



Northeast Chapter

THE COLLEGE MUSIC SOCIETY

28th Regional Conference
March 23–24, 2007

Westminster Choir College, Rider University
Princeton, New Jersey

THE COLLEGE MUSIC SOCIETY

312 East Pine Street
Missoula, Montana 59802
Telephone: (406) 721-9616
Facsimile: (406) 721-9419
Electronic Mail: cms@music.org
<http://www.music.org>

Dear CMS Northeast Members,

Welcome to Rider University and our annual conference. Over the course of the next two days you will have the opportunity to attend some brilliant presentations, listen to new and significant music, enjoy a talk by esteemed ethnomusicologist Bruno Nettl while you eat a delicious lunch buffet at the beautiful Nassau Inn, watch (and viscerally feel) a performance by percussion group, *Rumble*, wander through delightful poster presentations, and, of course, schmooze with some interesting people. A conference like this one requires many months of preparation and lots of "sweat equity." Many people have worked very hard over the course of the year to make this, I believe, one of most exciting conferences ever. I want to take this opportunity to thank our program chair, Holly O'Riordan, and committee members Jorge Torres and Paul Siskind. The scope and variety of presentations this year is really remarkable. They have designed an engaging program that seamlessly brings together topics like "Chinese in American Art Song" and "Mazeppa in 19th-Century European Romanticism." I would also like to thank our Composition Chair, Kirk O'Riordan, and his committee of Joel Phillips and Delvyn Case for sorting through the mass of scores received for the conference. Special thanks go to Eric Hung, our conference host here at Westminster Choir College of Rider University. Finally, I would like to thank the CMS Executive Committee: Patrick Jones, Vice President, Sarah Meredith, Secretary and Rahima Holstein, Treasurer. I appreciate their creativity and ability to keep us all on task (and close to deadlines). I am quite fortunate for their support.

I hope you have a stimulating few days here in New Jersey and look forward to chatting with many of you in the course of the conference (over your favorite beverage).

All Best Wishes,

Deborah

Deborah Nemko
President, CMS Northeast Chapter



Dear CMS-NE Delegates,

On behalf of Westminster Choir College of Rider University, I would like to welcome members of the Northeast Chapter of the College Music Society to Princeton, NJ. Over many decades, Westminster's choirs have established an excellent reputation through their performances with the New York Philharmonic, the Philadelphia Orchestra and many other renowned orchestras. In the next two days, I hope that you will get to see the academic side of the Westminster experience.

One of the great assets of Westminster Choir College is its location. Princeton is a historic town with college hangouts, four-star restaurants, small boutiques and interesting bookstores. Your folder contains a list of recommended restaurants. If you are interested in shopping or entertainment options, please feel free to ask one of the "locals." Also, don't forget that the Westminster Symphonic Choir will be performing the Verdi Requiem at 8pm this Saturday in Princeton Chapel.

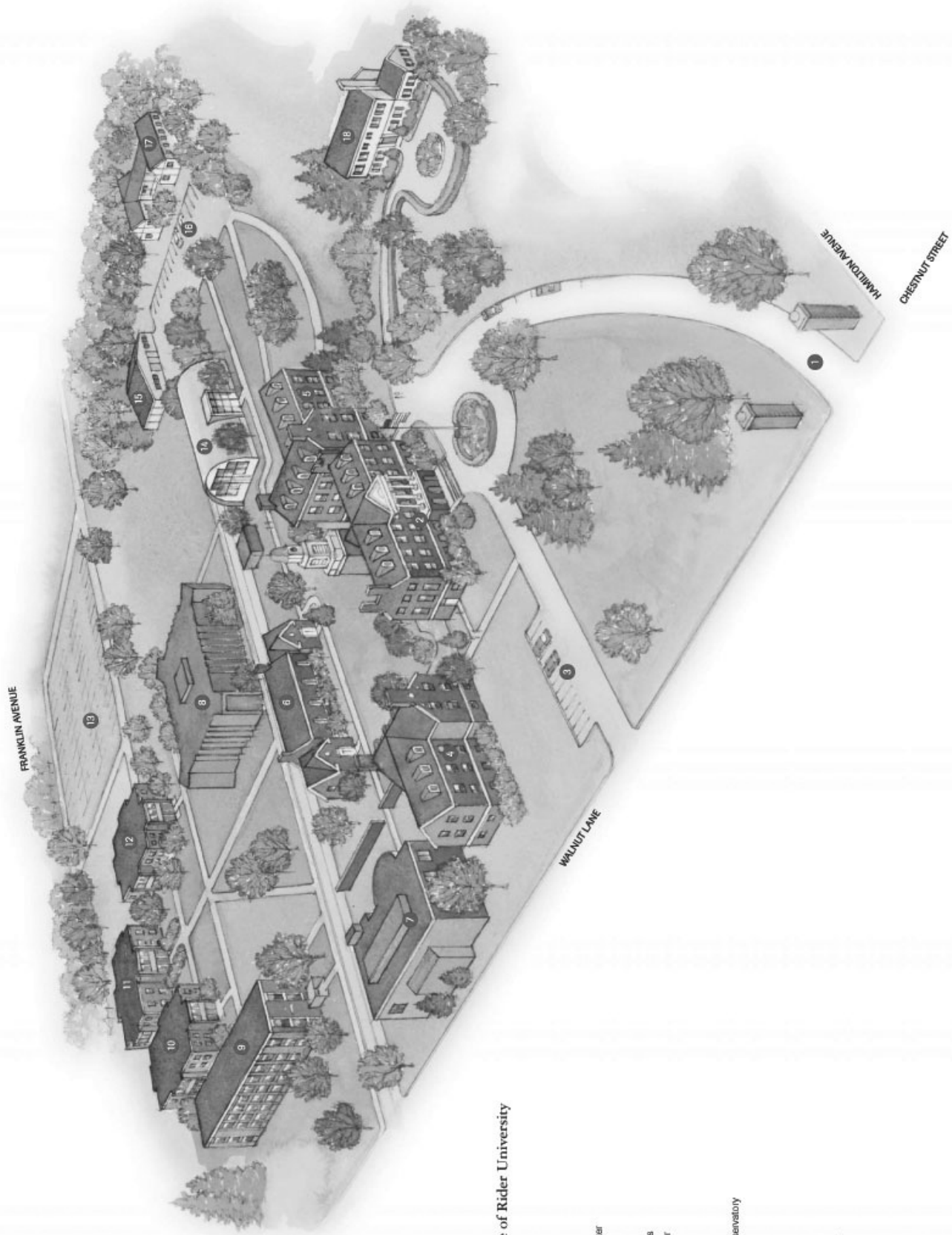
I would like to thank a number of people who made this meeting possible: Dean Bob Annis for supporting the idea of hosting this meeting, Marshall Onofrio (Associate Dean) and Jim Moore (Director of Performance Management) for moving classes out of the rooms where the presentations will occur, Bart Bartle (Chair, Dept. of Music Composition, History and Theory) for his unwavering support, Steve Hitzel (Manager of Facilities Management) for setting up the rooms we are using and Matt Wade (Media Support Specialist) for helping us with audiovisual needs.

I hope you have a fruitful and pleasant stay in Princeton.

Sincerely,

A handwritten signature in black ink, appearing to read "Eric Hung", written over a light gray rectangular background.

Eric Hung
Site Coordinator, CMS-NE 2007



Westminister Choir College of Rider University
Princeton, New Jersey

- 1 — Main Entrance
- 2 — Williamson Hall
- 3 — Visitor Parking
- 4 — Erdman Hall/Presser Music Center
- 5 — Taylor Hall
- 6 — Bristol Hall
- 7 — Student Center/Dining Commons
- 8 — Talbot Library — Learning Center
- 9 — Sashbrook Hall
- 10 — Dayton Hall
- 11 — Ithaca Hall
- 12 — Princeton Hall/Westminister Conservatory
- 13 — Students/Conservatory Parking
- 14 — Playhouse
- 15 — Relocatable Classrooms
- 16 — Faculty/Staff Parking
- 17 — Cottage
- 18 — Hamilton House (Dean's residence)



Northeast Chapter

THE COLLEGE MUSIC SOCIETY

ACKNOWLEDGEMENTS

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

Holly Roadfeldt-O’Riordan (Susquehanna University), Chair, Program Committee

Kirk O’Riordan (Susquehanna University), Chair, Composition Committee

Eric Hung (Westminster College of Rider University), Site Coordinator

CMS Northeast Chapter Executive Board

President:	Deborah Nemko (Bridgewater State College)
Vice President:	Patrick Michael Jones (University of the Arts)
Secretary:	Sarah Meredith (SUNY - Buffalo State College)
Treasurer:	Marjorie Rahima Hohlstein (College of St. Rose)
Student Representative:	Stephen Wilcox (Bethlehem, PA)

S T E I N W A Y

IS THE OFFICIAL PIANO

of

THE COLLEGE MUSIC SOCIETY'S

NATIONAL CONFERENCE



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

FRIDAY, MARCH 23, 2007

7:30 a.m.

Registration (ongoing—Library Lobby)

8:15 a.m.

Welcome (Library Room 1)

Deborah Nemko, CMS Northeast Chapter President

8:30 a.m.

Session I: Disrupting Convention: Innovative Amendments to Traditional Models (Library Room 1)

Session Chair: Patrick Jones (University of the Arts)

Keeping Pace with the New Paradigm of the 'Engaged' University Dedicated to the Public Good: Twenty-first Century Imperatives for Schools of Music
David R. Montano (University of Denver)

Arts Education: From Conservatory to Center for Transdisciplinary Studies
Jon Robert Cart (Rowan University)

Enhancing and Protecting Musical Identities
Marissa Silverman (New York University)

10:00 a.m.

Break (Bristol ground floor lobby)

10:15 a.m. — Concurrent Sessions

Session II-A:

Looking Beyond the Musical Surface: Cultural Awareness and Interdisciplinary Perceptions (Library Room 1)

Session Chair: Deborah Nemko (Bridgewater State College)

Visions of the Chinese in American Song
Eric Hung (Westminster Choir College of Rider University) and JessAnn Smith (Independent Scholar) ~

Mazeppa in 19th-Century European Romanticism
Irena Portenko (21st Century Art and Education Association)

2007 NORTHEAST CONFERENCE SCHEDULE

Friday, March 23 (continued)

Session II-B:

String Ingenuity: Traditional Instruments, Modern Approaches (Library 2)

Session Chair: Sarah Meredith (State University of New York-Buffalo State College)

Aspects of Penderecki's 'Cadenza for Solo Violin' (1987)

Ting-Lan Chen (University of Nebraska at Kearney)

In the Shadows: Contemporary American Song Cycles for Voice and Guitar

James M. Day (The College of New Jersey)

Nancy Froyland-Hoerl (Westminster Choir College of Rider University)

11:35-1:15

Lunch on your own (Off-campus)

Board Meeting ~ Outgoing and Incoming Board Members

1:15 p.m.

Session III: Composer Panel. The Living Composer: Our Place in the Continuum (Library Room 1)

Session Chair: Kirk O'Riordan (Susquehanna University)

Panelists:

Ron Mazurek (Bergen Community College and New York University)

Kevin McCarter (Independent Scholar)

Kirk O'Riordan (Susquehanna University)

William Pfaff (State University of New York-Plattsburgh)

Burkhardt Reiter (University of Pittsburgh)

Scott Robinson (Eastern University)

Lee Saville-Andree (student, Susquehanna University)

2:05 p.m.

Break (Bristol ground floor lobby)

2:15 p.m. — Concurrent Sessions

Session IV-A:

Single Voices, Multiple Voices, and the Construction of a Narrative (Library Room 1)

Session Chair: Elizabeth Crist (Princeton University)

Resolving the Debate on Milhaud's Polytonality

L. Christine Amos (State University of New York-Potsdam)

The Single Voice-Nocturne: A Transformation of Genre, or How the Piano Found its Voice

Maria Rose (New York University)

Communicating Loss and Remembrance: Quotation, Symmetry, & Narrative in Christopher Rouse's Trombone Concerto

Burkhardt Reiter (University of Pittsburgh)

Friday, March 23 (continued)

Session IV-B:

Ingredients of a Composition: The Large, the Small, the Diverse (Library Room 2)

Session Chair: Lee Saville-Andree (Susquehanna University)

Composing for Interactive Electronics, or Post-Acoustic Music

Anthony M. Cornicello (Eastern Connecticut University)

Concepts in Schönberg's Structural Functions of Harmony: Simplified and Enlarged

Donald R. Chittum (University of the Arts)

Hearing the Big Picture: Compositional Techniques Used to Create Thematic Unity in Film Music

Lisa Cleveland (St. Anselm College)

3:45 p.m.

Break (Bristol ground floor lobby)

4:00 p.m. — Concurrent Sessions

Session V-A:

Expanding the "Classical" Language through the Merging of Dialects (Library Room 1)

Session Chair: Rahima Hohlstein (College of St. Rose)

Third Stream Solutions: Interpreting Repertoire with Jazz and Classical Influences

Noah Getz (American University)

Laurence Gingold (Stella Adler School)

The Four Seasons of Astor Piazzolla

Richard Allen Hodges (Independent Scholar)

John Enz (West Windsor-Plainsboro School District)

John Forconi (Manhattan School of Music)

Session V-B:

The Rhythms of the Universe: A Holistic Approach to Sound (Library Room 2)

Session Chair: George Torres (Lafayette College)

The Sacred Percussion Project

Scott Robinson (Eastern University)

Audio Pedagogy: Multi-Track Mixing in Stereo

Benjamin Tomassetti (Hampton University)

5:20 p.m.

Dinner on your own (Off-Campus)

Pro Tools M-Powered Academic

The industry standard in music production is now the industry standard in teaching it.



Education Price
\$149.00*

Pro Tools M-Powered Academic
Compatible with over 20 M-Audio interfaces



Education Price
\$245.00*

Pro Tools MobilePre Academic Kit
Includes M-Audio MobilePre USB combination dual preamp / audio interface



Education Price
\$295.00*

Pro Tools Ozone Academic Kit
Includes M-Audio Ozone combination USB MIDI controller / audio interface

The vast majority of students choosing a career in audio for music, video, film, gaming or multimedia production will need skills using the industry-standard in audio production software—Pro Tools. Now Pro Tools Academic lets you affordably teach real-world skills using the same intuitive, time-tested user interface and powerful tools as found in all Pro Tools systems. There's even a generous purchase program for schools, teachers, and college level students. So why just teach audio production when you can teach audio production with Pro Tools? Three different packages provide affordable choices to energize your curriculum.

- educate with the same software the pros use
- award-winning Pro Tools recording, editing and mixing
- includes 50+ effects and virtual instrument plug-ins
- built in time code and DigiTranslator support for working with picture
- includes Reason Adapted, Live Lite and training DVD

**volume pricing also available*



For more information, contact M-Audio's Education Division: www.m-audio.com/education • 866-289-1221 • education@m-audio.com.

GET M-POWERED

M-AUDIO®

recording interfaces | USB keyboards | studio monitors | microphones | preamps | sound libraries | music software | www.m-audio.com

© 2006 Avid Technology, Inc. All rights reserved. Avid, M-Audio, Pro Tools M-Powered Academic, MobilePre USB and M-Audio Ozone are either trademarks or registered trademarks of Avid Technology, Inc. All other trademarks contained herein are the property of their respective owners. Product features, specifications, system requirements and availability are subject to change without notice. Use of any enclosed software may be subject to licensing agreement(s).

2007 NORTHEAST CONFERENCE SCHEDULE

Friday, March 23 (continued)

7:00 p.m.

Session VI: Poster Session—Sharing Research (Williamson Hall)

Keyboard Music in the Lives of George Washington, Thomas Jefferson, and Their Families
Jane Cary (Canisius College)

New Music for Non-Majors: Expanding the Repertoire in Music Appreciation Courses
Nan Childress Orchard (Caldwell College)

Greek Piano Music with a French Twist: The Development of Impressionistic Flavor in much of the Greek Ethnic School Piano Repertoire
Athina Fytika (Ionian University)

The Songs of Arthur Honegger: An In-Depth Analysis
Rachel Joselson (University of Iowa)

Keyboard Manufacturing in Buffalo, New York, 1835-1870
Sarah Meredith (State University of New York-Buffalo State College)

Musical Foreshadowing: Methods of Operatic Construction in Scoot Wheeler's One-Act Monodrama "Helena and the Moonstone"
Jennifer Sgroe (New York University Steinhardt School of Education)

8:00 p.m. CMS Composers' Concert (Bristol Chapel)

(See page 15 for full concert program)

(Program Notes and Composer Biographies follow the Abstracts)

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



2007 NORTHEAST CONFERENCE SCHEDULE

SATURDAY, MARCH 24, 2007

7:30 a.m.

Registration (ongoing—Library Lobby)

8:30 a.m. — **Concurrent Sessions**

Session VII-A:

Inventive Repertoire Choices for the Classroom and for the Studio (Library Room 1)

Session Chair: Sarah Meredith (SUNY-Buffalo State College)

Incorporating Western Art Music into the World Music Survey
Duncan Vinson (Suffolk University and Boston College)

Ritual Chant among the Russian Old Believers: A Strange Bedfellow of 'Medieval' Music?
Nicolas Schidlovsky (Westminster Choir College of Rider University)

Yannis Constantinidis: A Historical and Analytical Study of his Didactic Works for Piano Solo
Joanne Kampiziones (University of Miami)

Session VII-B:

The Historical Detective: Discoveries Beyond Musical Notation (Williamson Hall)

Session Chair: Kirk O'Riordan (Susquehanna University)

The ABCs of the WPA at the Fleisher Collection
Gary Galván (La Salle University)

Bernstein on Mahler
Nadine Sine (Lehigh University)

Berg and his American Successors: The Pedagogical Lineage of Alban Berg, Ross Lee Finney, and George Crumb
Linda Apple Monson (George Mason University)

10:10 a.m.

Break (Bristol ground floor lobby)

10:25 a.m. — **Concurrent Sessions**

Session VIII-A:

Cultural Studies – Mexico, Cuba: Embracing Non-European Models (Library Room 1)

Session Chair: Thomas Parente (Westminster Choir College of Rider University)

From Scherzo to Son: Piano Music by Cuban Women Composers
Margaret E. Lucia (Shippensburg University)

Carlos Chavez's Piano Preludes: An 'Aztec Renaissance'
Max Lifchitz (State University of New York-Albany)

Saturday, March 24 (continued)

Session VIII-B:

Overcoming Musical Censorship and Finding one's Voice (Williamson Hall)

Session Chair: Eric Hung (Westminster Choir College of Rider University)

Aspects of Dmitry Shostakovich's Compositional Style Found in 24 Preludes, Op. 34
Edward Bedner (Berklee College of Music)

Behind Poland's Iron Curtain: The Piano Music of Grazyna Bacewicz (1909–1969)
Deborah Nemko (Bridgewater State College)

11:45 a.m.

Banquet, Business Meeting, Keynote Address (Nassau Inn)

Session Chair: Deborah Nemko (President, Northeast Chapter, The College Music Society)

Keynote Address: *Music and "That Complex Whole": Music and Culture in Three Societies*

Bruno Nettl, Professor Emeritus of Musicology, University of Illinois

(see page 17 for more information on Bruno Nettl)

2:15 p.m. — Concurrent Sessions

Session IX-A:

Creative Pedagogy: Inviting the Student to Academia (Library Room 1)

Session Chair: Christopher Arenson (Westminster Choir College of Rider University)

Identification and Use of Learning Styles in the Collegiate Applied Voice Studio
Robert M. Peavler (Indiana University of Pennsylvania)

For the Love of Legacy: Cultivating an Interdisciplinary Pedagogy
Susan J. Woodard (Washington and Jefferson College)

Improvisation in Group Piano Curricula
Eric Mark Laughlin (Coker College)

Session IX-B:

Collaborative Approaches: Creating Harmony with Multiple Voices (Williamson Hall)

Session Chair: George Torres (Lafayette College)

Ivory Trumpet Ensembles in Ghana: an Aspect of Asante Royal Music
Joseph S. Kaminski (Long Island University)

Music Department Collaboration between Liberal Arts Colleges and Their Neighboring Community Colleges
Jennifer W. Kelly (Lafayette College)

Good Vibrations: A Transdisciplinary Success Story
Diane Follet and Jane Flood (Muhlenberg College)

2007 NORTHEAST CONFERENCE SCHEDULE

Saturday, March 24 (continued)

4:00 p.m. — Concurrent Sessions

Session X-A:

Workshop: Acknowledging the Musician in All of Us (Library Room 1)

Session Chair: Diane Follet (Muhlenberg College)

Dalcroze Eurhythmics: Evoking the Total Musician through Movement
Thomas Parente (Westminster Choir College of Rider University)

Session X-B:

Workshop: Acknowledging the Performer in All of Us (Fisk Room)

Session Chair: Rahima Hohlstein (College of St. Rose)

Effect of Meditation on Music Performance Anxiety and Quality
Joanne Chang (Queensborough Community College)
Peter Lin (Saint Joseph College)

4:35 p.m.

