registration

Harris Theatre Lobby

8:30 – 10:00 a.m.

Harris Theatre

**Faculty Presentations**

Session Chair: Kim Wangler (Appalachian State University)

8:30 A.M. *Paper: Authentic Orientalism in David's "Le Desert"*  
Christina L. Reitz (Western Carolina University)

9:00 A.M. *Demonstration: Musecology: Linking Music and Science*  
James C. B. Fogle (Meredith College)

9:30 A.M. *Paper: College and Community Band Musicians' Beliefs  
Regarding Group Function in Large Ensembles: Lessons Learned*  
Wendy K. Matthews (University of Maryland)  
Anastasia Kitsantas (George Mason University)

8:30 – 10:00 a.m.

PAB A323 Choral Room

**Student Presentations**

Session Chair: JW Turner (Winston- Salem State University)

8:30 A.M. *Paper: Appropriation in Opera: Modern Performance Practice  
of Racially Evocative Works*  
Katelin French (University of Richmond)

9:00 A.M. *Paper: An Examination of Oliveros' Sonic Meditations, Feminine  
Musicality, and their Relevance to Cross-gendered Feminism in Today's  
Society*  
Rebecca Wade (Appalachian State University)

9:30 A.M. *Paper: An Analysis: John Corigliano's Symphony No. 1,  
"Tarantella"*  
Aimee E. Deibert (Westminster Choir College of Rider University)

10:00 – 10:15 a.m.  
Coffee Break

Harris Theatre Lobby

10:00 – 10:45 a.m.

Harris Theatre Lobby

**Poster Session II**

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

\* See Friday, 11:30 a.m. session for schedule

10:15 a.m. – 12:15 p.m.

Harris Theatre

**Faculty Presentations**

Session Chair: Bonny Miller (Rockville, Maryland)

10:15 A.M. *Lecture/Recital: Collaborations Between Composers and  
Performers: Twenty-First Century Compositions for Trumpet and Piano*  
Brian Shook (Lamar University)  
Linda Apple Monson (George Mason University)

10:45 A.M. *Paper: Hold Infinity in the Palm of your Hand: Open Source  
in Music Classroom*  
Tohm Judson (Winston Salem State University)

11:15 A.M. *Lecture/Recital: Life Let Us Cherish: Parlor Music in  
Antebellum North Carolina*  
Charles J. Hulin (Chowan University)

11:45 A.M. *Lecture/Recital: Charles Koechlin's "Les Chants de Nectaires,"  
Opus 198*  
Francesca M. Arnone (West Virginia University)

**SATURDAY, MARCH 21**

**10:45 a.m. – 12:15 p.m.**

**PAB A323 Choral Room**

**Student Presentations**

Session Chair: Reeves Shulstad (Salem College)

10:45 A.M. *Lecture/Recital: Africa, Ireland, Egypt, and the New Classical Fusion: Examples of World Music Syncretism in the Compositions of B. Michael Williams*

Ryan C. Lewis (Claflin University)

11:15 A.M. *Lecture/Recital: Viktor Ullmann's "Der Kaiser von Atlantis" from a Narrative Perspective*

Karen L. Uslin (The Catholic University of America)

11:45 A.M. *Demonstration: The Classical Musician and Entrepreneurship*

Mihai Valentin Bogdan (University of Miami)

**12:15 – 1:15 p.m.**

**Center for the Arts Lobby**

**CMS Conference Luncheon**

\* *Registration for this event must be paid in advance*

**1:15 – 2:15 p.m.**

**Center for the Arts Grand Tier III**

**Keynote Address and Discussion of the 2009 CMS National Topic**

Session Chair: Linda Apple Monson (George Mason University)

*Changing Music in Changing Societies*

Barbara English Maris

(Professor Emerita, The Catholic University of America)

**2:15 – 3:00 pm**

**Center for the Arts Grand Tier III**

**Panel Discussion**

*Health Promotion in Music Schools: One University's Model*

David J. Sternbach (George Mason University)

Jennifer Lapple (George Mason University)

James Gardner (George Mason University)

**3:00 – 3:30 p.m.**

**Center for the Arts Grand Tier III**

**CMS Mid-Atlantic Chapter Business Meeting**

**3:30 – 4:00 p.m.**

**Center for the Arts Grand Tier III**

**CMS Executive Board Members Meeting**

**End of Conference**

**8:00 p.m.**

**GMU Center for the Arts Concert Hall**

**Optional Performance**

*"Sleeping Beauty" by Pyotr Ilyich Tchaikovsky*

\* Tickets are available on-line at <[www.gmu.edu/cfa](http://www.gmu.edu/cfa)>

Saturday, March 21

**Fifty-Second National Conference of  
The College Music Society  
October 22–25, 2009  
Portland DoubleTree Hotel–Lloyd Center  
Portland, Oregon**

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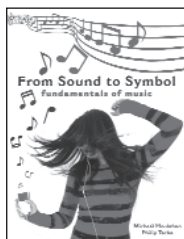
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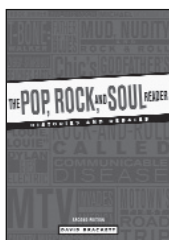
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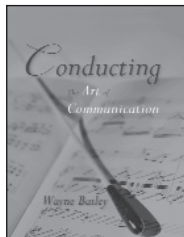
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# BIOGRAPHIES OF COMPOSERS AND PRESENTERS

## **Angell, Michael**

Michael Angell has written works in a great variety of genres, including orchestral, solo, chamber works, electro-acoustic compositions, and music for plays and multimedia installations. His works have been performed throughout the United States and Europe, including Society of Composers, SEAMUS, BAMA, and College Music Society concerts. He is the recipient of awards from the International Trumpet Guild, ASCAP, and the Hultgren Cello Biennial; and is the recipient of a fellowship from the Alabama State Council on the Arts. Angell is a co-founder; and initial and current president of the Birmingham Art Music Alliance. He has also served on the board of directors of the Society for Electro-Acoustic Music in the United States, and the Birmingham Artburst series (president, 1999-2000). Having received his training at the Oberlin Conservatory and University of Michigan, Angell joined the music faculty of the University of Alabama at Birmingham in 1994; where he has taught courses in composition, theory, aural skills, and computer music; and was founder and director of the UAB Computer Music Ensemble. He has recently relocated to the Washington, DC area, where he continues his creative and organizational activity.

## **Arnone, Francesca M.**

Charles Koechlin's *Les Chants de Nectaires*, Opus 198

Flutist Francesca Arnone has been Assistant Professor and member of the Laureate Wind Quintet of West Virginia University's Division of Music since August 2006. She is the director of an annual summer high school flute camp, attracting students from a number of different states, and is also associate faculty for the Trevor Wye Seminars at WVU in June. A graduate of the Oberlin and San Francisco Conservatories and the University of Miami, Dr. Arnone primarily studied with Robert Willoughby, Julia Bogorad Kogan, Timothy Day, and Christine Nield. She has served as Piccoloist with the Palm Beach Opera Orchestra since 1997, and has performed with the Florida Philharmonic, Orquesta Sinfonica de Tenerife (Spain), Boise Philharmonic, Orquesta Sinfonica de la Universidad de Guanajuato (Mexico), and the Moscow Chamber Orchestra, among others. Prior to coming to WVU, Francesca taught at Northwest Nazarene University, Boise State University, and Idaho State University. She has performed and/or presented at annual conferences of the National Flute Association, MENC, ATMI/CMS, and IDRS. A dedicated chamber musician and recitalist, she enjoys participating in commission consortiums. This past August, she was featured in recital at St. Martin-in-the-Fields in London.

## **Baker, Nancy Elizabeth**

The Effects of Peer Teaching on Undergraduate Music Majors' Achievement and Attitude Toward Sight-Reading in the Group Piano Setting  
Nancy Baker is Assistant Professor of Piano Pedagogy at the University of South Carolina where she teaches piano pedagogy, applied piano, and serves as Director of the Community Music School Piano Division. A native of Lexington, KY, Baker holds a Ph.D. in Music Education from Louisiana State University, and a M.M. in Piano Pedagogy from Florida State University. Dr. Baker is a member of the Research Committee of the National Conference on Keyboard Pedagogy and has presented research at the national meetings of Music Teachers National Association, the National Conference on Keyboard Pedagogy, and the Conference of the American Music Therapy Association. Currently, her research interests are in the areas of cooperative learning, sight-reading, and effective instructional strategies in the group piano classroom.

## **Baker, Robert A.**

Composer Robert A. Baker (born 1970, Toronto, Canada) believes in stylistic pluralism, and strives for the articulation of musical form principally through the control of fluctuating degrees of musical pulse. At the heart of Baker's aesthetics is a deep fascination with issues of listener perception, expectation, time and memory.

Baker's music has been performed in Canada by numerous performers and presenters including Esprit Orchestra, The Standing Wave Ensemble, the Composer's Quartet, The New Guitar, Elgin String Trio, The Great Lakes Duo, and toneART ensemble (of which Baker is a founding member). Baker's music has also been performed in the United States, Wales, Italy and the Czech Republic, and been broadcast on CBC\*SRC Radio Canada and TEM (Taukau Edizione Musicali) Italian Web Radio.

Baker was a finalist in the 6th International Composition Competition 'Citta di Udine' 2006, and was a winner in 'Jihlava 2000' International

## BIOGRAPHIES OF COMPOSERS AND PRESENTERS

Choral Composition Competition of the Czech Republic.

Commercial recordings of Baker's music are available on classical guitarist Danielle Cumming's 2001 debut CD, *Postcards*, and the self-titled 2003 recording by toneART ensemble.

In 2004 Baker completed a Master's in composition with instructor Jean Lesage at McGill University in Montréal, Canada, where he is completing a Ph.D. in composition studying under composer John Rea. Currently Baker is on faculty at Salisbury University, Maryland, USA.

### **Bergman, Rachel**

Dr. Rachel Bergman is Assistant Professor of Music Theory at George Mason University. In addition to teaching theory and aural skills courses, she is co-founder and coach of the Mason Modern Music Ensemble (m3e), George Mason's contemporary music group. She earned her Ph.D. in music theory from Yale University (2001) and completed her undergraduate degree in Music and Mathematics at Skidmore College (1992), where she was the recipient of a Filene Music Scholarship. Her doctoral dissertation focuses on the works of Austro-Hungarian composer Viktor Ullmann (1898-1944), a member of Schoenberg's circle who was killed in the Holocaust, and she is currently working on a book on the same topic. Dr. Bergman's article "Creativity in Captivity: Viktor Ullmann's *Der Kaiser von Atlantis*," published in *The Opera Journal* (June 2005), won the National Opera Association's 19th annual scholarly paper competition. Dr. Bergman has presented papers on Ullmann's music at numerous national and international conferences, including the Society for Music Theory, the National Opera Association, the Harvard-Lyrica Dialogues, the Hawaii International Conference on Arts and Humanities, the International Conference of the Society of Music Analysis, and national and international conferences of The College Music Society.

### **Carroll, Gregory D.**

Gregory Carroll, an Associate Professor in the School of Music at the University of North Carolina at Greensboro, holds a B.A. in music from St. John's University (MN), and an M.M. and Ph.D. in composition/Theory from the University of Iowa. Prior to coming to UNCG in 1981, he taught at The University of Iowa and Indiana State University. His compositions have been performed at various regional, national and international conferences, including venues in Canada, Alaska, Europe and Australia. He has frequently served as finalist judge for state, regional, and national composition contests, has published theoretical articles in state and national journals, and is frequently sought after as a guest clinician and lecturer. Dr. Carroll currently serves as President of the Southeastern Composers League, a group of college and university composers from about 20 regional states.

