



**THE COLLEGE MUSIC SOCIETY  
NORTHEAST CHAPTER**

**34<sup>th</sup> Regional Conference**  
**March 15–16, 2013**

**Keene State College**  
**Keene, New Hampshire**

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## From the CMS Northeast Chapter President -

I am writing this welcome to the 2013 CMS Northeast conference away from home. Like others in this profession, I am trying to balance a performing career with teaching responsibilities and wondering if I fall into the cliché of being a “jack of all trades.” Reflecting on my musical career over the past decade, I realize just how different my academic life is from what I expected as a graduate student. My mentors were fabulous musicians with concert careers or brilliant intellectuals who had written the textbooks that lined my bookshelves. In the late 20<sup>th</sup> century, these individuals were focused on their musical strengths and I wondered if I could ever follow in their footsteps. The answer to that question for most of us is “No,” because the path is different. Before we get too discouraged, however, I will also share that my 1994 doctoral application included a cassette tape of my playing and a writing sample that was completed on a typewriter. Some procedures are better left to the past.

Truthfully, being a college professor in the 21<sup>st</sup> century may require more than preparation in a specialized area. This can be daunting, but I would rather view it as exhilarating. I emphatically believe that success can be achieved if you embrace the adventure, but only if you have a place where you can safely regroup. This is where the CMS Northeast Chapter can help. If you are curious about unfamiliar territory, this conference may be a place to learn something unexpected. Seek out new mentors or follow the ideas of young trailblazers. The next few days can be an opportunity to invent or reinvent ourselves with the passionate spirit that attracted us to this profession. How fortuitous is it that the common topic for this conference is “Inclusivity and Invention.”

I am so delighted that Dr. Frederick Hemke has agreed to be our keynote speaker for this conference. Internationally recognized as a concert soloist and as a master teacher, he has consistently proven how to wear multiple hats and be successful at everything.

I am also pleased to present Dr. Robert Paterson as the Guest Pedagogical Lecturer for the 2013 Conference. Lecturers are expressly invited to address the challenges we face in our profession and give members an opportunity to hear immediate, authentically examined, and inspiring solutions. Now in its third year, we are thrilled to continue this event with Dr. Paterson’s lecture, “Embracing Self-Promotion: A Survival Guide for the Classical Musician.”

I would also like to thank everyone involved with this conference. I am so fortunate to be working with such a remarkable group of board members. I hope all of you will have the opportunity to talk with them during this conference. Additionally, special thanks need to be given to Bill Pfaff, our program chair; David Feurzeig, our composition chair; and to Joseph Darby, our conference host. Thank you to all for organizing such a wonderful program and taking care of the multitude of necessary details.

I look forward to talking with all of you at the conference and hearing your presentations!

Holly Roadfeldt-O’Riordan  
CMS NE Chapter, President  
Lafayette College



## From the CMS Northeast Program Committee Chair -

I have enjoyed my role as the program chair and my success would not have been possible without the efforts of the dedicated program committee, Mara Parker, Yegor Shevtsov and Paula Telesco. With their input and insights, it was possible to craft an exciting and characteristically diverse program for the 2013 Conference. Participants will have the opportunity to appreciate a wide range of scholarly work including *Renaissance Examined: The Recent Music of Elliott Carter*, *Piano Lessons with Claudio Arrau* and *iPad: Tools for Teaching and Learning*. Colleagues from six institutions will team up in a panel discussion to explore *Recruitment and Retention in the Applied Studio*. In addition to the papers and lecture/recitals, the 2013 conference continues a tradition established in 2011 by offering a pedagogical workshop. This year's session, *Embracing Self-Promotion: A Survival Guide for the Classical Musician* presented by Dr. Robert Paterson, promises to be informative and resource-directed. One of the major highlights of any CMS conference is the guest speaker. This year, I am pleased that Dr. Frederick Hemke will be our Keynote Speaker.

I am especially thrilled by the involvement of our student members, both as presenters and as session chairs. Karalyn Enz, Zachary Jones and Gillian Irwin are competing for the Most Outstanding Paper Award. We also welcome members from the first CMS Student Chapter at the Crane School of Music at SUNY Potsdam. Joseph Shy, Nicolas Mariani and Aiden Talbot will be available for questions throughout the conference and will address luncheon attendees. Perhaps all the student involvement, from presenters to session chairs to attendees, will inspire you to return to your campus and suggest that your students begin the second, and third student chapters!

Since 1996, I have attended many regional conferences and presented on topics from free improvisation to active learning in the music theory classroom. Every time, without fail, I have been amazed by the breadth of my colleague's scholarly interests. I leave energized and excited about new possibilities for my teaching and scholarship. The annual Composer Concert is an opportunity to hear the work of my composer colleagues and the interpretations of that work by my performer colleagues. In sixteen years I have made many friends through the chapter conferences. If this is your first time attending or presenting, you will be welcomed.

It has been my pleasure to work with Joseph Darby, the Conference Host, to make this an inspiring event. Finally, please join me in thanking our President, Holly Roadfeldt-O'Riordan, in anticipation of what will prove to be a wonderful conference.

Bill Pfaff  
Chair, CMS NE Program Committee  
Associate Professor of Music, SUNY Plattsburgh



**From the CMS NE Conference Host -**

Dear Colleagues - It is a pleasure to welcome you to the 34<sup>th</sup> regional conference of the College Music Society's Northeast Chapter, hosted by the Keene State College Music Department.

As conference host, it has been enjoyable to work with a number of talented colleagues across the region - especially Holly Roadfeldt-O'Riordan, Bill Pfaff, David Feurzeig, Daniel Perttu, Kirk O'Riordan, among others - to put together this wonderful event.

At home, we've been fortunate to receive the full and operational support of the Music Department (Maura Glennon, chair), and the hardworking resources of Barbara Hamel, Raven Gill, Steve Armstrong, Elise Morrissette, Cheryl Perry, and the office staff and students of the KSC Music Department. Thank you all!

At Keene State College, we've been looking forward to hosting this conference for nearly two years. It gives us an opportunity to showcase our facilities at the Redfern Arts Center, our lovely college campus, and the historic charm of Keene, New Hampshire. More importantly, the conference gives us the chance to show colleagues around the region that Keene State is a welcoming community, with a mission to educate, inspire, and serve.

Kind regards to all.

Joseph Darby  
Professor of Music  
Keene State College



**CMS NE Chapter Officers -**

Holly K. Roadfeldt-O’Riordan, President  
Carol Ann Aicher, Vice President  
Kirk O’Riordan, Secretary  
Daniel E. Perttu, Treasurer  
Richard R. Bunbury, Musicology  
David Feurzeig, Composition  
Donald George, Performance  
Joseph Shy, Student Representative  
Patricia E. Riley, Music Education

**CMS NE Chapter Newly-Elected Officers -**

Daniel Perttu , President-Elect  
Bill Pfaff , Treasurer  
David Feurzeig , Composition  
Richard Bunbury , Musicology  
Patricia Riley, Music Education

**34<sup>th</sup> CMS Northeast Regional Meeting  
Program Committee -**

Bill Pfaff, chair  
Paula Telesco  
Yegor Shevtsov  
Mara Parker

**34<sup>th</sup> CMS Northeast Regional Meeting  
Composition Selection Committee -**

David Feurzeig, chair  
Martha C. Horst  
Kirsten Broberg

**34<sup>th</sup> CMS Northeast Regional Meeting  
Local Arrangements Committee, Keene State College -**

Joseph Darby, Music Department  
Barbara Hamel, Music Department  
Maura Glennon, Music Department  
Raven Gill, Art Department  
Steve Armstrong, IT Group  
Elise Morrisette, IT Group  
Cheryl Perry, Redfern Arts Center  
Craig Sylvern, Music Department  
Ted Mann, Music Department  
Kathryne Lundstedt, Music Department  
Zachary Gilbert, Music Department  
Kerri McCormack, Music Department  
Sarah Wolff, Music Department  
Rick Kraemer, Sodexo Catering & Dining Services  
Tina Perkins, Sodexo Catering & Dining Services



11:00 **Paper**, *Harmony as Practica: Reconsidering the Relationship of Tonal Theory to the Practical Study of Harmony*  
Michael Masci (SUNY Geneseo)

11:30 **Paper**, *Fostering Flow in Fight-or-Flight*  
Joann Kirchner (Temple University)

12:00-1:30 **Lunch Break** (on your own - conference packets have restaurant information)

1:45-2:45 Room 101  
Session Chair: Zachary Jones, CMS member since 2012

1:45 **Paper**, *Wachet Auf! Waking up Music Appreciation*  
Jonathan Irving (Southern Connecticut State University)

2:15 **Paper**, *Valuing Backgrounds and Forging Connections: A Comprehensive Approach to Teaching Freshman Music Students*  
Timothy Crain (University of Massachusetts, Lowell)

1:45-2:45 Room 112  
Session Chair: Donald George, CMS Northeast Board Member, Performance

1:45 **Paper**, *Classical Branding: Revisiting the Image While Protecting the Message*  
Holly Roadfeldt-O'Riordan (Lafayette College)

2:15 **Paper**, *Piano Lessons with Claudio Arrau*  
Victoria von Arx (SUNY Albany)

2:45-3:00 **Break**

3:00-4:00 **Keynote Speaker** - Dr. Frederick Hemke, Northwestern University Recital Hall  
Session Chair: Kirk O'Riordan, CMS Northeast Chapter, Secretary

4:10-4:55 **Composer Panel** Recital Hall  
Session Chair: David Feurzeig, CMS Northeast Chapter Board Member, Composition

5:00-7:00 **Dinner Break**

7:00 **Dessert Reception and Poster Session** Lobby

**Poster**, *Beethoven and Your Brain: The Science Behind the Composer's Enduring Appeal*  
Diane Follet (Muhlenberg College)

**Poster**, *Engaging Students With Rhythm Syllables: Making it Personal*  
Paula Telesco (University of Massachusetts, Lowell)

8:00 **Composers Concert** Recital Hall



- 7:30 **Light continental breakfast** Lobby
- 8:00 **Pedagogical Speaker**, Dr. Robert Paterson Recital Hall  
Session Chair: Holly Roadfeldt-O’Riordan, CMS Northeast Chapter, President  
“Embracing Self-Promotion: A Survival Guide for the Classical Musician”
- 9:15-9:30 Break
- 9:30-10:30 Recital Hall  
Session Chair: Sandra Howard, CMS member since 2007  
**Panel, Recruitment and Retention in the Applied Studio: A Panel Discussion**  
David Feurzeig (University of Vermont), Donald George (The Crane School of Music at SUNY Potsdam), Maura Glennon (Keene State College), Patrick Hoffman (Delaware State University), Dwight Manning (Teachers College, Columbia University), Mihai Tetel (University of Hartford)
- 10:40-12:10 Room 112  
Session Chair: Craig Sylvern, CMS member since 1993  
10:40 **Paper, No Limits: The Inclusive Music Recording Studio**  
James Abbott and John Coggiola (Syracuse University)  
11:10 **Paper, The Use of Social Media as A Class Participation Tool: Blogging and the College Music Appreciation Classroom**  
Carol Shansky (Iona College)  
11:40 **Paper, iPads: Tools for Teaching and Learning**  
Patricia Riley (University of Vermont)
- 10:40-12:10 Room 101  
Session Chair: Joseph Shy, member since 2013  
10:40 **Paper, Metric and Pseudo-Metric Structures in ‘Einstein on the Beach’**  
Corey Stevens (McGill University)  
11:10 **Paper, Offending Boulez: Pitch-Cell Set Usage, Serial Formulas, and Extended Tonality in Hans Werner Henze’s ‘Nachtstücken und Arien’ for Soprano and Large Orchestra**  
Thomas Dempster (South Carolina State University)
- 12:15-2:15 Zorn Dining  
12:15 **CMS Northeast Chapter Luncheon and Brief Business Meeting**  
Members of the first CMS Student Chapter, The Crane School of Music at SUNY Potsdam, will address luncheon attendees: Joseph Shy, Nicolas Mariani, and Aiden Talbot

1:30 **Common Topic Forum Inclusivity and Invention**

Session Co-Chairs: Bill Pfaff, 2013 CMS Northeast Chapter, Program Committee Chair  
Donald George, CMS Northeast Chapter Board Member, Performance  
Patricia Riley, CMS Northeast Chapter Board Member, Music Education  
Richard E. Bunbury, CMS Northeast Chapter Board Member, Musicology  
David Feurzeig, CMS Northeast Chapter Board Member, Composition

2:30-4:30

Recital Hall

Session Chair: Richard E. Bunbury, CMS Northeast Chapter Board Member, Musicology

2:30 **Lecture/Recital**, *Conflict Resolution and the Quest for Spirituality in Beethoven's Waldstein Sonata*

Jonathan Irving (Southern Connecticut State University)

3:00 **Paper**, *The Music of the Esterházy Palace and Family, Patrons of the Arts: Rediscovering the Songs and Arias of Joseph Weigl*

Donald George (The Crane School of Music at SUNY Potsdam)

3:30 **Lecture/Recital**, *Snapshot of A Composer: Nick Thorne's 1980 Piano Sonata*

Douglas Jurs (Abraham Baldwin Agricultural College)

2:30-4:30

Room 112

Session Chair: George Torres, CMS Northeast Chapter Past President, 2010-2012

2:30 **Paper**, *"The Twentieth Century Choral Chanson: Rebirth (1880-1920)"*

Michael C. Lister (The College of St. Rose)

3:00 **Paper**, *Tango Showdown: Argentina vs. Spain—Commonalities and Disparities Between the Argentinian Tango and the Tango Flamenco*

José García-León (University of New Haven)

3:30 **Paper**, *Pitch Selection and Intervallic Relations in Ginastera's Piano Sonata No. 1, Op. 22*

Thomas Dempster (South Carolina State University)

4:00 **Paper**, *When Words Create Music: The Deep Listening Pieces of Pauline Oliveros and Spontaneous Art Song*

Amy Engelsdorfer (Luther College)

4:30-4:45 **Break**

4:45      **Conference Conclusion**      Recital Hall

**Announcement of Student Winners**

Adjudicators for Student Papers:

Richard Bunbury, CMS Northeast Chapter Board Member, Musicology

Joseph Darby, 2013 Conference Host

Mara Parker, 2013 CMS Northeast Chapter Program Committee

**Closing Comments**

Holly Roadfeldt-O’Riordan, CMS Northeast Chapter, President

5:00      **Jazz Hour w/ The Scott Mullett Quartet**      Recital Hall

## **Keynote Speaker - Dr. Frederick Hemke**

**Frederick L. Hemke** is the Charles Deering McCormick Professor of Teaching Excellence and Louis and Elsie Snyder Eckstein Professor of Music in the Bienen School of Music, at Northwestern University, Evanston, Illinois. Dr. Hemke holds the Bachelor of Science degree from the University of Wisconsin- Milwaukee, the Master of Music degree from the Eastman School of Music and the Doctor of Musical Arts degree from the University of Wisconsin-Madison. He was the first American to win a Premier Prix du Saxophone, from the Conservatoire National Supérieur de Musique, Paris, France where he was a student of the eminent saxophonist, Marcel Mule.