Break (Bristol ground floor lobby)

4:45 p.m.

Session XI: What in the World is 'Transdisciplinarity'? (Library Room 1)

Session Chair: Holly Roadfeldt-O'Riordan (Susquehanna University)

The common topic for the CMS chapter conferences in 2007 is "transdisciplinarity." Unlike any other organization, The College Music Society provides the opportunity for music educators of all disciplines to meet and have an active exchange of ideas. By doing so, we can not only develop our own scholarship, but we can also receive inspiration from a variety of musical colleagues.

Although the idea of interdisciplinary study is not new to any of us, wandering away from our specialized field can be a daunting prospect. The idea of "transdisciplinarity" can potentially be even more unapproachable to today's educators. What should The College Music Society's role be in encouraging involvement across the disciplines? Would an interdisciplinary curriculum encourage or dissuade future students? Based on the wealth of new technologies, the emergence of new pedagogical trends, and the desire to expand our cultural awareness, how will we influence and/or adapt to the expected changes in music education?

5:45 p.m.

Break (Bristol ground floor lobby)

6:00 p.m.

Performance (Playhouse)

UArts Rumble
Marc Dicciani, Director
(Program TBA—see page 17 for more information)

— END OF CONFERENCE —

CMS Composers' Concert
Friday, March 23, 2007
8:00 p.m.
Bristol Chapel

Songs of Blake (2006) Lee Saville-Andree
David Steinau, tenor
Andrew Rammon, cello

Five Miniatures (1998) Kevin McCarter
 I. Larghetto
 II. Moderato
 III. Adagio
 IV. Gently playful and thoughtful
Barry Levine, clarinet
Brian Gilmore, piano

Butterfly Dream (2003) Ron Mazurek
Max Lifchitz, piano

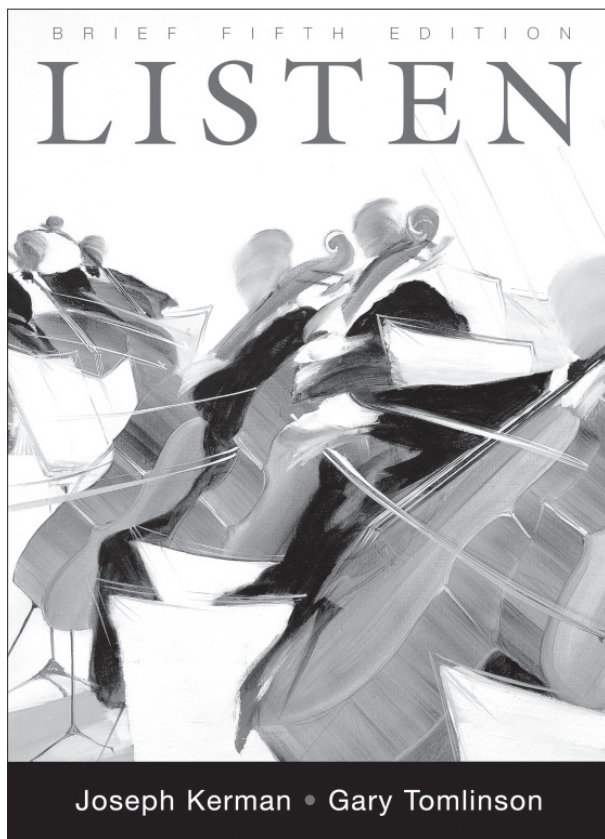
Song of Hannah (2000) Scott Robinson
Rebecca Whitlow, soprano
Hirono Oka, violin
Michal Schmidt, cello
Scott Robinson, darabuka

"whispering like music down the vibrant string" (2002) Burkhardt Reiter
Leah Givelber, violin
Geoffrey Yeh, violin

Quirpon (2006) William Pfaff
William Pfaff, guitar

Pressing forward, pushing back (2006) Kirk O'Riordan
Reuben Councill, flute
Holly Roadfeldt-O'Riordan, piano

Listen to this!



Listen
(with CD-ROM)
Brief Fifth Edition

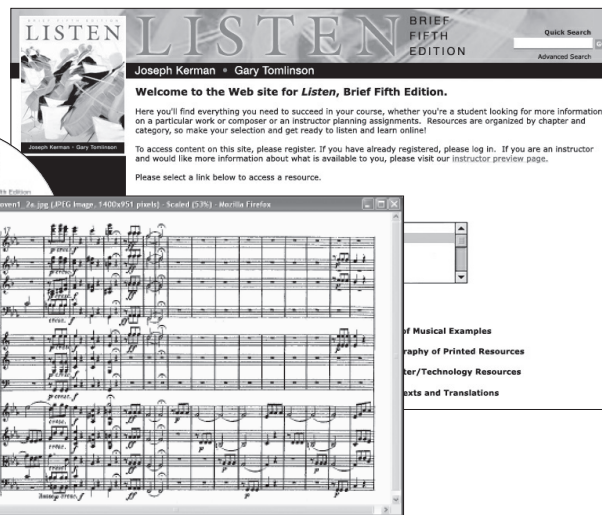
Joseph Kerman, *University of California, Berkeley*
Gary Tomlinson, *University of Pennsylvania*

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

2004/cloth or paper/450 pages
6-CD or 3-CD set
bedfordstmartins.com/listen

New edition coming soon!

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



“*Listen* offers a wealth of ingredients to create a seven-course musical meal for students. The historical overviews are great, and the fantastic color pictures, fine performances selected, and the best listening charts add up to the best text on the market.”

— Jane Viemeister, *Bridgewater State College*

Music and “That Complex Whole”: Music and Culture in Three Societies

Bruno Nettl, Professor Emeritus of Musicology, University of Illinois

This talk explores the relationship of music and musical life to culture as a whole, and the ways cultural values may be reflected in ideas about music, as a whole, by making excursions to three societies in which the author had field experience. Three illustrative perspectives are provided. First, on the general value of music in culture: The ambivalence toward music characteristic of Shi'ite Islam is considered, and the way it is negotiated by the classical musicians of Iran is discussed. Moving to a brief discussion of the culture concept in anthropology, the talk continues by considering how a musical system may be seen as a reflection of a society's worldview. The culture of the Blackfoot people of Montana is presented as an example. Finally, for consideration of the ways in which cultural performances may be especially designed to exhibit the central values of a society, the structure of a South Indian classical music concert that may be heard in Madras (Chennai) is analyzed in its relationship to traditional Hindu social organization. The talk will be illustrated by a number of 30-second musical examples.

Bruno Nettl's main research interests are ethnomusicological theory and method, music of Native American cultures, and music of the Middle East, especially Iran. Professor Nettl has done field work with the Blackfoot people of Montana, and in Iran, Israel, and India, and he has an interest in the music history and folk music of his native Czech Republic. Professor Nettl has been focusing in recent years on the study of improvisatory music, the understanding of musical change throughout the world, and the intellectual history of ethnomusicology. He has published many articles and more than a dozen books, the best known being *The Study of Ethnomusicology* (1983), *The Western Impact on World Music* (1985), *Blackfoot Musical Thought: Comparative Perspectives* (1989), *Heartland Excursions: Ethnomusicological Perspectives on Schools of Music* (1995), and *Encounters in Ethnomusicology* (2002), a professional memoir. Certain of his books have been translated into French, Spanish, Japanese, Korean, Chinese, and Persian. Professor Nettl has received honorary doctorates from the University of Chicago, the University of Illinois, Carleton College, and Kenyon College. He is an honorary member of the American Musicological Society and a Fellow of the American Academy of Arts and Sciences. Professor Nettl has taught as visiting professor at Harvard, Northwestern, the universities of Chicago, Minnesota, Washington, and Texas, among others, and served as Benedict Distinguished Professor of Music at Carleton College. He continues teaching part-time in the University of Illinois School of Music.

UArts RUMBLE

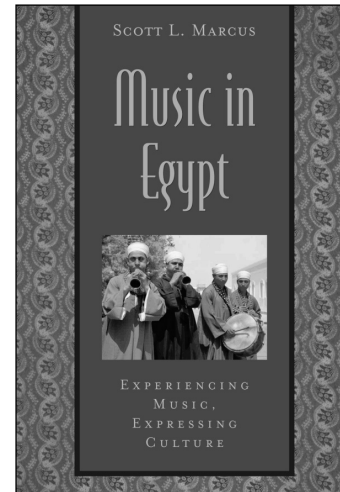
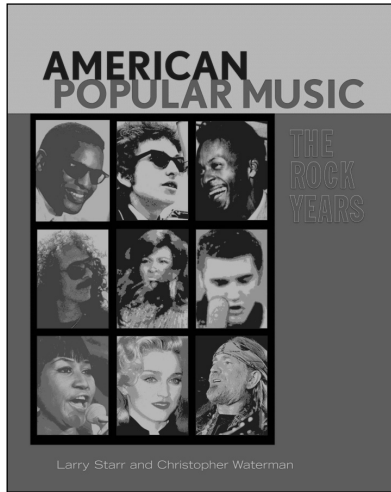
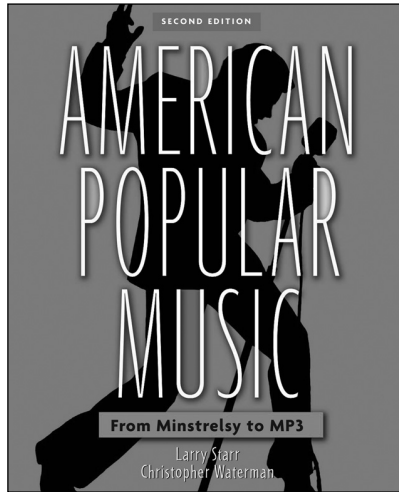
Rumble (University of the Arts, Philadelphia) provides students with a forum for exploration in sounds & rhythms through performance, student compositions, and improvisation. The ensemble employs the construction worker's bucket as its main instrument but also utilizes a variety of everyday objects and “created” instruments. Its performances highlight “found” rhythmic source material in order to raise awareness of the ubiquity of rhythms in contemporary life and the sounds and objects that produce them. *Rumble* often collaborates with other performers such as vocalists, instrumentalists, dancers, and a DJ turntablist to produce original pieces, recontextualizations of standard works, and improvisatory performances that evolve from synthesizing the ideas, abilities, and interactions of the performers involved. Due to the improvisatory nature of the *Rumble* experience, no two performances are exactly alike. A sample of *Rumble* is available at: <<http://www.youtube.com/watch?v=l-q49bENt30>>



New and Recent Texts from

OXFORD

Visit us at our booth and **SAVE 20%** on these and many more titles!



New edition
American Popular Music

From Minstrelsy to MP3

Second Edition

Includes two CDs

LARRY STARR and CHRISTOPHER WATERMAN

This remarkably accessible text examines popular music in the United States from its beginnings into the 21st century, offering a comprehensive look at the music itself, the cultural history of the times, and the connections between them. It includes detailed listening charts that are complemented by two in-text audio CDs and—new to this edition—an iMix published at iTunes. This edition also features full color throughout; more than 100 new photos; expanded coverage of women artists and of hip-hop; and much more.

October 2006 512 pp. paper

American Popular Music

The Rock Years

LARRY STARR and CHRISTOPHER WATERMAN

Rock, country, pop, soul, funk, punk, folk, hip-hop, techno, grunge—it's all here. This volume traces the development of rock from its roots in the mid-1940s to its current state in the twenty-first century, integrating in-depth discussions of the music itself with solid coverage of the attendant historical, social, and cultural circumstances. It is enhanced by a rich illustration program and listening charts.

2005 360 pp. paper

New
Music in Egypt

Experiencing Music, Expressing Culture

Includes CD

SCOTT L. MARCUS

This volume provides an overview of the country's rich and dynamic contemporary musical landscape, paying special attention to performers and the variety of contexts in which performances occur. Drawing on more than twenty years of extensive fieldwork, Scott L. Marcus offers detailed ethnographic documentation of seven performance traditions found in Egypt today.

Global Music Series

2006 208 pp. paper / cloth

..... **FORTHCOMING**

Music in Central Java

Experiencing Music, Expressing Culture

Includes CD

BENJAMIN BRINNER

Global Music Series

February 2007 192 pp. paper / cloth

Native American Music in Eastern North America

Experiencing Music, Expressing Culture

Includes CD

BEVERLEY DIAMOND

Global Music Series

March 2007 128 pp. paper

OXFORD
UNIVERSITY PRESS
HIGHER EDUCATION GROUP

To order, or for more information, please call 1-800-451-7556. In Canada, call 1-800-387-8020.
Visit our website at www.oup.com/us/he.

Session I: Disrupting Convention: Innovative Amendments to Traditional Models
Friday, 8:30 a.m.

Keeping Pace with the New Paradigm of the ‘Engaged’ University Dedicated to the Public Good: Twenty-first Century Imperatives for Schools of Music
David R. Montano (University of Denver)

Beginning especially during the last two decades of the twentieth century, a new vision and movement for liberal learning in higher education—that of the “engaged” institution dedicated to “engaged” learning and to the public good—emerged in the United States. This concerted trend has emphasized the ways in which liberal learning must benefit learners not only as individuals, but also as people who can in turn affect society in much more diverse and profound ways. Challenges from accelerating social, economic, and political complexities, including those intimately related to increasing racial and ethnic diversity in American society and in global interactions, have been primary inspirations for this development.

There are many ways in which collegiate music programs have developed critical curricular foundations for contributing to the new paradigm for liberal learning during recent decades. However, despite this, I argue that there are certain deeply embedded influences of the “conservatory” model on tertiary music programs that remain in profound conflict with that paradigm. Heritages of historical ties to particular social and economic purposes associated with Western classical music performance over more than two centuries, they stubbornly manifest themselves by privileging certain curricular centers (e.g., performance, Western historical musicology and formalist theory, the B.M. degree model) over marginalized, or even absent, peripheries (e.g., improvisation and composition, anthropological perspectives and world music theories, the B.A. degree model). In this paper, I describe the nature of these conflicts as well as how philosophical lines of thought already long evolving in the profession can assist in overcoming them.

Dr. Montano has appeared as soloist with the Lamont Symphony Orchestra and the Los Angeles Concert Orchestra, and has performed in faculty concert programs of the Lamont School of Music. He has presented papers at International Society for Music Education conferences in Harare, Zimbabwe, and Edmonton, Canada, and at conferences of The College Music Society, the National Piano Teachers’ Institute, the Colorado Music Educators Association, the Colorado State Music Teachers Association, and the Missouri Music Educators Association. He has published articles in various publications of the International Society for Music Education and MENC—the National Association for Music Education, and co-authored a textbook for adult keyboard instruction. He has served on the Editorial Board of the International Journal of Music Education, as Editor of Colorado Music Educator, and as Co-Editor of Ars Musica Denver.

* * * *

Arts Education: From Conservatory to Center for Transdisciplinary Studies
Jon Robert Cart (Rowan University)

How does transdisciplinarity substantially correlate to the performing arts, and what is transdisciplinarity? Basarab Nicolescu, in his paper *The Transdisciplinary Evolution of Learning*, notes that “transdisciplinary education [...] is based on questioning,” and that it “revalues the role of deeply rooted intuition, of imagination, of sensitivity and of the body in the transmission of knowledge.” The Department of Education (Tasmania, Australia) states that “transdisciplinary investigations involve students in using more than one discipline in solving significant real world questions or problems.” And finally, a recent job description read: “seeking highly dedicated teachers and scholars deeply committed to interdisciplinary learning, and to the preparation of students for life in a diverse and rapidly changing global society.”

My thesis that the conservatory is not a trade school, but rather a center of transdisciplinary studies, is supported

ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

by these and other publications. Artistic training has at its core the examination of intuition, imagination, sensitivity, and use of the body in the transmission of knowledge. These are invaluable skills needed to solve real world questions or problems in an ever changing society. As we all know, flexibility (or the willingness to accept change) and imagination are essential to artistic training. I suggest that we as teaching artists must recognize, revise, and capitalize on the arts as a transdisciplinary enterprise. We must recognize that art (fine and performing) is already a transdisciplinary endeavor; we must revise our curriculum, understanding our courses from the perspective of life preparation; and, ultimately, we must capitalize on the feature of life preparation in our curriculum as we recruit potential students for our programs.

Dr. Jon Robert Cart is Associate Dean of the College of Fine and Performing Arts at Rowan University where he concurrently serves as Associate Professor of Voice. He has attended the esteemed Britten-Pears School for Advanced Musical Studies in Aldeburgh, England, and holds a D.M.A. from the University of Maryland, an M.M. from Indiana University, and a B.M. from DePauw University. He previously served as Associate Professor of Music and Chair of the Department of Music and Theatre Arts at Shippensburg University in Pennsylvania.

His publications include "Richard Wagner's Five Poems by Mathilde von Wesendonk: an Analysis" (Artsong Update) and "Luisa Fernanda: A Student's Guide to the Opera Look-In" (The Washington National Opera). With Dr. Margaret Lucia (Associate Professor of Music at Shippensburg University), he co-presented "Latin American Music: Nationalism versus Eurocentrism" at The College Music Society 2004 Annual Conference and at the University of San Francisco.

On the concert stage, Robert has performed as soloist at Carnegie Hall, Alice Tully Hall, the Dorothy Chandler Pavilion, the Mexican Cultural Institute, the Philip's Collection, and the White House. He has appeared in concert with such orchestras as the Indianapolis Symphony, the Baltimore Symphony, the Albany Symphony, and the Washington Metropolitan Philharmonic, working with eminent conductors, including Bernstein and Leppard.

Dr. Cart's discography, found on the Centaur label, includes Serenata Mexicana (2006) and Träume: the Songs of Wagner and Strauss (to be released). His recordings have been heard on WPRB 103.3 FM, Princeton, New Jersey, and on Contemporary Classical Internet Radio.

* * * * *

Enhancing and Protecting Musical Identities **Marissa Silverman (New York University)**

Globalization is inherently paradoxical. Fundamentally, this phenomenon is characterized by trans-national flows of capital, communications, and culture that tend to unite and broaden many aspects of peoples' perspectives and identities (e.g., personal, creative, and musical). However, the forces that power such uniting and broadening can also overwhelm and erase local and personal identities. Such threats often fuel the determination of marginal or "delimited groups" to assert their independence through all forms of creativity (e.g., language, ritual, dress, and, of course, music).

Like most music educators today, my daily work involves dealing with these same challenges. On one hand, I feel a professional responsibility to broaden my students' personal and musical identities; on the other hand, I feel an equally deep responsibility to assist them protecting and enhancing their abilities to develop musical expressions of their self-identities as these are manifested in their local, racial, gendered, socio-economic, and political circumstances.

The purpose of my presentation is to reflect upon and explain the strategies I have developed to deal with these challenges in my position as a relatively new teacher of music appreciation in an inner-city school of New York City. As a secondary school teacher and a New York Teaching Fellow, I have not taken a traditional path into the field of music education. I come to music education from a background in music performance and English literature. While many music educators may consider my "foundations" odd or inadequate, I will argue that important benefits

derive from my “simultaneous” status as a teacher-learner. As a case in point, while I am deliberately enhancing and protecting my students’ personal and musical identities, my students are, in turn, allowing for my own educational process as they enhance and protect my personal and musical identity.

In sum, a central theme of my paper is that inherent in the same agency with which people broaden and shift between different musical identities are the tools they need to “protect” and reinvent their “received” self-and-musical identities.

Marissa Silverman is an Adjunct Professor of Music and Music Education at New York University and a New York City Teaching Fellow working at Long Island City High School in Queens, New York. As a public school teacher, she teaches both English and music and has established interdisciplinary courses crossing both departments. She is a published author, writing for The New York Times, as well as for academic journals. Dr. Silverman is an active musician, and as a flutist, she has performed concert-lectures at Universities and Conservatories around North America. Her research interests include musical authenticity and interpretation, nineteenth-century performance practice, literary theory and criticism, and interdisciplinary curriculum development.

* * * * *

Session II-A: Looking Beyond the Musical Surface: Cultural Awareness and Interdisciplinary Perceptions Friday, 10:15 a.m.

Visions of the Chinese in American Song

Eric Hung (Westminster Choir College of Rider University)

JessAnn Smith (Independent Scholar)

For 61 years (1882-1943), this country had laws that banned Chinese immigration. During this period, American songwriters wrote hundreds of songs about the Chinese and Chinese-Americans. The vast majority of them were influenced by pervasive anti-Chinese sentiments and Social Darwinist theories that rationalized racist policies. Recently, some scholars—most notably Judy Tsou and Charles Garrett—have examined this repertory. This lecture-recital expands upon their work, and focuses on songs that were used in silent films that featured Chinese and Chinese-American characters. We begin with performances and analyses of several of these songs. Particular attention will be paid to musical tropes that denoted “Chinese-ness.”