### **Cooper, Ruskin K.**

RUSKIN COOPER is a native of Savannah, Georgia. His teachers include James Ambrose, Lydia Frumkin, Jacques Abram, Leonard Hokanson, Hartmut Höll and John Salmon. He received a Fulbright Grant for study in Germany, and wrote his doctoral dissertation on the piano music of young Robert Schumann's closest friend, Ludwig Schuncke. Cooper's study received the Outstanding Dissertation Award at UNCG, and is cited in *The New Grove Dictionary of Music and Musicians*. It was published in an English-German version in 1997.

Cooper is active as a recitalist, chamber musician, teacher, clinician, and adjudicator. He has given solo recitals throughout the Southeast, as well as in Germany, Italy, Poland, and Mexico. In 2006, he played to large, enthusiastic audiences in Italy, prompting the *Corriere Adriatico* to write that he "literally drove the audience wild" with a program of American piano music.

Since 1997, he has taught at Davidson College, having also taught at the North Carolina School of the Arts and at Salem College. He is Past President of the Mid-Atlantic Chapter of The College Music Society, and has served on the board of the North Carolina Music Teachers Association.

His performances have been broadcast via the internet on Radio Vaticana. Cooper has recorded for Centaur Records, South German Radio, WFDD-FM and WDAV-FM. Cooper recently delivered an interdisciplinary lecture at Davidson College, in German, on the story of the famous close-harmony male sextet, the "Comedian Harmonists."



**Deibert, Aimee E.**

Aimee E. Deibert is a senior Theory/Composition/History Major at Westminster Choir College of Rider University in Princeton, NJ and a native of Reading, PA. She has been published in the Westminster MENC Journal for her article, "The Importance of Barbershop Music in the Music Classroom." Aimee plans to attend graduate school for music theory in the fall and hopes to teach theory at the collegiate level after finishing her education.

**Douglas, James**

Dr. James Douglas received his first degrees in piano performance from the University of Alabama and subsequently earned a DMA in Keyboard Collaborative Arts from the University of Southern California. Dr. Douglas has served on the faculties of Mississippi College, Occidental College (Los Angeles), the University of Southern California, and Middle Tennessee State University. In the summer of 2004 he began to teach at AIMS (American Institute of Musical Studies) in Graz, Austria as the coordinator and instructor of collaborative piano and a vocal coach in the Lieder Studio and in 2005 he joined the faculty of the University of North Carolina at Greensboro as an assistant professor of collaborative piano. As a collaborative pianist he has performed across the United States and in Europe and has been involved with genres as diverse as opera, choral arts, vocal arts, chamber music, jazz, musical theater, and cabaret.

**Fogle, James C. B.**

James (Jim) Fogle is a professor of music at Meredith College in Raleigh, North Carolina. He teaches courses in music history and literature (nineteenth century music, twentieth and twenty-first century music, seminars in music literature, and piano literature), world music, piano, and keyboard skills. Dr. Fogle has degrees from Elon College (now University) (A.B. in music) and the University of North Carolina at Chapel Hill (M.A. and Ph.D. in musicology). His research interests include piano music of the twentieth and twenty-first centuries, music of women composers, and world music. He is currently teaching a world music course "Tales of Two Rivers: Music of the Mississippi and Amazon Rivers," and has taught courses on the music of the Silk Road and the music of the Middle East. A recent piano lecture-recital was titled "It's got to be modernistic: piano music in New York during the jazz age." As part of his research on the music of the Amazon he has been studying piano music and chamber music of composers from Peru and Brazil. He is a member of The College Music Society, the Music Teachers National Association and the American Matthey Association.

**French, Katelin**

Katelin French is currently in her final year at the University of Richmond pursuing a B.A. degree in vocal performance and a B.S. degree in biology with a concentration in neuroscience. Her research interests include huju, the native opera form of Shanghai, and how it negotiates survival in a global city; music and how it affects the brain; and the orchestration of Julius Reubke's Sonata on the 94th Psalm.

**Gardner, James**

James Gardner is Professor of Music and Chair of the Department of Music at George Mason University. He earned a B.M. degree from Oklahoma City University, and M.M. and D.M.A. degrees from Southwestern Baptist Theological Seminary, and completed additional study at the University of North Texas. His previous activities include concertmaster of the Wilmington Symphony Orchestra and member of the Fort Worth and Arkansas Symphony Orchestras. His previous faculty positions include appointments at the University of North Carolina at Wilmington, the University of Central Arkansas, Sam Houston State University, and the University of Houston where he served as Associate Director of the Moores School of Music.

**Gendelman, Juan Martin**

A native of Argentina, Martin Gendelman is a composer and educator currently residing in the Washington DC metro area where he serves in the faculty of Towson University, The Catholic University of America, and The Levine School of Music. His compositions, written for solo performers, chamber groups (with and without electronics,) and orchestra have been performed in South America, Europe, and both the East and the West coasts of the United States. He holds degrees from Universidad Nacional de La Plata, California State University Northridge, and The University of Maryland.

### **Getz, Noah**

Dr. Noah Getz made his Carnegie Hall debut as the recipient of the National Alliance for Excellence Grand Prize. He has presented solo recitals for the Dame Myra Hess Series, World Saxophone Congress XIII, MOSA Concert Series Saxophone Summit and performed the debut of Fernando Benadon's *Hidden Charges* with the Empyrean Ensemble. Dr. Getz received a first-round Grammy nomination for his contribution with the New Hudson Saxophone Quartet to America's Millennium Tribute to Adolphe Sax, Vol. V, and has a solo album, *Crosscurrents*, on the Albany label. After an extensive audition, Pulitzer Prize-winning composer Henry Brant selected Dr. Getz to perform his *Concerto for Alto Saxophone and Orchestra* for the first time in fifty years.

Dr. Getz is the saxophonist in the Levine Jazz Quintet which has performed at Blues Alley, the Swiss Embassy, the Washington Convention Center, and for the Baltimore Symphony Orchestra's *Symphony with a Twist* pre-concert.

He has presented masterclasses at UC-Berkeley, UC-Davis, Florida State University and the Conservatory of Puerto Rico. Dr. Getz is a Musician-In-Residence at American University in Washington, DC. As Artist-in-Residence for the David Oppenheim Residency program, Dr. Getz will collaborate with David Amram and present recitals on the Harold Clurman Concert Series.

### **Glarner, Robert L.**

Dr. Robert Glarner is currently the Assistant Professor of Music Theory at Radford University in Virginia. He teaches courses in undergraduate and graduate theory and analyses, and composition. He is also an active organ recitalist and composer.

Dr. Glarner has taught at Central Connecticut State University, University of Texas - El Paso, Middlebury College, SUNY-Albany, and Williams College. Dr. Glarner received his Ph.D. in Music Theory from the University of Arizona, a Master's in Theory and Composition from the University of Wyoming, and a Bachelor's of Music in Dalcroze Eurhythmics from the Cleveland Institute of Music.

### **Gullings, Kyle**

Kyle Gullings is a versatile composer of stage, vocal, and chamber works. A 2008 ASCAP/SCI Regional Winner, he has received performances at the Kennedy Center's Page to Stage Festival and the 2007 John Duffy Composers Institute. Mr. Gullings is currently pursuing his DMA in Composition at Catholic University of America in Washington, DC, where in 2007 he was the first recipient of CUA's new Stage Music Emphasis masters degree.

### **Haughton, Ethel Norris**

A native of Petersburg, Virginia. Ethel Norris Haughton earned the B. M. degree in Piano Pedagogy at East Carolina University and the M. A. and Ph. D. degrees in Music History at The Ohio State University. The title of her dissertation is *Music in the Black and White Communities in Petersburg, Virginia, 1865-1900* (1994). She has been on the music faculty at Virginia State University since August 1994. She has presented papers and moderated sessions at conferences of The Society for American Music and The Black Music Research Center, and meetings of both the Capital and Southeastern Chapters of The American Musicological Association. She has also had articles published in the *Bulletin of The Society for American Music*. The topics of papers that she has presented and articles that she has had published have been related to her dissertation and also on various aspects of the life and work of Dr. Undine Smith Moore, who taught at Virginia State from 1927 until 1972. Her dissertation research was used as the basis for the opera *The Edge of Glory*, composed by Emory Waters, with libretto by Mary Ann Waters. The plot of the opera is historical fiction based on African American life in late-nineteenth-century Petersburg, including a concert performed by the famous soprano Sissieretta Jones. Haughton has written program notes for the Petersburg Symphony Orchestra for approximately twenty years. She is organist at the historic Gillfield Baptist Church in Petersburg.

### **Hill, Amanda F.**

Amanda Hill is a Masters Degree Candidate in Music Theory at Radford University in Radford, Virginia. She is a full time graduate student with two assistantships. Her graduate assistantships include teaching a Music Theory I Class and several Piano Classes. She received her Bachelor of Arts Degree from the University of Tennessee, Knoxville where she majored in Music. She currently resides in Radford, VA and will be graduating spring, 2009.

**Hulin, Charles J.**

Dr. Charles J. Hulin IV (B.M. and D.M.A., Peabody Conservatory; M.M., The Juilliard School of Music) A prize winner in the Hilton Head International Piano Competition and the William Garrison Collaborative Piano Competition, Dr. Hulin has taught at the University of Richmond and the College of William and Mary. He is currently an Assistant Professor of Music at Chowan University in Murfreesboro, NC where he teaches piano and music history and serves as organist for the First Baptist Church of Ahoskie, NC. In addition to these professional activities, Dr. Hulin composes and is the treasurer of the Mid-Atlantic chapter of NACUSA. Summer 2009 will mark his twelfth year coordinating the Lasker Summer Music Festival, which is a music festival devoted to the exploration of the intersection of classical music and Christian faith.

**Jamison, Stephen**

The presenter holds in music composition a Ph.D. from Rutgers University, a M.A. from State University of New York at Buffalo and a B.M. from Temple University. He has taught a variety of theory, history and performance courses at the university-level in world, classical, jazz and popular music including: West African Drumming History and Performance, World Music, Techniques of Hand Drumming, African American Music, Eighteenth Century Classical Music, Romantic Music, Twentieth Century Musical Revolutions, History of Jazz and Popular Music, Music of the United States and Music Analysis.

The presenter is a university professor of music and a composer and performer for university and professional musical theaters and studios of dance. He is a contributing author and text reviewer for university-level music texts published by Pearson Prentice Hall.

He is the founder, director, composer and dance choreographer for a West African djembe orchestra at his university. In this capacity, he has written an instructional manual on how to play the djembe and how to compose for the djembe. The orchestra has performed at other universities and for academic conferences in other cities.

The presenter has written works in a variety of styles for diverse performing forces including chamber, vocal and electro-acoustic ensembles. Often, he conducts his own works. In October 2008, he premiered and performed at a faculty concert his forty-minute composition Requiem, for live, solo djembe and digitalized concrete and electronic music with real-time, spectral scanning, video projection.

**Judson, Tohm**

Tohm Judson received his PhD from the University of Iowa where he studied composition with David Gompper and Lawrence Fritts. He received his MM from the University of Florida where he studied with James Paul Sain, Paul Richards, and Budd Udell. His music has been performed in the UK, France, Italy, the Sudan and throughout the United States, including the SEAMUS National Conference, SCI, Electronic Music Midwest, the Festival of New American Music and was a featured artist at the EMIT festival in Tampa, Florida. Mr. Judson has worked with many forms of interactive media including audio, video, installation, and dance, collaborating with artists such as K.T. Nelson of ODC San Francisco, Robert Dick, Holland Hopson, Owen Roberts and most recently with Christopher Cozier for a commission for the University of Iowa Museum of Art. He is a recipient of the Pelzer Fellowship for Composition at the University of Iowa. He currently teaches Music Business at Winston Salem State University, North Carolina.

**Kitsantas, Anastasia**

Anastasia Kitsantas is an associate professor and coordinator of the Educational Psychology Program at George Mason University. Her research interests focus on social cognitive processes, and self-regulated learning in academic, sports, and health related settings. Her publications include works on the development of self-regulation, self-regulated strategies, self-efficacy, and peak performance. She has published over 50 refereed articles and book chapters and presented more than 100 papers at national and international conferences. She has been an active participant in many international student and scholarly groups.