Dr. Hemke is internationally recognized as a concert soloist, a master teacher, and as an adjudicator at international competitions. As an active recitalist with pianists and organists, and performer with orchestras and wind ensembles worldwide, he has recorded with the Chicago Symphony Orchestra, the Kronos Quartet, the Stockholm Philharmonic, the Eastman Wind Ensemble, and the Chicago Contemporary Chamber Players. He has received Fulbright Lectureship Grants to the Royal College of Music in London, England and the Kunitachi College of Music in Tokyo, Japan.

He is an editor of music for saxophone solos and ensembles and author of many articles and educational materials. Dr. Hemke serves as a consultant to the Rico Corporation, the Conn-Selmer Corporation, and the Southern Music Company. Among other teaching and performance awards, he is the recipient of the Kappa Kappa Psi Distinguished Service to Music Award. His recordings include *The American Saxophonist* for saxophone and piano, *Simple Gifts* for saxophone and organ and most recently *Fascinating Rhythm*, (the music of George Gershwin) for saxophone and String Quintet.

Dr. Hemke is listed in the *New Grove Dictionary of Music and Musicians*, *Baker's Biographical Dictionary of Music and Musicians*, the *Encyclopédie de la Musique*, *Who's Who in America*, and the *International Who's Who in Music*.

Professor Hemke recently retired from the Bienen School of Music where he had taught, for the past fifty years, since 1962. His students are to be found teaching and performing in major teaching and performing positions throughout the world.



## **Pedagogical Lecture Series: Guest Pedagogical Lecturer - Dr. Robert Paterson**

The Northeast Chapter is delighted to present **Robert Paterson** as the Guest Pedagogical Lecturer for the 2013 Conference. Lecturers are expressly invited to address the challenges we face in our profession and give members an opportunity to hear immediate, authentically examined, and inspiring solutions. Now in its third year, we are thrilled to continue this event during the 34th Northeast Regional Conference.

“Embracing Self-Promotion: A Survival Guide for the Classical Musician” will be the topic for this conference’s pedagogical presentation. In this lecture, Dr. Paterson will discuss the skills and information needed to survive in “the real world,” outside an academic setting. By dispelling the notion that classical music is dying and is a fringe art form undeserving of attention or funding, he will describe how performing and composing classical musicians can indeed, connect with audiences and with the public. Furthermore, aspiring or experienced performers and composers will be reassured that understanding the business of music does not need to compromise an artist’s musical integrity.

The son of visual artists, Robert Paterson’s music is inspired by nature, visual art, machines and American icons, and he was recently described in *Fanfare* magazine as “a very important composer working in the scene today in America.” Paterson has received performances in the United States and internationally by many outstanding ensembles, including the Louisville Orchestra, Russian Chamber Orchestra, Orchestre National des Pays de la Loire, New York New Music Ensemble, Da Capo Chamber Players, California EAR Unit and Ensemble Aleph.

Paterson was the 2011 Composer of the Year, an award given by the Classical Recording Foundation at Carnegie Hall. Other awards include the Copland Award, Brian Israel Prize, and winning the Louisville Orchestra Composition Competition. He has received grants and awards from the American Composers Forum, ASCAP and the American Music Center and fellowships to the MacDowell Colony, Yaddo, Aspen Music Festival and Atlantic Center for the Arts.

He received degrees from Cornell University (DMA), Indiana University (MM) and the Eastman School of Music (BM). From 2009-12, Paterson is Music Alive Composer in Residence with the Vermont Youth Orchestra, sponsored by Meet the Composer and the League of American Orchestras. Current projects include an opera with librettist David Cote, a new commission for the Vermont Symphony and Jaime Laredo and two choral works for the Chamber Choir of Europe. Paterson is the founder and Artistic Director of the American Modern Ensemble in New York City.





KEENE STATE COLLEGE

DEPARTMENT OF MUSIC

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THE COLLEGE MUSIC SOCIETY  
NORTHEAST REGION -  
COMPOSERS CONCERT

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*Friday, March 15, 2013, 8:00 PM*  
*Alumni Recital Hall*  
*Redfern Arts Center on Brickyard Pond*

**Sonata rapsodica**

**Kirk O’Riordan**

Michael S. Lippard, clarinet  
Justin Badgerow, piano

**Two Movements for Violin and Piano**

**Christopher Swist**

Marcia Lehninger, violin  
Maura Glennon, piano

**Like Them**

**Alexander Nohai-Seaman**

Sarah Daughtrey, mezzo-soprano  
Justin Badgerow, piano

**Study for solo cello**

**Inès Thiebaut**

Amanda Paul, cello

**Vexation/Flash**

**Aaron Johnson**

Stephanie Ratté, clarinet  
Craig Sylvern, alto saxophone

*Intermission*

**Oxbow**

**Matt Sargent**

Jason Bauers, vibraphone

**This Is Just to Say**

**John C. Griffin**

Sarah Daughtrey, mezzo-soprano  
Justin Badgerow, piano

**Stalin and the Little Girl (AN ICON)**

**William Vollinger**

William Vollinger, baritone

**Wind Quintet**

**Robert Paterson**

Andante  
Suburban Waltz-Fantasy  
Melting Clocks  
Klesmeshugeh

The Keene State College Wind Quintet  
Robin Matathias, flute  
Sussan Henkel, oboe  
Stephanie Ratté, clarinet  
David Miller, French horn  
Joy Flemming, bassoon

**CMS-NE COMPOSERS CONERT  
COMPOSERS' BIOGRAPHIES & PROGRAM NOTES**

**Kirk O’Riordan’s** music has been described as “unapologetically beautiful” and “intensely visual.” His works have been heard in Canada, China, Costa Rica, Cyprus, the Czech Republic, Finland, Italy, and Russia, Scotland, and in 30 of the 50 United States, and have been performed academic and professional orchestras as well as artists such as Frederick L. Hemke, Kenneth Tse, AVIDduo, the Moran Woodwind Quintet, duoARTia, Reuben Council, Steven Stusek, and Holly Roadfeldt-O’Riordan. Recordings of his music can be found on the Centaur, ERM-Media, and EnF labels. Recent projects include a commissioned work for clarinet, cello and piano; a new orchestration of Mussorgsky’s Pictures at an Exhibition for Wind Ensemble, a new original work for wind ensemble, and a 30-minute song cycle on haiku by Matsuo Basho. His upcoming CD, *Strange Flowers*, will be released in the fall of 2013. O’Riordan holds six music degrees in three disciplines, and in 2009 joined the faculty of Lafayette College where he teaches music theory and composition and serves as Director of Bands.

I composed *Sonata rapsodica* in the summer and early fall of 2009. I enjoyed working on this piece for a variety of reasons, not the least of which was the fact that, to me anyway, the music (especially in the second movement) is youthful and energetic. It is a rhapsody in a pure sense...where elation of spirit becomes blinding.

From a technical standpoint, the two movements deal with the concept of meter very differently. The opening movement is very free, almost like a cadenza...metrical pulses will feel almost non-existent. The second movement is much more rhythmic, and while the groupings change frequently, pulses are much more readily apparent.

The work will be recorded by clarinetist Marianne Gythfeldt and pianist Holly Roadfeldt in March for release on my upcoming CD, *Strange Flowers*.

**Christopher Swist’s** compositional output varies from large works for orchestra to interactive electronic music to an extensive catalog of percussion solos and ensemble works that have entered the repertoire. In 1999, *The Instrumentalist* stated his work “should become a part of contemporary four-mallet marimba repertoire.” Since then, his compositions have been published and performed across the United States and Canada as well as in Europe, Brazil, Argentina, China, and Australia. Recently, the Bard Conservatory Orchestra premiered Swist’s latest orchestra piece *Abaprima* under the direction of Marcelo Lehninger. *TMI Arts Page* reviewed the premier as “a natural for the orchestra” with “joyous sound.” Swist also just finished a commission for the Framed Resonance duo (marimba and frame drums). Christopher is currently Artist in Residence at Keene State where he has taught music technology, percussion, composition, music theory, aural skills,



and counterpoint since 2003. He is also on faculty at Franklin Pierce University and has taught at Bennington College, The Hartt School, and Holyoke Community College. Swist was educated at SUNY-Buffalo and The Hartt School, holding two M.M. degrees in both performance and composition. His composition teachers were Jeffrey Stadelman, Stephen Gryc, Robert Carl, Ken Steen, and Ingram Marshall.

***Two Movements for Violin and Piano*** was premiered in Brazil on July 10, 2009 at the Festival Eleazar de Carvalho by resident musicians Marcia Lehninger and Ancuza Aprodu. This work draws upon influences that include Villa-Lobos, Ravel, Stravinsky and even a hint of Brahms. The two movements are contrasting with a slow lyrical first being followed by a faster rhythmical second. Common devices in both movements include descending chains of thirds (a la Brahms) as well as modal upper structure chords (a la Ravel). The rhythmical nature of the second movement (a la Stravinsky) is due to the movement starting as a score for violin and percussion. In this version, the piano assumes some degree of percussive accompaniment with the violin working with displaced phrasings. *Two Movements* is one of my few works that is “through composed.” This piece came together rather pleasantly in early 2009 without the heavily wrought constructions and formal plans I usually deal with. Despite that, the first movement has sonata form characteristics while the second movement can be perceived as a rondo. Like some of my music, this work is influenced by my frequent travel to Brazil and is dedicated to Marcia Lehninger and Sonia Goulart.

**Alex Nohai-Seaman’s** music has recently been performed by soprano Tony Arnold, guitarist Daniel Lippel, soundSCAPE, the Great Noise Ensemble, Sinopia, the Duo Figer-Khanina, a very small consortium, the New York and Chicago Miniaturist Ensembles, at New Music Hartford, the Ball State University New Music Festival, the La Crosse New Music Festival, and in Israel, Canada, and Taiwan. Alex was a resident fellow at the Virginia Center for the Creative Arts in 2008, 2010, and 2011. The performance of his dissertation composition, *Requiem* on a text of Rilke for soprano and chamber orchestra, served as a fundraiser to build an AIDS clinic in sub-Saharan Africa. Alex holds a D.M.A. in Composition from the University of Wisconsin-Madison and studied composition with Laura Schwendinger, Stephen Dembski, David Brackett, Joel Naumann, and Fred Thayer. Alex is currently Assistant Professor of Music at Suffolk County Community College, where he teaches music theory, composition, piano, and directs the contemporary music ensemble.

***Like Them*** Exploring the poetry section of my university library one day, I happened upon the poetry of Ralph Mills Jr., and was immediately struck by his ability to bring such exquisite beauty to the smallest events. The poems are delicate, intense, ominous, and sensitive. *Like Them* was written in 2002 and premiered by tenor Joel Burcham, and is one of the first song cycles I composed.

*Like Them* Ralph Mills Jr.

I

A slight wind is waking the leaves  
to an erratic dance. Sunlight

flecks the grass: spaces of yellow, of green  
darken as shadows reel over them.  
Crossing a burnt-out stretch of park,  
I feel through my shoes the coarse blades.  
The wind stills now along the branches,  
a bird or brisk animal drawn to rest.

## II

A long placid glass, the lagoon  
remembers nothing-  
not the cast lines of men fishing,  
not a rowboat's wrinkled wake  
or the clouds' passage. Only  
the willows lean over here  
and stay. Like them, I've aged  
another year in this mirror.

## III

I think of a dream a few weeks ago  
which promised so much-  
In my house  
I ran to answer your knock on the door.  
Everyone there was waiting for you to walk back  
from years of death.

But at my touch the door  
was an empty window, rain-streaked  
and filling up with the new day's  
thin bodiless light.

**Inés Thiebaut** (b. 1979) was raised in Madrid, Spain. She is currently a PhD in Composition candidate at the CUNY Graduate Center, where she studies with Jason Eckardt. In the past Inés has studied composition with composers Fabián Panisello, Marcela Rodriguez, Jeff Nichols, Douglas Geers and Hubert Howe Jr. She has been awarded the A.I.E. Scholarship by the Spanish National Association of Artist and Performers (2004), the Youth Concerts at Symphony Hall Award (2005) and the ACSM Luigi Dalapiccola and George Perle Awards in Composition (2008 and 2009). Her music has been performed, among others, by the Second Instrumental Unit (David Fulmer, director/conductor), the Mivos Quartet, and the Cygnus, SospiroWinds and Transit ensembles in New York; the Contemporary Youth Orchestra (Liza Grossman, director/conductor) in Cleveland; also by percussionist Miquel Bernat in the 2011 Festival Internacional de Música Contemporánea de Tres Cantos, and by the ensemble Espirales in Madrid's National Auditorium (2011). Her recent percussion

quartet was premiered by the percussion ensemble Tambuco in Mexico City during the Contemporary Music Festival Puentes (2012). Recent commissions also include a flute and percussion piece by the Vigil Ensemble in New York. [www.inesthiebaut.com](http://www.inesthiebaut.com).

*Study for solo cello* is an attempt to fuse post-tonal ideas with a traditional structure and folk-inspired rhythm. The fast sections are grounded on the Buleria rhythm (a fast flamenco rhythm in 12 beats with emphasis on the 3rd, 7th, 8th, 10th and 12th beats), which is rotated as the cello progresses through a seven-pitch motive. This motive is first heard in the slow introduction, where the cello also presents the four basic timbral sounds to be explored throughout the remainder of the piece: there is an initial low and dark cello, which is replied by its weak and less tangible imagine (the motive, with harmonics); the sul ponticello timbre and pizzicato technique complete the timbral palette. Certain pitches are chosen as landmarks for the structure of the overall work: the first pitch D is introduced at the start of the second fast section, and the first pitch A is introduced, and governs, the last lyrical section. There is no pitch B—it was originally part of the final dyad, but was transformed to the point of vanishing, lost in the “on the bridge” sound (bordering noise) that ends the work.

**Aaron Johnson** is Assistant Professor of Music at Saint Louis University where he teaches music theory, composition, and music technology. His music has been performed throughout the United States as well as in the UK, Costa Rica, Bulgaria, Greece, and South Africa. Johnson received composition degrees from Truman State University and Louisiana State University. His primary teachers were Dinos Constantinides, Warren Gooch, Stephen David Beck, and Paul Siskind. Johnson is also co-owner of Tavern of Fine Arts in St. Louis, MO, a wine bar and restaurant dedicated to the presentation of visual and performing arts.