The second half is based upon interviews with current silent film accompanists, and explores their views on how films with dated stereotypes should be accompanied. Specifically, do they try to be “authentic,” or do they attempt to provide some sort of musical commentary? Do they try to draw attention to the racist portrayals, or do they attempt to downplay them?

Although many of the turn-of-the-20th-century songs about the Chinese and Chinese-Americans are catchy and musically intriguing, our aim is NOT to revive these songs. Presenting these songs at concerts might not only offend audiences needlessly, but also help to resurrect stereotypes that Chinese-Americans have fought so hard to dispel. Instead, we hope that this presentation will lead towards a better understanding of the history of race relations in the U.S. and of the background behind stereotypes of Asians that continue to resonate today.

Currently Assistant Professor of Music History at Westminster Choir College of Rider University (Princeton, New Jersey), Eric Hung enjoys a versatile musical career in the United States and internationally. As a pianist, he has been featured on Radio Hong Kong and has performed in Germany, Austria, and in numerous cities in North America. As a conductor, he was Director of the University of Montana New Music Ensemble, Principal Conductor of the Wesleyan Wind Ensemble, and Assistant Conductor of the Wesleyan Orchestra. He has also conducted the McKeesport Symphony and ensembles at Stanford University and Scotia Festival. Eric is an active musicologist, who specializes in film music and British music and has given numerous research presentations in the United States, Canada, Great

Upcoming CMS Events

CMS Institute on the Pedagogies of World Music Theories

May 29–June 2, 2007

University of Colorado at Boulder

www.music.org/PWMT.html

Indonesian Encounters 2007

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

Payangan Festival: July 4–7, 2007

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

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

NEC Summer Intercultural Institute

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

Agbadza!: July 9–14, 2007

World Rhythm Boot Camp: July 22–28

New England Conservatory, Boston, Massachusetts

www.newenglandconservatory.edu/worldmusic

CMS Summer Institute

Argentine Tango Music: History, Theory, and Practice

July 1–July 13, 2007

Buenos Aires, Argentina

www.music.org/Argentina.html

CMS International Conference Bangkok and Ayuthaya, Thailand

July 16–22, 2007

www.music.org/Thailand.html

31st Annual Classical Music Festival

July 31–August 16, 2007

Eisenstadt and Vienna, Austria

<http://cmf.scrippscollege.edu>

CMS 50th National Conference

November 15–18, 2007

Salt Lake City, Utah

www.music.org/SaltLakeCity.html

Britain, and Taiwan. His most recent article, "Hearing Emerson, Lake, and Palmer Anew: Progressive Rock as 'Music of Attractions'" was published in *Current Musicology*. Current projects include a book on the musical portrayals of Asians and Asian-Americans in Hollywood films. Eric is also a member of Gamelan Dharma Swara, the premiere Balinese gamelan in New York City. He holds an A.R.C.T. in Piano Performance with distinction from The Royal Conservatory of Music in Toronto, Canada, a B.A. with high honors in Music and Social Studies from Wesleyan University, and a Ph.D. in Musicology from Stanford University. Prior to his appointment in New Jersey, he taught musicology and piano at Minnesota State University Moorhead and The University of Montana.

JessAnn Smith was born and raised in the Seattle area and has been performing since age seven. After finishing high school early, she moved to Missoula where she graduated from the University of Montana with honors, receiving her B.A. in vocal performance in 2004. Most recently she was seen in the concert premiere of *Hurricane the Musical* by award-winning composer Michael Holland and Hudson Warehouse's production of *The Bacchae*, performed in Riverside Park. Last summer she sang selections (including a song she co-wrote with internationally-known composer Christopher Kaufman) at the United Nations Katrina Victims Benefit Concert and was a featured soloist for the premiere of the Long Beach Chamber Symphony Summer Series. In January, JessAnn will be performing at the Theater for the New City in NYC in the new comedy, *Angry Young Women in Low Rise Jeans with High Class Issues* and is now filming Tower Isle Production's new movie *Saving Grace*. She has worked in Washington, Montana, and New York with Opera Pacifica, South Sound Light Opera Company, Cornerstone Brass & Chorale (Southeast Tour 2005), Period Musicals Inc (with Director Julie Taymor), Savage Roses Films (Feature Role in *Eat Your Heart Out*), La Strada Entertainment, MTV (*Miss Seventeen*), Nickelodeon (*Pilot: Always There*), NYFA and CW Post. Her favorite regional credits include *Rosie* (*Bye Bye Birdie*, Drew Harvey Theater), *Mary* (*Little Mary Sunshine*, Drew Harvey Theater), *Maggie* (*Chorus Line*, MCT), and *Phyllis* (*Iolanthe*, SSLOC). JessAnn currently lives in Manhattan with an impossibly large, ever-growing population of books.

* * * *

Mazeppa in 19th-Century European Romanticism **Irena Portenko (21st Century Art and Education Association)**

Several researches have been done on the significance of the historical figure of Mazeppa in nineteenth-century art and culture. These studies have been addressed mostly in philosophical and aesthetical terms, rather than focused on its practical purpose. The legend of Mazeppa's famous "horse-ride" serves as an inspirational generator of various interpretive ideas, becoming a creative fable, mastered by a number of leading poets, composers, and artists of the nineteenth century. It also projects the most expressive elements, while reflecting and developing the concept of Romantic Hero of the nineteenth-century culture.

The presentation includes a brief overview of history study by Voltaire, poetry by Byron and Hugo, and paintings by Boulanger, and concludes with the live performance of *Transcendental Étude Mazeppa* for solo piano by Franz Liszt.

This presentation will provide colleagues with an example of an interdisciplinary music course lecture, which would include several objectives:

- Enriching the content of presentation at a collegiate level,
- Relating the aspects and expanding the area of topics covered in music curriculum, and
- Giving insightful and detailed information, which would evoke a strong interest in exploration and research.

Gathered materials include selected poetry and art along with live performance at the finale. The demonstration brings together a variety of views, depth of study of the topic, while depicting the main dramaturgical elements of the legend, with strong correlation between them. Finally, this presentation proves to be beneficial as an interdisciplinary lecture within college music curriculum.

Irena Portenko began her newsworthy performance career at the age of eight, having performed Haydn's Concerto

ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

in D Major with the Ukrainian National Orchestra. Her startling array of appearances has since been described as possessing “passion, diligence, tenderness and . . . robust virtuosity” [Ukrainian Weekly, Michigan, 2000]. Her distinctly perceptive and courageous musicality has been shared with orchestras and audiences throughout Europe and America, including multiple concerto recitals, international competitions, and festivals.

As soloist and chamber collaborator, Ms. Portenko has appeared in recitals from Ukraine and Russia to Germany, France, Italy, and the United States. Culminating an extensive body of work, her talents carried her into the semifinals in the 2002 Gina Bachauer International Artists Piano Competition (Salt Lake City, Utah). She was also a 1999 and 2002 winner of University of Michigan’s Concerto Competition, 1994 Pierre Lantier International Competition (Paris, France), and 1993 Prokofiev National Competition (Donetsk, Ukraine), among others. Currently, Ms. Portenko is working on the recording of *Twenty-Four Etudes* by Chopin.

Ms. Portenko has been judging the Solo Piano and Chamber Music Competition Art of the 21st Century, has been teaching as a full-time faculty at Mansfield University (Pennsylvania), and as an adjunct lecturer at Albion College (Albion, Michigan), and at the University of Michigan. She has been featured as a presenter at Northeast Regional Conference (Wilkes-Barre, Pennsylvania) and at MENC (Mansfield, Pennsylvania.) Ms. Portenko holds D.M.A. and M.M. degrees in Piano Performance from the University of Michigan, and D.M.A. and B.M. degrees from the Ukrainian National Academy of Music.

* * * * *

Session II-B: String Ingenuity: Traditional Instruments, Modern Approaches Friday, 10:15 a.m.

***Aspects of Penderecki’s ‘Cadenza for Solo Violin’ (1987)* Ting-Lan Chen (University of Nebraska at Kearney)**

In 1998 Krzysztof Penderecki stated in a foreword to a catalogue of his sketches that he was getting close to the essence of music, implicating a somewhat more favorable judgment towards his compositions after the mid-1970s than the works of the 1960s, despite which is generally considered his most distinctive contribution to the twentieth-century music. With his statement in mind, examining aspects of Penderecki’s “*Cadenza for Solo Violin*” (1987) in this lecture-recital will allow us to trace pertinent attributes in this specific work that also reflect some of Penderecki’s recent compositional approaches. Three main aspects will be discussed in this lecture-recital:

1) the connotation of the title “*Cadenza*” in an independent work. By comparing the “*Cadenza*” with Penderecki’s *Viola Concerto* (1983) – a predecessor of the “*Cadenza*” that shares the majority of the *Cadenza*’s thematic materials and ternary structure – the title reveals its connotation as a “*Caprice*” that suggests a technical study with an improvised and whimsical character, exceeding the boundaries of an ornamented cadence attached to a concerto;

2) the coexistence of tradition and modernity, including using the conventional notation yet without any barline and metered system for an improvised character, the focus on semitone and tritone as the *idée fixe* crucial to Penderecki’s neo-romanticism yet providing a highly chromatic background for the piece, and the generation of a traditional ternary structure through the rhythmic activities based on numerical ordering; and

3) none of the adventurous string effects appear in the *Cadenza*; however, Penderecki relies on only few conventional string techniques—e.g., fast string crossing, chordal spiccato, and double-stops combining harmonics—to achieve an extremely dark and dramatic appeal consistently presented in Penderecki’s music.

Dr. Ting-Lan Chen is Assistant Professor of Music at the University of Nebraska at Kearney. He earned the M.M. and D.M.A. in violin performance from the University of Cincinnati, College-Conservatory of Music. Performances include appearances as the soloist with the Hastings Symphony Orchestra, Kearney Area Symphony Orchestra, Nebraska Youth String Orchestra. Numerous solo and chamber concerts throughout Michigan, Texas, Ohio, Nebraska,

and Taiwan. Orchestral performances in various venues such as the Concertgebouw in Amsterdam, Gewandhaus in Leipzig, Berlin Schauspielhaus, Vienna Konzerthaus, Lisbon Cultural Center, Suntory Hall in Tokyo, and Avery Fisher Hall in New York. Lecture-Recitals were presented in the 2006 CMS National Conference and the Great Plains Chapter Regional Conference.

* * * *

In the Shadows: Contemporary American Song Cycles for Voice and Guitar

James M. Day (The College of New Jersey)

Nancy Froysland-Hoerl (Westminster College of Rider University)

Since 1910, the convergence of diverse musical influences has yielded unprecedented musical growth and contributed towards a growing sense of national cultural identity in the United States. In 1944, the Italian composer Mario Castelnuovo-Tedesco, having recently immigrated to the United States, urged American composers to draw inspiration for their song literature from American poets. However, while there are many notable exceptions, American composers have not whole-heartedly pursued the rich artistic potential of this genre.

American poetry has faced similar dilemmas. Whitman, Emerson and Thoreau did much to establish the American literary identity by the turn of the century, and Sandburg and Frost moved the genre into modernity. But as early as 1940, Edmund Wilson asked whether verse was becoming a “dying technique.” In 1975, Wendell Berry accused poets of writing too exclusively, and in 1988, Joseph Epstein in an auspiciously titled essay “Who Killed Poetry?”, warned that poetry was becoming a “sideline activity” as it gave way to the overwhelming trends of prose and the novel.

American poetry and song are ripe for development, and the guitar offers an excellent choice for accompaniment in this new music. The guitar is a versatile instrument that is common to nearly every major musical style in Western music. Over the past 500 years, the most consistent use of the guitar has been in accompaniment to the voice. As a result, a number of vibrant, new compositions have emerged that incorporate important aspects of American art song, poetry and the guitar: lyrical vocal writing that maintains the primacy of the text in both tonal and atonal textures, free verse by renowned poets that tests the bounds of line and syntax while probing the American consciousness, and versatile guitar writing that merges diverse styles with text painting and a rich timbral palette.

This lecture-recital will examine three contemporary American song cycles for voice and guitar on texts by American poets: James Greeson’s “Three Poems by Stephen Crane;” Barbara Kolb’s “Songs Before an Adieu;” and David Leisner’s “Outdoor Shadows.” All three cycles illustrate a deep relationship between music and text. Greeson’s cycle features a rich simplicity that is the trademark of some of America’s most memorable songs. Kolb, using atonal and post-tonal textures, delves into the elusive aspect of form in the modern free verse of Pinsky, Cummings, Pinter, and others. Leisner offers imaginative textures in vivid settings of poems by Robert Francis. The discussion will include both poetic and musical analysis, issues of setting modern texts to music, and a performance of several songs representing each cycle.

Classical guitarist James Day has performed in venues in Europe and across North America, including New York’s Bruno Walter Auditorium at Lincoln Center, SolarFest Performing Arts Festival in Vermont, St. James (Piccadilly) in London, and the International Guitar and Lute Exposition in Vicenza, Italy. His concerts have been broadcast on public television and radio in several U.S. locations, and he has received numerous awards for his performances. Dr. Day is an avid promoter of new music by emerging composers and has recorded two CDs. He has given lecture-recitals on the guitar and the Early Nineteenth-Century Lied at Eastman, the Philadelphia Guitar Festival, College Music Society International Conference in Madrid, and the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany.

Dr. Day is Artist Teacher of Guitar at The College of New Jersey and Westminster Conservatory of Rider University. Most recently, Dr. Day held a three-month residency as guest artist teacher at the Hochschule für Musik und Darstellende Kunst and Johann Wolfgang Goethe-Universität in Frankfurt, Germany. He received his B.M. degree at the North Carolina School of the Arts under Aaron Shearer and Gerald Klickstein, and his M.M. and D.M.A. degrees

ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

in Performance and Literature from the Eastman School of Music under Nicholas Goluses. In addition, he has pursued advanced studies with Oscar Ghiglia at both the Accademia Chigiana in Siena, Italy, and at Incontri chitarrstici in Gargnano, Italy.

Soprano Nancy Froysland Hoerl has performed in Europe, the United States, and the United Kingdom. While studying lieder and opera at the Conservatory of Music in Vienna, Austria, she premiered numerous works for soprano and chamber orchestra and she created the lead of Gabi in Der Krach im Ofen, which premiered at the Theater and der Wien. At the Britten-Pear School for Advanced Musical Studies in Aldeburgh, England, she coached with Sir Peter Pears, Dame Nancy Evans, and John Shirley-Quirk.

Active as a chamber musician, she was a founding member of the award-winning Grand Chamber Players in Wilmington, Delaware. She has appeared as guest artist with the Allegro Society of New Jersey, the Philadelphia Virtuoso Orchestra, and the Wilmington Musical Festival, whose artist director and Festival Quarter are members of the Philadelphia Orchestra. She has performed leading opera and operetta roles in Austria, Minnesota, and the East Coast, and has often appeared with the Westminster Community Orchestra. Ms. Hoerl was presented in recital in Paris as part of the Atelier Concert Series and was the featured soprano soloist at the Moramus Singers Mozart Festival in Barbados in June of 2001.

A native of Minnesota, Ms. Hoerl received her B.A. in Voice from Moorhead State University, after studying in Vienna, and earned a Master's Degree in voice performance and pedagogy from Westminster Choir College. She is Master Faculty at the Westminster Conservatory and is assistant professor of voice at Westminster Choir College of Rider University.

* * * * *

Session III: Composer Panel. The Living Composer: Our Place in the Continuum Friday, 1:15 p.m.

Ron Mazurek (Bergen Community College and New York University), Kevin McCarter (Independent scholar), Kirk O'Riordan (Susquehanna University), William Pfaff (State University of New York-Plattsburgh), Burkhardt Reiter (University of Pittsburgh), Scott Robinson (Eastern University), and Lee Saville-Andree (student, Susquehanna University)

* * * * *

Session IV-A: Ingredients of a Composition: The Large, the Small, the Diverse Friday, 2:15 p.m.

***Composing for Interactive Electronics, or Post-Acoustic Music* Anthony M. Cornicello (Eastern Connecticut University)**

Since the advent of powerful personal computers, composers working in electronic media have made the gradual shift from pre-recorded tape to live, interactive electronics. From a performer's perspective, this is a welcome change, as it allows them to have more control over the pacing of the music. However, it presents a number of issues for the composer, particularly how to co-ordinate the players and the electronics; issues of cuing and score following are important areas of research. Along with the changes in compositional techniques, there is a fundamental transformation in the way a composer approaches an interactive work. For instance, how does a composer deal with the notion that every performance can be vastly different, depending on a number of circumstances? Do software and hardware limitations have an effect on the composer? My paper will demonstrate how a composer may deal with these concepts and issues, by drawing on examples from the literature as well as my own experiences as a composer of interactive works. The works cited will discuss my own solutions for pieces with one instrument and electronics, chamber groups and electronics, as well as my works for solo electronics. I will discuss the compositional issues of incorporating electronics into compositional schemes, as well as demonstrate some of the technical aspects of

interactive music. I will conclude my paper with a discussion of aesthetic issues relating to interactive electronics, experimental music, and post-acoustic music.

Composer Anthony Cornicello (born in Brooklyn, New York, 1964) writes music that blurs distinctions between performers and electronics, timbre and harmony, composition and improvisation, and explores the boundaries of what may be considered post-classical concert music. His music is vibrant and visceral, full of rhythmic energy and harmonic sophistication, and his forays into live electronics have led to exciting combinations of instruments and processed sound. Cornicello's background as a jazz pianist is evident not only in the rhythmic activity of his music, but also in his constant investigation of the rich sonorities available from a variety of instruments.

He has been commissioned to write music for the Scorchio Electric String Quartet, ModernWorks! (funding from Meet the Composer/ Commissioning Music USA), the Auros Group for New Music, the Prism Saxophone Quartet, the New York New Music Ensemble, David Holzman, the Group for Contemporary Music, and the InterEnsemble of Padova, Italy. His music has been presented as part of the Darmstadt International Festival of New Music as well as the June in Buffalo Festival, and his music has been featured on CDs on the Centaur and Albany labels. Cornicello's works are published by C.F. Peters Corporation and APNM, and he is a member of BMI.

Cornicello received the Ph.D. from Brandeis University, where he studied with David Rakowski, Eric Chasalow, and Martin Boykan. His teachers also include Charles Wuorinen, Gérard Grisey, and Richard Beirach. He is currently an Associate Professor and Director of the Electronic Music Lab at Eastern Connecticut State University.

* * * *

Concepts in Schönberg's Structural Functions of Harmony: Simplified and Enlarged **Donald R. Chittum (University of the Arts)**

Schönberg's *Structural Functions of Harmony* was one of his last, and probably the most important, discussions of harmonic relationships within the diatonic system. In it, he advocated the notion of monotonicity, which stipulates that a work is only in one key and that so-called modulations are merely departures to other "regions" of the basic tonality. To classify these relations he establishes a hierarchy based on the proximity of regions to the tonic, and/or to the intervening keys from which they are derived. While his classifications of regions seem logical, they can also be arrived at in a variety of ways that differ from the manner in which he chooses. But this point aside, students frequently find it difficult to grasp the notion of regions and their relation to the tonic owing to their complex nomenclature and profuseness. For instance, in relation to the key of C major, Schönberg refers to the key of G-flat major as the "flat-mvSM," which means that it is the submediant major of the dominant of the lowered mediant's minor. In my paper I will offer a relatively simple approach to classifying regions which consists of only three levels. I will also show how these relations can be expressed both conventionally within the cycle of fifths or in one of three regional levels that students can easily understand. In addition, I will illustrate the importance of key orderings that serve a thematic, as well as a structural, function. Thus, the student can see the choice of keys and their ordering from three different points of view, each of which reveals another aspect of tonal organization. I will illustrate these analytical approaches by examining the key plans of complete movements or even of entire works chosen from the standard Classical and Romantic literature.

Donald Chittum is Professor of Music in the School of Music of The University of the Arts in Philadelphia. He received his bachelor's, master's and doctor's degrees from the Philadelphia Conservatory of Music and studied Liberal Arts at Temple University. His principal teachers were Vincent Persichetti (composition, theory, and conducting), Claire Polin (Allied Arts and Musicology), Katheryn Grube (Theory Pedagogy), and Boris Koutzen and Mehli Mehte (Conducting). Dr. Chittum is the Director Emeritus of the Pennsylvania Governor's School for the Arts, and has served as a past president of the Pennsylvania Music Teachers Association; the president of the Eastern Division and the National Chairman for Composition/Theory of the MTNA; and as a consultant to the Pennsylvania

Music Teachers National Association

A Tradition of Excellence

Since 1876, Music Teachers

National Association (MTNA) has established a tradition of excellence and become the undisputed leader in empowering the music-teaching professional.

MTNA is committed to advancing the value of music study and music making to society and to supporting the professionalism of independent and collegiate studio music teachers worldwide.