**Koehler, Hope**

Dr. Hope Koehler received her Bachelor of Arts degree in Vocal Performance and Music Education at Lipscomb University in Nashville, Tennessee, her Master of Music degree in Vocal Performance at the University of Alabama, and her Doctor of Musical Arts degree at the

## BIOGRAPHIES OF COMPOSERS AND PRESENTERS

University of Kentucky in Lexington where she studied with Everett McCorvey and soprano Gail Robinson. She is in demand as a soloist in oratorio and other orchestral works and has appeared in the title roles of numerous operas. Dr. Koehler is a regularly featured soloist with the world renowned American Spiritual Ensemble and has served on the faculty of the Kentucky Governor's School for the Arts and the American Institute of Musical Studies in Graz, Austria. Currently, she serves on the voice faculty at West Virginia University.

### **Kramer, Keith A.**

Keith Allan Kramer, composer, conductor and guitarist, currently resides in Maryland, U.S.A. and is a Visiting Professor at Harford Community College in Bel Air, Maryland, where he teaches composition, theory, electronic music, world music and music history. He also currently has a private guitar studio of approximately 20 students. His compositions are performed frequently in various locations on the East Coast and internationally. Keith is also the recipient of several composition prizes. He has studied with Thomas DeLio, John Van der Slice and Stuart Saunders Smith. Keith received his D.M.A. in composition from the University of Miami and his M.Mus. in composition from the University of Maryland, College Park. His music is at times subtle and restrained, and other times ferocious and demanding. Always searching for new modes of expression, each piece that Keith composes represents another facet of a continuous journey of discovery. His music has been performed and recorded by many great musicians including the Moravian Philharmonic Orchestra conducted by Vit Micka, David Taylor, Gottfried Stoger, David LaVorgna and Joseph Satava, Jade Strings, Sonora Ensemble, Alan Ngim, George Weremchuk and Maiko Suzuki.

### **Lapple, Jennifer**

Jennifer Lapple is currently pursuing her Doctorate of Arts in Higher Education at George Mason University with a discipline in music. She received her Bachelor of Music from Miami University and her Masters of Music from Yale University, both of which were flute performance degrees. Jennifer is a member of the AgAu Quartet and the Fuse Ensemble in Washington D.C. and principal flutist with the Pan American Symphony Orchestra. In addition to performing, Jennifer maintains a private flute studio and is the Graduate Teaching Assistant for the flute studio at George Mason University. Jennifer's interest in music education is focused on music wellness and developing research on focal dystonia, a neurological condition affecting musicians. Jennifer plans to write a dissertation based on her experiences in teaching and efforts in researching focal dystonia.

### **Lee, Gerald K.**

Dr. Gerald Lee is an Associate Professor of Piano at West Liberty State College, West Liberty, West Virginia. He has earned three piano performance degrees: Bachelor of Music, Master of Music, and Doctor of Musical Arts from Illinois Wesleyan University, Indiana University, and the University of Michigan in Ann Arbor, respectively. He has studied with such great artist-teachers as Lawrence Campbell, Andrew Cooperstock, Reiko Neriki, Logan Skelton, Arthur Greene, and the late Distinguished Professor György Sebök. Dr. Lee has been a prizewinner in several competitions including 1st place in the 2002 National Society of Arts and Letters Piano Competition (Lansing, Michigan), 2nd place in the 2002 National Finals of the Music Teachers' National Association Collegiate Artists' Piano Competition, and 3rd place in the 2003 International Beethoven Piano Sonata Competition held in Memphis, Tennessee. He performs extensively as a soloist and chamber musician, often with Pittsburgh Symphony Orchestra violinist, Mr. Jeremy Black. Dr. Lee frequently serves as an adjudicator for piano festivals and competitions and is an active member of the West Virginia Music Teachers' Association, Music Teachers' National Association, and The College Music Society. In March 2005, he presented a lecture-recital, focusing on Alexander Scriabin's Piano Sonata No. 5, at The College Music Society's Mid-Atlantic Conference. Dr. Lee was named winner of the 2007-08 West Liberty State College Excellence in Professional Activity Award.

### **Leupold, John**

John Leupold is a native of Charlotte, North Carolina. He received two bachelor of music degrees from Appalachian State University in 2004—one in Percussion Performance and one in Music Theory/Composition. During this time, he studied percussion with Rob Falvo, Rick Dior, Rick Dilling, and Pandit Sharda Sahai. He studied composition with Scott Meister. In

2006, he received two masters degrees, also from Appalachian, in the same disciplines. As a performer, he has played extensively throughout the south-eastern US, including performances with Shania Twain, Charlotte Symphony Orchestra, Steely Pan Steel Band, and the New Paradigm Percussion Quartet. He studied abroad at the University of the West Indies in Trinidad where he took lessons in steel pan and writing for steel orchestra. As a composer, he has had performances of his works at many venues in the mid-Atlantic region of the US. In 2005, he was named a finalist in the North Carolina Young Composers Competition for his composition Prime Transmutation for full orchestra and in 2008 he was awarded third prize in the Walter Summer composition competition. John is currently completing his Doctorate of Musical Arts in Composition at the University of Maryland, where he is a student of James Fry.

**Lewis, Ryan C.**

Ryan C. Lewis currently teaches Percussion, World Music, and Music Appreciation at Claflin University in Orangeburg, South Carolina. Previously he served as Director of the Florida State University Caribbean Steel Band Ensemble and a public elementary school General Music Teacher where he was awarded "Teacher of the Year" honors in 2002.

Ryan currently serves as Principal Percussionist with the Spartanburg Philharmonic Orchestra, and has performed with many professional symphony orchestras, including those of the Aspen Music Festival and under the direction of maestros Keith Lockhart, David Zinman, and Leonard Slatkin. An avid collaborator, he has performed chamber music with the So Percussion Group, composer-conductor John Harbison, Afro-Pop guitarist Habib Koité, and Chinese zheng-master Haiqiong Deng in her Carnegie Hall debut. Additionally, he was recently invited to be an orchestral panelist and present a solo timpani performance at the Percussive Arts Society International Convention.

Ryan's scholarly activities include the published articles "Measuring Tonal Characteristics of Snare Drum Batter Heads" in Percussive Notes and the forthcoming "Why All the Covers? A Comparative Investigation of Van Halen's Musical Borrowing" in Music Reference Services Quarterly. Most recently he was invited to present research at the Percussive Arts Society International Convention, and his dissertation research on superstar American xylophonist George Hamilton Green will become a featured exhibit at the Percussive Arts Society Museum and Research Library.

Ryan holds a Master of Music in Percussion Performance from the Florida State University, a Bachelor's of Instrumental Music Education from Furman University, and is currently earning a Doctor of Musical Arts degree in Percussion Performance at the University of South Carolina.

**Mahin, Bruce P.**

Bruce P. Mahin is a Professor of Music, and Director of the Radford University Center for Music Technology. He received the B.Mus from West Virginia University, M.Mus from Northwestern University and the Doctor of Musical Arts degree from the Peabody Conservatory of The Johns Hopkins University. Mahin is a former president of the Southeastern Composers League, a former co-chair of Society of Composers Region 3, a former research fellow at the University of Glasgow (Scotland), and the recipient of awards from the Virginia Commission for the Arts, Meet the Composer, Annapolis Fine Arts Foundation, Res Musica, Southeastern Composers League and others. His works are available on compact disc through Capstone Recordings (CPS-8747, CPS-8624 and CPS-8611) and published in score by Pioneer Percussion, Ltd. and in the Society of Composers Journal of Musical Scores.

**Matsuoka, Nobue**

Nobue Matsuoka began studying marimba at the age of ten with her aunt, Kayoko Kito in Nagoya, Japan. She came to the United States in 1989 and studied percussion at Loyola University with Jim Atwood of the Louisiana Philharmonic Orchestra. She won the Aspen Music Festival Percussion Competition in 1994, became the national winner of the 1995 Music Teacher National Association Young Artist Competition in Percussion and graduated from Loyola with honors. In 1998, she received a master's degree in percussion performance from Southern Methodist University where she studied with Douglas Howard of the Dallas Symphony Orchestra. Her professional carrier includes performances with the Louisiana Philharmonic Orchestra, the New Orleans Opera, the Dallas Symphony Orchestra and the Nagoya Philharmonic Orchestra in Japan. She was a semi-finalist for the Buffalo Philharmonic and the Houston Symphony and a finalist for the Nagoya Philharmonic Orchestra. In 2003, the *Gambit Weekly* of New

## BIOGRAPHIES OF COMPOSERS AND PRESENTERS

Orleans, honored her performance “Sticks and Strings II” with the *Tribute to the Classical Arts Award for Best Chamber Performance*. She is also the music/performing arts librarian at American University in Washington D.C. where she is responsible for the overall management of the music library.

### **Matthews, Wendy K.**

Wendy K. Matthews received her Bachelor of Music degree from Peabody Conservatory of Music, her Master of Music degree from the University of Maryland-College Park, and her Doctor of Philosophy in Education degree with a concentration in educational psychology and instrumental conducting from George Mason University. Her research on conductors and the learning and cognition of music in ensemble settings has been presented internationally and nationally at many conferences such as International Society of Music Educators, American Educational Research Association, and MENC: The National Association for Music Education. Her recent research has been published in the *Journal of Research in Music Education*. Dr. Matthews is presently a member of the music education faculty at the University of Maryland-College Park. She is also on the music faculty Northern Virginia Community College, where she is the conductor of Alexandria Band, one of the largest community bands in the county.

### **Monson, Linda Apple**

Dr. Linda Apple Monson, Professor of Music and Associate Chair of the Department of Music at George Mason University in Fairfax, VA, also serves as Director of Keyboard Studies at GMU. Dr. Monson is an International Steinway Artist and she has been selected for the Fulbright Senior Specialist Roster (in collaboration with the U.S. State Department and the Council for International Exchange of Scholars). Dr. Monson earned three degrees from the Peabody Conservatory of Music of the Johns Hopkins University, including the DMA in Piano Performance. She also received a Diploma in Piano from Musica en Compostela, Spain. Dr. Monson was a lecture-recitalist at the Oxford Round Table in England (2007) and at The College Music Society International Conference in Bangkok, Thailand (2007). She also presented at CMS International conferences in Costa Rica (2003) and Spain (2005). She was selected to present at National CMS conferences in Miami, San Antonio, Salt Lake City, and Atlanta. She also presented a lecture-recital in Hannover, Germany (2006) for the Alban Berg Symposium/Festival and performed a lecture-recital for the Hawaii International Conference on Arts and Humanities (Honolulu, 2006). She has also performed at numerous CMS regional meetings, including Westminster Choir College (NJ), University of Miami (FL), Bowling Green University (OH), Puerto Rico Conservatory of Music, and University of California at Berkeley. Dr. Monson is currently serving as President-Elect of the Mid-Atlantic chapter of The College Music Society.

### **O’Keefe, Drew**

Andrew Michael O’Keefe is an undergraduate at Appalachian State University majoring in music composition/theory, instrumental music education, and sacred music. He is a member of The College Music Society, National Band Association, and is an active brother of the Rho Tau chapter of Phi Mu Alpha Sinfonia Inc. Following completion of his undergraduate degree, Mr. O’Keefe plans to enter a graduate program in music composition.

### **Owens, Thomas C.**

Tom C. Owens is Associate Professor of Music and Director of Music History and Literature at George Mason University. He received his B.A. from the University of North Carolina at Greensboro and his Ph.M. and Ph.D. from Yale University, with a dissertation examining the American context of Ives’s music and prose. He is the editor of *Selected Correspondence of Charles Ives* (University of California Press, 2007).