*Vexation and Flash* were written nearly ten years apart. Since the completion of Flash in 2010, the two works have become companions and are usually performed together. Flash was commissioned by saxophonist Adrienne Honnold to be paired with Vexation, a work she and clarinetist Dana Hotle have performed together many times. The two pieces were first performed together by Honnold and Hotle at the North American Saxophone Alliance Conference in Athens, Georgia in 2010.

**Matt Sargent** is a musician based in Buffalo, NY. His music grows out of an appreciation of natural resonances, acoustic spaces, field recording, and outdoor listening. A Chesapeake Bay native, his interests are often focused on the movement of bodies of water, tides, and possible musical analogues to these natural processes. His music has recently been heard in performances and installations at the Wulf (Los Angeles, CA), the Machine Project (Los Angeles, CA), Silo City (Buffalo, NY), Hemphill Fine Arts (Washington D.C.), Elastic Arts Foundation (Chicago, IL), Norwegian Academy of Music, June in Buffalo, SEAMUS 2012 National Conference, and Yale University Haskins Laboratory, along with residencies at the Goldwell Open Air Museum (Rhyolite, NV), Atlantic Center for the Arts,

and University of Nevada Las Vegas. Matt holds a Presidential Fellowship at SUNY Buffalo, where he is working on a PhD in Music Composition. He is a graduate of the Hartt School of Music and St. Mary's College of Maryland. His principal composition teachers include David Felder, Cort Lippe, Robert Carl, Ingram Marshall, Ken Steen, and David Froom.

An *Oxbow* is a lake formed by a river bend feeding back on itself and closing the bend into a loop of water. This piece consists of two overlapping patterns of cresting wave-like forms, each of which are built from resonating pitches derived from the unique harmonic structure of the two singing bowls. The wave structures gradually dissipate throughout the piece, becoming increasingly more placid and extended, much like an oxbow lake.

The vibraphone and crotales are utilized in the piece as meta-resonating bodies for the singing bowls – the collection of instruments is bowed with extremely fragile lightness throughout, presenting a sound which is at once homogenous and consistent (the consistency of wave gesture, the tactile sound of bowed metal surfaces and the shared harmonies), while containing an inner life of constant variation and decay (the variation and changes as the waves break apart over time, the subtle beating inconsistencies between the vibraphone and the non-tempered singing bowls).

**John C. Griffin** is a professor of music at Western Michigan University and Associate Director of Music at St. Catherine of Siena Church in Portage, Michigan. Griffin earned his Ph.D. in music composition from the University of Iowa, where he studied with David Gompper. He received his BM and MM in music from Western Michigan University. While at WMU, he studied piano with Lori Sims and composition with Richard Adams, C. Curtis-Smith, and Robert Ricci. As a pianist, he has performed with the new music ensembles Opus 21 and Birds on a Wire, and currently serves as the accompanist for the Kalamazoo Singers choral group. His pieces have been featured at several national music festivals, as well as multiple conferences of the Society of Composers, Inc. and the College Music Society, including CMS International Conferences in Croatia (2009) and South Korea (2011). Griffin is a Finalist of the International Music Prize for Excellence in Composition 2011 and semi-finalist for the American Prize in Composition (Choral Division). In 2012, his flute and piano work *Shards* was selected for inclusion in the SCI Journal of Music Scores. More information can be found at [www.johncgriffin.com](http://www.johncgriffin.com).

*This Is Just to Say* (text used by permission of New Directions Publishing) comprises three miniature songs based on three short poems by the twentieth-century imagist poet William Carlos Williams. Typically, Williams conveys considerable information and meaning using a minimum of carefully chosen words. I have attempted to follow the same techniques in the musical settings of these poems. While certain lines of poetry are repeated for musical purposes, I have employed limited melodic and rhythmic materials in the piece. In order to musically render their underlying meaning, the first and third movements are fairly tonal while the middle movement is more atonal.

**William Vollinger's** music is described as "3D: different, direct and deep." Through it he explores new ways to combine words and music, both spoken and sung, as well as to sympathetically describe the human condition, be it sad or funny or both. His works have been performed by artists including the Gregg Smith Singers and NY Vocal Arts Ensemble, whose performance of "Three Songs About the Resurrection" won first prize at the Geneva International Competition. "Violinist in the Mall" won the Friends and Enemies of New Music Competition. He is published by Abingdon, API, Heritage, Kjos, Lawson-Gould, and Laurendale. Five works were editor's choices in the J.W. Pepper Catalogue. Navona Recordings released "Raspberry Man" in 2011. He teaches Composition and Music of Diverse Cultures at Nyack College, Nyack NY.

***Stalin and the Little Girl (AN ICON)*** There was a famous photograph taken in 1936 entitled *Friend of the Little Children*, put originally on the front page of *Izvestia*. It shows Joseph Stalin holding a smiling little girl with a bouquet of flowers. The girl was Engelsina "Gelya" Markizova (1930-2004), the daughter of Ardan Markizova, a government official later shot for allegedly plotting against Stalin and being a Japanese spy. The little girl's mother, Dominca Markizova, was later found dead under suspicious circumstances. The photo continued being used in posters and parades, even becoming a statue, while the fate of Gelya's parents was never disclosed. This piece is based on the photo, written for unaccompanied bass-baritone voice. It is a dramatic monologue, sung and spoken as if by Josef Stalin himself, in a kind of interior damnation of his own making. He is unable to put the little girl down, tormented by images he cannot free himself of. The music is confined to unaccompanied voice expressing his isolation, using a shifting variety of devices and word settings to articulate his guilt and torment, an alternation of the three basic emotions of anger, fear and even love. His focus is selfishly and painfully turned within, making it hell.

**Robert Paterson** is this year's CMS-NE Guest Pedagogical Lecturer. A full biography is provided on page 14.

All the movements of my ***Wind Quintet*** are connected and inspired in some way by American icons, surrealism, collage, post-1950s imagery and suburbia. The first movement begins with the ending and ends at the beginning, and is influenced by the character development and unusual forms used in many modern films such as Tarantino's *Pulp Fiction*. The second movement, *Suburban waltz-fantasy*, contains quotes from 1960s-70s TV show themes. Some are re-composed to sound like bird songs, others are textural, and a few are so subtle they are difficult to discern. The most immediate and obvious reference in the title of the third movement, *Melting Clocks*, is to Salvador Dali's famous 1931 painting "The Persistence of Memory"; Jon Gilmore's "Melting Clock," a physical and commercial take-off of the images in Dali's work also inspired me. I imagine a room full of clocks all ticking away, yet slightly inaccurately, the "baby clocks" (or wrist or pocket watches) a little faster than the "old grandfather clocks." All walk around the room, bumping into each other

and causing one another's gears to go awry, their tempi and meters modulating, cascading and overlapping. Einstein's Theory of Relativity also provided ideas for this movement: time is not a constant, linear force, but slows down when velocity increases or speeds up as velocity decreases. *Klezmeshugeh* combines the words 'klezmer'—itself from two Hebrew words, kley and zemer, together meaning 'instrument of song'—and meshugeh, Yiddish for 'crazy'. Like other musical labels that were originally derogatory in nature—like 'jazz' and 'baroque'—the word 'klezmer' used to be a sort of insult, implying a poor folk musician who could barely read music. In this movement, a few "wrong notes" allude to the players pretending to sight-read. I bring back the Dick Van Dyke Show theme because at the time it aired, it was one of the most Jewish shows ever seen on network TV.

### **CMS-NE COMPOSERS CONCERT PERFORMERS' BIOGRAPHIES**

**Justin Badgerow** is Assistant Professor of Music at Elizabethtown College in Pennsylvania. He received the DMA from the University of Colorado at Boulder, holds a MM in Piano Performance from the University of Texas at Austin, and a BM in piano performance from the University of Central Florida. Dr. Badgerow maintains an active performance schedule including solo and collaborative concerts around the country, and is active in the field of piano pedagogy and performance as he has been a featured presenter at meetings of Music Teachers National Association, the National Conference for Keyboard Pedagogy, and the College Music Society, Rocky Mountain Region.

**Jason Bauers** is a percussionist and drum set player based in Buffalo, New York, specializing in contemporary solo and chamber music. An active performer both locally and nationally, Bauers has performed with the Slee Sinfonietta, Genkin Philharmonic, and Talujon Percussion Quartet. In October 2007 Bauers was invited to perform at the Seoul Drum Festival in Seoul, Korea, as a member of the percussion quartet Rai-Jin. In 2010, Bauers co-founded the Crossfire Percussion Duo along with colleague and percussionist Robert Fullex. Crossfire is dedicated to performing new and lesser-known works of the percussion duo repertoire, and has worked closely with composers Richard Festinger, Jacob Gotlib, Megan Grace Beugger, and Matt Sargent. Bauers is also active as a drum set player in the hardcore/metal music scene, regularly touring the United States, Canada, and Europe with Psyopus (Metal Blade Records) and Pick Your Side (A389 Records). He holds a B.M. and M.M. in performance from SUNY–Buffalo. He is active as a private drum set and percussion instructor, maintaining a studio of private students since 2004, and is endorsed by Paiste cymbal company.

**Sarah Daughtrey** is Assistant Professor of Music at Elizabethtown College in Pennsylvania. Dr. Daughtrey holds the DM from the Jacobs School of Music at Indiana University, pursued graduate studies at the University of Tennessee, and received a BM in Vocal Performance from Austin Peay State University. She is a frequent soloist with regional organizations and orchestras, and this past summer was part of the mentor program of

SongFest in Los Angeles, an intensive program of workshops and performance featuring such professionals as William Bolcom, John Musto, and William Sharp. Dr. Daughtrey and Dr. Justin Badgerow have appeared together frequently over the past several years, performing works from Handel to Cage. Their collaboration is not limited to performing, but includes frequent presentations and discussions around the repertoire they explore. They have performed recitals and presentations together around the country, including their most recent venture focused on piano and vocal music of Brazil, much of which has been rarely heard in the US. They also presented at the 2009 CMS Northeastern Regional Conference focusing on Argento's cycle *From the Diary of Virginia Woolf*, discussing the text and musical devices used throughout the work.

**Joy Riggs Flemming** is on the faculty of Keene State College, principal bassoonist with the Keene Chamber Orchestra and Raylynmor Opera Company, and a founding member of woodwind ensembles Festival Chamber Music and Two Rivers Woodwind Quartet. She premiered John Steinmetz's *Concerto for Bassoon and Orchestra* with the Keene Chamber Orchestra and has performed with the Keene State Orchestra and Band, the Monadnock Chorus Orchestra, the Granite State Orchestra, Opera North, the Nashua Symphony, and the Dartmouth Symphony Orchestra. Prior to these New England venues, she performed with the Chicago Symphony Orchestra, Illinois Philharmonic Orchestra, Northbrook Symphony Orchestra, Civic and Classical Orchestras and Light Opera Works in the Chicago area. She has a master's degree in Arts Management from Akron University in Ohio, and a bachelor's degree in performance from the University of New Hampshire. Joy is also a licensed massage therapist with a specialty in treating performing artists.

**Maura Glennon**, pianist, received her M.M. and D.M. degrees in performance from Florida State University, where she studied with Carolyn Bridger, Tim Hoekman, and Douglas Fisher. A member of the MTNA and the College Music Society since 1986, she is in command as a pianist, adjudicator, lecturer, and performer. Glennon is the recipient of numerous honors and awards including top prizes in the Florida Chopin Competition, the Florida Orchestra Concerto Competition, the MTNA Collegiate Chamber Music Competition, the Carmel Chamber Music Competition, and the Fischhoff Chamber Music Competition. She has performed extensively throughout the United States, Central America, Eastern Europe, and Scandinavia as a collaborator with violinists Victor Romanul, Joel Pitchon, and Kathy Andrew, cellists Astrid Schween, Matt Haimovitz and Judith Serkin, clarinetists Michael Sussman and James Hinson, and as a soloist with the Florida Orchestra, Monadnock Chorus Orchestra, Keene State College Orchestra, and the Karlovy Vary Symphony Orchestra of the Czech Republic. Glennon is a professor of music at Keene State College where she has taught applied piano, keyboard literature, piano ensemble, accompanying, class piano and chamber music since 1998. She lives in Northampton, Massachusetts, with her husband, photographer Justin Kimball, and their children, Zeke and Ellie.

**Sussan Henkel** is a graduate of Northwestern University where she studied oboe with Ray Still and Grover Schiltz of the Chicago Symphony. She has been a member of the Chicago Civic Orchestra, the Fort Wayne Philharmonic Orchestra in Indiana, the Brevard Music Festival Orchestra in North Carolina, and the Worcester Orchestra in Massachusetts. She

performs regularly with the Keene Chamber Orchestra, Fireside Winds, Festival Chamber Music, Keene Chorale Orchestra and other New England musical groups. She has also performed with the Windham Orchestra, Connecticut River Valley Orchestra, Raylynmor Opera Orchestra and Monadnock Chorus Orchestra. She has been a member of the Keene State College faculty since 1983.

**Marcia Lehninger**, born in Herford-Germany and raised in Rio de Janeiro-Brazil, started violin studies with her father Erich Lehninger, a pupil of Max Rostal. She received her B.M. from Uni-Rio, a G.P.D. from The Hartt School and a M.M. from the University of Connecticut. She studied with Paulo Bosisio, Philip Setzer, Katie Lansdale, Theodore Arm and was coached by the Emerson String Quartet. Some of her honors include First Prize in the National String Competition of Juiz de Fora-Brazil, First Prize in the OSESP-Young Soloists Competition in São Paulo, under the baton of the legendary Eleazar de Carvalho, and member of the European Union Youth Orchestra, conducted by Vladimir Ashkenazy. In 1998, she was granted with a scholarship from CAPES (Brazilian government) for study abroad. As a professional violinist, she was a member of the OSB-Brazilian Symphony Orchestra, and founder of the Quarteto Continental in Rio de Janeiro. In the States, she performs often with Hartford Symphony, Huntsville Symphony and many chamber ensembles. Marcia has taught violin, viola, music appreciation, music theory and Brazilian music at Keene State College since 2004. In 2009, she was invited to teach and perform during the Festival Eleazar de Carvalho, in Fortaleza-Brazil.