For membership information, visit www.mtna.org or contact MTNA at (888) 512-5278 or mtnanet@mtna.org.



An Essential Resource...

Directory of Music Faculties in Colleges and Universities, U.S. and Canada, 2006-2007

HUNDREDS OF USES:

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

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

28th Edition \$150.00
CMS Member Price: \$75.00

ISBN-13: 978-1-881913-26-9
ISBN-10: 1-881913-26-0

Call toll-free: 1-800-729-0235
Order online: www.music.org
Order by Email: cms@music.org

Department of Education. He has taught at the American Hellenic Union in Athens, Greece, and has had numerous articles and analyses published in leading Journals in Europe, the United States, and Latin America. His honors include the Music Teacher of the Year in Pennsylvania, The Distinguished Service Award from the PGSA, an International Award for the best article on operatic analysis by the Wissenschaftliche Buchgesellschaft, Darmstadt, and the Silver Star Award for being the Alumnus of the Year from the University of the Arts.

* * * * *

Hearing the Big Picture: Compositional Techniques Used to Create Thematic Unity in Film Music
Lisa Cleveland (St. Anselm College)

The advent of the cinema has had a tremendous impact on our culture for the past century. The importance and role of films in society is arguably comparable to that of opera in the 19th century. Film music has always played an important role in effectively conveying the cinematic idea. In their attempts to write music that supports the film, composers have had to develop and adopt a variety of compositional techniques to create a sense of unity and cohesion. It is these techniques which will be addressed in the presentation.

The presentation will discuss several approaches such as the monothematic technique and the multi-thematic approach, as well as the adaptation of leitmotive technique. Audio and video excerpts of films will be used to demonstrate how composers use these techniques and how each approach successfully creates unity within the film score.

Dr. Lisa Cleveland has taught courses in music theory, history, and aural skills for the past nineteen years. She has worked with students in undergraduate music programs, as well as students pursuing studies in liberal arts and general education. As a result of her varied teaching experience, Dr. Cleveland has had an opportunity to develop new courses for non-music majors and present music topics to general academic audiences.

This past fall, she presented a lecture on "Listening to Jazz" for the Community Engagement Program at The College Music Society 2006 National Conference in San Antonio. As a theorist, she has also had a strong interest in film scores for many years and has recently developed a course on film score music.

Dr. Cleveland received her B.M. degree in Performance from the University of Missouri-Kansas City and her M.M. and Ph.D. in Music Theory from Northwestern University. She is currently an Assistant Professor in the Fine Arts Department at St. Anselm College in Manchester, New Hampshire.

* * * * *

Session IV-B: Single Voices, Multiple Voices, and the Construction of a Narrative
Friday, 2:15 p.m.

Resolving the Debate on Milhaud's Polytonality
L. Christine Amos (State University of New York-Potsdam)

Milhaud's polytonal music has proved to be enigmatic both to Milhaud's Parisian contemporaries in the 1920s and in current scholarship. The debate regarding whether Milhaud's music was atonal or polytonal in the 1920s is present in analyses today, as scholars continue to experiment with approaches that use set theory on one hand, and Post-Schenkerian linear analysis on the other. Both types of analysis are unable to resolve the issue of Milhaud's compositions in concurrent multiple keys. Consequently, they attempt to solve this problem through analyses that collapse Milhaud's musical textures into a single overriding organization. For example, Barbara Mawer uses set theory to describe Milhaud's polytonal textures, and then places her analysis within Forte's Genera system. Peter Kaminsky's tonal analysis of polytonality limits his number of keys to two and then picks a single key as an overruling

tonality. I pose that there is a solution that accurately describes Milhaud's polytonal textures and keeps the integrity of Milhaud's musical style intact. By using Joseph N. Straus' theory of tonal axes on works such as *Saudades do Brazil* (1919) and *La Création du monde* (1923), we can see the shift from the primary area to the secondary area and back, the symmetrical organization of large-scale works such as *La Création du monde*, and resolve surface-level features of this music such as cross-relationships and multiple concurrent bass lines. This use of the tonal axis brings a new understanding of Milhaud's music that takes his compositional practices into account.

Bay Area native Christine Amos holds degrees in Voice Performance from Indiana University and Music Systems from San Jose State University. She has taught at Cabrillo College, San Jose State University, and the University of Texas at Austin. She has also held positions at the Ira F. Brilliant Center for Beethoven Studies and the Harry Ransom Humanities Research Center. At present, Ms. Amos is a doctoral candidate in Music Theory at The University of Texas at Austin and a Visiting Instructor of Music Theory at SUNY Potsdam. Ms. Amos has presented numerous papers on gender and film music. She is currently studying post-WWI French music, specializing in Milhaud's works.

* * * *

The Single Voice-Nocturne: A Transformation of Genre, or How the Piano Found its Voice **Maria Rose (New York University)**

Around 1800 a small but significant genre developed in Paris: the single-voice Nocturne. At least three composers (J. G. Ferrari, L. Jadin, and H. de Montgeroult) are known to have published such songs. In a sense, these works are a fusion of the *Duetti notturni*, brought to Paris by Italian composers, an established genre which always used two or more voices, and the French Romance. The crucial element in this hybrid form was the use of the piano, which did not only provide chordal accompaniments, but also a second voice. The single-voice Nocturnes are significant as an example of the manner in which vocal repertoire was increasingly adopted by the piano; resulting in the later piano Nocturnes such as those by John Field.

Maria Rose was born in the Netherlands and holds degrees in Piano Performance from the Groningen Conservatory, the Royal Academy of Music in London (studying with Benjamin Kaplan), and Bowling Green State University in Ohio. She recently obtained a Ph.D. in Musicology from New York University (January 2006) with a dissertation "L'Art de Bien Chanter: French pianos and their Music before 1820." Ms. Rose has specialized in historical performance practice on the piano for almost 20 years; she has appeared in solo recitals and chamber music concerts across the U.S., as well as in England, Netherlands, Austria, Germany, Hungary and Belgium. She has toured the U.S. several times with The Festetics string quartet from Budapest, and has recorded the complete Haydn Piano Trios with the Gamerith Consort in Austria. Ms. Rose has also recorded solo works by Hummel, Clementi, Field, and Beethoven for Musical Heritage Society and Newport Classic/Sony labels. Recently, she has recorded the complete Mozart Sonatas on an original 1790 Anton Walter fortepiano. In November 2002 she won the Noah Greenberg Award from the American Musicological Society for her recording project on the 1808 Erard piano; in July 2004 she taught and performed at the Summer Academy for Historical Performance Practice in Amilly, France.

* * * *

Communicating Loss and Remembrance: Quotation, Symmetry, & Narrative in Christopher Rouse's Trombone Concerto **Burkhardt Reiter (University of Pittsburgh)**

Christopher Rouse's Trombone Concerto (1991) is the first piece belonging to the composer's "death cycle," a series of five musical memorials written between 1991 and 1996. While the structural frame and harmonic underpinnings of the Trombone Concerto show clear symmetrical patterns, it is through the incorporation of a quotation from Leonard

Bernstein's *Kaddish Symphony*, the concerto's dedicatee, that Rouse constructs a compelling portrayal of archetypal tragic narrative. Drawing on scholarship in music theory (Cone, Morgan), musicology (Agawu, McClary), and literary theory (Frye), my conclusions rely on an interdisciplinary approach to music analysis that considers not only how Rouse's composition is put together, but also how it communicates loss and remembrance.

Ultimately, I consider the meaning of the Bernstein quotation as the transformative moment that alters the harmonic and rhetorical role of the concerto's opening gesture into its closing sign. The temporal placement of the Bernstein quotation (immediately before the return of the opening material, and the closing of the largest arc of symmetry) exposes the quotation's dramatic importance as structurally anomalous to the otherwise predictable organization of Rouse's classic symmetrical form. The quotation's harmonic identity, "foreign" to the concerto as a whole, implies the possibility that the ominous foreshadowing of the first and second movements might remain unfulfilled, creating a triumphal and heroic narrative. The tragic narrative is confirmed when the opening gesture returns as closing sign. This material's return establishes the concerto's structural symmetry and expressively thwarts the harmonic potential of the Bernstein quotation.

Before attaining a Ph.D. in Composition and Theory from the University of Pittsburgh, Burkhardt Reiter received a Bachelor's degree in Music from the Eastman School of Music (earning the Performer's Certificate in Euphonium performance) and a Master's degree in Composition and Theory from Duquesne University. Currently teaching undergraduate theory as a Lecturer at the University of Pittsburgh, Burkhardt has also taught theory, ear-training, and analysis courses at West Virginia University and Duquesne University.

* * * *

**Session V-A: Expanding the "Classical" Language through the Merging of Dialects
Friday, 4:00 p.m.**

Third Stream Solutions: Interpreting Repertoire with Jazz and Classical Influences

Noah Getz (American University)

Laurence Gingold (Stella Adler School)

This lecture/performance will explore interpretation solutions for works that are influenced by both jazz and classical music. With the convergence of both styles in many contemporary works, it is critical that performers accurately interpret the score being mindful of the composer's intentions. To achieve this task, the interpreter must consider multiple issues including the composer's exposure to each style, the extent to which both styles are intended to be perceived in performance, articulation, rhythmic emphasis, and tone quality. As a classical and jazz saxophonist, I must consider these issues often in my interpretation of repertoire. However, these questions are not limited to the traditional instruments of the jazz ensemble. Many classical conductors, educators, and performers confront these issues routinely in their performances and classes.

This demonstration will include several works in the saxophone literature that blur the lines between classical and jazz performance practice. Interpretational challenges of each work and solutions for each difficulty will be discussed. In addition, techniques for approaching typical issues that classical musicians encounter when interpreting works that have jazz inflection such as the "swing" feel, jazz articulation, ideas for improvisation and tone quality will be considered.

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, Copland School of Music Recital Series, and Johns Hopkins University. 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. After an extensive audition process, Pulitzer Prize-winning composer Henry Brant selected Dr. Getz to perform his Concerto

ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

for Alto Saxophone and Orchestra for the first time in 50 years.

Dr. Getz also maintains an active schedule performing jazz. He is a member of The Levine Jazz Combo, an Artist-In-Residence ensemble at the Levine School of Music. He has re-created the legendary Jazz at Massey Hall concert that featured bebop greats Charlie Parker and Dizzy Gillespie as part of the Encore Concert Series in Washington, D.C.

Dr. Getz is the Instructor of Saxophone at American University and Georgetown University. He instructs the American University Jazz Workshop and is the Jazz Saxophone Instructor at the Levine School of Music in Washington, D.C. Dr. Getz organized the first Saxophone Symposium at American University, which featured lectures, demonstrations, and concerts by professors from around the country. Dr. Getz has published articles on a variety of topics and has presented lectures and recitals at North American Saxophone Alliance National Conventions in Chicago and Austin, and at The United States Navy Band Saxophone Symposium in Washington, D.C.

* * * *

The Four Seasons of Astor Piazzolla

Richard Allen Hodges (Independent Scholar)

John Enz (West Windsor-Plainsboro School District)

John Forconi (Manhattan School of Music)

The trio of pianist John Forconi, saxophonist Richard Hodges, and cellist John Enz, will present a lecture/recital concerning the music of Astor Piazzolla (1921-1992), with particular attention being given to his *Las Cuatro Estaciones Portenas* (The Four Seasons). The trio will discuss the composer's life and the history of this set of pieces followed by a performance of two of the four seasons: "Invierno Porteño" (Winter) and "Otoño Porteño" (Autumn).

Originally scored for a small chamber orchestra, this work has been transcribed and published for a multitude of instrument combinations. Regardless of the instrumental setting, the music never loses its integrity. The use of the saxophone (alto and soprano) is unique to this trio of performers and again demonstrates the flexibility of Piazzolla's music.

The presentation will be as follows:

- Brief biography of Astor Piazzolla
- The tango form
- The *Four Seasons* and their relationship to other works based on the seasons and the possible influence they may have had on Piazzolla
- Performance of "Invierno Porteño" (Winter) and "Otoño Porteño" (Autumn)
- Question and answers

Richard Hodges, classical saxophonist, has appeared as soloist in Europe, Canada, and throughout the United States. While specializing in the music of contemporary French composers, he has also premiered works by composers from the United States and Japan. Recent performances include his debut recital in Weill Recital Hall at Carnegie Hall in New York City, and a performance at the World Saxophone Congress in Montreal, Canada. A graduate of Wichita State University, Mr. Hodges holds a Master's degree from the University of Mississippi and has completed additional graduate work at Indiana University and Columbia University. He has served on the faculties of Indiana University, Columbia University, and the University of Mississippi. Mr. Hodges is currently a conductor with the Youth Orchestra of Central Jersey, and has a teaching studio in the Princeton, New Jersey, area.

John Enz, cellist, is now in his 21st season as the artistic director for the Youth Orchestra of Central Jersey. He holds a master's degree in cello performance and music education from Temple University, and completed his undergraduate studies in music at Goshen College in Indiana. Additionally, he has studied at the University of Michigan in Ann Arbor, and the Interlochen Center for the Arts. Currently Mr. Enz is a member of the prestigious Princeton Symphony, and is a long time member of the music faculty of the West Windsor-Plainsboro School District.

John Forconi, pianist, has appeared in concert with numerous instrumentalists and singers throughout the United

*States and Taiwan. He has served as vocal coach in the Merola Program of the San Francisco Opera and as an assistant music director of the Asolo Opera Company in Sarasota, Florida where he was the official pianist for the Metropolitan Opera District Auditions. His New York concert appearances include Merkin Concert Hall, Carnegie Recital Hall, Weill Recital Hall, and Cami Hall. A former faculty member of the Festival at Orchard Hill in Brattleboro, Vermont, and the Downeast Chamber Music Center in Maine, he has also served as a faculty member of The International Summer Music Festival in Taiwan. Mr. Forconi is currently Chairman of the Accompanying Department at the Manhattan School of Music in New York City. Mr. Hodges and Mr. Forconi can be heard on their debut CD, *The Road Not Taken: French Saxophone Masterpieces*.*

* * * * *

Session V-B: The Rhythms of the Universe: A Holistic Approach to Sound Friday, 4:00 p.m.

***The Sacred Percussion Project* Scott Robinson (Eastern University)**

How do we compose in more than one tradition at the same time? How do we solve problems such as the notation of music derived from aural tradition and making diverse musical materials comprehensible to audiences? How do we make the music performable in situations wherein representatives of both traditions are not available?

The composer-presenter was commissioned to write a piece for Indian tabla and Western percussion battery, for performance at a conference on Christian music. He made the piece performable by 1) devising a new system of notation for hand-drums using a combination of staff notation and bols, the verbal syllables which represent specific drum-strokes, and 2) building in some flexibility in the required forces.

He also made the piece comprehensible by 1) presenting all the music, in effect, three times: first as spoken bols, then as a realization of those bols on the tabla, then as a further realization of them on the Western percussion instruments, with each instrument corresponding to a different drum-stroke, and 2) tying each of these media to a specific concept in Christian theology.

The program will consist of an examination of the problems presented by this cross-disciplinary project, the solutions arrived at, and suggestions for expanding such trans-disciplinarity within college music programs, and conclude with a performance of the commissioned work.

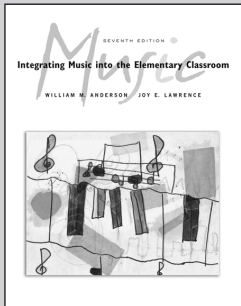
Scott Robinson grew up in Syracuse, New York, and worked as a professional theater musician and folksinger from 1986 to 1994, earning his M.M. en route. He earned his Ph.D. at the University of Minnesota, and has divided his time since then between composing and performing activities and teaching at Eastern University, a Christian institution on Philadelphia's Main Line. He teaches composition, Music in World Cultures, twentieth-century music history, a faith-and-the-arts class called Arts Odyssey, and a course on Music, Ecstasy, and Trance.

*Scott's prose has appeared in the St. Paul Pioneer Press, the Philadelphia Inquirer, and Sojourners magazine, Arts (the journal of the Society for the Arts in Religious Studies) and Cross Currents, among others. His music is published by Graphite, Moon of Hope and Thomas House publishing, and has been recorded on the Wyndfall, Lux Musica, and Naxos labels. His chorus-and-strings piece *The Stolen Child* was awarded the Roger Wagner prize in 2000. His work has been broadcast on Public Radio International and Radio Free Europe, as well as on various regional public radio stations. Scott has appeared as guest lecturer at numerous colleges and churches, speaking on arts-and-faith-related topics.*

* * * * *

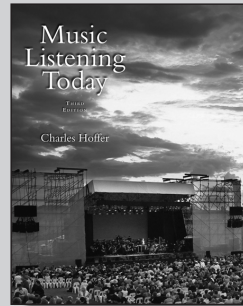
New from Thomson Schirmer

AVAILABLE NOW!



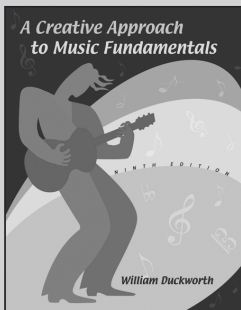
Integrating Music into the Elementary Classroom with CD, Seventh Edition

*William M. Anderson,
Joy E. Lawrence*
0-495-06427-0. ©2007



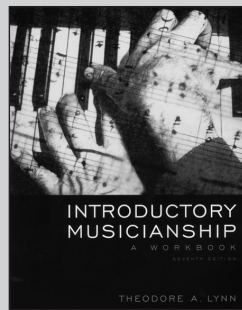
Music Listening Today with CD, Third Edition

Charles Hoffer
0-495-09076-X. ©2007



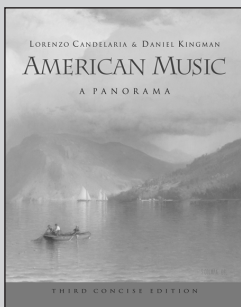
A Creative Approach to Music Fundamentals with CD-ROM, Ninth Edition

William Duckworth
0-495-09093-X. ©2007



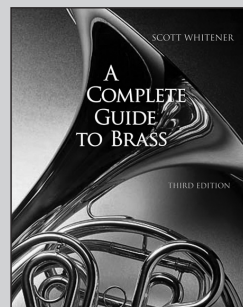
Introductory Musicianship: A Workbook with CD-ROM, Seventh Edition

Theodore A. Lynn
0-495-09094-8. ©2007



American Music: A Panorama, Third Concise Edition

*Lorenzo Candelaria,
Daniel Kingman*
0-495-12839-2. ©2007



A Complete Guide to Brass: Instruments and Technique with CD-ROM, Third Edition

Scott Whitener
0-534-50988-6. ©2007

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

The author will present his original thoughts on how to teach music technology students the aesthetic principles of creating a beautiful and vivid stereo recording from multi-track recorded musical ingredients.

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

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

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

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

Benjamin Tomassetti received the D.M.A. and M.M. degrees from the University of Oregon in Eugene, Oregon, and the Bachelor of Music Composition degree from Shenandoah University’s Conservatory of Music in Winchester, Virginia. He has taught at the University of Oregon, Eastern Oregon University, Western Oregon University, Treasure Valley Community College, the University of Louisiana-Lafayette, American University, and Hampton University.

A contributing author in the music technology/audio field, Dr. Tomassetti is also a published theorist in the field of electro-acoustic music. His work has been published by AK Peters, EQ magazine, The Music Educators Journal, and Performer’s Audio magazine. He has given scholarly presentations at The Society for Electro-Acoustic Music, The College Music Society, and the Idaho Music Educators Association.

Being a professional saxophone player for more than twenty years, Dr. Tomassetti’s jazz groups have performed throughout the nation in concerts, festivals, and nightclubs. Dr. Tomassetti has recorded, mixed, and mastered many commercially available compact discs of music from a broad artistic spectrum. These include classical repertoire, straight-ahead jazz, improvisational music, acoustic music, pop music, gospel music, and rock music.

Dr. Tomassetti is currently the Coordinator of the Music Engineering Technology Program at Hampton University in Hampton, Virginia.

* * * * *

Session VI: Poster Session—Sharing Research
Friday, 7:00 p.m.

Keyboard Music in the Lives of George Washington, Thomas Jefferson, and Their Families
Jane Cary (Canisius College)

How important was music in the lives of our early American leaders? We know that our founding ancestors and their families truly appreciated music. On June 4, 1777, George Washington wrote, “Nothing is more agreeable, and ornamental, than good music.” Thomas Jefferson, on April 4, 1790, wrote in a letter to his daughter, Martha Jefferson Randolph, “Do not neglect your music. It will be a companion which will sweeten many hours of life to you.”

In our country’s founding years musical education was essential in the proper upbringing of children. George Washington appreciated music and loved to dance. Although he claimed he could not sing or play an instrument, Washington provided his family with opportunities to learn to read and play music. Thomas Jefferson, passionate about music, stressed the importance of music to his family, providing his daughters with the best harpsichord teachers and instruments available. Both Washington and Jefferson purchased harpsichords from London as gifts to their families. Both had collections of printed and manuscript keyboard music and both enjoyed musical entertainment in their homes at Mount Vernon and Monticello, respectively.

ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

This presentation provides details and anecdotes based on published primary sources and research relating to the construction, shipment, and use of the keyboard instruments belonging to the Washington and Jefferson families. It also addresses the musical education and attitudes of their children, focusing on Nellie Custis, step-granddaughter of George Washington, and Patsy Jefferson, daughter of Thomas Jefferson.

Yes, music was important to our nation's founders!

Jane Cary, Associate Professor of Fine Arts, is director of music at Canisius College in Buffalo, New York, and administrative director of the ArtsCanisius Cultural Series. A native of Allentown, Pennsylvania, Jane holds a B.M. degree from Syracuse University and a M.M. degree from the Eastman School of Music. She continued graduate studies in music education at SUNY at Buffalo, where she also studied harpsichord with David Fuller. Performing extensively throughout Western New York, Jane has been harpsichord soloist with the Buffalo Philharmonic Orchestra under the direction of Maximiano Valdes and Arie Lipsky, the Niagara Falls Philharmonic, and with the Ars Nova Musicians Chamber Orchestra. Her sabbatical in the spring semester of 2006 centered on keyboard instruments and music of Colonial America. As a result of this research, she has been invited to perform a solo harpsichord recital in Colonial Williamsburg, Virginia, in May 2007. Also active in local music organizations, Jane has served on the boards of the Greater Buffalo Youth Orchestra, the Buffalo Alumnae Chapter of Sigma Alpha Iota International Music Fraternity, and the Chromatic Club of Western New York.

* * * *

New Music for Non-Majors: Expanding the Repertoire in Music Appreciation Courses Nan Childress Orchard (Caldwell College)

While teaching music appreciation courses for the past decade-plus it has become clear that textbook authors rely on a small number of well-worn and time-honored pieces to introduce students to musical elements. Teaching the same pieces over and over is the easiest approach for time-challenged college professors. The clear and concise format of textbook descriptions and listening guides is a haven for the weary teacher. Unfortunately, no matter the quality of the piece of music, years of using the same repertoire will easily lead to pedestrian teaching.

An orchestral work written by a living woman composer illustrates the positive aspects of going beyond the textbook. Nkeiru Okoye's *The Journey of Phillis Wheatley*, for narrator and orchestra, follows Prokofiev's example of *Peter and the Wolf*. Using standard Western orchestra instruments to represent characters and places, Okoye tells the story of the first female slave to write, and publish, poetry. African percussion instruments are included to represent Wheatley's homeland and culture. The use of non-Western instruments enriches the musical experience of the listener and is accessible to a classroom of multicultural students.

The breadth of styles now available can be daunting to the teacher seeking appropriate and didactic examples. However, music written in the last few years is consistently diverse, using elements of the non-Western and popular cultures. The classroom is a place for making connections between the old and the new, the traditional and the non-traditional. Thus, the search for and utilization of new repertoire will always be rewarding, both for the teacher and the student.

Nan Childress Orchard, pianist, received her D.M.A. in Piano from Rutgers, The State University's Mason Gross School of the Arts in 1997. She received her M.M. from the University of Cincinnati's College-Conservatory of Music and B.A. from Portland State University. She regularly performs music written by women. She has presented and performed at various conferences including Indiana University of Pennsylvania's International Conference on Women Composers and at the Athena Festival. In November 2005 she presented a lecture-recital on the music of Fanny Mendelssohn Hensel in celebration of the composer's 200th birthday.

Dr. Childress commissioned chamber works from two New Jersey women composers, Koren Cowgill and Catherine Hostetler. The works were premiered in October 2005 on a program of works by living New Jersey women

composers. Recent performances of women's music include a chamber concert on the Caldwell College Concert Series this past October.

Dr. Childress is published in Women and Music in America since 1900: An Encyclopedia (The Oryx Press) and The Encyclopedia of New Jersey (Rutgers University Press). She has written music criticism for the Classical New Jersey Society music journal and has presented papers and performed at music conferences in Ohio, Pennsylvania, New Jersey, New York, and Kentucky. Dr. Childress is an assistant professor of music at Caldwell College.

* * * *

Greek Piano Music with a French Twist: The Development of Impressionistic Flavor in much of the Greek Ethnic School Piano Repertoire
Athina Fytika (Ionian University)

Manolis Kalomoiris – the self-pronounced founder of the Greek “National School” – stated in 1908, “The purpose of each truly National Music is to build a palace in which the National soul is enthroned.” In Greece’s case there has been no single palace since the architects involved in the process of building it could not agree on the construction style. The Byzantine era followed by the Ottoman occupation prevented the development of an academic instrumental art music educational system, which incidentally became available in Greek soil only during the last decades of twentieth century. Consequently, all “Greek National School” composers received the bulk of their music training abroad, namely in Germany, France, and Italy. Whereas the initial musicological and critical approach aimed to highlight the folkloric traits of “National” composers’ music, a century later some works of the period need to be re-evaluated in terms of aesthetics and interpretation. The ten minute-long recital will include three Greek piano works composed in the first half of the previous century: *Sérénade Française* by Spyros Samaras (1861-1917), *Sonatine* by Marios Varvoglis (1885-1967), and *Prélude* by Giannis A. Papaioannou (1910– 1989), aspiring to underline their genuine impressionistic outlook. The discussion will analyze the manner in which the French-style compositional technique of these works occasionally incorporated Greek folk music references. However, the presentation accompanied with the performance will attempt to demonstrate that the composers’ overall aesthetic stance results in Greek works in the French exoticism style, rather than Greek works of a predominantly National character.

Athina Fytika was born and raised in Athens, Greece. She studied piano with Stella Makrygianni, Chrissi Partheniadi, Pavlos Dimitriadis and Domna Evnouhidou, receiving a Piano Diploma in 1995 from Contemporary Conservatory of Thessaloniki, Greece, and a Bachelor’s degree in Geological Sciences from Aristotle University of Thessaloniki. She started graduate studies at Florida State University, where she received a Master’s degree with Leonard Mastrogiacomo in 1998 and a Doctoral degree with Dr. Carolyn Bridger (piano) and Dr. Karyl Louwenaar (harpsichord) in 2004. Her doctoral dissertation was entitled “Historical Overview of the Philosophy behind Keyboard Fingering Instruction from the 16th Century to the Present.” She has performed extensively both as a soloist and a chamber musician, and she has presented lecture recitals and piano pedagogy seminars in United States and in Europe. Her teaching experience includes music instruction in elementary schools and piano instruction in both conservatory and college settings such as Florina University in Greece, Gulf Coast Community College in Panama City, and Florida State University in Florida. Since 2005 she has been a piano instructor at Ionian University, Corfu, where she is also the coordinator of the Piano Pedagogy Seminar of the Summer Ionian Academy.

* * * *

The Songs of Arthur Honegger: An In-Depth Analysis **Rachel Joselson (University of Iowa)**

Arthur Honegger was born in Le Havre, France, on March 10, 1892, and died in Paris on Nov. 27, 1955. Considered something of a child prodigy, he had already composed a couple of operas and had published his *Trois pièces* for piano at the age of 18. A turning point in his education came when he was introduced to Dr. Friedrich Hegar, a personal friend of Brahms and Director of the Conservatory in Zürich, who was sufficiently impressed with his talent to recommend two years of compositional studies under his personal supervision. A heavily biased study of composition involving analysis of music by the Classical masters and the works of Wagner, Richard Strauss, and Reger influenced Honegger's personal musical language and formed the framework which always distinguishes Honegger's compositional style from the purely French school of composers. As a body of work, the songs demonstrate a broad range of imagination and expression.

The harmonic influences are so diverse in Honegger's songs that there is no unifying harmonic style linking them together. Within each group, the impact of Fauré and Debussy can be heard, along with a sense of Ravel's musical language, as well as the polytonality of Stravinsky and Milhaud. Honegger was a tonal composer who could set up strong and unambiguous key areas at will.

The songs of Arthur Honegger represent a particular and extraordinary repertory of *mélodies* lying within, but fundamentally distinct from, the conventional twentieth-century French art song.

Rachel Joselson established herself as an outstanding vocalist in Europe before returning to America to continue her career. Highly regarded for her musicality and versatility, Ms. Joselson was engaged as a resident artist at the opera houses of Darmstadt, Hamburg, and Essen, and appeared as a guest artist with opera companies in Basel, Berlin, Kiel, Bonn, Barcelona among others. She joined London's Covent Garden for their Japan Tour of Don Giovanni and made her Metropolitan Opera debut in Kurt Weill's The Rise and Fall of the City of Mahagonny. Ms. Joselson is a musical theater performer as well, having recently debuted such roles as Golde in Fiddler on the Roof and Cinderella's Mother/Granny/Giant in Sondheim's Into the Woods. She will be debuting the role of Desiree in A Little Night Music with Middlebury Opera this summer.

Ms. Joselson is equally at home as a soloist with symphony orchestras and choirs. Career highlights include an engagement with the Atlanta Symphony and choir in Vaughan Williams' Dona Nobis Pacem under the baton of Robert Shaw and as a guest soloist with the Mormon Tabernacle Choir in Salt Lake City on their "Music and the Spoken Word" International Sunday Television Broadcast. Her Beethoven's Ninth Symphony was presented last spring with the Oshkosh Symphony. Her first solo CD The Songs of Arthur Honegger and Jacques Leguerney was recently released by Albany Records. She is also featured in the role of Madame Euterpova on Newport Classics recording of GianCarlo Menotti's Help, help the Globolinks!

* * * *

Keyboard Manufacturing in Buffalo, New York, 1835-1870 **Sarah Meredith (State University of New York-Buffalo State College)**

The 1825 completion of the Erie Canal led to the rapid growth of Buffalo, New York, the city chosen for the canal's terminus. Throughout the nineteenth century, Buffalo was one of the largest cities in the United States, and the city's proximity to convenient transportation and the presence of a skilled labor force, coupled with a growing national desire for keyboard instruments suitable for domestic musical entertainment, resulted in the development of a manufacturing community that included piano, organ, and melodeon makers. Between 1835 and 1870, at least twelve different keyboard manufacturing firms were in existence. The most prominent of these was George A. Prince & Co., the largest melodeon maker in the nation, whose instruments were sold through wholesale depots in Chicago, St. Louis, Boston, and New York City.

Buffalo's instrument manufacturers were well known during the nineteenth century, but their work has received little subsequent attention. Examination of census records, city directories, and newspaper articles revealed information about the growth and development of the keyboard industry in Buffalo and the connections within this manufacturing community. This poster will provide an overview of keyboard manufacturing in Buffalo from 1835 to 1870, placing it within the context of Buffalo's expanding musical community and within the broader context of mid-nineteenth-century American musical life and keyboard manufacture.

Sarah Meredith is an assistant professor of music at Buffalo State College, where she teaches courses in music history and music education. She completed a B.M.E. degree at Baylor University, received a Master's degree from Ithaca College, and earned a Ph.D. in historical musicology from Florida State University. She has presented papers at regional and national conferences of the American Musicological Society, Society for American Music, and The College Music Society, where she currently serves as secretary for the Northeast Chapter.

* * * *

Musical Foreshadowing: Methods of Operatic Construction in Scott Wheeler's One-Act Monodrama

Helena and the Moonstone

Jennifer Sgroe (New York University Steinhardt School of Education)

The poster will consist of an abridged musical analysis of the extended solo song, or one-act monodrama, *Helena and the Moonstone* (1999) by American composer Scott Wheeler, and will focus primarily upon compositional devices that support text setting, character development, and dramatic intent.

With text by the composer, this large-scale work, in which the singer takes on the role of five distinct characters, differs greatly in style from his earlier songs. Mirroring more closely Wheeler's most recent opera *Democracy: An American Comedy* (Washington National Opera, 2005), the vocal writing of *Helena and the Moonstone* is filled with operatic influences, particularly Wheeler's use of leitmotif procedure throughout. However, even within the expanded structure of this work, Wheeler's attention to and skill at direct, speech-like text setting for the purpose of effective dramatic expression, remains intact, no doubt representative of his ties to the compositional style of his mentor, Virgil Thomson.

A composer of various genres, the increased focus in recent years on Wheeler's dramatic vocal music might be seen as an outgrowth of and link to the compositional lineage of his mentors Virgil Thomson and Lewis Spratlan. This analysis is meant as an investigation into the defining characteristics of his style and the potential trends that might evolve as a result of future operatic composition by Wheeler. A formal study of his work seems warranted considering his most recent commission for a third opera by The Metropolitan Opera and Lincoln Center Theatre.

Soprano Jennifer Sgroe holds a B.M. degree in Vocal Performance from the University of Kentucky, a M.M. in Opera from The Boston Conservatory, and will complete the D.M.A., summa cum laude, from the University of Kentucky this spring. Highlights from her past operatic performances include the roles of Susanna and Cherubino (Le Nozze di Figaro), Adele (Die Fledermaus), Romilda (Xerxes), Pamina and Papagena (Die Zauberflöte), Monica (The Medium), Greta Fiorentino (Street Scene), and Drusilla (L'Incoronazione di Poppea), as well as the premiere of the role of Esther in Scott Wheeler's opera Democracy: An American Comedy at American Opera Projects in New York. She has performed with Utah Opera, Commonwealth Opera, Boston Academy of Music, Amherst Early Music Festival, New Trinity Baroque, Knoxville Symphony, Lexington Philharmonic Orchestra, and internationally with AIMS Festival Orchestra in Graz, Austria, at the Sastamala Gregoriana Early Music Festival in Karkku, Finland and The Dartington Festival (United Kingdom) as the Angel in Handel's Jephtha under the direction Graeme Jenkins. Other concert performances include the Soprano Soloist in Brahms' Ein Deutsches Requiem, also at Dartington, Handel's Messiah with Commonwealth Opera, the Pergolesi Stabat Mater, and Schubert's Mass in A-flat Major. Current projects include a study of the solo songs of Boston composer, Scott Wheeler. In addition to her previous post as Apprentice

ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

Artist with Utah Opera, she has also held teaching positions at the University of Kentucky and Transylvania University. She currently sits on the voice faculty at New York University.

* * * *

Session VII-A: Inventive Repertoire Choices for the Classroom and for the Studio Saturday, 8:30 a.m.

***Incorporating Western Art Music into the World Music Survey* Duncan Vinson (Suffolk University and Boston College)**

Textbooks written for a world music survey often share a similar attitude toward Western art music. They do not treat any aspect of Western art music at any length, yet they do tend to assume some background in Western art music on the part of the student. In other words, these textbooks share an assumption that the purpose of the course is to provide alternatives to the Western art music tradition, which is assumed to be the center of the curriculum. While this model for a world music course is valid for some educational settings, I argue that the model is flawed when teaching a world music course at a career-oriented university where none of the students are music majors and few students take more than one music course. It is also flawed if the student population contains significant numbers of international students or recent immigrants to the United States. In such settings, instruction on Western art music can be integrated into the world music survey in order to provide a balanced treatment of all of the world's major performing traditions. In this paper, I discuss the musical examples, readings, written assignments, classroom discussions, and examinations I used to achieve this goal in my most recent world music survey class.

Duncan Vinson received the Ph.D. in ethnomusicology from Brown University in 2004. He now holds adjunct positions at Boston College and at Suffolk University. During the fall semester of 2005, he was acting director of the Suffolk University Vocal Ensemble. Duncan is an Americanist with a particular interest in group singing traditions and the role of religion in the musical life of the United States. His dissertation was based on two years of fieldwork with amateur choral singers, and he has recently published an article on the revival of interest in Sacred Harp singing around 1900.

* * * *

***Ritual Chant among the Russian Old Believers: A Strange Bedfellow of 'Medieval' Music?* Nicolas Schidlovsky (Westminster Choir College of Rider University)**

"Medievalism is perhaps the last stronghold of old musicology," writes Daniel Leech-Wilkinson in the introduction to his important study, *The Modern Invention of Medieval Music: Scholarship, Ideology, Performance* (p. 10). Are there good reasons for this reluctance of 'medievalists' to surrender their conquered space? And can 'medievalism'—formerly the point of departure for ideological hegemonies in our historical past—be brought about as a new resource for today's needs in the music classroom and lecture hall? This paper will examine a legacy of traditional research in light of emerging possibilities. The methodological bridge to a new perspective on 'chant as world music' is already in place as part of the 'bi-cameral dialectic' adopted in leading research on the music of the Middle Ages. The excitement of piecing together a story about the past will in actuality be seen as dealing with 'a musical presence'—including oral traditions and 'sound artistry' still engaged with historical modalities from the very dawn of literate documentation. The author will speak primarily from the standpoint of his extensive experience in Eastern chant, which includes Byzantine music, the early Slavic traditions, as well as extraordinary pockets of surviving material from such lingering usages as that of the Russian 'Old Believers.'

As a musicologist and specialist in 'medieval chant,' Nicolas Schidlovsky is among today's scholars looking

far beyond traditional methodologies in his chosen field of research and study. Throughout the Byzantine-Greek world and the Slavic countries, the 'Eastern tradition' of the Middle Ages provides him with wide perspectives for transdisciplinary collaboration using different materials (from manuscript study and early neumatism to recorded sound as 'living' or 'oral' documentation). His seminal works include *Sticherarium Palaeoslavicum Petropolitanum* (*Monumenta Musicae Byzantinae*, v. 10), as well as major contributions to outstanding publications such as *The Study of Medieval Chant: Paths and Bridges East and West* (ed. P. Jeffery), *Russian Theoretical Thought in Music* (ed. G. McQuere), and *Temps de célébration: Les rites dans la culture chrétienne d'orient* (ed. D. Goa), *Dictionary of the Middle Ages*, and others. Schidlovsky holds a Ph.D. in historical musicology from Princeton University (1983) and actively engages as an ethnomusicologist in the study of the so-called Russian 'Old Believers.' His extensive field recordings of Old Believer music have been adopted among the permanent holdings of The American Folklife Center (Archive of Folk Culture) at the Library of Congress in Washington, D.C. A recipient of prestigious grants and fellowships from the National Endowment for the Humanities, Dumbarton Oaks, International Research and Exchanges Board, American Council of Learned Societies, and other sources, Dr. Schidlovsky is influential as a collegium director, pianist, and teaches adjunct seminars in the graduate program at Westminster Choir College of Rider University (Princeton, New Jersey).

* * * *

Yannis Constantinidis: A Historical and Analytical Study of his Didactic Works for Piano Solo
Joanne Kampiziones (University of Miami)

The emergence of national music styles began to prevail over Europe in the late nineteenth and early twentieth centuries, and folk music began to manifest in many composers' output as a means of giving several countries a national identity. As composers from Russia, Europe, and its peripheries sought to reflect upon their own nations' roots and culture through music, so did Greece, after being liberated from five hundred years of Ottoman rule in the early nineteenth century. Though rarely symbolized as a model of Nationalism in Western music, Greece is home to many composers that incorporated folk songs and national dances in their music. Yannis Constantinidis is one who brilliantly displays Greek national music in *44 Children's Pieces on Greek Melodies*. He produced a pedagogical masterpiece for piano that is rarely played or taught in any country other than Greece.

My lecture/recital examines the didactic works for solo piano in *44 Children's Pieces on Greek Melodies* by Yannis Constantinidis (1903-1984). Specifically, I discuss the nationalistic derivatives contained in *44 Pieces* and how Constantinidis employs them into his compositional technique in relation to formal structure, harmony, rhythm, expression, and articulations.

I focus on the best examples for intermediate and advanced piano students to learn, as well as the pedagogical implications they contain. I also explain how the selected pieces can be taught, and give performance suggestions for students to better understand the complexity of the music and perform it with the proper technical, musical, and stylistic artistry and breadth required.

A native of South Carolina, Joanne Kampiziones received her B.A. degree in International Studies at the University of South Carolina in Columbia in 1998, as well as Bachelor's degree in Music Education. After Ms. Kampiziones was awarded the Performance Certificate by the University of South Carolina School of Music in May 2001, she went on to complete a Master's degree in Piano Performance and Pedagogy at the University of South Carolina where she continued studying piano with John Williams and Piano Pedagogy with Dr. Scott Price.

While studying in Music Education, Ms. Kampiziones assisted in music classes at St. Peter's Catholic Elementary School in Columbia, South Carolina. She also worked as a student teacher at Chapin Elementary School and Spring Valley High School, both in the Columbia area, where she taught group piano and theory to elementary students and private piano and chorus to high school students. In addition to her undergraduate teaching experiences, Ms. Kampiziones has performed throughout Florence and Columbia, South Carolina, including many seminar performances at the University of South Carolina.

ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

Ms. Kampziones is currently pursuing her D.M.A. in Piano Performance and Pedagogy at Frost School of Music at University of Miami in 2003. She is also on the faculty at the University of Miami Piano Preparatory Program and is an active member of MMTA, FSMTA, and MTNA. Ms. Kampziones also maintains a private piano studio in Coral Gables, Florida.