### **Perna, Nicholas**

Tenor Nicholas Perna has performed throughout the southern United States in opera and oratorio. Operatic credits include leading tenor roles in *Rigoletto*, *Madame Butterfly*, *La Boheme*, *L’Elisir d’amore*, and *The Magic Flute*. He has won awards from the Florida District Metropolitan Opera National Auditions and The Young Patronesses of the Opera/Florida Grand Opera. He received the DMA degree in Vocal Performance and Pedagogy from the University of Miami and the MM degree in Vocal Performance from the University of Houston. His teachers include tenor Joseph Evans, mezzo-soprano Nina Hinson, and baritone David Alt. Dr. Perna was awarded a Presser music foundation award in 2007, which funded his

doctoral essay *Effects of Nasalance on the Acoustics of the Tenor Passaggio and Head Voice*. Under this grant he was also able to train on *Voce Vista* software with its creator Dr. Donald G. Miller in the Netherlands. Dr. Perna is currently Assistant Professor of Voice at West Virginia University where he teaches studio voice.

**Perttu, Daniel**

Daniel Perttu is Assistant Professor of Music Theory and Composition at Westminster College in New Wilmington, PA, where he is also the Coordinator of the Music Theory Program. Previously he served as Assistant Professor of Music Theory and Composition at the University of Louisiana at Lafayette, where he was the Coordinator of the Music Theory Division. His music has been performed in 18 of the 50 states, spanning from Maine to California, as well as China. These performances have occurred in arts festivals (6), new music festivals (4), Society of Composers Conferences (10), and solo recitals (6). Some of his compositions are published by BRS Music, Inc., and he has written articles that have been published in three different journals. Recently, Dr. Perttu was commissioned by the Johnstone Fund for New Music at the Columbus Foundation to compose a piece, *Rhapsody*, which was premiered by the world-renowned Verdehr Trio. Additionally, he has received awards from two Ruth Friscoe Composition Competitions, the Johnstone Woodwind Composition Competition, the ASCAP/CBDNA Frederick Fennell Competition, and the Third Seoul International Competition for Composers. Dr. Perttu completed his doctorate at Ohio State University and has master's degrees from Kent State University. A member of Phi Beta Kappa, Phi Kappa Phi, and Pi Kappa Lambda, he completed his undergraduate work at Williams College, from which he graduated magna cum laude. He has studied composition privately and in master classes with Thomas Wells, Donald Harris, Thomas Janson, Frank Wiley, Robert Rodriguez, Bright Sheng, Gunther Schuller, and Samuel Adler.

**Reitz, Christina L.**

Christina L. Reitz is currently Visiting Assistant Professor at Western Carolina University where she teaches courses in undergraduate and graduate musicology and world music. She received her Ph.D. from the University of Florida in musicology with external cognates in piano performance and women's studies. Previous degrees include an M.M. in Piano Pedagogy (University of Florida) and a B.M. in Piano Performance (Youngstown State University).

Her current research interests are female composers with specific focus on the works of Jennifer Higdon and musical exoticism. She has presented her findings at The College Music Society National Conference, the 19th Century Studies Association, the International Festival of Women Composers, and has been published in the *International Alliance for Women in Music Journal*. At the present time, she is serving on the Board of Directors for the 19th Century Studies Association.

An active pianist, Dr. Reitz continues to perform as a collaborative and solo pianist. She recently has presented lecture recitals for the International Festival of Women Composers and for the James Buchanan Foundation.

**Ross, Nicholas Piers**

Nicholas Ross teaches music theory, history, and applied piano at Sweet Briar College, Sweet Briar, VA. He earned his Doctor of Musical Arts degree in piano performance from Rice University in Houston, Texas, and also holds degrees in piano performance from the Twente Conservatoire (UM) in Holland and Trinity College of Music in London (DipTCL). His primary piano professors were Benno Pierweijer, John Bingham, and John Perry.

Ross is active as a solo pianist and chamber musician. Recent concerts included solo recitals at Mary Baldwin College, Virginia Tech, and Sweet Briar College in Virginia; and concerto performances with the Blue Ridge Chamber Orchestra, and New River Valley Orchestra. Ross is pianist of the James Piano Quartet, who perform throughout Virginia as touring artists on the roster of the Virginia Commission for the Arts. The JPQ are Artists-in-Residence at Sweet Briar College and Wintergreen Summer Music Festival where Ross also performed with the Wintergreen Chamber Players during the past two summers.

In 2007, Ross released a critically acclaimed solo piano recording, *John Powell: Early Piano Music*, (Centaur Records). He is currently preparing a recording of Virginia Tech composer Kent Holliday's piano music with Emily Yap Chua of Randolph College, and the complete sonatas for piano and string instruments of Artur Honegger with the other members of the James Piano Quartet.

## BIOGRAPHIES OF COMPOSERS AND PRESENTERS

### **Shafer, Sharon Guertin**

Sharon Guertin Shafer is a singer, pianist, and composer who is professor emerita of Music at Trinity Washington University in Washington, DC. She completed a Bachelor's degree in music at The Catholic University of America, Master's and Doctoral degrees at The University of Maryland, and further studies at The American Conservatory in Fontainebleau, France. She made her singing debut in New York at the Bruno Walter Auditorium in Lincoln Center and has performed in concert halls throughout the United States as well as in France and Germany. Recent performances include performances of art songs and piano solos by women composers as part of a concert series at Trinity University and a recital of songs by women composers of Broadway musicals and songs from 'Tin Pan Alley' as a guest artist in a Michigan concert series. She has done extensive research on music by women composers and has presented many lecture recitals on this topic. For her presentations on African American women composers, she has received citations from University of Arkansas at Pine Bluff, University of Dayton, Hampton University, and Virginia State University. Dr. Shafer's publications include articles on Igor Stravinsky's songs, Anna Magdalena Bach, seventeenth and eighteenth-century women composers, medieval women, and a book entitled *The Contributions of Grazyna Bacewicz to Polish Music*, published by Mellen Press in 1992. Her chapter on Eleonore Sophia Westenholz and an edition of three art songs are included in Volume 4 of *Women Composers: Music Through the Ages*, published in 1998 by G.K Hall.

### **Shimron, Omri D.**

An eclectic performer of solo and ensemble repertoire from all periods, Omri Shimron's interests center on 20th-century music and the connections between analysis and performance.

Born in Pittsburgh, Pennsylvania but raised in Haifa, Israel, Shimron holds degrees from the University of Rochester and the Eastman School of Music. Previous lecture-recitals for CMS focused on such works as Larsen's Mephisto Waltz, Stravinsky's Three Movements from Petroushka and Chen Yi's Ba Ban, for which he won a Best Student Paper award.

Shimron has also won awards from the Josef Hoffman Piano Competition and the Chautauqua Institution. He played orchestral, collaborative and solo concerts for WBFO and WXXI radio, and the Kennedy Center's Millennium Stage. Outside the US he has given concerts at the American Conservatory in Fontainebleau, Wolfson College at Oxford, Bursa State Conservatory in Turkey, and the Banff Centre for the Arts, where he was a long-term resident in the autumn of 1997.

An advocate of contemporary music, Omri enjoys working with living composers and has recently premiered several works by emerging young artists. In July 2007 he was a guest artist at the soundsCAPE festival for new music in Pavia, Italy where he performed "anisotropie" (2001), a new work by German composer Michael Quell.

Currently Shimron is Assistant Professor of Music at Elon University, where he teaches music theory and piano. Prior to his post at Elon he taught music theory, piano and keyboard harmony at Hillsdale College in Michigan, and Eastern Mediterranean University in northern Cyprus.

### **Shook, Brian**

Dr. Brian Shook received his Bachelor of Music degree from Cedarville University where he studied trumpet with Charles Pagnard. He continued his studies in music as a trumpet teaching assistant with David Hickman at Arizona State University, completing a Master of Music degree in 2003 and a Doctorate of Musical Arts in 2006. Shook has also studied with Andrew Balio (Baltimore Symphony), Patrick Sheridan (world-class tuba soloist), and Emery Harvison (Phoenix Symphony). While in Phoenix, he performed with the Phoenix Symphony, New Mexico Symphony, Phoenix Bach Choir, Symphony of the West Valley, and the Salt River Brass Band (soprano cornet). Shook's DMA research led him to write a biography of New York Philharmonic trumpet legend, William Vacchiano. He has subsequently published various articles regarding Mr. Vacchiano's career in the *International Trumpet Guild Journal*, the *New York Times*, the *London Times* and the *New York Sun*. He presented a lecture at the 2006 ITG Conference at Rowan University (NJ) on the life and pedagogical contributions of Mr. Vacchiano. For the past five years, Shook has toured the United States with *The King's Brass*, which gives over 120 concerts each year. In addition to performing, Shook is involved in numerous aspects of the International Trumpet Guild as a reviewer of CDs, music, and books for the *ITG Journal*. He is also the website editor of the ITG's Summer Youth Camps web page. Currently, Shook is the Visiting Assistant Professor of Trumpet at Lamar University.



**Snodgrass, Jennifer Sterling**

Jennifer Sterling Snodgrass is currently an assistant professor of music theory in the Hayes School of Music at Appalachian State University, teaching both undergraduate and graduate courses in music theory, aural skills, and voice. She has received numerous grants and awards in relation to technology and music instruction, including the Tablet PC Higher Education Award from Microsoft and the Hayes School of Music Outstanding Teaching Award. Snodgrass has presented papers, panels, and workshops at numerous national and regional meetings including ATMI, Society for Music Theory, College Music Society, TDML, WIPTE, MENC, and TI:ME. Her research has been published in several journals including the *Journal of Technology in Music Learning*, *The TI:MEs*, *Music Theory Online*, and the *Music Educators Journal*. Snodgrass has recently launched her latest research endeavor, *Exposition Music*. This online assessment tool, created with a highly qualified development team, will allow theory instructors to customize their own tests and placement exams.

Dr. Snodgrass is currently an officer in the Mid-Atlantic chapter of The College Music Society and is a member of the research board for TI:ME. In 2008, she was appointed as the National Conference Chair for ATMI and a member of the National Programming Committee for CMS. Snodgrass also serves as the collegiate advisor of Sigma Alpha Iota and was named the national advisor of the year in 2007.

**Sternbach, David J.**

David Sternbach, a French Horn player for 25 years who has performed in the United States and in Europe, began a second career in 1983, as a psychotherapist working in clinics and in a private practice with a specialty in musician's issues.

Since 1986 he has been writing and giving workshops on musicians' health and wellbeing to teachers, students, orchestras, and health professionals in the United States, Canada, and Europe. His over 100 articles have appeared in many educators' and musicians publications, in *The Maryland Medical Journal*, and as chapters in books including *Current Research in Arts Medicine*, *Music in Human Adaptation*, and *Organizational Risk Factors for Stress*.

In 2001 he was invited to come to George Mason University to establish the Center for Arts and Wellness, ([www.gmu.edu/departments/artswellness](http://www.gmu.edu/departments/artswellness)), a musicians' health promotion program. He conducts master classes, counsels students, and teaches *Wellness Practices for Musicians*, a course he designed, that is a required part of the music curriculum. He divides his time between his on-campus activities and off-campus workshops, presentations to educators, and writing. He is currently completing two books, one for school music teachers on how to help students with overuse injuries, the other, the text with a teacher's manual, used in his course at George Mason, designed as a college level textbook on health practices and performance skills to music students.

He holds degrees in music, psychology, and clinical social work, and studied in Berlin under the auspices of a Fulbright Award.