**Michael S. Lippard** has a D.M.A in clarinet performance and pedagogy from the University of Colorado at Boulder. He has performed with pianist Justin Badgerow for over a decade. They met in 2001 while pursuing doctoral studies and both joined the faculty at Sul Ross State University in Alpine, Texas in 2005. The two have extensive experience in a variety of ensemble settings including operas, musical theatre, and other ensembles. Their interest in the clarinet and duo literature have afforded them opportunities to perform in venues in Texas, Colorado, Michigan, and Pennsylvania and they are in the process of recording a CD project of music for clarinet and piano by American composers.

**Robin Matathias** teaches flute and directs the Flute Ensemble at Keene State College. She also teaches flute and flute choir at the Brattleboro Music Center, VT. She holds a B.A. degree from the University of California, Santa Cruz, and an M.A. degree from The City College of New York. Ms. Matathias was a student of Frances Blaisdell and Deirdre McArdle Manning. She has performed on both the East and West coasts as a soloist and in orchestral, opera, chamber, and jazz ensembles. Before moving to Vermont in 1992, she taught for eleven years in the New York City Public Schools, and taught graduate courses at The City College of New York. Ms. Matathias also teaches Environmental Studies at Keene State College.

**David Miller** received his BM in Performance from Keene State College and a Master of Human Resources degree from Webster University. His career with the US Army Bands included service in Kentucky, Texas, Germany and Korea. He has extensive experience with chamber music as both a brass quintet member and as a founding member of the Aquilonian Chamber Ensemble, a woodwind quintet. David is Principal Horn with the



Keene Chamber Orchestra and plays with the Raylynmor Opera Orchestra and Keene Chorale. His teachers have included David Jolly, David Hoose and Deborah Poole, and he has been coached by the Empire Brass Quintet. David and his wife live in Alstead.

**Amanda Paul** is currently the director and facilitator of the elementary strings program in Keene, NH she is also currently an adjunct professor at Keene State College, teaching string methods. A graduate of a Masters in Music Education from Boston University and Ball State University Muncie, Indiana, Amanda has fifteen plus years of playing, performing and teaching experience in various states. She is a member of the cello section with the Keene Chamber Orchestra, the Corelli Ensemble, and the Monadnock String Trio. Amanda also teaches private lessons at Keene Community Music Center and is active in the American Teachers Association as the current advertising chairman. Amanda and her husband Derek live in Swanzey, NH.

**Stephanie Ratté** received a Bachelor of Music in Music Education from the Crane School of Music in Potsdam, NY and a Master of Music in Clarinet Performance from Michigan State University where she studied with Elsa Verdehr. She performs with Granite State Symphony Orchestra, Great Water's Music Festival, Chorus North Shore and Infinities Chamber Ensemble. She has also performed with Hanover Chamber Orchestra, Green Mountain Opera Festival, Granite State Opera, Pro Musica, Portland Symphony and Nashua Symphony. She has soloed with Lakes Region Symphony and Nashua Chamber Orchestra and maintains an active solo recital schedule. In addition to teaching at Keene, Stephanie is presently on the faculties of the Concord Community Music School, the Manchester Community Music School and the SYMS program of the University of New Hampshire.

Composer and saxophonist **Craig Sylvern** has written works for The Empire Saxophone Quartet, the Keene State College Concert Band, and his own saxophone/percussion duo, CS<sup>2</sup>. His composition, *Digitorum*, along with five other new works can be heard on CS<sup>2</sup>'s latest CD due out in fall 2012. In 2011, he was named Commissioned Composer of the Year by the New Hampshire Music Teachers Association. As a professional saxophonist, he has performed with many symphony orchestras and big bands throughout the United States, and has toured for over 25 years with Keith Brion and his New Sousa Band. He can be heard on recordings with the New Sousa Band, the New Hudson Saxophone Quartet, and the Ohio State University Concert Band. He earned a Doctor of Musical Arts degree in composition from The Ohio State University and a Master of Music degree in performance and bachelors degrees in music composition and music education from The Florida State University. His principal teachers include Patrick Meighan, John Boda, Harold Schiffman, Michael Ruszczynski, and Marc Ainger. Craig teaches applied saxophone, music technology, woodwind methods, and conducts the saxophone ensemble.

## PRESENTATION ABSTRACTS

### **James Abbott - No Limits: The Inclusive Music Recording Studio**

During the summers of 2011 and 2012, The Music Technology Access Project (MTAP) sponsored a summer program featuring two components: a graduate course for music teachers and a camp for high school students with special needs. The six-week course titled *Studio Recording: The Inclusive Recording Studio* was a new graduate offering structured into two phases.

The first phase, lasting four weeks, was strictly for the teachers and included units on the ear and hearing, acoustics, recording studio design, recording studio procedures, microphone technique, working with computer-based recording software/hardware, audio production techniques, and inclusive practices appropriate for students with specific disabilities as described by the course instructors. Immediately following this four-week phase, a two-week recording studio camp designed by the graduate music teachers was provided for high school aged youth with special needs nominated from surrounding school districts. The campers learned the process of creating recordings first as artists (week one) and as studio personnel (week two) working for professional musicians recording multiple selections for their ensemble's compact disc. The culmination of the program was a final concert in a professional venue where the graduate music teachers and high school campers performed together for a live audience and provided technical support for professional guest artists on the evening's program.

The purpose of this paper is to present an overview of the program's design, its outcomes, and implications for future research. Presenters will also demonstrate new technologies specifically developed to assist persons with disabilities in the operation of music recording software.

### **Timothy Crain - Valuing Backgrounds and Forging Connections: A Comprehensive Approach to Teaching Freshman Music Students**

A core freshman music major experience at the University of Massachusetts Lowell has been the Introduction to Music course, generally taught as a watered-down, one semester chronological Western music history survey, privileging works of the art music tradition. The classroom approach had been one where the instructor delivered prepackaged information to an audience who typically grew more disengaged and somnolent as the class period wore on. Because the content and pedagogical approaches did not start from where the students were in terms of their prior musical understanding, many music students felt disenfranchised and left the program.

The transformation of the Introduction to Music course so that the approach has more interconnectedness with our student population resulted in what we refer to as "Musical

Practices 1,” where topical areas of shared social experiences of music are examined. The approach cuts across time and genre boundaries, gives value to all types of western musical practices, and takes into account the musical backgrounds of our students.

In this paper, I shall explore (1) the process of implementing and evaluating this approach; (2) the classroom strategies used to foster this type of student-centered learning; and (3) highlight how this reorganization has served as the foundation for a further revision of the entire first and second year core music curriculum. By appreciating their diverse musical backgrounds and encouraging their varied musical interests, we created an environment for students’ to maintain their musical identity while nurturing a deeper, more expansive understanding of musical style and practices.

### **Thomas Dempster - Offending Boulez: Pitch-Cell Set Usage, Serial Formulas, and Extended Tonality Hans Werner Henze’s ‘Nachtstücken und Arien’ for Soprano and Large Orchestra**

Boulez, Stockhausen, and other archetypal avant-garde Darmstadt composers were no strangers to protesting those works and composers that did not fit with their paradigm. That model of composition and mode of thinking, perhaps paradoxically, created its own parochialism that managed to alienate and marginalize other composers who participated in Darmstadt courses, including German composer Hans Werner Henze. In October 1957 in Donaueschingen, Boulez, Stockhausen, and Luigi Nono walked out of the premiere of Henze’s *Nachtstücken und Arien* during the first minute of the work, a sneer and nose-thumbing that Henze recalls rather dismissively. Henze’s setting of poetry by Ingeborg Bachmann utilizing a large orchestra (including a saxophone) touches on everything Darmstadt countered: romanticism, largess, sumptuousness, and, of course, tonality. The work itself, a debatable rondo, loosely in E Major (and/or minor), is a prime example of what the Darmstadt ideology countered, despite Henze’s dense harmonies, oblique pitch universe, occasional flirtations with economy, and quasi-serial approaches to rhythm and pitch selection at play. Bachmann’s poetry, itself conscious of and reflecting upon the French Imagists, is still centered within the Gruppe 47 and squarely fixed in twentieth-century ideals. This paper explores primarily the harmonic and formal considerations of *Nachtstücken und Arien* that place it in proper mid-century context while reaching toward the past, and subsidiarily explores issues of overall form, text-setting, and the cultural reception of the work.

### **Thomas Dempster - Pitch Selection and Intervallic Relations in Ginastera’s Piano Sonata No. 1, Op. 22**

Composed for Johana Harris - a mid-20th Century virtuoso pianist and spouse of American composer Roy Harris - and created during Ginastera’s “Subjective Nationalism” stylistic period, Ginastera’s first piano sonata bears hallmarks of his Argentinian and Iberian musical roots yet offers up some of his earliest forays into precise control of materials,

presaging his more austere final compositional style. Indeed, consistent and economical intervallic and pitch set relationships return throughout the Sonata, including the striking twelve-tone-based second movement and the nebulous, octatonic-derived, questionably-tonal third movement. This discussion demonstrates the harmonic, formal, and structural-contour relationships established by pitch selections, beginning with the (in)famous second-movement tone row. This row, formerly dismissed as not central or structurally important to the work, rather seems to inform, to reference, and to reflect a functionally tonal hierarchy throughout the work.

### **Amy Engelsdorfer - When Words Create Music: The Deep Listening Pieces of Pauline Oliveros and Spontaneous Art Song**

Pauline Oliveros' *Deep Listening Pieces* are designed for the musician to "experience and study a variety of forms as well as the structure of attention as it applies to sound and music. These pieces create fertile ground for further experimentation in improvisation and musicality, as they bring forth a heightened sense of musical fabric where participants become intensely aware of each other and the sound-worlds they create.

At the Walden School Teacher Training Institute in Dublin New Hampshire, faculty member Patricia Plude used the piece "Angels and Demons" as a preparatory work, encouraging singers and pianists to build and enhance each other's sound-worlds, experimenting with tempo, dynamics, and character. Plude then introduced haiku into the improvisation. Combined with improvisation with sound, the result was a fully formed art song, with high and low points of drama and tension. Interestingly, singers noted that the haiku text served more as a source for musical material and sounds, rather than a literal text that had to be articulated and reflected in the sound-world created by the pianist and other instrumentalists. As a result, musicians reported they were much more aware of deep musical meaning and were much more reliant on the musical sound-world to create meaning.

In my paper, I summarize this particular experience, and compare it to a similar experiment carried out at Luther College with music majors. I will show how students became more comfortable with improvisation and felt more comfortable teaching improvisation to others.

### **Karalyn Enz - The Intimacy of Expression: The Implications of Performance Indications in Mompou's Piano Music for Guitar Arrangement and Performance**

Influenced by French impressionism and Spanish folk music, the Catalan composer Federico Mompou (1893-1987) strove for the aesthetic ideals of simplicity and expression, which are apparent even in his earliest works. Mompou's *Impresiones Íntimas*, a set of nine miniatures for piano written from 1911-1914 and published in 1920, was revised by the composer in 1959, around the same time that he began teaching at "Música de Compostela",

where he further developed his interest in folk music and met guitarist Andrés Segovia. Given Mompou's interest in the guitar as both a folk and concert instrument as well as his use of guitar idioms in his piano writing, I apply Mompou's aesthetic principles to the arrangement of *Impresiones Íntimas* for two guitars.

An authentic realization of Mompou's expressive intentions depends on the notation and interpretation of performance indications. This is something the composer himself struggled with, evidenced by the shift from his own system of expression markings in the 1920 edition of *Impresiones Íntimas* to a more conventional system in the 1959 revision (Unión Musical Española). I discuss the implications of this shift for arranging and performing *Impresiones Íntimas* on two guitars in light of the composer's own recording of his piano works (Ensayo, 1974) as well as a treatise, written by Mompou in 1913 but unpublished during his lifetime, that clarifies the meaning of his original indications (Janés). The accompanying recital illustrates the interpretation of Mompou's aesthetic ideals from the page to guitar performance.

### **Diane Follet - Beethoven and Your Brain: The Science Behind the Composer's Enduring Appeal**

Each Spring, my students in Form and Analysis are captivated by Beethoven. Not Bach's intricacies, Mozart's melodies, or Tchaikovsky's expressive intensity, but Beethoven. And it is not just infatuation; they are truly moved by this music. While they may have had limited exposure to classical music and their interests may lie elsewhere--in musical theatre, jazz, or song writing--they embrace the music of Beethoven with a passion and a conviction reserved for him alone.

Why is this? Is it the energy in Beethoven's music? Are the students reminded of the popular music that is part of their everyday experience? Or is it something more subtle?

Drawing on studies of how the brain processes music, this poster session will illustrate the elements in Beethoven's music that play into our perceptual processes and capture and hold our attention. Using diagrams of the brain's structures and examples from Beethoven's music, I will trace the neural pathways music follows as it engages our brains. I will argue that Beethoven toys with us in ways that our brains find particularly appealing, and I will support my arguments with evidence from the literature on music and the brain.

This study has pedagogical implications for those of us who teach. If, in the spirit of the common topic of "Inclusivity and Invention," we want to introduce classical music to students whose musical preferences lie elsewhere, we would be well served by beginning with the music of Beethoven.

## **José García-León - The Piano Music of Benjamin Britten (1913-1976). A Pedagogical and Interpretative Guide**

Benjamin Britten, whose 100th anniversary we celebrate this year, is widely regarded as one of the most important composers of the 20th century. And yet, far too often his music for piano is dismissed or at the very minimum not considered with the same seriousness as his vocal and orchestral music. The fact that he seemed not to have a high opinion of the piano does not help, he famously said in a BBC interview in 1963 that the piano was “a background instrument.”

When considering that the figure of the great virtuoso pianist composer had died out by mid 20th century, Britten may be seen as one of the first major composers whom despite being an excellent pianist did not devote a significant portion of his compositional energy to solo piano music. Nonetheless, his piano works, although few, are of the highest caliber both in their pianism and their intrinsic musical value. From his charming *Five Waltzes* (1923–25, rev. 1969), through his imaginative *Holiday Diary* (1934), to his beautifully evocative *Night-Piece (Notturmo)* (1963), his piano music show a unique and eloquent voice.

In this lecture I will outline the works for solo piano and for piano and orchestra written by Britten. I will individually discuss their pedagogical value as introductions to 20th century music, I will assess their difficult for piano students of different levels; and finally, and perhaps more importantly, I will discuss their main musical elements to provide each of them with an interpretative guide.

## **José García-León - Tango Showdown: Argentina vs. Spain - Commonalities and Disparities Between the Argentinian Tango and the Tango Flamenco**

Listening to classic Argentinian tangos (e.g. “La Cumparsita”) and to traditional Flamenco tangos (e.g. “Tangos de Cádiz”) it is apparent how musically-speaking they are literally and stylistically a world apart. So much so that most musicians believe that these tangos have no relation to each other beyond the oddity of having a common denomination. Yet, as it may be seen by tracing their individual histories and analyzing their musical features, they do share more than the name.