* * * * *

Session VII-B: The Historical Detective: Discoveries Beyond Musical Notation Saturday, 8:30 a.m.

***The ABCs of the WPA at the Fleisher Collection* Gary Galván (La Salle University)**

A veritable Alexandria among music libraries, the Edwin A. Fleisher Collection of Orchestral Music in the Free Philadelphia Library has maintained its unchallenged position as “the world’s largest lending library of orchestral performance material” for over three-quarters of a century. Since Edwin Adler Fleisher donated some 3,000 scores originally collected for his amateur Symphony Club to the Free Library of Philadelphia in 1929, the collection has blossomed to over 21,000 titles.

Fleisher continued to nurture the Collection and along with head librarian Franklin H. Pierce and violinist Arthur Cohn, was able to “interest the Government and the State authorities in the desirability of preserving the works of American Composers ... copying manuscript scores and making parts of unpublished works by contemporary American Composers.” The Music Copying Project at Fleisher officially began November 26, 1934, under the Civil Works Administration’s (CWA) Local Works Division (LWD), and Price mailed dozens of invitations to “leading American Composers.” With monetary support from Fleisher and the guile of Project Head Cohn, the Library’s endeavor would rein in hundreds of contemporary symphonic works – works otherwise unavailable and in some cases, today only existent in the Collection.

Since August 2006, I have been working with the Collection as an archival preservationist responsible for cataloging and digitally storing over 12,000 documents related to WPA activities there. In this presentation, I shall recount the Collection’s history and describe the manifestation of the WPA Music Copying Project as told by these documents.

Gary Galván is a doctoral candidate in historical musicology at the University of Florida where he pursued interdisciplinary studies in digital media and art history. He is the recipient of the 2007 Music Library Association Carol June Bradley Award for his research on American composer Henry Cowell. He has presented his research at the Hawaii International Conference on the Arts and Humanities in 2004 and 2006 and at the 2004 National College Music Society Conference in San Francisco. His paper, “Cowell in Cartoon: A Pugilistic Pianist’s Impact on Popular Culture,” won the 2006 Most Outstanding Student Paper Award at the CMS Southern Chapter Conference in San Juan, Puerto Rico, and is slated for the Music and the Moving Image Conference at NYU this May.

*Gary’s dissertation, *Henry Cowell in the Fleisher Collection*, reflects his interest in 20th-century American music and archival preservation. Currently, he teaches American music at La Salle University in Philadelphia and works with the Fleisher Collection of Orchestral Music at the Free Library of Philadelphia where he is digitizing and cataloguing over 14,000 archival documents from the WPA Music Copying Project.*

* * * * *

Bernstein on Mahler
Nadine Sine (Lehigh University)

Leonard Bernstein has long been credited with launching and sustaining interest in the music of Gustav Mahler. Beginning at a time when recordings of all Mahler's symphonies did not exist, Bernstein undertook the recording of the complete symphonic cycle. He also employed the new medium of television to introduce Mahler's music to a nationwide audience through Omnibus and the Young People's Concerts, and he later succeeded in having a complete cycle of the symphonies filmed in live performance.

This paper, which represents the beginning of a larger study, investigates Bernstein's evolving relationship with Mahler's works and the means by which he communicated his conceptions, particularly in reference to the Second and the Ninth. A close study of Bernstein's notated scores of the symphonies, which are housed in the New York Philharmonic archives at Lincoln Center, will be coupled with a comparison of recorded performances over the course of forty years.

Bernstein's life-long passion for teaching took many forms. In language comprehensible to school children, his early Young People's Concert entitled "Who is Gustav Mahler?" presented his basic perception of the man as an embodiment of contrasts and conflicts, while this same theme permeates the film in which he "teaches" Mahler's Ninth to the Vienna Philharmonic in rehearsals, relying more on gesture than on spoken words. This study will also consider how Bernstein translated his Mahler interpretations, as revealed in his scores, into words and gesture, thereby igniting the Mahler craze of the late twentieth century.

Nadine Sine joined the faculty of Lehigh University as an instructor in 1980, having just completed course work for the Ph.D. at New York University. With the 1983 completion of her dissertation on the symphonies of Gustav Mahler, she was promoted to assistant professor. Tenure and promotion to associate professor were granted in 1989, followed by promotion to full professor in 1995. She served as department chair from 1992-2006, leading the music department during a period of tremendous growth, including the move into the new Zoellner Arts Center.

*Scholarly activity centers around the music and culture of the turn of the century; she has presented papers at the national meeting of the American Musicological Society and published articles on Strauss as well as early Schoenberg. Most recently her article on Alma Mahler was included in *Women Composers: Music Through the Ages*, vol. 10. In 1999, she led a five-week NEH Summer Seminar for School Teachers called "The World of Yesterday: Viennese Perspectives on the Arts, Ideas and Culture, 1880-1940." While on sabbatical this year she is pursuing a recently discovered interest in Leonard Bernstein as conductor and promoter of Mahler's music, and she is developing a course on Women in Music for next fall.*

Professor Sine teaches a four-semester music history sequence, occasional courses devoted to particular composers, an advanced seminar in the history of musical style for majors, and a freshman seminar on Mozart for non-majors.

* * * *

Berg and his American Successors: The Pedagogical Lineage of Alban Berg, Ross Lee Finney, and George Crumb
Linda Apple Monson (George Mason University)

This lecture-recital will focus on the pedagogical lineage of Alban Berg, Ross Lee Finney, and George Crumb. Through numerous interviews with the American composer Ross Lee Finney (who studied composition with Berg in Vienna in 1931-32), the lecture-recitalist has gained insightful information on Berg's unique teaching style, compositional philosophy, as well as his views of the twelve-tone technique and the variation technique. Finney tried to emulate Berg's teaching style and philosophy with his own students, particularly George Crumb (American composer who studied composition with Finney from 1955-59). Common threads of lyricism, expression, and tonal color are evident in the works of Berg, Finney, and Crumb. Through Finney's compositional studies with Berg in Vienna, he learned how to creatively incorporate aspects of tonality within his dodecaphonic compositions

ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

through the use of tonal centers, lyrical and expressive melodies, symmetrical hexachords, synthetic scales, and chord clusters. His melodies often feature scalar passages and triadic harmonies, arising from sets comprised almost exclusively of steps and thirds. Excerpts of Berg's Piano Sonata, Opus 1 (written in 1907-08 as a pupil of Arnold Schoenberg), Finney's *Variations on a Theme by Alban Berg* (composed in 1952), and Crumb's *Dream Images* (from *Makrokosmos*, composed in 1972) will be demonstrated via explanation and theoretical analysis, followed by a performance. The importance of Alban Berg to his American successors will be clearly demonstrated throughout the analysis and performance of these works.

Dr. Linda Apple Monson serves as Associate Chair of the Department of Music at George Mason University, as well as Director of Keyboard Studies at GMU. She received the D.M.A., M.M., and B.M. degrees from the Peabody Conservatory of Music of the Johns Hopkins University. She recently was a featured lecture-recitalist for the Alban Berg Festival-Symposium in Hannover, Germany (June 2006). Dr. Monson also performed for the Louisiana State University Contemporary Music Forum and recently presented solo piano recitals and master classes at Davidson College and Mary Baldwin College. She has presented numerous lecture-recitals at CMS conferences, including the 2003 International meeting in Costa Rica, the 2003 National CMS Conference in Miami, CMS Mid-Atlantic chapter meetings in 2003 and 2004, the CMS International meeting in Spain in 2005, and the 2006 CMS National meeting in San Antonio. She has also recently presented lecture-recitals at CMS regional meetings at the Conservatorio de Musica de Puerto Rico, University of California-Berkeley, and Wilkes University.

* * * * *

Session VIII-A: Cultural Studies – Mexico, Cuba: Embracing Non-European Models Saturday, 10:25 a.m.

***From Scherzo to Son: Piano Music by Cuban Women Composers* Margaret E. Lucia (Shippensburg University)**

Today, despite its political estrangement, Cuba is recognized as one of the richest sources of melody and rhythm in its indigenous forms. Unlike musical education in the United States, however, conservatory training in Cuba reflects that richness by its all-inclusive approach to the education of its students. When asked by *NewMusicBox* interviewer Frank J. Oteri if she was taught about local music and composers as well as standard classical repertoire, composer Tania León (former composer-in-residence with the New York Philharmonic) responded, "for us to study Chopin and to study Lecuona, it was on equal terms... You couldn't learn to play the 24 Études by, you know, Chopin, without learning the Lecuona Dances or the Cervantes Contredances." Thus, the diversity of style and incorporation of indigenous rhythms in the art music of Cuba should come as no surprise to musicians in their initial encounters with this music. In this lecture-recital, I will show the evolution of this stylistic diversity by performing solo piano music from the late 19th century to the present. Further, I will present this development entirely from the perspective of the woman composer in Cuba. Included are compositions by historical composers Cecilia Arizti (1856-1930) (*Impromptu*, Op. 12) and Gisela Hernandez (1912-1971) (*Zapateo Cubano*), as well by María Alvarez Ríos (two *Contradanzas*) and Magaly Ruiz Lastres (*En Pregón*), both of whom live and work in Havana.

Pianist Margaret Lucia, Associate Professor at Shippensburg University, received bachelor's and master's degrees in piano from Indiana University and a doctorate from the University of California, San Diego. She has premiered several new music works, appearing at festivals and in concert throughout the United States as well as in Japan and Europe. In June of 2003 she performed at Carnegie Hall's Weill Hall in New York City with tenor Dr. Jon Robert Cart in a joint recital featuring vocal and solo piano music of Spain and Latin America; they performed there again in May 2005. She also performed chamber works by Joaquin Turina in Spain in 2005, and appeared at the National Museum of Women in the Arts in Washington, D.C., for the International Alliance of Women in Music's annual chamber music

festival. In addition, Margaret Lucia has presented lecture recitals on music by women at numerous venues, most recently in Florida, Virginia, and New Jersey. While in California, she was the pianist in chamber music seminars with Rafael Druian and a performer with the San Diego Museum of Art Chamber Ensemble and SONOR, a contemporary music ensemble. Her teachers have included the late Aube Tzerko at UCLA and the Aspen Music Festival, and Marion Hall, Gyorgy Sebok, and Gunther Ludwig at Indiana University. She has also taught at the University of Redlands, the University of California, San Diego, and Grinnell College in Iowa.

* * * *

Carlos Chavez's Piano Preludes: An 'Aztec Renaissance'

Max Lifchitz (State University of New York-Albany)

Piano music occupies a privileged place in the oeuvre of the Mexican composer Carlos Chávez (1899-1978). Mexican musical thinking underwent radical changes in response to the extreme political and social transformations triggered by the Mexican Revolution that started in 1910. This conflict lasted seven years and unleashed a march towards modernization and industrialization. From the salon-based, genteel romanticism prevalent at the turn of the century Mexican artists and composers turned to the strident, indigenous nationalism that emerged in the late 1920's and reached its maturity in the 1940's.

Carlos Chávez was a powerful figure in México's post-revolutionary cultural life. He founded the National Symphony Orchestra, directed the National Conservatory, and was the founding director of the National Institute of Fine Arts. Well known in the U.S. as a conductor, Chávez was invited to deliver the 1959 Norton Lectures at Harvard University, the only Latin American composer to ever hold this prestigious appointment.

Chávez is identified with the "Aztec Renaissance," an artistic movement that aimed to revive Pre-Columbian music. His goal was to create a true non-European, Mexican sound. This lecture-recital will focus on Chávez's *Ten Preludes for Piano*, undoubtedly one of the most accomplished examples of this aesthetic doctrine. Written in 1937, the music of this virtuosic and tightly knit collection employs repetition, pandiatonicism, and metrical asymmetries. The *Preludes* are cast in simple formal patterns. They employ simple melodic cells and surprising ostinati figures. Their modal harmonies and simple two-part textures evoke an archaic sound world. An austere melancholy permeates most of the work giving it a pre-Hispanic patina.

Max Lifchitz is active as a composer, performer, arts administrator, and educator. A graduate of The Juilliard School and Harvard University, he was invited to join the faculty of the University at Albany, State University of New York, in 1986. Previously, he held teaching appointments at the Manhattan School of Music and Columbia University.

In addition to teaching a variety of music courses and general education offerings, Lifchitz has served as Chair of both the University at Albany's Music Department and the Latin American and Caribbean Studies Department, where he holds a joint appointment. He received the University at Albany Award for Excellence in Research in 2005.

His creative endeavors have been supported by grants and fellowships from the ASCAP Foundation, the Ford Foundation, the John Simon Guggenheim Memorial Foundation, Meet the Composer, Inc., The University of Michigan Society of Fellows, the CAPS Program of New York State, and the National Endowment for the Arts. As a pianist, Lifchitz was awarded the first prize in the 1976 Gaudeamus Competition for Performers of Contemporary Music held in Holland. His concert appearances throughout Latin America have been underwritten by the Fund for U.S. Artists at International Festivals.

* * * * *

Session VIII-B: Overcoming Musical Censorship and Finding one's Voice Saturday, 10:25 a.m.

Aspects of Dmitry Shostakovich's Compositional Style Found in 24 Preludes, Op. 34 **Edward Bedner (Berklee College of Music)**

Dmitry Shostakovich published his *24 Preludes, Op. 34* for piano to favorable reviews in 1933, at the age of 27. The *Preludes* represent the culmination of his early style of composing, and according to some theorists and musicologists, they paved the way to almost all of his subsequent chamber music and to his musical style in general. Despite the initial favorable reviews in 1933, the *Preludes* were soon obscured by intense ideological controversy over the composer's music by the Soviet regime, and as a result, they were rarely taken seriously or performed in public until relatively recently.

The *24 Preludes* follow the tradition of Chopin and Scriabin and are short character pieces showing a great variety of piano styles and genres and a full range of emotions. Unlike Chopin and Scriabin, Shostakovich followed the Russian novelists in not excluding any human experience, including the sarcastic, the grotesque, mockery, and the derisive. Four diverse, representative preludes were selected for examination, and three additional preludes are also mentioned in the discussion, further illustrating the diversity. The analysis reveals important trademark characteristics of Shostakovich's compositional technique, such as his use of angular melodic lines with wide intervals, octave displacement and occasional "wrong notes," his positioning of tones sounding simultaneously in widely-spaced registers, yet achieving in a resonant harmony, and his use of parallel sliding triads or 6-4's in block or arpeggio form. Other aspects of Shostakovich's compositional style shown in the analysis include his treatment of tonality, with modulation and harmonic movement often occurring abruptly through contrapuntal movement of the voices, and his use of bitonality, the modes, and chromaticism.

Edward C. Bedner has been a faculty member of Berklee College of Music in Boston, Massachusetts, since 1965. He received degrees from Boston University and has performed as soloist and accompanist in the Boston area, on Channel 2 WGBH and as soloist with local orchestras. Public performance was interrupted by an accident to the right hand. He has since presented a three-week Piano Workshop in Petaling Jaya, Malaysia, sponsored by the Yamaha School, with lectures, master classes, and private lessons, and he has presented lecture-performances at conferences of The College Music Society and at several colleges by invitation.

* * * *

Behind Poland's Iron Curtain: The Piano Music of Grazyna Bacewicz (1909-1969) **Deborah Nemko (Bridgewater State College)**

This lecture recital will compare works by Grazyna Bacewicz written before and after the "Doctrine of Social Realism" imposed by the Polish government to censor music. Bacewicz composed in a "cultural vacuum," unable to travel abroad or hear music from other countries until the middle 1950's. Bacewicz is widely considered Poland's most important woman composer of the twentieth century. She was very prolific and wrote over 200 compositions including five sonatas, four symphonies, seven violin concertos, string quartets, a piano concerto and sonata, as well as numerous character pieces. Many of her earlier works reflect a nationalistic tendency and the use of folk-song elements. In 1956 Bacewicz directed the International Festival of Contemporary Music during the "Warsaw Autumn" - a thaw in the rigid authoritarianism of the ruling Polish Communist Party. At this time her music became more experimental and had fewer references to folk music. As if coming out of a time-warp, she was already a mature, 46-year-old artist, she investigated avant-garde possibilities in music. Bacewicz continued to develop her own compositional voice until her death in 1969.

Excerpts from Bacewicz' *Sonatina*, *Children's Suite*, and *Sonata* will be performed.

Pianist Deborah Nemko has appeared in concert throughout the United States, Great Britain, Belgium, and the Czech Republic as both soloist and collaborative artist. She is currently assistant professor of music at Bridgewater State College and also teaches in the Piano Preparatory program of the New England Conservatory. In 2004, she performed works by Dianne Goolkasian Rahbee at Carnegie Hall and recorded Rahbee's Preludes and Toccatinas on compact disc. In 2007, she will release her CD, The Piano Music of Grazyna Bacewicz. She is much in demand for her performances and lecture-recitals on the compositions of Cuban-American composer Tania León and American composers Scott Brickman and Justin Henry Rubin.

Of Nemko, the Tucson Citizen (November 11, 1997) mentioned the "...especially beautiful and incisive playing from pianist Deborah Nemko." And again, "If any member of the University of Arizona piano faculty has the range and drama to give Brahms its fullest treatment it is Deborah Nemko" (Tucson Citizen, March 23, 2000).

Dr. Nemko is currently President of the Northeast Region of The College Music Society. She holds a doctoral degree in piano performance from the University of Arizona. Her teachers have included Robert Roux, Joel Shapiro, Diane Anderson, and Nohema Fernández.

* * * * *

**Business Meeting, Banquet, Keynote Address ~ Nassau Inn
Saturday, 11:45 a.m.**

**Keynote Address: *Music and "That Complex Whole": Music and Culture in Three Societies*
Bruno Nettl, Professor Emeritus of Musicology (University of Illinois)**

This talk explores the relationship of music and musical life to culture as a whole, and the ways cultural values may be reflected in ideas about music, as a whole, by making excursions to three societies in which the author had field experience. Three illustrative perspectives are provided. First, on the general value of music in culture: The ambivalence toward music characteristic of Shi'ite Islam is considered, and the way it is negotiated by the classical musicians of Iran is discussed. Moving to a brief discussion of the culture concept in anthropology, the talk continues by considering how a musical system may be seen as a reflection of a society's worldview. The culture of the Blackfoot people of Montana is presented as an example. Finally, for consideration of the ways in which cultural performances may be especially designed to exhibit the central values of a society, the structure of a South Indian classical music concert that may be heard in Madras (Chennai) is analyzed in its relationship to traditional Hindu social organization. The talk will be illustrated by a number of 30-second musical examples.

*Bruno Nettl's main research interests are ethnomusicological theory and method, music of Native American cultures, and music of the Middle East, especially Iran. Professor Nettl has done field work with the Blackfoot people of Montana, and in Iran, Israel, and India, and he has an interest in the music history and folk music of his native Czech Republic. Professor Nettl has been focusing in recent years on the study of improvisatory music, the understanding of musical change throughout the world, and the intellectual history of ethnomusicology. He has published many articles and more than a dozen books, the best known being *The Study of Ethnomusicology* (1983), *The Western Impact on World Music* (1985), *Blackfoot Musical Thought: Comparative Perspectives* (1989), *Heartland Excursions: Ethnomusicological Perspectives on Schools of Music* (1995), and *Encounters in Ethnomusicology* (2002), a professional memoir. Certain of his books have been translated into French, Spanish, Japanese, Korean, Chinese, and Persian. Professor Nettl has received honorary doctorates from the University of Chicago, the University of Illinois, Carleton College, and Kenyon College. He is an honorary member of the American Musicological Society and a Fellow of the American Academy of Arts and Sciences. Professor Nettl has taught as visiting professor at Harvard, Northwestern, the universities of Chicago, Minnesota, Washington, and Texas, among others, and served as Benedict Distinguished Professor of Music at Carleton College. He continues teaching part-time in the University of Illinois School of Music.*

* * * * *

ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

Session IX-A: Creative Pedagogy: Inviting the Student to Academia
Saturday, 2:15 p.m.

Identification and Use of Learning Styles in the Collegiate Applied Voice Studio
Robert M. Peavler (Indiana University of Pennsylvania)

Learning styles may be defined as the manner in which the learner concentrates on, processes, and retains new information. This paper presents background information on the history of learning-styles research and its relationship with music, methodology for measuring learning styles, and provides a structured approach for utilization of learning styles in applied study.

There has been strikingly little research in the area of applied instruction. Many authors and researchers attribute this to the master-apprentice mentality and the shroud of mystery that seems to surround individual musical instruction. The application of learning-styles research, which has long been used in the business world and throughout academia, presents teachers of voice (or any instrument) with a tool to individualize instruction so students may maximize their learning potential in every lesson.