**Thieme, Robert**

Robert Thieme, has served as the Director of the West Virginia University Opera Theatre since 1985 and became the Coordinator of Vocal Studies in 1996. He has worked as a collaborative artist with singers and instrumentalists throughout the US and in Europe. His experience includes conducting and staging opera, operetta and musical theatre productions. He has been the principal keyboardist with the Wheeling Symphony and has worked on operatic productions with the West Virginia and Corpus Christi Symphonies, and the Augusta, Chautauqua, Columbus and Orlando Opera companies. In 2003 Professor Thieme was appointed Co-artistic Director of the American Institute of Musical Studies in Graz, Austria in 2003. Since 1987, he had been on the AIMS faculty as Studienleiter becoming the Dean of Students in 1996. Professor Thieme currently serves on the Board of Directors of the National Opera Association as the Editor of the *NOA Opera Journal*.

**Uslin, Karen L.**

Karen Uslin is a third year Ph.D. Musicology student at The Catholic University of America in Washington, DC. She received her BA in Music and Theater from Muhlenberg College in 2004 and her MM in Music History from Temple University in 2006. She has finished her coursework and is currently in the midst of her comprehensive exams. Karen has presented at various CMS and AMS conferences over the last four years, as well as lectured at both Catholic University and Muhlenberg College.

## BIOGRAPHIES OF COMPOSERS AND PRESENTERS

Her two main areas of research are music from the Holocaust and Latin American Music. Besides researching, Karen is currently an adjunct professor at Marymount University and also performs at various venues throughout Washington, DC.

### **Wade, Rebecca**

Rebecca Wade is currently enrolled in the graduate program at Appalachian State University, where she is pursuing a Masters degree in Music Performance. Ms. Wade holds a BM in Music Education from the University of North Carolina, Greensboro. Ms. Wade is currently serving as the cellist for the Hayes String Quartet, the graduate performance ensemble from Appalachian State University funded through the Mariam Cannon Hayes foundation. Her teaching experiences include: leading sectionals for the North Carolina Western Regional Orchestra, serving as the violin instructor for Crossnore Elementary, and is currently serving on the faculty of the Harper School for Performing Arts as the cello instructor. Ms. Wade also worked as a research assistant to Dr. Jennifer Snodgrass, her results of her research can be seen on [theorymuse.com](http://theorymuse.com). She is an upstanding member of the Collegiate Music Educators National Conference, American String Teachers Association, American Musicological Society, and The College Music Society. Her research interests include feminine musicology and alternative methods within string pedagogy. Following graduation, Ms. Wade plans to enter a Ph. D program in musicology.

### **Wangler, Kim L.**

Kim L. Wangler, M.M, M.B.A joined the faculty of Appalachian State University in 2005 as the Director of the Music Industries Program. Ms. Wangler teaches management, marketing and music entrepreneurship as well as being the faculty consultant for Split Rail Records - ASU's student-run record label. She has served in the industry as President of the Board of Directors for the Orchestra of Northern New York, House Manager for the Community Performance Series (serving audiences of over 1,000 people) and as CEO of Bel Canto Reeds—a successful on-line venture.

Ms. Wangler 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 Sage Publishing, and has a regular feature in the MEIEA eZine with her column, "Wisdom from the Web." Ms. Wangler also serves on the Music and Entertainment Industry Educators Association Board of Directors as Vice President, boards of several local nonprofit organizations, and on The College Music Society Mid-Atlantic Chapter Board as the first Music Business representative.



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# ABSTRACTS AND PROGRAM NOTES

**Angell, Michael**

***Prig and the Pig***

Fair and Foul or Prig and the Pig was written in late 2006 for violinist Karen Bentley Pollick. The work presents two contracting ideas. One is delicate, quiet, reserved, and prim. The other is loud, crass, and boorish. The piece develops the two ideas in several ways; including winding lines of filigree, a jazzy walking bass section, an aggressive battle, and an amorphous space journey. Finally, one side conquers the other. Which will it be?

**Arnone, Francesca M.**

***Charles Koechlin's "Les Chants de Nectaires," Opus 198***

Charles Koechlin's *Les Chants de Nectaires*, Opus 198–200, comprise a collection of 96 different monodies for solo flute. Toward the end of his career, Koechlin chose to exalt the monody into a legitimate compositional form, and this astounding number of solo pieces attest to his conviction in this form's merit. Divided into three volumes, each opus features 32 chants or monodies; the first collection is based largely on a very descriptive passage from Anatole France's novel, *The Revolt of the Angels*. This lecture-recital will demonstrate and compare the literary correlations among a select group of chants from Opus 198, considering this French composer's choices to programmatically write in a distinctly different style for each chant performed. The performer-lecturer studied original manuscripts in Paris' *Bibliothèque Nationale* for this comparison, met with the composer's only surviving child, and discussed the work with the widow of the flutist for whom these works were dedicated.

**Baker, Nancy Elizabeth**

***The Effects of Peer Teaching on Undergraduate Music Majors' Achievement and Attitude Toward Sight-Reading in the Group Piano Setting***

The purposes of this study were: (1) to investigate the effects of peer teaching on students' achievement in sight-reading at the piano, and (2) to determine whether peer teaching positively affected students' attitude toward sight-reading at the piano. Participants were undergraduate music majors ( $N = 85$ ) enrolled in the second or fourth semester of a four-semester group piano sequence. Participants completed a pretest and a posttest that consisted of a video-taped sight-reading performance and an attitudinal questionnaire.

Control and experimental groups comprised the treatment groups for each level. Group Piano IV and Group Piano II participants in the experimental group were paired, creating 23 dyads. Dyads participated in eight peer teaching sessions across the semester; Group Piano IV participants served as tutors while Group Piano II participants served as tutees. Peer teaching sessions occurred outside scheduled class time and consisted of sight-reading duet and solo repertoire. The control group also participated in eight sight-reading sessions outside scheduled class time. These sessions were completed individually and did not involve peer teaching.

Two-Way ANOVAs with repeated measures revealed that all participants significantly improved from pretest to posttest. This improvement only differed significantly across control and experimental groups for participants in Group Piano IV, suggesting that peer teaching may positively affect peer tutors' achievement in sight-reading.

Two-Way Chi Square tests were calculated for each questionnaire item. This study offers empirical evidence to support the idea that peer teaching may help increase peer tutees' confidence in maintaining continuity while sight-reading at the piano.

**Baker, Robert A.**

***Valence I***

This piece embodies both continuous and discontinuous qualities with regard to its discourse and form. It is on a large-scale non-directional; fermatas, interruptions, and a lack of developmental discourse characterize the work as a whole. However, many of the numerous passages that comprise the work's structure bear local-level directional qualities; use of motive, cadential gestures, and short-term processes.

I believe this continuous-discontinuous formal quality enables a listener to potentially engage in a much freer interpretive process with regard to conceiving musical form than they otherwise might when considering a work of exclusively continuous nature; without clear implications of connectedness and linear order, more objective (even less likely) considerations as to the qualities of relatedness within the work may more likely be made.

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Furthermore, a listener must face the matter of perceived degrees of repetition and the questions that inevitably arise, such as: Might this repeated material be an A section? Does its re-appearance articulate the form, despite a non-directional quality? How long has it been since its last appearance, what has occurred in the meantime, and does this weaken or strengthen its formal weight? Thus a listener is free, indeed encouraged, to construct, or reconstruct, one or more interpretations of the form of this work; each of which is true, and all of which are ever-present in a paradoxical multiply-superimposed musical form.

### **Bergman, Rachel**

See abstract listed for Linda Apple Monson

### **Carroll, Gregory D.**

#### ***Sonata for Violin and Piano***

This three-movement sonata was complete in January 2008 and is dedicated to my performing colleagues Fabian Lopez (violin) and Inara Zandman (piano). The outer movements are rooted in pitch material generated by the octatonic scale, giving the work a strongly Eastern European flavor.

The first movement, *Dance Episodes*, is a ternary form comprised of a habanera bearing the dance's defining sultry rhythm. The middle section is a tarantella. Debunked legend had it that tarantula victims would sweat out the toxin by dancing the tarantella--a fast dance in compound time.

Arioso, with its prominent quartal and often-diatonic pitch material, is in sharp contrast to the outer movements: it is atmospheric, colorful, and possesses a liquid-like luminescence. Arpeggios in the piano support lyrical lines in the violin. Harmonic shifts move between shades of light and dark, sun and clouds. The opening three-note gesture in the violin governs much of the thematic material of the movement.

The final movement, *Scherzo*, is compulsively driven, having an even greater sense of urgency than the first movement. Its "serious" character is more aligned to the scherzos of Brahms. A violin cadenza provides a moment of relief from the intense rhythmic activity.

### **Cooper, Ruskin K.**

#### ***The "Comedian Harmonists" and the Destruction of their Career by the Nazis***

Their story relates in a dramatic way the plight of so many artists and musicians during the Nazi era and serves as a stark reminder of the perils of censorship and racism. The "Comedian Harmonists" were a close-harmony male sextet--five singers and a pianist--based in Berlin. They experienced a meteoric rise to fame between 1928 and 1935, noted for their innovative arrangements, impeccable diction, and virtuosity. Their massive repertoire included international hits, folk songs, and light classics. Troubles began soon after Hitler's takeover in 1933. Paragraph 10 became law, requiring that all performers be members of the Nazi association of musicians, the Reichsmusikkammer. Since only Aryans could become members, half the ensemble was forbidden to work in Germany. In an effort to make the best of the situation, they formed two separate ensembles. Neither group was able to recapture the initial success. An external force had destroyed the bond between the six. The careers of six gifted musicians were thwarted by a misguided campaign to purge Germany of all that was *volksfremd*, or foreign to the people. Apart from the loss to the world of music, lives, marriages and friendships were wrecked. The story of the "Comedian Harmonists" is but one example of a fate shared by so many others, and sadly not limited to Nazi Germany. The paper includes an audiovisual presentation with photographs and recordings of the ensemble, correspondence between the group and the Reichsmusikkammer, and the only known footage of the original ensemble in concert.

### **Deibert, Aimee E.**

#### ***An Analysis: John Corigliano's Symphony No.1, "Tarantella"***

The music of living composer John Corigliano evokes extremely strong emotion from his listeners. His Symphony No. 1 (1990) is no exception. By looking at the composer's life before writing the work as well as the AIDS crisis that was sweeping across the world, one can begin to analyze the work in an appropriate manner. Perhaps the most jarring movement of the symphony, the "Tarantella" explores the extreme emotional distress associated with AIDS dementia. Corigliano has personalized each movement of the symphony to memorialize a close friend or respected peer. The "Tarantella" was written for friend Jack Romann. It was a bizarre coincidence that Corigliano had already written a Tarantella dedicated to

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this dear friend in 1970. He used an exact quote of the theme and motives of the "Tarantella" of Gazebo Dances in the "Tarantella" of Symphony No. 1, however that is where the similarities stop. Corigliano's interpretation of the AIDS dementia that his friend was suffering from causes the "Tarantella" to be a spine-tingling roller coaster of lucidity and insanity. By analyzing the motives, form, and modern notation Corigliano uses, this movement can be adequately explored and understood.

The presenter will discuss a full motivic, harmonic, and form analysis of the "Tarantella" movement from John Corigliano's Symphony No. 1. Motivic augmentation and notation throughout the movement will also be discussed. The composer's inspiration for the piece will be presented and the social implications of the symphony will be introduced.

### **Douglas, James**

See abstract listed for Hope Koehler

### **Fogle, James C. B.**

#### ***Museology: Linking Music and Science***

This demonstration will concern itself with a number of issues of current importance on many college and university campuses, namely general education, globalization, and interdisciplinary studies. It will show how a course in world music that focuses on the study of music associated with the Mississippi and Amazon Rivers can be linked to the study of river ecology for the same rivers (taught by a biology professor, Dr. Francie Cuffney, who specializes in river ecology). The two faculty members involved in the two linked courses will connect the content of the courses in several ways. Both courses will use common materials as a starting point for discussion, such as the film *The River*. Musical examples studied will often have physical aspects of the river or human alterations of the river (such as "The Day the Levee Broke"). Various student projects will require them to incorporate aspects of both classes in their work world. During the course of these classes, students will become involved with the various music cultures associated with these two river systems, important issues in river ecology, experiencing through practice the disciplines of music and science study, and observing connections between these two disciplines. The CMS demonstration will provide illustrations of how these objectives are realized in the class.