Firstly, they have common roots in Afro-Cuban music. These early Afro-Cuban tangos made their way in mid 19th century to Cádiz and to Buenos Aires where they absorbed other musical forms - in time, they also branched off new ones. These include, in Spain: tanguillos, tientos, garrotín, farruca, mariana, zapateado, colombianas, and the Flamenco versions of rumba and milonga; and in Argentina: habanera, payada, candombe, and the Argentinian milonga. These common roots explain their similarities of meter and metric accents. And secondly, the fact that they were both developed in environments in which diversity and the mingling of different cultures played an intrinsic role - in Spain, by either presence or assimilation the musical cultures of Arabs, Gypsies, Spaniards, Africans, and Jews; and in Argentina, that of Africans, Spanish, Italians, Polish and other Central Europeans.

In this paper I outline the history and the defining musical features of the Argentinian tango and the Tango flamenco in order to showcase their differences, as well as their similarities beyond a common denomination.

### **Donald George - The Music of the Esterházy Palace and Family, Patrons of the Arts: Rediscovering the Songs and Arias of Joseph Weigl**

This presentation will be on the songs and arias of the one time director of the Esterházy Palace court orchestra and prominent composer Joseph Weigl (1766-1846). In the 19<sup>th</sup> century, Joseph Weigl was a famous and sought after composer, whose works, above all, opera, were performed throughout Europe. This project intends to “rediscover” music from this little known composer who was sponsored by one of the most significant patrons of Western classical music, the Esterházy family, the sponsor of great works by Haydn and a host of other musicians and composers. This presentation is part of a research project on Weigl’s music in conjunction with a recording for Delos International, which, Donald George, will be making of the songs. The music was transcribed from its older print forms and hand written manuscripts and transcribed into modern notation so that the music can be read easily. This project makes available for the first time since the original publication, the songs and arias of Weigl, which will be of great interest to voice teachers and students, musicologists, and classical musicians. Some of the music is still in manuscript so this will be the first ever publication. Weigl’s once famous opera, *Die Schweizerfamilie*, just received its first cd recoding in 2003 by the Guild Music Label, showing the current interest in his music. The paper will include a biography of Weigl and some examples of his music played through the Finale Compositional Tool and a powerpoint, showing venues in his biography and examples of the music, before and after transcription.

### **Jonathan Irving - Wacht auf! Waking Up Music Appreciation: New Methodologies and Ideas for Teaching an Old Subject**

This paper presents summative research involving four popular music appreciation texts, followed by an outlining of several ways in which the traditional Music Appreciation class may be approached and taught to better engage today’s student. This paper encourages a cross-disciplinary approach to learning, with juxtaposition of different musical genres and perspectives, including in-class creative projects to illuminate different aesthetic points and learning outcomes. The overall goal of this paper is to present a broader atmosphere of inclusion and engagement through a more inventive and flexible teaching methodology, into which students can better relate to the understanding and appreciation of music. For example, the development of Hip Hop has emerged as the most powerful example of Western musical culture in the past thirty years, yet how many textbooks and teachers devote as many pages to the emergence and development of Hip Hop music as are written on the Baroque and Romantic periods? Are we even aware of the many ways in which Hip Hop and Classical music have been infused? For this paper, I will present basic statistical research based on 4 popular music appreciation texts. I will outline several possibilities for

embedding different pedagogical methods of presentation into the classroom curriculum, and I will include actual class lesson plans to serve as examples. A powerpoint guide is included with the presentation of this paper, offering visual organization and practical guidelines. A brief Q&A period will close the presentation.

### **Jonathan Irving - Conflict Resolution and the Quest for Spirituality in Beethoven's Waldstein Sonata**

Beethoven's music engages us in a visceral way. It is powerful in its presentation, and seems to reach out at something larger than the music itself. This lecture-recital will begin by identifying the cultural movement in which Beethoven existed and how that manifested in the music of the European experience at that time. We will proceed to identify touchpoints of Beethoven's style, at times by juxtaposing examples of music from Mozart's oeuvre. We will focus on the first movement of the "Waldstein" Piano Sonata, Op. 53 and outline several areas which illuminate the inner meaning of conflict resolution and the direction the piece must take to fulfill its spiritual yearning. Selective topics that will be addressed will include: Beethoven's use of tessitura and pianistic range to promote his ideas of conflict and resolution; how Beethoven exploits the sonority of the piano itself to reveal the conflict and meaning of musical ideas; juxtaposition and commonality of the two main melodic ideas with demonstrations as to how these ideas share commonalities which bind the entire movement together as an organic whole; and, the use of rhythm which shows conflict within different motivic ideas as well as emerging as the ultimate spiritual drive of the work. It is through this perceived "wholeness" that Beethoven's music gathers such power and energy. The presentation will conclude with a performance of the 1st movement of the Waldstein Sonata, Op. 53.

### **Gillian Irwin - Temporality in Balinese Gamelan: Current Practice in America**

Both Balinese gamelan music and the *pawukon* calendar system that dictates much of life in Bali are built upon a system of interlocking cycles. However, concepts of time-in-general and time-in-music in Bali are not bound by traditional "cyclic" constraints. Rather, aspects of linear temporality are observed just as often as cyclical aspects, as scholars such as Bloch (1977), Howe, (1981), Tenzer (1998, 2000, and 2005), and McGraw (2008 and 2009) have shown. The temporality of Balinese gamelan becomes even more complicated when the music is lifted from its home cultural context and placed in another, which is becoming increasingly frequent as gamelan groups of all types and backgrounds spring up outside of Indonesia. This paper examines current practice and pedagogy of Balinese gamelan in the United States, and specifically the issues American musicians face when learning music with different cultural and temporal codes.

The Lehigh Valley Gamelan, a small Balinese gamelan group based in Bethlehem, PA, has developed interesting methods of dealing with intercultural difficulties, such as the struggle of working with an incomplete set of instruments and the absence of written notation. In



this paper, I will explore the Lehigh Valley Gamelan's methods of solving these problems and how these methods are indicative of temporal differences and similarities between Balinese and American cultures.

### **Zachary Jones - Wagner's *Tristan und Isolde*: The Evolution Behind Musical Revolution**

How often do we think about the time and means put into creating works of art? By understanding the history, process, and nature of creation, audiences can achieve a deeper appreciation of artists and of artwork. My research integrates musicology and music theory to analyze the evolution and art of Richard Wagner's compositional procedures as inseparable from the execution of his aesthetics in his renowned *Tristan und Isolde*. This approach provides a more detailed, inclusive, and complex picture of *Tristan* where I argue that the inspirations and processes guiding Wagner towards and throughout *Tristan's* construction are as critical as the musical content itself in defining Wagner's niche in music history. Instead of passively accepting *Tristan* as a pivotal composition in Western music, people can learn about when, where, why, and how the work was composed to contextualize and substantiate its historical, musical, and inventive significance. This knowledge better reflects not only Wagner's development as an individual engaged in self-discovery but also his mastery as a composer whose self-expression effectively expanded the creative possibilities of music. The historical framework compares how Wagner drafted earlier music dramas in relation to *Tristan*, and the theoretical analyses focus on Wagnerian aesthetics and musical characteristics of *Tristan*. Since we will also be commemorating the 200<sup>th</sup> anniversary of Richard Wagner's birth in the spring of 2013, this research regarding Wagner and *Tristan* is highly relevant towards remembering Wagner, his achievements, and his lasting influence.

### **Douglas Jurs - 'Snapshot' of a Composer: Nick Thorne's 1980 Piano Sonata**

Nicholas Thorne was a leading Vermont composer in the 1980's, winning the Prix de Rome, Guggenheim and other top composition prizes while securing prestigious commissions from around the world. Then, seemingly overnight, at the height of his career, he disappeared, leaving some dozen commissions unfinished.

After coming across Thorne's Piano Sonata a few years ago, solving the mystery of his disappearance became an obsession of mine. Where did he go? Why did he walk away from his career in music so abruptly without informing any of his collaborators? Has he found peace in his new life, or did the strain of the creative life leave him forever embittered and broken?

After two years of searching, I finally located Thorne in 2010. I subsequently arranged to meet with him on two different occasions, compiling some 40,000 words worth of interviews about his life as a composer, reasons for withdrawal and in particular, about

his sonata. The culmination of these interviews is a recently completed play that examines Thorne's life through the lens of his sonata, revealing how the theme of his sonata - the struggle for redemption after an irrevocable loss - is played out in the larger story of his life as a composer.

This lecture recital will reveal the mystery of Thorne's disappearance and discuss the unique structure of the sonata, which Thorne describes as, "a collection of snapshots that at first seem to have no relation to each other but... coalesce at the fugue and become one thing."

### **Joann Kirchner - Fostering Flow in Fight-or-Flight**

The noted psychologist, Mihaly Csikszentmihalyi, describes the state of flow as being one in which an individual is completely absorbed in an activity. Csikszentmihalyi (1990) defines the state as "a merging of action and awareness where consciousness, mind and body become ordered and harmoniously directed, without feelings of chaos, indecision or anxiety." Musical performance anxiety, on the other hand, is often filled with chaos, indecision and anxiety. The mind and body are not in sync and there exists disorder. It is a result of our response to the survival instinct and we enter into fight-or-flight mode. Rather than the anxiety being facilitative, the anxiety is debilitating and carries the potential to destroy performances. Entering into a state of flow allows for the possibility of turning the debilitating anxiety into facilitative anxiety.

This paper will explore several characteristics of flow and make practical applications for musical practice and performance. Strategies to increase the state of flow, with a result of lessening musical performance anxiety, will be explored. While the states of flow and musical performance anxiety are vastly opposite dispositions, facilitating flow during moments of arousal might help to lessen the divide between the two states and weaken the performance anxiety. Musical performance anxiety is not going to dissipate and so, as educators, we need to learn how to deal with it effectively.

### **Michael C. Lister - The Twentieth Century Choral Chanson: Rebirth (1880-2020)**

The fourteenth through sixteenth centuries witnessed the birth of one of the most influential musical genres of western music: the polyphonic French chanson. The chanson was the first and most important sophisticated secular genre of the time and incorporated a myriad of techniques and styles that directly influenced the development of the Italian and English madrigals and other genres. However, as musical styles changed in the early years of the seventeenth century, the polyphonic chanson all but disappeared. The beginning of the twentieth century witnessed a renewed interest to the music of previous years, and a number of composers began composing choral chansons that were markedly different than other French choral music of the time. These pieces were largely referential in style and yet employed musical styles that were indicative of the current practice period as well

as of the individual composer. This paper presents and investigates circumstances that led to the resurgence of the French choral chanson at the turn of the twentieth century including the three composers who contributed most greatly to its re-inception: Debussy, Ravel, and Bonheur. Through examination of textual sources and compositional style, a template emerges of the modern choral chanson that both drew inspiration from the chansons of previous centuries and yet incorporated more contemporary styles that, when combined, resulted in a distinctive form of choral music separate from other music of the same period and which launched a bold new direction for French secular music of the twentieth century.

### **Dwight Manning - Recruitment and Retention in the Applied Studio: A Panel Discussion**

A panel of full-time, tenured applied faculty who teach in music departments and schools representing public, private, four-year, graduate, and historically black universities will discuss recruitment and retention in the applied studio. Six panelists have been confirmed including professors with applied voice, string, woodwind, brass, piano and composition studios at colleges and universities in the Northeastern states of Connecticut, Delaware, New Hampshire, New York, Pennsylvania and Vermont. The number of panelists may be reduced in accord with requests from reviewers and/or the conference host. The moderator is currently an instructor and administrator at a private institution in the Northeast Chapter of CMS and had twenty years of experience as a full-time applied faculty member at public and private universities in another CMS Chapter.

Inspired by discussions following a paper on applied studio recruitment and retention delivered at the 33<sup>rd</sup> Northeast Regional Conference in Fredonia, the panel will continue exploring these topics in depth. The diversity of applied areas, representative states and types of institutions of higher education reflect the conference theme of "Inclusivity and Invention." The moderator will suggest talking points to the panelists including individual and institutional practices related to recruitment and retention, how applied music educators balance a performing career with studio teaching, and the process of identifying prospective students by engaging surrounding communities through outreach programs. Questions and comments from those in attendance will expand the discussion to include a wider community of participants.

### **Michael Masci - Harmony as Practica: Reconsidering the Relationship of Tonal Theory to the Practical Study of Harmony**

In his article, "*Musica Practica: Music Theory as Pedagogy*," Robert Wason has noted,

"One of the most consequential developments in the long history of music theory has been its gradual integration with the discipline of *musica practica*, a discipline that until at least the eighteenth century was considered largely distinct from the rarefied concerns of *musica theorica*."

Perhaps most indicative of this shift has been the role that the discipline of music theory has come to assume, in American universities and conservatories, as the primary discipline responsible for practical harmony instruction; that is, for instruction in the practical matters of composing chord progressions and harmonizing melodies. And, central to American music theory pedagogy has long been a theory of harmonic syntax, or the notion that certain harmonies tend to lead to others in some normative way. Yet as a historical matter the identification of the practical study of harmony with the theoretical study of tonal syntax has not always been as straightforward as we have perhaps come to view it. In this paper I begin to consider the history of practical harmony study in the 19<sup>th</sup> century prior to its close identification with tonal theory. In particular I examine the discipline of French *harmonie pratique* tracing a marked ambivalence toward a notion of harmonic syntax in the writings of its practitioners. Through examining this history I consider some of the implications of Wason's shift for practical harmony pedagogy today.

### **Matthew Odell - A Renaissance Examined: The Recent Music of Elliott Carter**

For many decades Elliott Carter has stood at the forefront of American music. His works have gained widespread acceptance and admiration for both their craft and modes of expression. During the past 15 years of Carter's life, the composer has experienced a remarkable surge of creativity, resulting in dozens of new works, including an opera and music for an array of solo instruments, voice, and various chamber groups. Many of these works demonstrate a new search for simplicity of texture and rhythm, contrasting sharply with many of Carter's signature earlier works. The rhythmic, harmonic, and melodic styles of Carter's recent works will be discussed and juxtaposed with his earlier writing styles. An emphasis will be made on Carter's organizational principles and how they apply to a proper understanding and effective performance of his music.

This lecture recital will examine several of these recent works and will feature performances of Carter's *Caténaires* (4 min.) and *90+* (5 min.) for solo piano. In addition, an overview of Carter's recent works for other instruments, voice, and chamber ensembles will be discussed. The presenter will provide helpful tips for learning and performing this often intimidating repertoire and will recommend specific pieces and resources appropriate for students and teachers.