Too often students leave a teacher's studio because the manner in which the teacher teaches isn't congruent with the manner in which the student learns. Understanding how we, as teachers, process information is crucial to succeeding in passing that information on to students. If pedagogy can be defined as the "art and science of teaching," learning styles provides a scientific method to enhance the artistry of any musical instruction.

Baritone Robert Peavler serves as Assistant Professor of Voice at Indiana University of Pennsylvania. Dr. Peavler received his undergraduate degree in Choral Music Education from Central Michigan University and both a M.M. and D.M.A. in Vocal Performance from Florida State University. An active performer, Dr. Peavler's recent performances include recitals for St. Vincent's College, University of Pittsburgh-Bradford, Wisconsin Public Radio, California State University-Stanislaus, Ball State University, Chicago State University, and San Francisco State University. He has sung the title roles in Gianni Schicchi and Le nozze di Figaro, as well as the baritone solos in the Messiah, Brahms Requiem, Fauré Requiem, Mozart Coronation Mass, and Poulenc's La bal Masqué.

An active member of National Association of Teachers of Singing (NATS), Dr. Peavler was one of twelve teachers selected to participate in the 1998 NATS Foundation Summer Intern Program. In 2002 he presented "Practice Makes Perfect ... or Does It?" for the Wisconsin NATS membership and has presented papers on recital planning and training the complete musician at the NATS National Conference. Prior to coming to IUP, Dr. Peavler taught voice at the University of Wisconsin-Stevens Point and Columbus State University and has served as the director of the middle and high school choirs at the UWSP Summer Music Camps and as vocal instructor at Blue Lake Fine Arts Camp. Dr. Peavler serves on the Task Force for Music in Higher Education through The College Music Society.

* * * *

For the Love of Legacy: Cultivating an Interdisciplinary Pedagogy
Susan J. Woodard (Washington and Jefferson College)

In a persuasive essay published in *The American Scholar*, liberal arts advocate William Cronon echoes E.M. Forster's urging to "Only Connect" as means to becoming a truly educated person. Like a compass on the journey toward truth and freedom, this essay pairs effectively alongside seminal texts like Plato's *Allegory of the Cave*, helping students navigate the choppy waters of dialectic method. By charting education's destination with familiar landmarks, Cronon, a cultural geographer, assists teachers and learners in interpreting, adapting and reciprocating among discrete styles of inquiry. Indeed, pairing well-chosen companion pieces (e.g., "texts" including narrative, music, painting, film, live performance, etc.) can illuminate the learner's path enabling them to deepen insights, to perceive universality, and to celebrate civilization's rich legacy of shared knowledge. Music's literature, materials and

performance experiences offer endless potential for such partnering.

Centered around three interdisciplinary channels commonly encountered by today's college music teachers – Freshman Programs, Writing Skills Courses, and Other Cross-Campus Collaborations – this paper offers representative examples drawn from years of direct experience in connecting music to its interdisciplinary counterparts at two nationally-recognized liberal arts colleges. The presentation aims to stimulate interest among CMS members in enriching and updating dialogue concerning interdisciplinary pedagogy and resources.

Dr. Susan Woodard is a native of Long Island whose early studies with her grandmother and with Cecilia Gniewek Brauer led her to the performance program at the Eastman School of Music, later to Adelphi University for a liberal arts degree, and on to receive her M.M. and D.M.A in performance from Ohio State University. A fellowship recipient at such summer festivals as Tanglewood, the International Festival of the Art Song, Johannesen International Festival and at Harvard, where she participated in an NEH Seminar with Lewis Lockwood on the Beethoven String Quartets, Dr. Woodard also served on the faculties of Lawrence University in Appleton, Wisconsin, and at Walnut Hill School for the Arts in Natick, Massachusetts, before joining the Washington and Jefferson College faculty in 1990. As professor and chair of the W&J Music Department, she currently teaches applied piano and courses in music history and literature, performing as soloist, accompanist and chamber collaborator.

* * * *

Improvisation in Group Piano Curricula **Eric Mark Laughlin (Coker College)**

The purpose of the study was to investigate how academic institutions accredited by the National Association of Schools of Music meet the improvisation requirements set forth by N.A.S.M. in their group piano curriculum. The study surveyed the frequency of exposure to improvisation in the classroom and which texts and instructional approaches were used. The population for the study consisted of one hundred (100) group piano instructors at four-year degree-granting colleges and universities accredited by the National Association of Schools of Music. Only full-time faculty members at the surveyed institutions were considered for participation.

The research had three primary focuses: (1) the familiarity of the instructor with improvisation, (2) what text was being used in the group piano curriculum at each represented institution, and (3) if/when/how improvisation was included within the group piano curriculum (via modes, jazz, five-finger patterns, pop symbols, etc.). The research instrument was not intended to collect specific data including syllabi, exams or detailed institutional requirements concerning keyboard ensemble classes, keyboard skills classes for piano majors, private piano lessons, or jazz related classes.

The research instrument revealed that improvisation is often considered a great asset and is held by the majority of those surveyed in high regard, yet very few have the knowledge or experience to nurture the skill within a group setting. It is hoped that the new information provided by this study will allow college and university music departments, music administrators and group piano coordinators to observe how the National Association of Schools of Music's requirement of improvisation is being fulfilled, thus providing a model for better curriculum development in group piano.

Mark Laughlin currently serves as Assistant Professor of Piano and Piano Pedagogy at Coker College (Hartsville, South Carolina). Dr. Laughlin is the author of numerous publications and is in high demand as a guest lecturer, performer, and teacher. He has presented recitals, master classes, workshops, and research on local, state, and national levels.

His presentations have included topics such as improvisation (classical and jazz), curriculum development in group piano, and American composers. His research and teaching strategies on improvisation have been featured at the national conferences of the National Association of Schools of Music and The College Music Society. Dr. Laughlin

ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

has also presented at the Mid-Atlantic, Southern, South Central, Pacific Central, Great Lakes, and Pacific Northwest Regional Conferences of The College Music Society, and has been the featured clinician on teacher education in improvisation at the Alabama, Maryland, Massachusetts, and South Carolina Music Educators State Conferences.

He has written articles for *Clavier* and the *Piano Pedagogy Forum*, and his current research includes writing a book on the life and music of Mario Castelnuovo-Tedesco, which is to be published by the University Press of Mississippi.

* * * * *

Session IX-B: Collaborative Approaches: Creating Harmony with Multiple Voices Saturday, 2:15 p.m.

***Ivory Trumpet Ensembles in Ghana: an Aspect of Asante Royal Music* Joseph S. Kaminski (Long Island University)**

The seven ivory trumpet ensembles of the Asantehene of Ghana are the *ntahera*, the *kwakwrannya*, the *mmentia*, the *nkontwema*, the *amoakwa*, the *nkrawoben*, and the *nkofe*. The trumpets are made from elephant tusks. Trumpet ensembles contain seven trumpets, except for the *mmentia* short trumpets, which are blown alone or in pairs. Seven is a magical number. The six trumpet groups that contain seven trumpets use longer tusks and create a dense sonic texture, both loud and dissonant. The Asante understand this music to be dissonant by reason of it creating a sound barrage to repel evil spirits from sacred rites. Some trumpet groups' origins are obscured by forgotten oral traditions, while on the other hand, the Asantehene's acquisitions of groups via conquest are well known. For instance, it is said that the *ntahera* group descended from heaven in 1697, whereas facts such as the *nkontwema* group being acquired in 1742 after Asante's defeat of Akyem are more ascertainable. Each group has a soloist, or speaker-trumpeter, who recites praises, appellations, and prayers to the ancestors. Tones are formed in a system of surrogate speech, wherein the buzz of the trumpeter's lips imitates abstractions of word tones of the Twi language. Surrogate speech recitations are then followed by the ensemble rendition of the main phrase from that speech. This phrase becomes a repeated melorhythm made by the hocket of the alternating tones of two interlocking trumpet sections. Both recitations and melorhythms extol Asante kingship and provide listeners with allegories of past heroism.

Joseph S. Kaminski is an ethnomusicologist who researched Asante ivory trumpet music in Ghana. He holds a Ph.D. in ethnomusicology from Kent State University, an M.A. in ethnomusicology from Hunter College, and an M.M. in trumpet performance from Manhattan School of Music. His international career in trumpet led him to his academic study of music cultures of the world. He has published for the Historic Brass Society and presented research at conferences at the City University of New York Graduate School, Yale University, the University of Colorado, Eastman School of Music, Indiana University, and the University of Cologne. He is an adjunct associate professor of music at Long Island University and Wagner College, and an instructor at Hudson County Community College. He also freelances as a trumpeter in New York, having held positions with the Maracaibo Symphony Orchestra in Venezuela, the Seoul Philharmonic Orchestra in South Korea, the Buddy Rich Band, the Lionel Hampton Orchestra, and Gloria Gaynor World Tours. As a staff musician on Holland-America World Cruises, he approached ethnomusicology first as a folk music collector in the South Pacific. Two years tenure in Seoul emerged him into the field. Doctoral studies at Kent State brought him on a concert tour to Thailand perfuming Thai instruments, then a field trip to Europe to assess the African ivory trumpets in storage at the ethnographic museums. His fieldwork in Kumase, Ghana, took place at the court of King Osei Tutu II under the supervision of the Catholic Archdiocese of Kumase.

* * * * *

Music Department Collaboration between Liberal Arts Colleges and Their Neighboring Community Colleges **Jennifer W. Kelly (Lafayette College)**

One of the objectives of a liberal arts college is to broaden one's world-view by exposing students to a wide array of teachings, ideas, and value systems. Many students remain at some distance from this goal because their immediate world is filled with people and ideas most familiar to themselves. While a community college may share a similar objective, they are often faced with different challenges based on the inherent diversity of the student population. Students of every age, class, ethnicity, belief system, and reason for attending can be found in a community college classroom. Although the two colleges may be neighbors, it seems all too rare that students and professors within music departments do not have regular interactive contact. This paper proposes that through collaboration beyond the administrative level, liberal arts colleges and their neighboring community colleges would both benefit from interactive participatory communication through ensemble, project collaboration, and professor lecture/performance.

This paper first describes the challenge of many liberal arts colleges to leave our students with the knowledge of how to live in a global society. The paper then discusses circumstances often unique to the community college level and yet intrinsic of a global society. I investigate the benefits of interactive participatory communication between the students and propose the following recommendations for consideration:

1. Perform collaborative festivals and/or concerts between ensembles,
2. Collaborate projects between teachers and students in the classroom, and
3. Cross-performance and lectures given by professors at both colleges.

Dr. Jennifer Kelly joined the Music Department at Lafayette College this year as an Assistant Professor of music and the Director of Choral Activities. She currently conducts two ensembles at Lafayette College – Concert Choir and Madrigals, and has developed a new course for the college, Women in Music. Prior to coming to Lafayette, Dr. Kelly lived and worked in the Los Angeles area. At Los Angeles Valley College she conducted the Philharmonic Choir, Chamber Singers, and Vocal Jazz Ensemble, and taught classes in western classical music, American music and cultures, musical theatre, and voice. She was honored to have received the Women in Education Award at Valley College in 2004. While in Los Angeles, Dr. Kelly was also a member of the faculty at the Kadima Conservatory, and conducted the Philharmonic Orchestra. She obtained her doctoral degree in conducting from the University of California, Los Angeles, under Donald Neuen. Her scholarly interests include American music, particularly those of female composers. She is also a musical theatre director, including such shows as Chicago, Working, and Pippin. Her studies in voice allow her to be a soloist in various genres including classical, musical theatre, and cabaret. Dr. Kelly has been the guest conductor, clinician, and adjudicator for organizations and schools throughout California, and is excited about her recent move east. She is a tremendous supporter of music education, having served on the executive committees of both the Music Association of California Community Colleges and the American Choral Directors Association, California chapter.

* * * *

Good Vibrations: A Transdisciplinary Success Story **Diane Follet (Muhlenberg College)**

This presentation describes a collaboration that has generated good vibrations for everyone involved. Wanting to design a positive learning experience for music students studying science within our liberal arts curriculum, a music professor and a physics professor met at the intersection of music theory and the science of sound. The result was a new course, the Physics of Music, which we teach together. Initially, we faced many challenges, especially those inherent in team-teaching. Who would present what material? How would we reconcile the differences in our teaching styles? As we worked together to secure a National Science Foundation grant (NSF DUE 0309942), we found

ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

our common ground. While we view the same concepts through different lenses, and we instinctively use different vocabulary to describe the same idea, we began to see how music theory and physics are inextricably intertwined.

We have taught the course twice, and reflecting on our experiences, we believe our teaching within our disciplines has been transformed by our collaboration. Because physical principles form the foundation of music theory, they explain many theoretical principles. For example, the instability of second-inversion triads results from the overtones generated by the bass. Conversely, thinking differently about physics has inspired a greater awareness of the variety of language that demonstrates understanding.

We will share information about course development, teaching strategies, lab activities, classroom technology, and assessment tools. This presentation celebrates the joys of reaching across disciplines, and how we and our students responded to the good vibrations.

Diane Follet is Associate Professor of Music at Muhlenberg College in Allentown, Pennsylvania. She holds a B.M. with Highest Honors from the University of Texas at Austin, a M.M. from the University of Arizona, and a Doctor of Arts from the University of Northern Colorado. Her teaching specialty is first-year music theory, and her areas of research include music theory pedagogy, gender issues in music, and music in culture. She has developed and taught courses on genius and Mozart, women in music, and the songs of Schubert and Schumann. A frequent conference presenter, she has published articles in College Music Symposium, the Journal of Singing, and the IAWM Journal. With the support of a National Science Foundation Grant, she and Jane Flood developed the Physics of Music, a team-taught, interdisciplinary examination of the links between science and sound. She served two terms as President of the Northeast Chapter of The College Music Society, and she is currently the National Treasurer of CMS.

Jane Flood is an Associate Professor of Physics at Muhlenberg College in Allentown, Pennsylvania. She graduated from Hunter College, Summa Cum Laude, and holds a doctorate in Physics from the University of Pennsylvania. She has also studied music theory and is an amateur violinist and violist. Flood teaches a variety of physics courses that include quantum mechanics, optics, and the physics of music, and she is particularly interested in physics pedagogy. She and Diane Follet developed the Physics of Music, a team-taught, interdisciplinary course examining the links between science and sound. She has served in the full officer sequence of the Central Pennsylvania Section of the American Association of Physics Teachers (AAPT) and served as a section representative for seven years. Flood received the section's Distinguished Service Award in 2004. She is currently active in the national AAPT as a member of the Committee on Science Education for the Public.

* * * * *

Session X-A: Workshop: Acknowledging the Musician in All of Us Saturday, 4:00 p.m.

***Dalcroze Eurhythmics: Evoking the Total Musician through Movement* Thomas Parente (Westminster Choir College of Rider University)**

Performers and teachers of music often grapple with issues related to rhythm. What actually may be occurring is a disconnect between musical feeling and cognition. Eurhythmics is a wonderful way to bridge that gap and make the body–mind–soul connection that we must have in order to be successful music makers, listeners and movers.

Those of us who have had eurhythmic experiences are able to develop a “vocabulary” of responses that reside deep in our musculature, responses that can be called upon as needed. Instead of the mind informing the body, it is the body that informs the mind. For example, in eurhythmics, a physical gesture such as a jog or a skip can be assigned a note value. We can then call upon that experience in response to the written symbol. Therefore, the production of the sound, be it a note that is sung or one played on an instrument, will not be solely the product of a mental calculation but will emanate from a place deep within our physical “experience.”

The study of Dalcroze Eurhythmics is an approach to music education, which unites the body in movement,

the mind in thought, and the spirit in joy. For as Dalcroze said, "...As the student feels himself delivered into the wonderful world of rhythmic movement, joy will be born in him."

Thomas J. Parente is an Associate Professor of Piano at Westminster Choir College of Rider University. He is a licensed Eurhythmics teacher having received his training at Carnegie Mellon University and the Longy School of Music. He is a former vice president of the Dalcroze Society of America and the author of Essential Materials for Class Piano, a college textbook distributed by Subito Music. He is also coauthor of Experiencing Choral Music, an innovative series of choral books published by McGraw Hill/Glencoe. Mr. Parente is a frequent clinician and has presented workshops, courses, and clinics for Teachers College-Columbia, Metropolitan Opera Guild, the Dalcroze Council of Australia's International Summer Session, the Hawaiian Arts and Humanities Conference, the Gina Bachauer Piano Festival, the Conservatorio de Puerto Rico, the National Piano Pedagogy Convention, the Delaware State Music Teachers Convention, Westminster Choir College's Summer Session, Montclair State University, Towson State University, and for many other organizations. He has presented workshops for the World Piano Pedagogy Conference held in Portoroz, Slovenia, and for the Institute Jaques Dalcroze's "Conference Rhythmique" which was held in Geneva, Switzerland. In the summer of 2004, he presented a session for the International Society of Music Education conference which was held in the Canary islands. He is currently finishing coursework towards a doctorate in Music Education/College Teaching at Teachers College-Columbia. He maintains an active studio of private piano students in his Montclair, New Jersey, home.

* * * * *

**Session X-B: Workshop: Acknowledging the Performer in All of Us
Saturday, 4:00 p.m.**

Effect of Meditation on Music Performance Anxiety and Quality

Joanne Chang (Queensborough Community College) and Peter Lin (Saint Joseph College)

This study investigates the effects of Chan (Zen) meditation on musical performance anxiety and musical performance quality. Nineteen participants were recruited from music conservatories and randomly assigned to either an eight-week meditation group or a wait-list control group. After the intervention, all participants performed in a public concert. Outcome measures were performance anxiety and musical performance quality. Meditation practiced over a short term did not significantly improve musical performance quality. The control group demonstrated a significant decrease in performance quality with increases in performance anxiety. The meditation group demonstrated the opposite effect – a positive linear relation between performance quality and performance anxiety. This finding indicates that enhanced concentration and mindfulness (silent illumination), cultivated by Chan practice, might enable one to channel performance anxiety to improve musical performance.

Joanne Chang is a New York-based classical pianist, who has performed worldwide on four continents as a recitalist, soloist with orchestras, and in various chamber music ensembles. In 1995, she gave her recital debut in Australia, and subsequently performed in Die Stiftung Schleswig-Holstein Musik Festival in Germany, and in New York's Carnegie Weill Recital Hall. Dr. Chang also premiered Four Temperaments by Hindemith with the Taipei Symphony Orchestra at the National Concert Hall in Taiwan.

She has been awarded many scholarships and prizes. To name a few: The President Award, Piano Workshop Award, First-Prize in the Yamaha Keyboard Scholarship, the Kerrison Piano Scholarship, and the Queensland Piano Foundation Scholarship Award. She won Second-Prize in the National Taiwan Piano Competition and is a string prize winner for National Taiwan Viola Competition.

Dr. Chang has also established herself as an interdisciplinary researcher (music and psychology), in which she has several publications in the scientific journals such as Psychology of Music in the United Kingdom and Medical

ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

Problems for Performing Artists in the United States. In addition to concert performances and publications, Dr. Chang is a multiple grant award winner: two times PSC-CUNY Grant, two times G. Shuster Fellowship, and two times Travel Award from the State of New York.

Dr. Chang received her undergraduate degree from Queensland Conservatorium at Griffith University in Australia, her Master's degree from the Manhattan School of Music, and her Doctoral degree from Columbia University. She is now teaching at Queensborough Community College, The City University of New York.

* * * * *

Session XI: CMS Common Topic: *What in the World is 'Transdisciplinarity'?*

Saturday, 4:45 p.m.

The Future of CMS: Beyond Our Disciplines

For nearly 50 years, The College Music Society has welcomed college, conservatory, and university faculty members and students from across the field of music. In fact, CMS is the only professional music organization structured in this fashion. This has provided an opportunity for a mutual exchange of ideas and dreams among a wide variety of music faculty and across all subspecialties. Reflecting the reality of the profession, the organizational structure of CMS includes representatives from major specialties within music, and the Society's conference programs and publications often manifest sub-disciplinary concerns.

Recently, though, the call for proposals for the annual conference resulted in an increase of submissions that are transdisciplinary – that is, ideas that go beyond the subdisciplines into which we conventionally organize music in higher education. Does this phenomenon signify a trend within the organization's membership? Is there a spirit of transdisciplinarity “bubbling up” within the membership?

Looking ahead, how might this blossoming notion of transdisciplinarity influence and inform the next 50 years of The College Music Society? How might transdisciplinarity affect the makeup and activities of the Society? More importantly, what ramifications might this have for the education of students in music? What might CMS become over the next decades, and how might the Society look in 2058? Does this spirit of transdisciplinarity have the potential to transform the very fabric of The College Music Society, as well as the profession the Society seeks to serve?

Holly Roadfeldt-O'Riordan holds degrees in piano performance from the Eastman School of Music, Indiana University, and the University of Colorado in Boulder. She made her orchestral debut with the Toledo Symphony Orchestra at age 13 and has also appeared with the University of Colorado Orchestra, the Eastman Musica Nova Ensemble, the Indiana University Wind Ensemble, and the Lamont Symphony Orchestra.