### **French, Katelin**

#### ***Appropriation in Opera: Modern performance practice of racially evocative works***

The operatic canon includes centuries of cultural influences, which when performed today, may appear insensitive. In reexamining their repertoire, performers may consider their responsibility to balance honoring the authenticity of a work with the portrayal of offensive cultural norms that may contrast with contemporary values. In response to modern views of racial awareness, we should assess how to present such works in a more enlightened or educating way.

Where can performers find the balance between racial awareness and the preservation of a musical heritage? By comparing Anthony Davis's *Wakonda's Dream* (2007), Charles Skilton's *The Sun Bride* (1928), Jean-Philippe Rameau's *Les Indes Galantes* (1735), and their contrasting approaches to similar subject matter, a foundation for sensitive performance practices of such works can be established.

Three culturally influenced components of performance affect how the content of each opera may be conveyed. First, I will examine the composers, their influences, and how familiar they were with the culture being presented. Secondly, factors such as age, gender, geographic location, and ethnicity of an audience directly influence the extent to which culturally charged music may be performed and whether there is an opportunity for education through the performance. Finally, the identity and background of the performers are extremely pertinent in determining the credibility of the message communicated in the performance. By evaluating these three factors, performers use the material on the musical page to format a performance in a more enlightened, supportive, and educational manner.

### **Gardner, James**

See abstract listed for David Sternbach

**Gendelman, Juan Martin**

***About a Feeling***

"...about a feeling" should be understood as a reflection on the very performance of the solo player and, at the same time, a challenge to the listener who tries to unify both the visual and the aural perception. Although expressed in a subtle manner, the theatrical side of the piece plays a key role. The acoustic instruments used in the piece, flute and alto flute, have each a distinctive character, contrasting in nature. This is exposed more notoriously by the entrance of a third sound source, the electronics

**Getz, Noah**

***Electronic and Acoustic: Music for Saxophone and Tape***

Electronic music and the manipulation of acoustic sound present some of the most basic and important issues that face the music field today. As these technologies become cheaper, more musicians and composers are able to understand and use them in their own works. The mixture of acoustic instruments with tape accompaniment provides an opportunity for these two artistic mediums to intersect. While past compositions of this kind generally focused on new electronic technologies, the newest works provide a truly interesting synthesis between the two.

This recital will present new works for saxophone and tape that demonstrate the diversity that is possible with this mixture. Included in the recital will be works by Jacob Ter Veldhuis, a Dutch composer, and local composer Nathan Lincoln-DeCusatis. Ter Veldhuis' works explore the history of jazz through the use of taped interview and musical excerpts. Lincoln-DeCusatis manipulates recordings of the saxophone to create many diverse timbres. The recital will be presented by an award winning classical and jazz saxophonist.

**Glarner, Robert L.**

***A (John) Field of Dreams***

The nocturne as a relatively small non-programmatic piece for piano was somewhat like songs without words. John Field, who is often credited with its creation, wrote many of these short character pieces, at first, variously entitled romances, pastorales and serenades before he finally settled on 'nocturne' in 1814.

It was Field's unique pianistic and stylistic traits that seem to closely anticipate the basic texture of Chopin's nocturnes and shaped his emerging musical personality. Both composers exploited the piano's capabilities—percussive, harmonic, melodic, sustaining—without becoming mere technical display. Their expressive and sensitive styles were characterized by singing melodies that included the Italianate features of portamento, thus creating a rhythmic and temporal flexibility of the melodic line.

This research focuses on the impact of Field's music on Chopin's compositions and their performance. It will be shown how Chopin encompassed Field's style just as he used Moscheles as a starting-point for several of his Op.10 Studies.

A timeline of events concerning these two composers and their output is established. Specific pieces from both composers are then analyzed in detail with respect to similarities of musical harmonic and melodic gestures. Also shown will be several Chopin pieces that clearly illustrate the fusion with Field's treatment of the vocal romance and the Italian aria.

Conclusions concerning the extent that Field had influenced Chopin are obtained based upon these analyses and composition dates.

**Gullings, Kyle**

***I Speak, You Speak (Reflection Duet)***

The Eden Diaries is a one-act musical based on by Mark Twain's two short stories "Extracts from Mark Twain's Diary" (1904) and "Eve's Diary" (1905). The show presents a relationship comedy take on the story of Adam and Eve. "I Speak, You Speak (Reflection Duet)", Scene 3 from The Eden Diaries, depicts a dejected Eve being comforted by her reflection in a pond while still enjoying the safety of Eden.

The Eden Diaries was premiered in Washington, DC, in March 2007. The work has since received a concert reading at the Kennedy Center Page to Stage New Play Festival and, in excerpt, at the 2007 John Duffy Composers Institute.

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**Haughton, Ethel Norris**

***The Musical Legacy of HBCUs***

The musical legacy of Historically Black Colleges and Universities, especially those founded in the mid-to-late nineteenth century, is remarkable. Aside from being part of a course of study, music was one means by which some of these institutions were able to financially sustain themselves. Also, as various musical ensembles performed and traveled throughout the United States and abroad, the student performers became living examples of the work and efforts of the institutions. While the musical legacy of Fisk University has received much attention, primarily because of the Fisk Jubilee Singers, that of many other HBCUs has been overlooked or neglected altogether. These institutions have had distinguished composers, performers, and conductors among their faculty and alumni. Not to be forgotten are the musician-educators whose indefatigable efforts led their students to distinction.

The biographies of many renowned African American musicians include references to the HBCUs where they studied, taught, or both studied and taught, but a closer examination begins to reveal the interconnectedness and intergenerational links among HBCUs as well as the musicians themselves. These music programs extended past the boundaries of their institutions to enhance the quality of life of African Americans residing in the communities in which the institutions were located, through the presentation of concerts, the availability of music instruction, and the fulfillment of the musical needs of the churches.

This presentation will show the quality, the diversity, and the far-reaching effects of the music programs at HBCUs.

**Hill, Amanda F.**

***Margaret Ruthven Lang-An American Female Composer***

Margaret Ruthven Lang was born in 1867 in Boston, Massachusetts. She is the first woman composer to have her orchestral work, *Dramatic Overture*, Opus 12 performed by the Boston Symphony Orchestra in 1893. Studying in Boston and Munich, she wrote nearly 300 pieces that include two hundred art songs, choral settings, orchestral works, and several overtures. She mainly concentrated on songs and choral music.

As a young adult Margaret took piano and composition lessons from her father, B. J. Lang. He was already an accomplished musician himself and was associated with the Handel and Haydn Society of Boston. She also knew many of her father's students and colleagues allowing her to take piano and composition lessons from members of the Handel and Haydn Society. She composed and performed extensively in her youth; but, for reasons unknown she published her last work in 1916 at the age of forty-nine. By the time she died in 1972 she had become a pioneer for women composers in the late nineteenth and early twentieth century.

The focus of this paper is to analyze some of her piano works and songs. These include *Petit Roman*, Opus 18, *Meditation*, Opus 26, *Bonnie Ran the Burnie Down*, Opus 25, and *The King is Dead*, Opus 27. Stylistic and theoretical relationships as well as influences by her contemporaries will then be investigated.

**Hulin, Charles J.**

***Life Let Us Cherish: Parlor Music in Antebellum North Carolina***

This lecture recital will survey the contents of a rare anthology of antebellum sheet music collected by the presenter's great-great-great-grandmother in Warren County, NC in the 1830s and 40s. A mostly forgotten musical world will be illuminated through the performance of music from the anthology and discussion of the composers' lives.

Henri Herz "*Madame Sontag's Waltz*" - Based in Paris, Herz was a famous pianist and a successful music businessman whose numerous works for amateurs were the best-selling piano works of the time, though much maligned by critics such as Robert Schumann.

George Knauff "*Virginia Reels*" - Working in and around Farmville, VA, Knauff cobbled together a life in music through a wide range of endeavors including composing, teaching, selling instruments, tuning, as well as collecting debts. This jack-of-all-musical-trades approach is familiar to many of us working in music today. Knauff's set of reels is of historic interest as it includes several fiddle tunes that do not appear in any northern collections.

Frantisek Kocvara "*Battle of Prague*" - Described by Maurice Hinson as "an extraordinary and musically quite worthless descriptive piece," "*Battle of Prague*" was one of the greatest parlor hits. It survived in the repertoire for several generations, was a favorite of Jane Austin, and a performance of the piece is central to a humorous story by Mark Twain.



**Jamison, Stephen**

***Polyrhythms in the West African Djembe Orchestra***

The djembe orchestra is a West African music ensemble comprised of different unpitched drums. The djembe has become an increasingly popular solo and mixed ensemble instrument in the United States due in part to its variety of timbres and wide dynamic range.

This lecture-recital demonstrates the roles and rhythms of the djembe within its traditional instrumental grouping. The roles include the djembe functioning as a solo instrument and within the djembe orchestra as a principal instrument. The results demonstrate stylistic elements common to many djembe solos such as performing: 1) short phrases usually under seven seconds; 2) hemiola to extend a rhythmic idea; and 3) a 2:3 or 3:4 relationship between soloist and orchestra. Utilizing these elements, the djembe performer can create diverse rhythmic ideas while incorporating the powerful dynamic level and naturally uptempo-performance qualities of the drum.

I will give a lecture, with video and live examples, explaining the originating geographic area, the names, the construction details and the playing techniques of the instruments of the djembe orchestra. Following the lecture, I will demonstrate djembe performance techniques while being accompanied by prerecorded music I composed that is performed by the djembe orchestra I direct.

At the conclusion of the lecture-recital, audience members will be able to visually and/or aurally identify djembe orchestra instruments and polyrhythmic elements of West African drumming.

**Judson, Tohm**

***Hold Infinity in the Palm of Your Hand: Open Source in Music Classroom***

Faced with the rising cost of textbooks, software, and everyday life, music students are currently being put in a place where the only available resources are at the school or the university. However, with the rise in popularity of open source software, teachers can help stem these costs with a little knowledge of what is available. A simple USB thumb drive, costing under \$10 at the time of this writing, can hold vast amount of data that the student may use at anytime, anywhere.

My presentation will cover how various open source concepts and practices can help all music students, ranging from k-12 to Higher Education. Topics to be discussed include notation software, recording/mixing software, and portable applications that can be run from a USB drive.

In addition to covering these applications, one of the newer ideas of promise is open source textbooks. Textbooks are updated every few years, thus creating an eternal need for students to purchase new ones, almost always at a higher cost. Examples such as the Global Text Project at the University of Georgia and Connexions at Rice University have shown the success of open source texts, but the area of music seems tentative to this point. The advantage here is to give faculty control over all aspects of the books content, which can then be adjusted and distributed as want or need arrives, and to allow for total control over what material is need for the class.

**Koehler, Hope**

***The Music of John Jacob Niles, Appalachian Troubadour***

The music of John Jacob Niles, a Kentucky native, is rich and evocative. Indeed, some of his songs have become so deeply entrenched in our culture and tradition that we often believe they have always existed, not realizing that they are his creations. Who hasn't heard I Wonder As I Wander or Black is the Color of My True Love's Hair? Perhaps this is one of the reasons why Niles is not always recognized as the great composer he was. His songs speak with the voice of Appalachia to the hearts of us all. For this session, we propose to perform folk songs for voice and piano.

Songs of unrequited love:

The Lass from the Low Countree (2:42)

The Black Dress (2:59)

Love songs of joy and playfulness:

My Lover is a Farmer Lad (3:14)

Ribbon Bow (2:13)

Song of faith:

The Robin and the Thorn (2:44)

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Songs of Christmas:  
Carol of the Birds (2:34)  
Sweet Little Boy Jesus (2:47)

Niles beautifully expresses the universal feelings of love, joy, faith, and hope with the voice of Appalachia.