### **Sylvia Parker - Bela Bartok Setting Jewels**

Béla Bartók collected folk music from Hungary and nearby East European countries from 1904 through 1918. He documented his collection via musical notation, description, analysis, and recordings made on a portable Edison phonograph. His field recordings have been recently digitized by Hungarian Heritage House, making the music on fragile century-old wax cylinders now available to the public.

In addition to documenting his research, Bartók incorporated folk music into composition. In so doing he set many folk melodies for piano solo or other instruments/voices with

piano accompaniment. He explains the twofold purpose of publishing folk songs: to create a comprehensive dictionary of folk songs, and to present them in a musical arrangement to make them more palatable to the taste of the public.

This CMS presentation examines Hungarian, Slovakian, and Rumanian folk melodies as they appear in compositions including *For Children, Rumanian Folk Dances, Sonatina, and 44 Violin Duos*. Field recordings of peasants singing and playing their melodies are paired with settings of these “jewels” via live performance by the presenter and historical recordings of Bartók himself at the piano. Photos show Bartók collecting folk music, maps, peasant instruments, and pages from Bartók’s field notebooks and published melody transcriptions.

### **Patricia Riley - iPads: Tools for Teaching and Learning**

iPads are engaging and dynamic teaching and learning tools that are increasingly prevalent in K-12 schools. In an effort for pre-service music educators enrolled in a university music education program to become technologically current, iPads were purchased and provided for their use. The intent was not for the pre-service educators to simply sign them out as needed for coursework, but to live with them - not only to use the iPads for a particular project or class, but to keep them from the time they enter their first practicum experience in the middle of their sophomore year until they finish their student teaching. The iPads were infused in their teaching, learning, and everyday lives. This research investigates the iPads’ usefulness, and how this information can enhance how we educate students. Data includes the pre-service teachers’ reflections regarding how they used the iPads to enhance their musicianship, teacher preparation, and/or working with students in their practicum or student teaching placements. Teaching suggestions and lists of apps they have found helpful will also be provided. This research addresses the College Music Society Common topic of “Inclusivity and Invention”, in that the innovative use of this relatively inexpensive emerging technology is inventive and promotes inclusion.

### **Holly Roadfeldt-O’Riordan - Classical Branding: Revisiting the Image while Protecting the Message**

This paper explores the question of branding for a classical performer. For many conservatory trained musicians born before 1985, our teachers were old-world masters. We attentively listened to their stories, absorbed the lessons of their pedagogical lineage, and diligently practiced with the hopes that we, too, may become artists. Yet looking at the generations that are following us, we may see the skills we have acquired as just the beginning of establishing ourselves as priceless and artistic commodities.

It is essential for us to maintain our musical values and for us to preserve our creative freedoms. At the same time, the economic realities are palpable. Orchestras are reducing the number of concerts, declaring bankruptcy, and cancelling seasons altogether. The struggles of the freelance musician also continue to increase as the live concert is actively

competing with the instantly accessed musical experience heard on any number of electronic devices. Why should audiences pay to hear an unknown artist in a live venue? If popular music fans are arriving at aesthetic, intellectual and emotional conclusions based on clever marketing, technological enhancements, and social media, perhaps we can adopt some of these strategies. If we wish to reach out to a larger demographic, do we need to change the message or do we merely need to change our brand?

### **Carol Shansky - The Use of Social Media as a Class Participation Tool: Blogging and the College Music Appreciation Classroom**

Many of those who teach college Music Appreciation classes struggle with class participation and engagement. This appears to be a problem in most classes across disciplines that are modeled on the traditional lecture format. While we may understand that student engagement is an important component of student academic success, in reality it is often an area that professors find a challenge. In an attempt to begin to determine if the use of social media would assist in student engagement and whether or not students want social media used as a part of their academic experience, the trial use of a blog as an alternative to class participation was conducted over two semesters in a college Music Appreciation class. A survey was given to the students at the end of the semester and the results, along with instructor observations of the means of using a blog, are discussed descriptively as well as observations on the use of social media and implications for further research.

### **Corey Stevens - Metric and Pseudo-Metric Structures in 'Einstein on the Beach'**

This paper will show how Philip Glass uses metric and pseudo-metric temporal organizing devices to play with listeners' limits of perception in his opera *Einstein on the Beach* (1976). London's (2004) conception of meter is particularly appropriate to analyzing Glass's music due to the understanding of meter as arising from repetition, and the ease with which the theory deals with non-isochronous (or asymmetric) meters. Glass frequently uses repeating musical structures that, while longer than London's upper limit of metric perception, share many characteristics with meter. I argue that these structures form a pseudo-metric organization that functions in similar ways to meter.

Glass (1987) discusses cyclic structure (as in this example) and additive process as important compositional devices in the opera. Both of these compositional devices give rise to pseudo-meter in various points throughout the piece. An example can be found in Act I Scene i, at rehearsal 63. At this point, the interaction between the three-quarter-note pattern played by the organist's left hand and the eight-quarter-note pattern articulated by the singers and the organist's right hand creates an overall cycle of approximately 5.7 seconds, well above the upper limit established by London.

Most of the existing analyses of Einstein deal primarily with Glass's use of harmony (Raickovich 1994, Haskins 2005). Glass's works use rhythmic and metrical elements in addition to pitch to define structure. This paper adds to current scholarship by focusing on metric aspects of Glass's composition, leading to a more complete understanding of his and other minimalist music.

### **Victoria von Arx - Piano Lessons With Claudio Arrau**

The knowledge, skills, and general lore of piano playing commonly circulate as unorganized contents of an oral tradition whose elements derive from diverse sources and are, in turn, shared among many practitioners. As they are passed on through generations of teachers and students they mingle and form novel combinations. Eventually, the path of transmission may become obscure. The disappearance of this kind of knowledge represents an epistemological loss, limiting our understanding of the evolution of performance practice. Underlying my study of Chilean pianist Claudio Arrau and his teachings is a desire to preserve a body of knowledge regarding contemporary performance practice.

During the year 2011-12, I completed a project of transcribing five tape-recorded lessons given by Claudio Arrau in the 1960s. These tapes, representing roughly 18 hours of sound material, were never hi-fidelity and had been seriously degraded by time and neglect. I transferred them to a digital format, which allowed me to bring the recordings up to pitch and make more of the contents audible. Since three of the lessons are in Spanish, transcribing them required collaboration with a native speaker of Chilean Spanish.

In this talk I will share my transcription method, play selections from them with relevant musical examples, and discuss issues of performance practice and features of Arrau's style of teaching. I am to let listeners "peer over the shoulders of Arrau and his pupils," listen to their voices, and gain an insider's view of the art of piano playing.

## BIOGRAPHIES: PRESENTERS & SESSION CHAIRS

**James Abbott** is a recording engineer, educator, audio technology consultant, and musician. He has engineered, edited, and mastered more than 50 commercially released recordings in various genres. His work can be heard on NPR, PBS, Centaur Records, New World Records, Composer's Recordings (CRI), Albany, GM, Sanctuary Classics (Black Box), Victor, Mark Records, Innova, Naxos, Koch Classics, Raven Records, Summit, Warner Brothers, and Endeavor Classics. His clients include many well known ensembles, organizations, and musicians, including the Syracuse Children's Chorus, Boston Brass, Cassatt String Quartet, Corigliano String Quartet, Thomas Lanners, Glimmerglass Opera, Cleveland Chamber Symphony, Civic Morning Musicals, Syracuse Society for New Music, Andrew Russo, David Cossin, and Hilary Hahn.

**Richard Bunbury** is in his sixth year teaching graduates and undergraduates in the departments of Musicology and Music Education at the Boston University School of Music. His research interests include the history of sight-singing methodologies, and the paths through which music history, education, and religion intersect. He has contributed articles to the *New Grove Dictionary of Music and Musicians*, the *New Grove Dictionary of American Music and Musicians*, *The Encyclopedia of 20th Century Musicians and Composers*, *The Encyclopedia of African American Music*, and *Sacred Christmas Music* and writes music criticism for *Artsfuse* and *The Boston Musical Intelligencer*. He is editor of the *Old West Organ Society Journal* and has written numerous articles in research and trade journals, has presented at conferences here and abroad, and has contributed program notes for numerous performing organizations. Currently, he is designing an online course for the BU School of Theology and writing a book for Cambridge University Press, *Justine Ward and the Chant Revival*. Bunbury previously served as a faculty member at the Boston Conservatory, and has taught at Aquinas, Simmons and Bunker Hill Colleges. Service in professional organizations, includes AGO, NPM-ME, AMS, CMS-NE, OWOS, and the AGO Organ Library. Bunbury is also a performer with an active recital career as a conductor, organist, harpsichordist and singer.

**John Coggiola** is a Dual Associate Professor of Music Education in the College of Visual & Performing Arts and the School of Education, and is the Chair of the Music Education Department in the Setnor School of Music at Syracuse University. Prior to his appointment at Syracuse in 1997, he was an Assistant Professor of Music Education at Radford University in Virginia and an Instructor of Music Education, Jazz Studies, and Contemporary Media at The Florida State University College of Music. He has taught classes on psychological and sociological aspects of music, music cognition, cognition in the visual and performing arts, introduction to research in music, current problems and issues in music education, behavioral techniques in music, technology in music education, the inclusive recording studio, instrumental music methods and pedagogy, historical recordings in authentic curriculum design, music in the elementary school, assessment in music education, jazz pedagogy, and history of jazz. Dr. Coggiola's research is published in *The Journal for Research in Music Education*, *The Bulletin of The Council for Research in Music Education*, *Contributions to Music Education*, *The International Association of Jazz Educators Jazz Research Proceedings Yearbook*, and *The Instrumentalist*.



**Timothy Crain** is an Assistant Professor of Music History at the University of Massachusetts Lowell. He holds the B.M. in Music History and Literature from the University of Wisconsin—Stevens Point, M.M. in Historical Musicology from the University of Alabama, and the Ph.D. in Musicology from the Florida State University. He has taught courses on various topics in Music History, Music Literature, World Music, Music Appreciation, and Musicianship at the University of Alabama, the Florida State University, Trident Technical College in Charleston, SC, DePaul University in Chicago, IL, and Indiana State University. At the University of Massachusetts Lowell, Dr. Crain's teaching encompasses a variety of undergraduate Western music history, music literature, and musicianship courses, in addition to offerings that illustrate a broad interest in popular (jazz, blues, rock, film music), traditional, contemporary, Western, and non-Western artistic expressions. He emphasizes a collaborative, inclusive, dynamic, and interdisciplinary teaching style, drawing on the most current scholarly methods, the other creative arts, and the use of performance and compositional projects to help shed light on various aspects of music. Dr. Crain's scholarly publications include reviews, articles, and book chapters on a wide range of topics, from popular music to art music traditions. He has also read numerous scholarly papers for many regional, national, and international professional societies.

**Joseph Darby** (Conference Host) is Professor of Music at Keene State College, in southwest New Hampshire, where he teaches courses on music history and literature, music cultures of the world, and string instruments. He received his Ph.D. in Musicology from the Graduate Center of The City University of New York, and holds musicology degrees from the University of Illinois and the University of Cincinnati. His research areas include the music of Ives, Shostakovich, and Handel, as well as cultural politics in Soviet Russia, concert life in eighteenth-century London, and subscription concertos in eighteenth-century Britain. He has been a CMS member since 2000, and has delivered papers at CMS-NE annual conferences in 2006 and 2010.

**Thomas Dempster** (b 1980) is a composer of chamber music, electroacoustic and intermedia works, and an educator. His music has been performed at various new music festivals (University of North Carolina at Greensboro, University of Nebraska at Kearney, University of Alabama in Huntsville, University of Kentucky, Indiana State University, GEMDays [UK], #9 Art [Brazil], Electric LaTex, University of Texas-EARS Series, Electronic Music Midwest, Electroacoustic JukeJoint and Barn Dance) and conferences (ICMC, SEAMUS, SCI, CMS). He is a recipient of honors and citations from BMI, ASCAP, Sigma Alpha Iota, Ithaca College, and the Columbia (SC) Museum of Art. He studied with Kevin Puts, Russell Pinkston, Dan Welcher, and Donald Grantham at the University of Texas (MM, DMA), and Eddie Bass and Craig Walsh at the University of North Carolina at Greensboro (BM). He has served as Assistant Professor of Music at South Carolina State University in Orangeburg, SC, and over summer teaches music and philosophy for the Governor's School of North Carolina in Raleigh, NC. His website is [www.thomasdempster.com](http://www.thomasdempster.com).

**Amy Engelsdorfer** is an assistant professor of music theory at Luther College in Decorah, Iowa. She received the Ph.D. in music theory from the Indiana University Jacobs School of Music in 2010, where she focused on history of theory with Dr. Frank Samarotto and music theory pedagogy with Dr. Mary Wennerstrom. She also has master's degrees in both music theory and flute performance from the University of Kentucky, and a bachelor's degree in music education, also from the University of Kentucky. Dr. Engelsdorfer teaches the core music theory curriculum at Luther, which has one of the largest undergraduate music programs in the country. She teaches written theory and ear training, as well as variable-topics courses in such topics as pop-rock music theory and music & gender. Her research interests include the rise of the conservatory in the early nineteenth century, particularly the writings of William Crotch, Johann Logier, and Augustus Kollmann in England, as well as further applications of educational psychology in the music theory classroom, and creative uses of improvisation.

**KaralynENZ** is a senior music and psychology double major at Lafayette College in Easton, Pennsylvania. She has performed on several recitals at Lafayette College, as a piano soloist and as half of a guitar duo with Jorge Torres. Her composition "Undulation No.1" for solo piano was featured in a performance by Ben Munisteri Dance Project at Lafayette College in September 2010. Kara also serves as alto section leader of Lafayette's Concert Choir and a member of the College's early music ensemble, the Marquis Consort.

**David Feurzeig** is the Board Member for Composition for the Northeast Chapter of CMS. His music has been performed throughout the US and in New Zealand, Asia, and Europe. He was twice a featured guest at the International Composer's Festival in Bangkok. His Songs of Love and Protest were premiered in Dresden's fabled Semper Opera House for the city's 800th jubilee in 2006. He has been awarded the Silver Medal of the Royal Academy of Arts (London), a Beebe fellowship, and grants from the American Composers Federation and Meet the Composer.

He is an Associate Professor of Music at the University of Vermont, having held previous positions at Illinois State University and Centre College. Since moving to Vermont he has enjoyed working with area groups, fulfilling commissions from the Vermont Contemporary Music Ensemble and the Bella Voce Women's Choir. In 2012 the Vermont Symphony Orchestra premiered his High Water throughout the state on their annual "Made In Vermont" tour. A pianist as well, he specializes in eclectic lecture-recitals featuring music from the classics to stride piano, jazz, and new music.