A dedicated performer of contemporary music, Dr. Roadfeldt-O'Riordan has premiered over 70 works for solo piano and for various chamber ensembles. In 1996, she was awarded the prize for the “Best Performance of a 20th Century American Composition” in the Frinna Awerbuch International Piano Competition which resulted in a performance in Weill Recital Hall at Carnegie Hall. Additional contemporary music honors include being a semi-finalist in the Concert Artists Guild International Competition in 1998 and 2001 as a contemporary music specialist.

Dr. Roadfeldt-O'Riordan is also active as a chamber musician. She has performed with trombonist Joseph Alessi, flutist Alexa Still, and mezzo-soprano Marcia Baldwin. In addition, she frequently collaborates with cellist Andrew Rammon, flutist Reuben Council, and mezzo-soprano Emily Bullock.

Dr. Roadfeldt-O'Riordan is currently teaching at Susquehanna University where she serves as Assistant Professor of Piano.

* * * * *

Performance: UArts Rumble
6:00 p.m.

Marc Dicciani, Director

UArts Rumble provides students with a forum for exploration in sounds & rhythms through performance, student compositions and improvisation. The ensemble employs the construction worker's bucket as its main instrument but also utilizes a variety of everyday objects and "created" instruments. Its performances highlight "found" rhythmic source material in order to raise awareness of the ubiquity of rhythms in contemporary life and the sounds and objects that produce them. *Rumble* often collaborates with other performers such as vocalists, instrumentalists, dancers, and a DJ turntablist to produce original pieces, recontextualizations of standard works, and improvisatory performances that evolve from synthesizing the ideas, abilities, and interactions of the performers involved. Due to the improvisatory nature of the *Rumble* experience, no two performances are exactly alike.

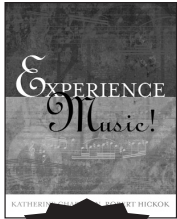
Marc Dicciani is the Director of the School of Music at The University of the Arts in Philadelphia and a Professor of Drumset and Music Business. He is also Chair of the National Advocacy Committee of the National Academy of Recording Arts and Sciences (NARAS), and President of the Board of Directors of the Philadelphia Music Alliance.

As a drummer, he has made concert appearances with a wide variety of artists including Diane Schuur, Joey DeFrancesco, Phil Woods, Joe Beck, Clark Terry, John Fedchock, Jeff Jarvis, Charles Fambrough, Christian McBride, John Blake, John Swana, Robin Eubanks, Gerald Veasley, Pat Martino, Grover Washington, Jr., Jimmy Smith, Boyz II Men, Joan Jett, and Peter Nero; he has also performed with Frank Sinatra, Sammy Davis Jr., Ben Vereen, the Spinners, Lou Rawls, Mel Torme, and Natalie Cole, and worked on studio sessions for NBC, ABC, and CBS television in ensembles with Doc Severinsen, Snooky Young, Pete Christlieb, Ron Carter, James Moody, Ernie Watts, Stevie Wonder, Ray Parker, Jr., and Lee Ritenour, and recorded for Concord Records with guitarist Jimmy Bruno.

Marc has lectured and conducted countless clinics at colleges including the University of Southern California, Villanova University, Duquense University, University of Delaware, Temple University, and American University, and at conferences for the Pennsylvania Music Educators Association, International Association of Jazz Educators, New Jersey Music Educators, New Jersey Association of Jazz Educators, Liverpool Institute of the Performing Arts, and at the Philadelphia Grammy in the Schools Day. He is a frequent adjudicator, and clinician at conventions and jazz festivals around the country, and he teaches the nation's only digital drumset course for music educators at Villanova University each summer. He is currently completing his fifth instructional drum book.

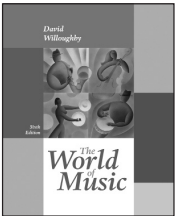
* * * * *

MUSIC APPRECIATION



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

NEW!

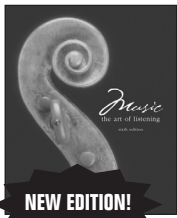


Willoughby
The World of Music,
6th Edition
ISBN 0073127000
Also available
packaged with
3-CD set
ISBN 0073255076



Kamien
Music:
An Appreciation,
9th Edition,
with Multimedia
Companion
ISBN 0073315125

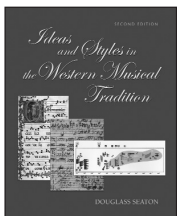
NEW EDITION!



Ferris
Music: The Art of Listening,
7th Edition
ISBN 0073122130
Also available
packaged with
audio CD set
ISBN 007331823X

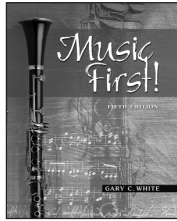
NEW EDITION!

MUSIC HISTORY



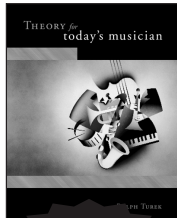
Seaton
**Ideas and Styles
in the Western
Musical Tradition,**
2nd Edition
ISBN 0767427300

MUSIC FUNDAMENTALS



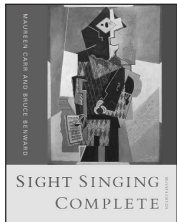
White
Music First!,
5th Edition,
with Audio CD
ISBN 007327500X

THEORY / SIGHT SINGING



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

NEW!



Carr/Benward
**Sight Singing
Complete,**
7th Edition
ISBN 007312706X

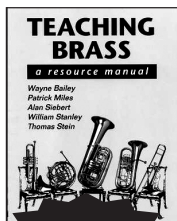
CLASS VOICE



Ware
**Adventures in
Singing,** 4th Edition
ISBN 0072977590
Also available with
audio CD set
ISBN 0073318221

NEW EDITION!

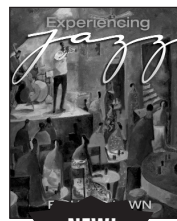
BRASS METHODS



Bailey et al.
Teaching Brass:
Resource Manual,
2nd Edition
ISBN 0073526584

NEW EDITION!

JAZZ



Lawn
Experiencing Jazz,
with CD-ROM
ISBN 0073313254
2-CD audio set
ISBN 0073315842
3-CD set of
additional jazz
recordings
ISBN 0073315850

NEW!

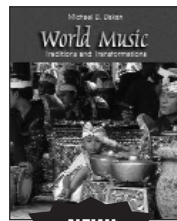
ROCK, POP, AND FOLK



Charlton
Rock Music Styles,
5th Edition
ISBN 0073121622

NEW EDITION!

WORLD MUSIC



Bakan
World Music:
**Traditions and
Transformations**
ISBN 0072415665
Also available
packaged with
3-CD audio set
ISBN 0073325295

NEW!

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

Songs of Blake (2006)**Lee Saville-Andree (text: William Blake)**

David Steinau, tenor

Andrew Rammon, cello

Lee Saville-Andree, a native of Mars, Pennsylvania, is in his fourth and final year of undergraduate study at Susquehanna University. He studies composition with Dr. Kirk O’Riordan and has worked with individuals and groups of SU students to produce performances of his works. A piano student of Dr. Holly Roadfeldt-O’Riordan, he is an active solo and collaborative musician and is also a committed performer of new music. As a Music Education student, he is under the direction of Dr. Kimberly Councill. He is a member of the University Choir and participates in the Opera Workshop as both pianist and singer.

*David Steinau is assistant professor of music at Susquehanna University, where he teaches voice, diction, and vocal literature. He holds a D.M.A. from the University of Illinois, an M.M. from the New England Conservatory, and a B.M. from Northwestern University. He also has studied at the Goethe Institutes in Göttingen and Bonn, Germany. A performer in opera and concert, he has sung the leading tenor roles in *The Barber of Seville*, *The Magic Flute*, *Così fan tutte*, *La Bohème*, *Manon*, *Die Fledermaus*, and *Albert Herring*, among others. His research interests include the music of the 20th-century German-born composer Hanns Eisler, who was a frequent musical collaborator of Bertolt Brecht. He has delivered papers on Eisler and Brecht at national and international conferences and included many of their songs on recital programs.*

*Andrew Rammon teaches cello at Susquehanna University, Lycoming College, and Mansfield University. He is the principal cellist of the Williamsport Symphony Orchestra, and performs extensively with the Grammy-nominated Eaken Piano Trio and with pianist Holly Roadfeldt-O’Riordan. Before moving to Pennsylvania, he was active as a session musician in Los Angeles; his playing was featured on-screen in the movie *Amistad*.*

* * * * *

Five Miniatures (1998)**Kevin McCarter**

Barry Levine, clarinet

Brian Gilmore, piano

- I. Larghetto
- II. Moderato
- III. Adagio
- IV. Gently playful and thoughtful

*Kevin McCarter has written music for orchestra, chamber ensembles, solo instruments, chorus, and voice. A grant from the American Composers Forum is supporting performances this year of *Three Songs on Poems of Emily Dickinson*. *Opening Ideas*, a piece for string orchestra, is the first selection on the recent CD *Masterworks of the New Era, Volume 8* (ERM Media).*

Dr. McCarter studied at Principia College, the University of Southern California, Ball State University, and the University of Maryland. He has taught at Principia College, Towson University, Salisbury University, and Lehigh University.

Barry Levine has performed with several orchestras, including the Garden State Philharmonic and the Orchestra of St. Peter by the Sea. He has been clinician/recitalist for Music Educators’ National Conference and a number of colleges and schools. He has taught for the College of New Jersey, Georgian Court College, and in his Tom’s River studio.

PROGRAM NOTES/COMPOSER BIOGRAPHIES

Brian Gilmore recently accompanied a prizewinner in the final round of the Haynes International Flute Competition in Boston. He has performed in International Masterclasses in the Ukraine and received Honorable Mention in NJMTA Young Artists Competitions. He holds degrees from Rowan University and the University of Alabama.

* * * * *

Butterfly Dream (2003)

Ron Mazurek

Max Lifchitz, piano

Composer Ron Mazurek is currently teaching at Bergen Community College in New Jersey and at New York University. His compositions have been performed throughout the USA, South America, Japan, Korea, and Europe and are published by Subito Music (New Jersey), Edition Pro Nova (Germany), and Calabrese Brothers Music (New Jersey). He has received numerous awards and grants including a Fulbright Senior Specialists award and a Fellowship in Composition from the New Jersey State Council on the Arts. He is a founding member of both the International New Music Consortium and the New Jersey Guild of Composers. Ron is also an accomplished performer on electronic keyboards, having performed at Weill Recital Hall, Merkin Hall, and major new music festivals both in the USA and Europe. His works have been recorded on CD by North/South Records, Jersey Sessions Recordings, Pro Viva Records, Romeo Records, and Capstone Records.

Max Lifchitz is active as a composer, performer, arts administrator, and educator. A graduate of The Juilliard School and Harvard University, he was invited to join the faculty of the University at Albany, State University of New York, in 1986. Previously, he held teaching appointments at the Manhattan School of Music and Columbia University.

In addition to teaching a variety of music courses and general education offerings, Lifchitz has served as Chair of both the University at Albany's Music Department and the Latin American and Caribbean Studies Department, where he holds a joint appointment. He received the University at Albany Award for Excellence in Research in 2005.

His creative endeavors have been supported by grants and fellowships from the ASCAP Foundation, the Ford Foundation, the John Simon Guggenheim Memorial Foundation, Meet the Composer, Inc., The University of Michigan Society of Fellows, the CAPS Program of New York State, and the National Endowment for the Arts. As a pianist, Lifchitz was awarded the first prize in the 1976 Gaudeamus Competition for Performers of Contemporary Music held in Holland. His concert appearances throughout Latin America have been underwritten by the Fund for U.S. Artists at International Festivals.

* * * * *

Song of Hannah (2000)

Scott Robinson

Rebecca Whitlow, soprano

Hirono Oka, violin

Michal Schmidt, cello

Scott Robinson, darabuka

From 1987 to 1993 Scott Robinson worked as a folk singer, performing songs of the British Isles. He currently devotes much of his time to composing Sufi-inspired devotional music for his group Mandala. After receiving his M.A. from SUNY Binghamton, he did his Ph.D. work at the University of Minnesota. He has received an Individual Artist Fellowship and other support from the Pennsylvania Council on the Arts. His piece, *The Stolen Child*, for chorus and strings, was included on the inaugural broadcast of Chorus America's First Art Series, and won the 2000 Roger Wagner Competition. He teaches at Eastern University.

“whispering like music down the vibrant string” (2002)**Burkhardt Reiter**

Leah Givelber, violin

Geoffrey Yeh, violin

Burkhardt Reiter is an active composer of chamber, symphonic, and electro-acoustic music, which is becoming known for a sophisticated style of exceptional clarity that speaks to a wide audience. He has received commissions from the Composers Conference and the Pittsburgh Chamber Music Society; his music has been presented at June in Buffalo and on the Music On The Edge concert series. Currently serving as Lecturer in Music at the University of Pittsburgh, Burkhardt has also taught at West Virginia University and Duquesne University. He earned the Ph.D. in composition and theory from the University of Pittsburgh, and the B.M. from the Eastman School of Music.

Violinist Leah Givelber received her M.M. from the New England Conservatory and her B.M. with distinction from the Eastman School of Music. She is an active freelance musician in the Pittsburgh area, and was chairman of the violin department of the Center for Young Musicians from 2003 to 2006.

Violinist Geoffrey Yeh received his D.M.A. in 2005 from the New England Conservatory after completing his M.M. and B.M. degrees there. He was a prizewinner of the 24th Lipizer International Violin Competition. Dr. Yeh has collaborated with contemporary composers such as Karel Husa, John Harbison, and Gabriela Frank.

* * * * *

Quirpon (2006)**William Pfaff**

William Pfaff, guitar

The title is a reference to the island of Quirpon, the northernmost point of land in Newfoundland. It is a place of open, wind-wracked tundra, lichen-covered rocks and icebergs. Moments of sunlight are cast between fog and frozen breath. Miniature, intricate vegetation survives close to the earth.

William Pfaff earned a Ph.D. in composition and theory at Brandeis University and a M.A. in Music at the University of New Hampshire. His principal teachers were Martin Boykan, Yehudi Wyner, Allen Anderson, and Neil Sir. He has attended the June in Buffalo Festival, Composer/Conductor Program (Hartt School of Music), and the Wellesley Composers Conference. In May/June of 2004, he composed a work for piano duo as an Artist-in-Residence at the Ucross Foundation in Wyoming. He is currently composing for the Biava String Quartet. Dr. Pfaff is an Assistant Professor at SUNY Plattsburgh.

* * * * *

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

**July 16–22,
2007**

PROGRAM NOTES/COMPOSER BIOGRAPHIES

Pressing forward, pushing back (2006)

Kirk O’Riordan

Reuben Councill, flute

Holly Roadfeldt-O’Riordan, piano

Kirk O’Riordan is Lecturer in Music and English at Susquehanna University. His music has been performed in Russia, Cyprus, Italy, Finland, Canada, and across the United States at conferences, festivals, and in concert. O’Riordan holds the D.M.A. degree from Arizona State University, as well as degrees in saxophone, conducting, and composition from Northwestern University, The University of Denver, Bowling Green State University, and Indiana University. The recipient of numerous awards and grants, he has been commissioned by the Eaken Piano Trio, the Madrigal Singers of Delaware, bassoonist Jeffrey Lyman, and pianist Holly Roadfeldt-O’Riordan, among others. In his spare time, he serves as faculty advisor and starting goaltender for the Susquehanna University Ice Hockey club team.

Reuben Councill leads a multifaceted musical existence. As a flute teacher, he serves on the faculties of Susquehanna University, Lycoming College, and Bloomsburg University. As a performer, he plays principal flute with the Williamsport Symphony Orchestra. Other career highlights have included performing as principal flute with the Rome Festival Orchestra in Italy, recording for the Allegheny Sounds radio show on NPR affiliate station WPSU with pianist Holly Roadfeldt-O’Riordan, and performing as a Concerto soloist with the Western Carolina Civic Orchestra. In addition, he is the sole proprietor of Flute Guru, a specialist repair shop that caters to the specific needs of flutists. Reuben received his B.M. in Music Education cum laude from the University of North Carolina at Greensboro and his M.A. in Flute Performance and Repair from Western Carolina University.

Holly Roadfeldt-O’Riordan holds degrees in piano performance from the Eastman school of Music, Indiana University, and the University of Colorado in Boulder. She made her orchestral debut with the Toledo Symphony Orchestra at age 13 and has also appeared with the University of Colorado Orchestra, the Eastman Musica Nova Ensemble, the Indiana University Wind Ensemble, and the Lamont Symphony Orchestra.

A dedicated performer of contemporary music, Dr. Roadfeldt-O’Riordan has premiered over 70 works for solo piano and for various chamber ensembles. In 1996, she was awarded the prize for the “Best Performance of a 20th Century American Composition” in the Frinna Awerbuch International Piano Competition which resulted in a performance in Weill Recital Hall at Carnegie Hall. Additional contemporary music honors include being a semi-finalist in the Concert Artists Guild International Competition in 1998 and 2001 as a contemporary music specialist.

Dr. Roadfeldt-O’Riordan is also active as a chamber musician. She has performed with trombonist Joseph Alessi, flutist Alexa Still, and mezzo-soprano Marcia Baldwin. In addition, she frequently collaborates with cellist Andrew Rammon, flutist Reuben Councill, and mezzo-soprano Emily Bullock.

Dr. Roadfeldt-O’Riordan is currently teaching at Susquehanna University where she serves as Assistant Professor of Piano.

* * * * *

Mark Your Calendars!
CMS Fifty-First Annual Conference
Atlanta, Georgia



THE COLLEGE MUSIC SOCIETY

BOARD OF DIRECTORS

President: Kathleen Lamkin (University of La Verne)
Immediate Past President: C. Tayloe Harding (University of South Carolina)
Vice-President: Douglas Ovens (Muhlenberg College)
Secretary: David Brian Williams (Illinois State University)
Treasurer: Diane Follet (Muhlenberg College)
Composition: Dennis Kam (University of Miami)
Ethnomusicology: Eileen Hayes (University of North Texas)
Music Education: Betty Ann Younker (University of Michigan)
Music in General Studies: Barbara Bowker (William Rainey Harper College)
Music Theory: Kristin Wendland (Emory University)
Musiology: James R. Briscoe (Butler University)
Performance: Alexander Jimenez (Florida State University)

PAST PRESIDENTS

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

CAREER SERVICES

Academic Citizenship: Anne L. Patterson (Fairmont State College)
Administration: Richard D. Green (Miami University)
Careers in Music: Derek Mithaug (The Julliard School)
Mentoring: Terry Lynn Hudson (Baylor University)

ENGAGEMENT AND OUTREACH

Community Engagement: Cynthia Crump Taggart (Michigan State University)
Cultural Inclusion: Sang-Hie Lee (University of South Florida)
Higher Education: Lawrence Kaptain (Shenandoah Conservatory)
International Initiatives: Ricardo D. Trimillos (University of Hawaii-Honolulu)
Music Business and Industry: E. Michael Harrington (Belmont University)
Scholarship of Teaching and Learning: Elizabeth Barkley (Foothill College)

INFORMATION SERVICES

Technology: David B. Williams (Illinois State University)

PROFESSIONAL ACTIVITIES

2007 National Conference: James P. Parakilas (Bates College)
2007 International Conference: Terry Miller (Kent State University)
2008 National Conference: Robert Weirich (University of Missouri-Kansas City)
Professional Development: Anthony Rauche (University of Hartford)
Publications: David G. Woods (University of Connecticut)
Editors:
College Music Symposium: Richard Green (Miami University)
MBAM: Michael Budds (University of Missouri, Columbia)
Newsletter: Ann Sears (Wheaton College)
Presidents of the Regional Chapters:
Great Lakes: Gene Trantham (Bowling Green State University)
Great Plains: Darleen Cowles Mitchell (University of Nebraska-Kearney)
Mid-Atlantic: Lise Keiter-Brotzman (Mary Baldwin College)
Northeast: Deborah Nemko (Bridgewater State College)
Pacific Central: Florian Conzetti (University of San Francisco)
Pacific Northwest: Jared Burrows (Vancouver, British Columbia)
Pacific Southern: Jeffrey W. Benedict (California State University-Los Angeles)
Rocky Mountain: Cynthia Vaughn (Colorado State University)
South Central: Terry Lynn Hudson (Baylor University)
Southern: Dennis Kam (University of Miami)

THE CMS FUND BOARD OF DIRECTORS

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

EXECUTIVE OFFICE STAFF

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



THE COLLEGE MUSIC SOCIETY

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



THE COLLEGE MUSIC SOCIETY

312 East Pine Street
Missoula, Montana 59802 USA
Phone: (406) 721-9616
Fax: (406) 721-9419
Email: cms@music.org
Website: www.music.org