### **Kramer, Keith A.**

#### ***Inexplicable***

The work was originally composed for David LaVorgna and the Mariner String Quartet and was premiered at An die Musik in Baltimore, Maryland in 2005. The title refers to the seemingly unexplainable mysteries of existence, but as Albert Einstein once said, "the most incomprehensible thing about the world is that it is comprehensible."

### **Lapple, Jennifer**

See abstract listed for David Sternbach

### **Lee, Gerald K.**

#### ***Alexander Scriabin's Sixth Piano Sonata: The Dream Takes Shape***

While the works of Alexander Scriabin are performed occasionally and have enjoyed increasing popularity, all too often, his pieces are dismissed as bizarre, strangely mystical, and esoteric. The purpose of this lecture-recital is two-fold. The first aim is to present Scriabin's Piano Sonata No. 6, not as a weird and inaccessible tone poem, but rather as a one-movement creation with a clear compositional approach manifesting an affinity to traditional sonata form. In the score, the composer indicates, "Le rêve prend forme" ("the dream takes shape"). Upon first impression, this piece seems vague, "dream-like" and random in its organization. However the lecture will demystify and demonstrate that underneath Scriabin's fascinating and unique musical language, his compositional approach to form is in fact clear, logical, and anything but random--the "dream" indeed takes on a definite shape and structure. For example, the clarity of the sonata form is articulated by first, second, and closing thematic areas of well-contrasted characters. The frequent applications of thematic transformation serve as an important unifying element throughout the piece. Moreover, although the sonata cannot be named in one, overall key, one can still name "G" as an overall "tonic" or central pitch.

The second aim of this lecture-recital is to launch general interest and an increased awareness of an unfamiliar and unfairly neglected gem in the repertoire, rarely performed by pianists in the past as well as present day. Nevertheless, this is a masterwork that very much deserves to be kept alive and vibrant.

### **Leupold, John**

#### ***A Luminare of an Anomalous Symbiosis***

In order to describe the nature of the work, I feel it necessary to first provide the definitions of words used in the title as they relate to this composition. A luminare is a means of providing light. Anomalous means deviating from or inconsistent with the common order, form, or rule - irregular or abnormal. A symbiosis is a relationship between two people in which each person is dependent upon and receives reinforcement, whether beneficial or detrimental, from the other. Therefore the title essential means, a beacon of an abnormal relationship.

The model of the work is Rachmaninoff's Prelude in C# minor, which has had a profound impact on me for many years. This work became the basis of my own composition, even though my musical language is much different. The opening rhythm and theme are very similar to Rachmaninoff's, yet very different at the same time. The overall form of the work also parallels the Prelude, though the content of these sections is quite different.

In addition to the relationship between Rachmaninoff and myself, there is an abnormal relationship between the music of the piece itself. This can be seen between the outer sections and the inner section. Each of the outer sections are somewhat calm and stagnant while the inner section is raucous, loud, and rhythmically very active. This contrast creates a rather anomalous symbiosis within the composition itself.

**Lewis, Ryan C.**

***Africa, Ireland, Egypt, and the New Classical Fusion: Examples of World Music Syncretism in the Compositions of B. Michael Williams***

One of the many results of mass globalization is that musical and cultural influences from around the world are being fused in various combinations. Composer Michael Williams has written three of the first concert pieces for world percussion hand drums: "Another New Riq" (Egyptian tambourine), "Bodhran Dance" (Irish bodhran), and "Rectial Suite for Djembe" (from West African). These pieces represent the present trend of musical syncretism in that these three exciting pieces were composed by an American (specifically South Carolinian) and intended for performance in Western concert halls, but utilize musical instruments and performance techniques from around the world, specifically the Middle East, United Kingdom, and Africa.

The riq is a small Egyptian tambourine with five sets of large jingles spaced equidistantly around the frame, which many believe is the instrument referred to as the timbral in the Bible. The bodhran is a Celtic frame drum indigenous to Ireland, which is played using a tipper, a short, double-ended wooden drum stick. The djembe is a goblet-shaped hand drum originating in present-day Guinea and Mali in West Africa played with the hands to achieve low, medium, and high pitched tones.

**Mahin, Bruce P.**

***Cyclic Maneuvers***

This piece utilizes the full potential of computer music in a concert situation: a live performer surrounded by a backdrop of electronically produced sounds of many differing characters. The performer begins unaccompanied, but as the piece develops he plays a duet with his own sound transposed and played back several seconds later. A pre-recorded CD, produced with computer-controlled digital synthesizers, then joins the ensemble. Thus the voice of a single performer is transformed into an orchestra of many musical sounds.

**Matsouka, Nabue**

See abstract for Noah Getz

**Matthews, Wendy K.**

***College and Community Band Musicians' Beliefs Regarding Group Function in Large Ensembles: Lessons Learned***

A few research studies have been conducted to examine how musicians' beliefs impact group function in musical ensembles. However, research in other areas such as sports shows that situational variables such as the team's group cohesion (Kozub & McDonnell, 2000), collective efficacy (George & Feltz, 1995), and motivational climate (Newton & Duda, 1999) may influence team members' beliefs. Therefore, the purpose of the present study was to examine whether differences exist between wind symphony and community band musicians' perceptions of group cohesion, motivational climate and collective efficacy beliefs. Ninety-eight (N=195) instrumentalists were surveyed. Forty-six (N=46) of these participants were part of a competitively auditioned college wind ensemble consisting primarily of music majors at a mid-Atlantic university and 52 (N = 52) were members of a community band. Results indicated that for group cohesion the two ensembles differed with respect to the social dimensions of group integration and individual attraction to the group. With regards to their beliefs in regards to the musical task of rehearsing and performing they did not differ. Regarding perceived motivational climate differences arose in task-involving and ego-involving perceptions. The community band reported a higher task-involving whereas; the wind symphony reported a greater ego-involving climate. Finally, the wind symphony reported higher collective efficacy beliefs than the community ensemble. These findings provide guidelines on how different types of group learning environments should be structured for optimal learning and performance.

**Monson, Linda Apple**

***Mathematical Approaches to Music Analysis: Schoenberg/Ullmann, Berg/Finney; Variations on a Theme***

This lecture-recital will demonstrate the relevance of mathematical principles to music analysis through an exploration of the musical structure of two theme and variation works by Second Viennese School pupils Viktor Ullmann and Ross Lee Finney. Viktor Ullmann (1898–1944), who studied with Schoenberg in his Seminar for Composition (1918–19), and American composer Ross Lee Finney (1906–97), who studied with Alban Berg in Vienna (1931–32), both appropriated the concept of "one recurring

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structural unit" from Schoenberg. Schoenberg, along with his followers, was interested in generating a coherent musical structure through the manipulation of a limited amount of referential material, which lends itself to mathematically-oriented analysis.

Ullmann's *Variationen und Doppelfuge über ein Thema von Arnold Schoenberg* (1925) and Finney's *Variations on a Theme by Alban Berg* (1952) both clearly reflect the influence of the Second Viennese School. Explanation will be given to the mathematical concepts of permutation, inversion, and retrograde and their relationship to mathematical set theory concepts. Through performance/demonstration of salient points, the unique musical language of each composer is revealed. Analysis of the Schoenberg/Ullmann *Variationen* reveals an interest in symmetrical structures as well as a unique musical language that combines tonal and atonal elements. Personal interviews with Ross Lee Finney shed light on unique aspects of Berg's philosophy on dodecaphonic and variation techniques. These concepts will be explored through analysis of the Berg/Finney *Variations* which are dodecaphonic, yet maintain a tonal center of G Minor. A solo piano performance of the Ullmann and Finney *Variationen* will conclude the lecture-recital.

### **O'Keefe, Drew**

#### ***Steel Thinking***

Why is there a lack of modern Classical Compositions for the steel drum? Why is the steel drum always associated with music from the Caribbean? The steel drum was created in the early 1940's in the small country of Trinidad and since then it is being played all over the world, but has kept the flavor of the Caribbean. Is it the sound of the instrument or the music it creates that makes that association evident? There are not many compositions for the steel drum using modern classical styles and modern 20th Century notation. *Steel Thinking* is a composition for a steel drum trio, utilizing a tenor, set of double seconds, and a set of cello steel drums. This composition has a modern popular groove instead of the typical Caribbean feel. It uses modern or "different" techniques played on the steel drum and it has a section where the performers read time notation instead of the traditional notation. The purpose of *Steel Thinking* was to create literature for the steel drum that went against all traditions commonly known with steel drum playing.

### **Owens, Thomas C.**

#### ***Concord and Dissonance: The Relationship of Peter Yates and Charles Ives and the Role of Los Angeles in the Reception of Ives's Music***

The thirteen-year-long correspondence between Peter Yates, champion of new music in Los Angeles, and Charles Ives describes the growth of Yates's concert series, "Evenings on the Roof," with a specific focus on Ives's music. This paper examines the Ives/Yates letters and related material with reference to the reception of Ives's music in Los Angeles through the lens of the relationships between Yates, his wife (pianist Frances Mullen), and Ives. Mullen was one of the first people after John Kirkpatrick to perform the entire *Concord Sonata*, and one particularly interesting and complex storyline in these letters concerns her desire to record the work, which Ives, having promised exclusive rights to Kirkpatrick, did not allow. Yates's increasingly strong requests that Mullen should record the sonata pushed Kirkpatrick to record it for Columbia Records in 1945. The paper begins with a summary of the Yates/Ives correspondence and illustrates its character and depth. I pay particular attention to the way that Yates presents Ives's music and to his descriptions of audience reactions to it. I then consider the argument over the recording of the *Concord Sonata* in detail and look at how the relative isolation of Los Angeles from the largely East-Coast phenomenon of the awakening of critical and audience appreciation for Ives (particularly the *Concord* as played by John Kirkpatrick) led to this disagreement between Ives and two of his most devoted followers.

### **Perna, Nicholas**

#### ***Effects of the Second World War on the Vocal Music of Benjamin Britten***

Life-altering events have had significant influence over the creative output of composers. Such were the atrocities of the Second World War on 20th century British composer Benjamin Britten (1913-1976). The proposed lecture recital will display how WWII influenced Britten's textual choice, and in turn, how text affected his use of dissonance and harmony. The theme of the selected poetry evolves as Britten ages displaying a darker and more mature voice. To reinforce that it indeed was WWII that affected Britten's output, texts chosen after the war either represent a longing to return to innocence (one of Britten's life long themes), or are in direct

response to the war.

In order to recognize the transformation that an event such as a world war would produce, songs prior to the war will be discussed. Selections before WWII include "Beware" and "Let the Florid Music Praise." Both songs employ texts that demonstrate a preference towards men and compositional techniques that place emphasis on such text. Selections during the war include "Sonnet" and "O might those sighes and teares." In these songs, Britten begins to utilize the semi-tone, which represents pain or suffering in his later works. Britten's setting of Thomas Hardy's text "Before Life and After" provides a post WWII example of a longing to return to innocence. Finally, selections from *Canticle III: Still Falls the Rain* demonstrate some of the most angst ridden and painful music Britten ever composed; the text is itself an allegory for the British people during WWII.

### **Perttu, Daniel**

#### ***Rhapsody***

*Rhapsody* is written in homage to Johannes Brahms, Nikolai Rimsky-Korsakov, and Béla Bartók. It was commissioned by the Johnstone Fund for New Music at the Columbus Foundation.

### **Reitz, Christina L.**

#### ***Authentic Orientalism in David's "Le Desert"***

Felicien Cesar David (1810–76)'s ode-symphonie, *Le desert* (1844), musically evokes the infiniteness and grandeur of the Middle East. As house-composer for the Saint Simonian Order in France, he traveled with the group to remote destinations in the East that afforded him direct knowledge of the musical practices of these regions. This activity resulted in his first "Orientalist" work, *Melodies orientales* (1836), a collection of musical impressions for piano. While exoticism was only beginning to emerge, David's music produces an authentic work based on a culture that other composers were only imagining.