**Diane Follet** is Associate Professor of Music at Muhlenberg College, Allentown, PA, where she teaches theory, Physics of Music, Women in Music, and seminars on Mozart and Schubert/Schumann. She holds the Bachelor of Music from the University of Texas at Austin, the Master of Music from the University of Arizona, and the Doctor of Arts from the University of Northern Colorado. In addition to publications in the *IAWM Journal*, the *Journal of Singing*, and *College Music Symposium*, Dr. Follet has presented for the College Music Society, Society for Music Theory, Music Library Association, and Feminist Theory & Music. Her creative work includes a one-act opera, *Echo*, and works for the Muhlenberg

College Choir. She has been a guest violinist with and conducted the Muhlenberg Chamber Orchestra, and she founded and currently coaches *Musica da Camera*, a student chamber music ensemble. Dr. Follet is immediate past Treasurer of the College Music Society, a member of the Committee on Careers Outside the Academy, a member of the Program Committee for the 2013 CMS National Conference, and Treasurer of the CMS Fund.

Pianist, pedagogue and scholar **José García-León** is a first prize winner of numerous national and international competitions, including the Artist International Competition of New York. Dr. García-León has performed extensively as a solo recitalist, most notably at Carnegie Hall's Weill Recital Hall in New York, the Great Hall of the Tchaikovsky Conservatory in Moscow, the Saint Petersburg Music Festival, the Marienbad International Festival in the Czech Republic, as well as in Thailand, Chile, France, Finland, Ireland, Croatia and throughout Spain. In addition, he has worked with conductors like Timothy Perry, Florin Totan from the Bucharest Symphony Orchestra and Constantine Orbelian with the Moscow Chamber Orchestra; and has made recordings for national television and radio programs in Spain, the United States and South East Asia. José García-León was born in Seville, Spain. After graduating with highest honors from the Conservatorio Superior de Sevilla, he completed a Doctorate in Musical Arts at the Manhattan School of Music. His main teachers have been Nina Svetlanova and Sophia Rosoff. He is currently Associate Dean of the College of Arts and Sciences and Associate Professor of Music at the University of New Haven. He has presented papers at international conferences in Greece and South Korea.

**Donald George** is an Associate Professor at The Crane School of Music, SUNY Potsdam where he has received Federal Government Title III awards, and attended three NCUR National Conferences with his students' research projects. In addition his student poster projects have been accepted for CMS and at the SUNY Potsdam Research Fair. Donald George is a Board Member of Performance for CMS, Northeast, a Guest Professor at WVU and an Honoured Professor at Shenyang Conservatory, China. Donald George has performed at La Scala, Milan, Paris Opéra, Théâtre du *Châtelet*, Kennedy Center in Washington DC, with conductors Leonard Bernstein, Kurt Masur, and recorded for CD and DVD *Elijah*, Verdi *Requiem*, Rossini's *Aureliano in Palmira*. His recent recordings of the songs of Margaret Lang "Love is Everywhere" was Music Web International's CD of the Year and nominated for a Grammy. Donald George is also part of the performance group DuoDrama who perform concerts, multi-media Liederabend, lecture recitals and Masterclasses in addition to recording. The current research project is rediscovering the vocal music of the forgotten Vienna Classic composer Joseph Weigl, which has been recorded for Delos International and will be presented at the Esterházy Festival in Austria. Donald has also sponsored the first student CMS at the Crane School of Music.

**Maura Glennon**, pianist, received her M.M. and D.M. degrees in performance from Florida State University, where she studied with Carolyn Bridger, Tim Hoekman, and Douglas Fisher. A member of the MTNA and the College Music Society since 1986, she is in command as a pianist, adjudicator, lecturer, and performer. Glennon is the recipient of numerous honors and awards including top prizes in the Florida Chopin Competition, the

Florida Orchestra Concerto Competition, the MTNA Collegiate Chamber Music Competition, the Carmel Chamber Music Competition, and the Fischhoff Chamber Music Competition. She has performed extensively throughout the United States, Central America, Eastern Europe, and Scandinavia as a collaborator with violinist Victor Romanul, cellists Astrid Schween, Matt Haimovitz and Judith Serkin, clarinetists Michael Sussman and James Hinson, and as a soloist with the Florida Orchestra, Monadnock Chorus Orchestra, Keene State College Orchestra, and the Karlovy Vary Symphony Orchestra of the Czech Republic. Glennon is Chair and Professor of music at Keene State College where she has taught applied piano, keyboard literature, piano ensemble, accompanying, class piano and chamber music since 1998. She lives in Northampton, Massachusetts, with her husband, photographer Justin Kimball, and their children, Zeke and Ellie.

**Patrick Hoffman** earned the undergraduate degree of Bachelor of Science in Business Administration from the University of Illinois in Champaign, Illinois. Working as a Marketing Coordinator for several months was enough time to convince him to pursue his passion for music. He went on to earn the degrees of Master of Music from Indiana University in Bloomington, Indiana, and a Doctor of Musical Arts from The University of Georgia in Athens, Georgia. Dr. Hoffman has studied trumpet with Chris Jaudes, Susan Slaughter, Ray Sasaki, Bernard Adelstein, and Fred Mills. After the completion of doctoral study under Professor Mills at the University of Georgia, he accepted a position with the Reckenze Brass Quintet of Hof, Germany. For the next three years he performed as Assistant Principal Trumpet in the Hof Symphony, and toured with the quintet throughout Germany, Italy, Switzerland, Poland, and the United States. As Associate Professor of Trumpet at Delaware State University, Dr. Hoffman also teaches courses in Music Theory, Ear Training, Arranging, and Orchestration. He is active as a recitalist and performer in the Delaware, Philadelphia and New York areas. In addition to arrangements and transcriptions for brass quintet and brass ensemble, he has also written several original works for brass.

**Sandra Howard** serves as assistant professor of music at Keene State College in Keene, NH where she serves as the coordinator of music education and choral divisions. She teaches choral and general methods, supervises student teachers, and conducts the KSC Chamber Singers. She is also the conductor of The Chamber Singers of Keene, a community-based, auditioned ensemble. Howard earned a Bachelor degree of music education and Master's degree in vocal performance from the University of Maine and a Ph.D. in music education and curriculum/instruction from the University of Missouri-Kansas City. She taught choral and general music for grades 7-12 in Conway, New Hampshire, and previously served as an adjunct faculty member at Granite State College, Blue River Community College, and the University of Missouri-Kansas City. Dr. Howard has worked with singers of all ages including preschoolers to senior citizens and is an active conductor/clinician for honor choruses across the United States. Howard's research has been presented at regional and national conferences for NAFME, ACDA, and SMTE. She serves as NHACDA's Treasurer and R&S Chair for Youth and Student Activities is the President-Elect for NHMEA. Dr. Howard's scholarship has been published in the *Journal of Research in Music Education*, *Choral Journal*, *Teaching Music*, *Missouri Journal of Research in Music Education*, and *New Hampshire QuarterNotes*.

Equally at home as an educator and a concert pianist in both the classical and cabaret milieu, **Jonathan Irving** brings a dynamic energy of communication to his audiences, whether on stage as a performer, or as an educator in the classroom and the public arena. Critically acclaimed as a pianist who communicates an *“unfaltering performance... ..with all the finesse and technique one could wish,”* Mr. Irving has performed in solo recitals, chamber music, piano-duet and concerto performances throughout the United States and Canada. The summer of 2007 brought him to Italy for two recital performances with soprano Edita Randova and mezzo-soprano Constance Beavon, and he will return to the Portofino Classica International Music Festival during the summer of 2013 for a series of solo recitals. Mr. Irving has also appeared in both the cabaret and Broadway milieu, having been the music director/conductor/pianist for the hit off-Broadway show, “Jacques Brel Is Alive & Well & Living In Paris,” in tours throughout the United States, and for fifteen years served as the accompanist and partner for the well known actor/singer Theodore Bikel. Mr. Irving has also appeared in concert with such folk artists as Judy Collins and Oscar Brand. Performances in major concert venues include Carnegie Hall, Town Hall, the 92<sup>nd</sup> Street Y and Bargemusic in New York, The Phillips Collection in Washington, D.C., the Aspen Music Festival in Colorado, the Ford Centre in Toronto, Symphony Hall in Boston, and in many colleges and universities throughout the United States, as well as several radio stations throughout the country, including National Public Radio. Dr. Irving is also a passionate educator. In the fall of 2007, Dr. Irving joined the faculty as Chairman of the Music Department at Southern Connecticut State University, where he continues to teach and perform. In 2009 he was a nominee for the *J. Philip Smith Teacher of the Year Award*. He has served on the faculties of Willamette University in Oregon and the Aaron Copland School of Music at Queens College in New York. At Queens College he was the artistic director and producer of “Chamber Music Live,” a critically acclaimed, international festival of music and dance. Over twelve years, Irving produced more than 300 performances and events. In addition, Dr. Irving holds two of Queens College’s highest awards, the *President’s Multicultural Award*, and the *Performance Excellence Award*. Irving holds a Doctor of Musical Arts degree from Manhattan School of Music and a Masters Degree from The Juilliard School. He has worked with a number of renowned teachers, including Edith Oppens, Joseph Kalichstein, Artur Balsam and Kenneth Cooper.

**Gillian Irwin** is a member of the Class of 2013 at Muhlenberg College in Allentown, PA. A double major in Music and English, she is a Dana Scholar and has appeared on the Dean’s List every semester since she began at Muhlenberg. Gillian studies violin and voice, and she performs with Gamelan Mekar Sari and Musica da Camera, a mixed chamber ensemble at Muhlenberg. She serves as Treasurer for BOOM (‘Berg Organization of Music) and is active in DiscipleMakers Christian Fellowship. An interdisciplinary thinker, Gillian enjoys navigating the space surrounding music analysis, English studies, and aesthetics. Her diverse interests culminated in a semester abroad in Bali, Indonesia last fall, where she undertook independent studies that encompassed arts, religion, and social change that have continued into her studies at Muhlenberg. She has also studied in the Netherlands and in Argentina. After graduating, Gillian plans to continue to pursue her interests in music, English, and travel by teaching abroad before pursuing graduate studies in ethnomusicology.

**Zachary Jones** is from Bethlehem, PA and is a senior at Lafayette College pursuing a double major in Music and Anthropology & Sociology in addition to an Honors Thesis for his Music degree. At Lafayette, he is a Marquis Scholar, the highest academic honor offered at Lafayette, as well as a recent inductee into the Phi Beta Kappa honors society. In the past year he has conducted research with Lafayette faculty on several projects in the fields of music theory and musicology, one of which will result in a publication later this year. Over the course of his Lafayette experience, Zach has developed a penchant for music theory and thinking critically about music, though he embraces any and all forms of music discipline, discourse, and entertainment. He has had fourteen years of classical training for the piano and is a self-taught drummer, having performed in many music ensembles and jam bands, and he has participated in the contemporary music ensemble at Lafayette for the past three years. Zach also enjoys writing music and working with music software. After Lafayette, Zach plans on pursuing graduate study, particularly in the field of music theory. He became a member of CMS in 2012.

Chicago born pianist **Douglas Jurs** is in his first year serving as Assistant Professor of Piano and Music Theory at Abraham Baldwin Agricultural College in Tifton, Georgia, having previously served on the piano faculties at the University of Wisconsin - Madison and Edgewood College. He is the founder and Artistic Director of the Blue Horse Music Festival in Woodstock, Vermont, a biannual winter/summer concert series that features acclaimed musicians performing in the intimate Blue Horse Inn music parlour. Dr. Jurs has performed solo and collaborative programs throughout the United States and abroad in cities like Vienna, Nice, and Milan, and at festivals like the Holland International Music Sessions, Banff Centre for the Arts and others. Recent collaborative partners include Present Music (a Milwaukee based new music ensemble), University of Georgia Professor of Trumpet Brandon Craswell, and New York based pianist Tanya Gabrielian. He won First Prize in the 2004 Lee Biennial Piano Competition, and in 2010 was winner of the University of Wisconsin Beethoven Competition. Dr. Jurs holds degrees in performance from the University of Wisconsin, Cleveland Institute of Music, and the Indiana University Jacobs School of Music, where he was a Friends of Music Fellow, double major in English Literature, and rider for the Cutters cycling team.

**Joann Marie Kirchner** is the Coordinator of Secondary Piano at Temple University in Philadelphia, Pennsylvania, where she teaches applied piano, class piano and piano pedagogy. She holds a BM in Piano Performance from the Philadelphia College of the Performing Arts, an MM in Piano Pedagogy from Temple University and a Ph.D. in Music Education/Piano Pedagogy from the University of Oklahoma. Dr. Kirchner has published in *American Music Teacher*, *Keyboard Companion*, *Medical Problems of Performing Artists*, *Piano Guild Notes* and *Work: A Journal of Prevention, Assessment and Rehabilitation*. She has presented at the 2011 World Piano Conference, the National Music Teachers Convention, the National Conference on Keyboard Pedagogy, the College Music Society National Conference, the Hawaii International Conference on Arts and Humanities and for numerous state and local music teachers organizations. Dr. Kirchner is active in the Music Teachers National Association (MTNA), where she serves as the Pennsylvania State Certification Chair and is the Co-President for the Philadelphia Music Teachers Association. Kirchner

is also a member of the Research Committee for the National Conference on Keyboard Pedagogy. Her research interests include musical performance anxiety, the relationship between flow and musical performance anxiety and intermediate teaching repertoire.

**Michael C. Lister** holds a Doctor of Arts degree in Choral Conducting at Ball State University, a Bachelor of Arts in Piano Performance from Mount Vernon Nazarene University, and a Master of Music in Music Theory from Indiana University. For six years, Dr. Lister was the Director of Choirs at Cuyahoga Valley Christian Academy, a private junior high and high school in Cuyahoga Falls, Ohio. He has also served on the faculty of Otterbein College in Westerville, Ohio, and Butler University in Indianapolis, Indiana. Dr. Lister is currently Assistant Professor of Choral Music at the College of Saint Rose, where he conducts several choral ensembles and teaches courses in conducting, education, and music theory. Throughout his career, Dr. Lister has remained an active conductor, clinician, and performer. He has served as Guest Conductor for and as group adjudicator for various NYSSMA events. In addition to serving as College and University Repertoire and Standards Chair for the New York American Choral Directors Association, Dr. Lister maintains active membership in numerous organizations, including the National Association for Music Education, and the College Music Society, for which he is the College Representative. Dr. Lister currently serves as the Music Director of First Presbyterian Church in Albany, New York.

**Dwight Manning** is Coordinator of the Program in Music and Music Education at Teachers College, Columbia University. He taught beginning band at middle schools in the Garland (TX) Independent School District. Prior to moving to Teachers College, he was Associate Professor at the University of Georgia where he taught applied music, founded graduate chamber ensembles that performed at national and international conferences, and designed and taught introduction to music courses (both online and traditional learning environments). Manning's research in the area of woodwind pedagogy and literature has been published internationally in critical first editions, professional journals, and reference publications. He recently prepared the first edition of *Concertino for Oboe and Strings* (1962) by Brazilian composer Brenno Blauth for TrevCo Music Publishing. As an oboist Manning has performed in solo, chamber and orchestral venues throughout the Americas, Europe, and in Australia, where he has presented premier performances of over 20 new works and his first editions of historical works. He recorded *Oboe Music of the Americas* for ACA Digital and can also be heard on the Atlantic, Capricorn, Fumproarte, and MSR Classics labels. His articles, editions and recordings appear in four languages in over 200 library holdings worldwide.

**Michael Masci** is currently Visiting Assistant Professor of Music at SUNY-Geneseo. Prior to his current appointment he was a Visiting Assistant Professor at Williams College and a Postdoctoral Fellow at the University of Pennsylvania where he received his PhD. Dr. Masci's research interests include the history of music theory, and modernism in French music.

The New Hampshire-born pianist **Matthew Odell** began his studies at the age of 10 and has since won acclaim for performances of a wide range of repertoire as a solo recitalist, soloist with orchestra, and chamber musician. He has been hailed as “excellent” by the *New York Times* and “brilliant . . . playing with total commitment and real abandon” by *Gramophone*. His performances have taken him to Carnegie Hall, Lincoln Center, the Kennedy Center, and throughout the United States, Europe, and Asia. A passionate advocate of the music of our time, Dr. Odell frequently premieres works written for him and has worked with many prominent composers, including Pierre Boulez, John Corigliano, Mark Adamo, Michel Merlet, and Robert Aldridge. Upcoming projects include a recital celebrating the music of Elliott Carter and the completion of a series of recitals of the complete solo music of Messiaen with a performance of his *Catalogue d’oiseaux*. Dr. Odell received his doctorate degree from The Juilliard School, with addition studies at the Peabody Conservatory of Music and Bob Jones University. In addition to teaching at Juilliard, Dr. Odell serves on the coaching faculty of the Académie internationale d’été de Nice in France and frequently presents workshops, master classes, and lectures at professional conferences and universities throughout the U.S. and Europe.

**Kirk O’Riordan’s** music has been described as “unapologetically beautiful” and “intensely visual.” His works have been heard in Canada, China, Costa Rica, Cyprus, the Czech Republic, Finland, Italy, and Russia, Scotland, and in 30 of the 50 United States, and have been performed academic and professional orchestras as well as artists such as Frederick L. Hemke, Kenneth Tse, AVIDduo, the Moran Woodwind Quintet, duoARtia, Reuben Council, Steven Stusek, and Holly Roadfeldt-O’Riordan. Recordings of his music can be found on the Centaur, ERM-Media, and EnF labels. Recent projects include a commissioned work for clarinet, cello and piano; a new orchestration of Mussorgsky’s Pictures at an Exhibition for Wind Ensemble, a new original work for wind ensemble, and a 30-minute song cycle on haiku by Matsuo Basho. His upcoming CD, *Strange Flowers*, will be released in the fall of 2013. O’Riordan holds six music degrees in three disciplines, and in 2009 joined the faculty of Lafayette College where he teaches music theory and composition and serves as Director of Bands. [www.kirkoriordan.com](http://www.kirkoriordan.com).

**Sylvia Parker** is Senior Lecturer of Music at the University of Vermont, where she teaches music theory and piano. She performs frequently as piano soloist and ensemble player in Vermont, nationally and internationally. She enjoys traditional repertoire and holds a special interest in music of the twentieth century and beyond. Her CD of solo piano music by Bartók, Griffes, Mozart and Scarlatti, is published by Centaur Records, [www.centaurerecords.com](http://www.centaurerecords.com). Her recent journal publications include “A Riverton Retreat: Royal Charter to State Forest” documenting Béla Bartók’s stay in Vermont in *Vermont History* (2010), “Béla Bartók’s Arab Music Research and Composition” in *Studia Musicologica* (2008), “Understanding Sonata Form through Model Composition” in *Journal of Music Theory Pedagogy* (2006), and “Bartók at the Crossroads: A Classical Sonatina from Five Rumanian Folk Dances,” in *College Music Symposium* (2003). Her new article “Claude Debussy’s Gamelan” will appear in *College Music Symposium* in early 2013.



**Bill Pfaff** (Program Committee Chair) has studied with Martin Boykan, Yehudi Wyner, Allen Anderson and Niel Sir. Recent premieres include three compositions for solo electric piccolo bass and devices for Drew Waters (to be released on CD by Asilowerks Productions in 2013), *Artifacts*, for solo clarinet (Warebrook Contemporary Music Festival) and *Beyond the Anchoring Ground* (Lafayette College Contemporary Music Ensemble). Recent commissions include works for North/South Consonance, Consortium Ardesia and Susan Jensen (violin). In 2010, Bill was the Alan and Wendy Pesky Artist-in-Residence at Lafayette College. The Lafayette College Concert Band premiered his commissioned work, *Second Mesa*, under the direction of Kirk O’Riordan. In 2011, He was composer-in-residence at California State University Monterey Bay and the New Music Visions series at High Point University (High Point, NC). During the residencies he participated in concerts of his music, conducted master classes, gave presentations and demonstrated innovative approaches to teaching music theory. His work has been recognized by fellowships from the Wellesley Composer’s Conference, June in Buffalo, May in Miami, Ucross, Escape to Create and the Composer/Conductor Program (Hartt School of Music). He recently completed residencies at the Petrified Forest National Park and the Hubbell Trading Post National Historic Site. As Associate Professor of Music at SUNY Plattsburgh, he teaches theory, history, composition and is the Faculty Liaison for the Center for Teaching Excellence.

**Patricia Riley** ([priley@uvm.edu](mailto:priley@uvm.edu)), D.M.A. is Associate Professor and Coordinator of the Music Education Program at the University of Vermont. Prior to this, she taught at The Crane School of Music, State University of New York at Potsdam. Previously, Dr. Riley taught instrumental, general, and choral music for twenty years in the public schools of New Jersey and Vermont; and for five years maintained a woodwind and brass studio at Green Mountain College. She has published in *Music Education Research, Update: Applications of Research in Music Education, Research and Issues in Music Education, Visions of Research in Music Education, Journal of Technology in Music Learning, The Vermont Music Educator*, and *Teaching Music*; and has contributed numerous chapters to edited books and symposium proceedings. Dr. Riley is a frequent presenter of sessions at international, national, regional, and state conferences. Her research interests include student music composition, cultural studies, technology, and assessment.

**Holly Roadfeldt-O’Riordan** holds degrees in piano performance from the Eastman School of Music, Indiana University, and the University of Colorado-Boulder. She made her orchestral debut with the Toledo Symphony Orchestra at the age of 13 and she continues to be an active pianist performing standard and eclectic recital programs. Performance honors include participation in the World International Competition held in Santa Fe, New Mexico, during the fall of 2007 as one of twelve selected pianists, being a semi-finalist in the Concert Artists Guild International Competition in 1998 and 2001, and winning one of the top prizes of the Frinna Awerbuch International Piano Competition which resulted in a performance in Weill Recital Hall at Carnegie Hall. Active as a chamber musician and as a soloist, Dr. Roadfeldt has performed across the United States as well as in Europe and in Asia. She has performed with members of the New York Philharmonic, the Metropolitan Opera Orchestra, the Chicago Symphony Orchestra, the Montreal Symphony, the Rochester Philharmonic, the Colorado Orchestra, and the Utah Symphony, and with concert artists

Alexa Still, Bonita Boyd, and Marcia Baldwin. Along with pianist Jeri-Mae Astolfi, she is a member of the contemporary ensemble, duoARTia, founded in 2011. Dr. Roadfeldt is currently teaching at Lafayette College and has a private studio in New York City. Previously, she taught at the University of Delaware, Susquehanna University, Gettysburg College, the University of Colorado-Boulder, and Indiana University. Dr. Roadfeldt is also delighted to be the current president of the CMS Northeast Chapter.

**Carol L. Shansky** is Assistant Professor of Music at Iona College (NY, USA) where she is director of the Music Program and the Iona College Instrumental Ensemble. In addition, she is a facilitator in the online Master of Music Education program at Boston University. She earned her Doctor of Musical Arts (Music Education) and Master of Music (Performance) from Boston University and her Bachelor of Music (Music Education) from Ithaca College. Dr. Shansky is a contributor to *Alta Musica*, *Flute Talk*, and *RIME (USA, online)* and has presented papers at the IGEB Conference, the Adult and Lifelong Learning Symposium, the Spirituality and Music Education Symposium and the North American British Music Studies Association Conference. She serves on the editorial board of the *Journal of Research in Music Performance* and is director of the Bergen Chamber Artists. In addition, Dr. Shansky is an active performer (flutist) in the New York City area, performing in several orchestras and as chamber musician and solo recitalist. Her music appreciation textbook: "Musical Tapestries: A Thematic Approach to Music Appreciation" was released in June 2012 by Kendall-Hunt publishers.

**Joseph Shy** is a Junior Music Education Major on Clarinet/Bass Clarinet at the Crane School of Music under the instruction of Dr. Raphael Sanders. He is from Brentwood, NY and is also a student of Mr. Lawrence Sobol. Joseph is the bass clarinetist for the Crane Symphony Orchestra, Bass Clarinet/Alto clarinet/Contrabass Clarinetist for the Crane Wind Ensemble, and is the Bb/Bass Clarinet player for Crane's Contemporary Music Ensemble. Joseph was the winner of the Atlantic Symphony's 2010 Concerto Competition and was a guest soloist during for them that season. Recently, Joseph won first prize at Blue Lake Fine Arts Camp's staff solo competition and was a featured soloist on their Summer 2012 program with the Faculty Orchestra, which was performed on a live stream and radio broadcast. Joseph has also performed in masterclasses with renowned bass clarinetists Michael Lowenstern and Henri Bok, and looks forward to his all future involvement in the field of music. Corey Stevens is studying for his Master's degree in Music Theory at McGill University in Montreal. He did his undergraduate work at Ithaca College in upstate New York, studying music theory and double bass performance.

An active performer and composer, **Craig Sylvern** has recently written works for The Empire Saxophone Quartet, the Keene State College Concert Band, and his own saxophone/percussion duo, CS2 [CS-squared]. His composition, *Digitorum*, along with five other new works can be heard on CS2's latest CD due out this fall. In 2011, he was named Commissioned Composer of the Year by the New Hampshire Music Teachers Association. As a professional saxophonist, he has performed with many symphony orchestras and big bands throughout the United States, and has toured for over 25 years with Keith Brion and his New Sousa Band. He can be heard on recordings with the New Sousa Band, the

New Hudson Saxophone Quartet, and the Ohio State University Concert Band. He earned a Doctor of Musical Arts degree in composition from The Ohio State University and a Master of Music degree in performance and bachelors degrees in music composition and music education from The Florida State University. His principal teachers include Patrick Meighan, John Boda, Harold Schiffman, Michael Rusczyński, and Marc Ainger. Craig is currently Professor of Music at Keene State College where he teaches applied saxophone, music technology, and conducts the saxophone ensemble.

**Paula Telesco's** areas of specialty include the history of music theory, analysis of 18th century music, and the pedagogy of music theory and aural skills acquisition. She has given presentations on these topics at various music conferences and her published writings appear in *Music Theory Spectrum*, *The Journal of Musicology* and *The Journal of Music Theory Pedagogy* (for which she currently serves on the editorial board). Her works are cited in the *Grove Dictionary of Music and Musicians*. She also maintains an active interest in the study of tango music and dance, and the music of the Argentine composer Astor Piazzolla. Before joining the faculty of UMass Lowell in 1996, Dr. Telesco held faculty appointments at Wayne State University in Detroit, and Butler University in Indianapolis. Dr. Telesco teaches courses in music theory and aural skills. Dr. Telesco received her B.A. in Music from SUNY College Buffalo, her M.M. in Music Theory from the University of Arizona, and her Ph.D. in Music Theory from The Ohio State University, where her dissertation earned a "Dissertation of the Year" award.

**Mihai Tetel** began his musical studies in his native Romania at the famed George Enescu Music School. Settling in Canada in 1979, he graduated in 1984 from the University of Toronto as an honors student of the celebrated virtuoso Vladimir Orloff. He earned a master's degree from The Juilliard School in 1986, and a Professional Studies Diploma from the Mannes School in New York in 1988. His principal cello teachers have included Lorne Munroe and Timothy Eddy. He has appeared as soloist with the Montreal Symphony, Toronto Symphony, Calgary Philharmonic, Edmonton Symphony, Muncie Symphony, Sao Paulo Symphony (Brazil), Thessaloniki Symphony (Greece), and the Odeion Wind Ensemble (Holland), collaborating with conductors such as Charles Dutoit, Andrew Davis, and Boris Brott. As a recitalist, he has toured Canada, Chile, Colombia, Hungary, Japan, Romania, and the United States. Prior to his appointment at Hartt in 2007, Tetel has been on the faculty of Ball State University and the Glenn Gould Professional School of the Royal Conservatory in Toronto, and has served as Director of the Alberta College Conservatory of Music in Edmonton.

**Jorge Torres** (Associate Professor of Music, Lafayette College) received his PhD in Musicology from Cornell University. His research examines 17th century French lute performance, the Latin American bolero romántico, and primary sources for Latin American big band music. His publications have appeared in the *Journal of the Lute Society of America*, *American Music*, *Notes*, and *Symposium*. His article on the bolero romántico is included in the collection *From Tejano to Tango*. He has taught at St. Lawrence University, where he directed the Caribbean and Latin American Studies program, and at Grinnell College where, along with teaching courses in music history and world music he founded

the Latin American Performance Ensemble.

**Victoria von Arx** is a member of the music faculty at the University at Albany and an active performer of piano and chamber music. She has served on both the faculty and the executive committee of the Adamant Music School in Vermont. She has written articles appearing in the *Journal of the Society for American Music*, the *International Dictionary of Black Composers*, and the *RiD'im Newsletter*. Her book *Piano Lessons with Claudio Arrau: A Guide to His Techniques and Philosophy* is forthcoming from Oxford University Press.







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