*Le desert* consists of three parts that recall various aspects of the landscape of the Middle East. The opening, "The Entrance to the desert" captures the sumptuousness of these arid realms that later erupts into a brief sandstorm while the second part, "Night in the desert" contain two of David's most "Orientalist music": *La Fantasie arabe* and *Danse des almees*. These orchestral numbers were designed to captivate the elite audience in Paris with the signifiers of an evocative melodic oboe solo and the use of percussion that is reminiscent of the *riqq*, an Arabic tambourine. Undoubtedly the most authentic aspect of *Le desert* occurs in the final section "Sunrise and Morning Prayer" with the solo tenor's Muezzin's call that effectively recreates the *adhan*, an Arabic call to prayer.

This work, while largely unknown, explores the natural environment of the Middle East in a context that is sensitive to the musical traditions native to the region.

### **Ross, Nicholas Piers**

#### ***Arabesques and Spirals: Debussy's Images for Solo Piano***

"Is there a deeper experience than to stumble across a genius whose secrets have lain dormant for centuries? To have been one of these men! There's real glory!"

So wrote Claude Debussy in an article published on July 1st, 1901, in *La Revue blanche*. In this article, in the voice of his literary alter ego Monsieur Croche, Debussy wrote that composers should look for form in nature, and suppress (or hide) intricacies, for music should sound natural and easily comprehensible. When he wrote these words, Debussy had already begun to experiment with a form organized around the so-called golden section and Fibonacci numbers. Starting relatively simply in *Clair de lune* (1890), and several songs from the same time-period, Debussy gradually developed a complex structural approach to its use, notably in the pivotal 1903 work, *D'un cahier d'esquisses*, and subsequently in the *Images for solo piano*. Debussy remained secretive about this all his life, and he never directly referred to its use in any of his correspondence, although he seemed to give several tantalizing hints.

In this lecture recital, the amazing detail of Debussy's schemes will be revealed and explained. This lecture extends the work of Dr. Roy Howat, who analyzed several of the above works in his seminal book *Debussy in Proportion* (Cambridge University Press, 1983). New or alternate readings are offered for all of the *Images*, and notable differences with Howat's analysis of *D'un cahier d'esquisses* will be demonstrated. Excerpts from these works will be performed, highlighting the relevance of these results.

**Shafer, Sharon Guertin**

***The Women of Tin Pan Alley***

Tin Pan Alley was an important site in New York City during the early twentieth century because of the number of songwriters and music publishers located there. Among some of the well known male composers are George Gershwin, Cole Porter, Jerome Kern, Hoagy Carmichael, and Irving Berlin to name a few. Women also contributed to the development of American songwriting. In an illustrated lecture format, this presentation features songs by Kay Swift (1897–1993), Ann Ronell (1906–1993), Jeanine Tesori (b. 1961), Nancy Ford (b. 1935), and Lucy Simon (b. 1943). As talented, well trained composers, their contributions include Broadway musicals, film scores, and musical activities as diverse as writing music for Radio City Rockettes routines as well as ballet music. Brief biographical information is included along with musical examples spanning the early era of the Tin Pan Alley tradition and continuing into the twenty first century.

**Shimron, Omri D.**

***New Piano Music from Israel: "Metamorphosis II" (2007) by Menachem Wiesenberg***

How does 21<sup>st</sup> century piano music relate to the past? Many twentieth century works centered on the Modernist mantra of negating the past, creating a new language, and rejecting the excesses of Romanticism. To this end, atonality and serialism were exalted and references to tonal gestures, even intervals were considered taboo. In the second half of the twentieth century, composers began fomenting a different relationship with the past, indeed with history. Styles ranged from parodist pastiche, to the incongruous use of quotations, and Minimalism's embrace of simplicity.

Wiesenberg's *Metamorphosis II* (2007), chosen as a mandatory work for the 12<sup>th</sup> Arthur Rubinstein International Piano Competition, is an unabashed statement on the viability of tonal gestures and intervals. The composer, who is an established musician known for his multifaceted contributions to Israeli musical life, states in the preface that the two intervals which serve as the germinal ideas for this work—the perfect fifth and perfect octave—are ones he particularly likes because they are “so sonorous, and their use seems... very idiomatic and natural for the piano”.

This lecture-recital will present a formal overview of *Metamorphosis II* and examine its motivic structure and transformations. It will demonstrate how, through the use of diverse compositional styles, Wiesenberg manipulates a small number of ideas to create a genuine, exciting and organic composition that is neither avant-garde nor staid and conventional. Rather, it is a fresh and communicative attempt at virtuosity through the eyes of a musician who reveres Bartok, Debussy, and Bill Evans.

**Shook, Brian**

***Collaborations Between Composers and Performers: Twenty-First Century Compositions for Trumpet and Piano***

The repertoire of each musical instrument undoubtedly contains a myriad of compositions that were initially commissioned by the performer. In most universities today students learn only the staples of their repertoire and do not have the opportunity to explore newer works for their instrument. Furthermore, they are not educated in the timeless art of collaborating with a composer. Each university should require performance and composition students to either compose an original work for their instrument or collaborate with one of their classmates to add to their repertoire. This is a valuable skill that is best learned through experience.

This recital includes works entirely from the twenty-first century that were developed out of a close collaboration between performer and composer and will contain at least one world premiere. A brief explanation of each work will describe the process and approach to that individual composition.

**Snodgrass, Jennifer Sterling**

***Collaborative Musical Analysis: The Integration of the Tablet PC into the Theory Classroom***

The teaching of musical analysis has virtually remained unchanged for the past century. Students are required to look through the printed score while marking changes in key, form, and musical structure, forcing the instructor to spend a significant amount of time guiding the student through the analysis. Often, students have a difficult time maintaining placement in the score while the instructor is speaking.

The integration of the Tablet PC into the theory classroom seems to provide a logical solution. This technology encourages visual learners through the use of colors and patterns, allowing instructors to highlight

both the large formal designs and smaller harmonic units. A recent study examined the benefits of the Tablet PC in musical analysis. Students in this study were assigned to “analysis groups” and asked to complete traditional theoretical analyses using pen-based technologies. By pairing the Tablet PC with the DyKnow software system, students were able to view and mark several pages of music simultaneously, and instantaneously view markings from other members of their analysis team.

This paper will focus on the results of this study. Several topics will be discussed in regards to the efficacy of the tablet PC in the music classroom including: personalized and immediate feedback, collaborative analytical interpretations, and interactions among students. The presentation will conclude with a demonstration of a website created to highlight student analyses. By illuminating the possibilities of collaborative technology in music analysis, perhaps instructors can reinvent teaching strategies and pedagogical techniques in music theory.

**Sternbach, David J.**

***Health Promotion in Music Schools; One University’s Model***

As music educators have become increasingly concerned with issues of injury prevention in young music students and equally, with how best to help students dealing with performance anxiety, more professional organizations including NASM, MENC, and MTNA have issued policy statements advocating the inclusion of health promotion into music education.

An example of how one model developed in the music department of a large university has worked to address these issues will be discussed. This program, beginning in 2001, initially focused on providing training on injury avoidance and controlling stage fright, with the establishment of a required course for all undergraduates on wellness practices.

With each semester, materials from other areas were progressively integrated into the syllabus that we came to see as equally essential to a well-rounded wellness program. This has involved extracting and adapting relevant evidence-based research findings from Cognitive Psychology, Sport Psychology, Western and Eastern meditation practices, and recent findings from the fields of neuroscience and brain mapping.

Other offerings have included master classes, workshops, and an all-day musicians’ health conference open to on-campus and off-campus area musicians, offering workshops in many health-oriented disciplines, including classes in Yoga, Feldenkrais, Alexander, offerings by psychologists, etc. Additionally, the department has from the onset had an on-site licensed professional clinician, available on a walk-in basis, providing individual counseling to students, assessments, and referrals to area Performing Arts Medicine professionals.

The panelists will discuss how this training has found its place in the curriculum; provide examples of students’ health problems that were resolved through this education and timely referrals for effective treatment by arts medicine experts. We will then describe ways this program and elements of it could be utilized by other music departments interested in developing health education for their students.

**Thieme, Robert**

See abstract for Nicholas Perna

**Uslin, Karen L.**

***Viktor Ullmann’s “Der Kaiser von Atlantis” from a Narrative Perspective***

Written in the concentration camp of Theresienstadt in 1943, *Der Kaiser von Atlantis* by Viktor Ullmann takes on multiple levels of irony in its narrative structure. Tucked in the northwest corner of the Czech Republic, the concentration camp of Theresienstadt housed many performing artists, among whom Viktor Ullmann contributed much to the musical output. In *Der Kaiser von Atlantis*, Death goes on strike and does not resume his job until the Emperor agrees to become his first victim. Using Northrop Frye’s theory of narrative, this paper interprets *Der Kaiser von Atlantis* through the reconstructed viewpoints of the Jewish society, the Nazi society, and our modern-day society. Specifically, the paper analyzes two scenes from the beginning and end of the opera. Frye’s four narrative archetypes are romance, comedy, tragedy, and irony, all of which involve a desirable or undesirable order that changes through a transgression that results in a new desirable or undesirable order. Within Frye’s theory, readers classify narratives depending on their viewpoint, so that a single narrative might be categorized differently among various readers. In Frye’s notion of irony, a desirable order leads to an undesirable new order through a transgression. While modern society might view positively Death’s refusal to take life in

## ABSTRACTS AND PROGRAM NOTES

Der Kaiser von Atlantis, those living in a concentration camp often viewed Death as a welcome guest who eased pain and suffering. Like the Emperor of Atlantis, the Nazis tried to co-opt Death's work, giving themselves power over life and death. By examining the different dramatic viewpoints of this opera, we can gain a better insight into a little known work that represented the emotions and opinions of those who lived through the horrors of the Holocaust.

**Wade, Rebecca**

***An Examination of Oliveros' Sonic Meditations, feminine musicality, and their relevance to cross-gendered feminism in today's society***

The Venus ensemble, formed in 1970 under the direction of Pauline Oliveros, would become the working inspiration for Sonic Meditations, a composition initially consisting of eleven original meditative works by Oliveros. Since its earliest publication in Source in 1970, the work has been expanded and republished as a final set of twenty-five meditations. In the introduction of this work, Oliveros is presented both as a person and musician, but the composer also informs the reader of her: "...devotion to uncovering and establishing new models to which women and the feminine side of men can relate." This statement foreshadows and solidifies Oliveros' concept of the feminine ideal or principle being considered in both men and women.

After receiving the Guggenheim Fellowship in 1973, Oliveros was able to refocus her energies on the meditations, concentrating on different groups of people and rebuilding the ensemble for further research. At this time, new meditations were composed. Oliveros discovered that the meditations not only resulted in a musical unity, but also provided a point of accessibility/inclusion for non-musicians.

Including both a historical and textural analysis of Sonic Meditations, this presentation will examine the meditations and their relevance to the study of cross-gendered feminism and its significant inclusion in today's society.

**Wangler, Kim L.**

***Music Licensing in the 21<sup>st</sup> Century—Who is collecting What, When do you need a license, Where do you get those licenses, and Why do we need to know this?***

This paper will look at the historical and philosophical background of mechanical licensing of music uses in the United States, while focusing on changes in policy and rate structures in the 21st century. An emphasis will be placed on what Music Faculty need to know about mechanical and master use licensing, and what they need to do to comply with the law when creating CDs and DVDs for promotional use or sale.



# CONFERENCE PRE-REGISTRANTS

*(complete as of March 10, 2009)*

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Michael Angell, Chevy Chase, Maryland  
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