



Pacific Central Chapter

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22nd Regional Conference
March 3, 2007

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San Francisco, California

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Pacific Central Chapter

THE COLLEGE MUSIC SOCIETY

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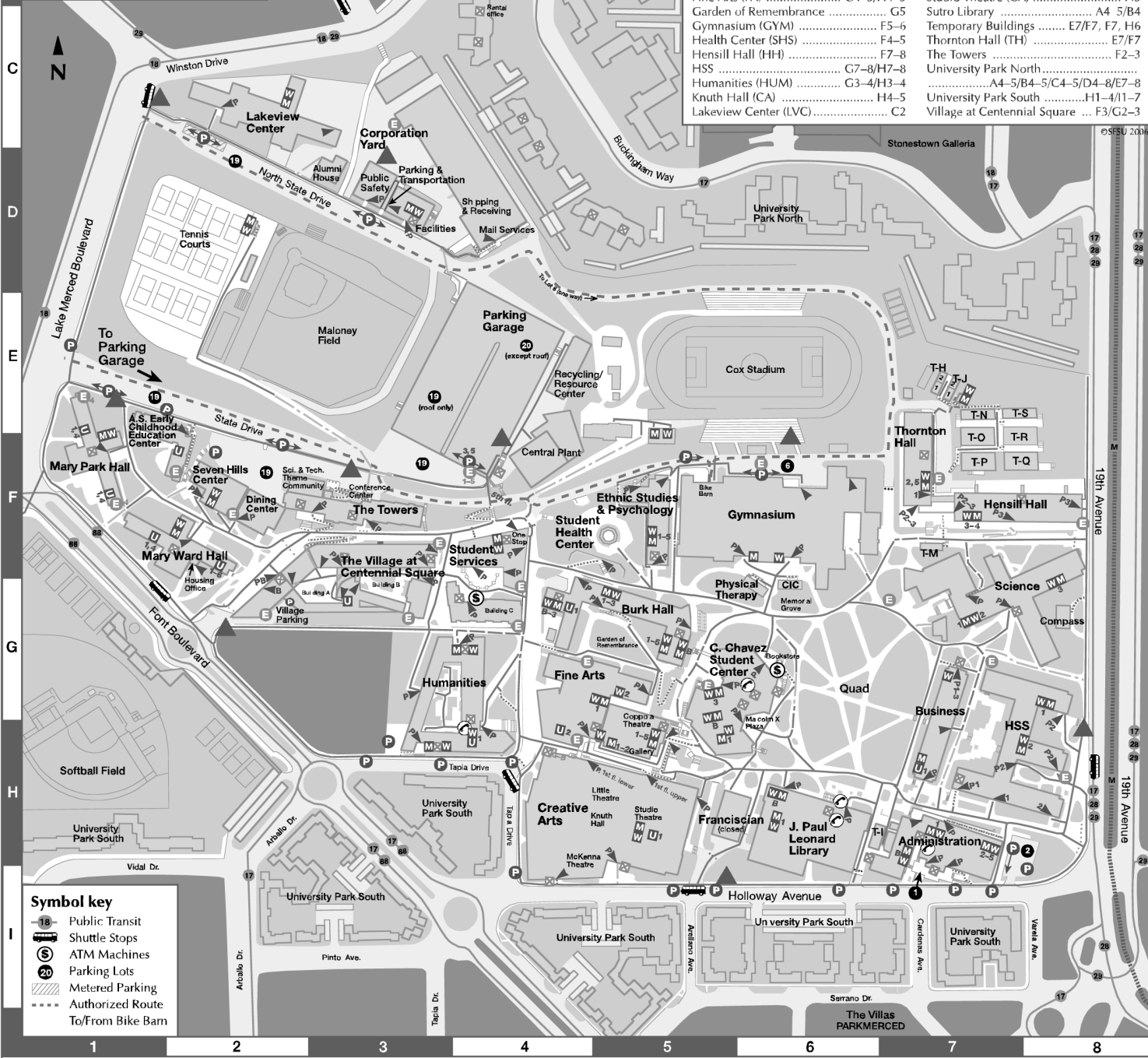
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Location key

Administration (ADM)	H7
Alumni House	D3
Bookstore	G6
Burk Hall (BH)	G4-5
Business (BUS)	.....	G7/H7
C. Chavez Student Center	.....	G5-6/H5
Car Rental/Lot 25	.....	B3
Child Care Center	.....	E1/F2
Comm. Involvement Cent. (CIC)	.....	G6
Compass	.....	G8
Conference Center	.....	F3
Coppola Theatre (FA)	.....	H5
Corporation Yard	.....	C3/D3
Creative Arts (CA)	.....	H4 5
Dining Center	.....	F2
Ethnic Studies & Psychology (EP)	.....	F5
Facilities	.....	D3
Fine Arts (FA)	.....	G4-5/H4-5
Garden of Remembrance	.....	G5
Gymnasium (GYM)	.....	F5-6
Health Center (SHS)	.....	F4-5
Hensill Hall (HH)	.....	F7-8
HSS	.....	G7-8/H7-8
Humanities (HUM)	.....	G3-4/H3-4
Knuth Hall (CA)	.....	H4-5
Lakeview Center (LVC)	.....	C2
Library (LIB)	.....	H6
Little Theatre (CA)	.....	H5
Mail Services	.....	D4
Mary Park Hall	.....	E1/F1
Mary Ward Hall	.....	F1-2
McKenna Theatre	.....	H4/H4
Memorial Grove	.....	G6
One Stop Center	.....	F4
Parking Garage	.....	E3-4
Parking & Transportation	.....	D3
Physical Therapy	.....	G6
Public Safety (Campus Police)	.....	D3
Recycling	.....	E4
Science (SCI)	.....	F7 8/G7 8
Seven Hills Center	.....	F2
Shipping & Receiving	.....	D4
Softball Field	.....	H1
Student Services (SSB)	.....	F4
Studio Theatre (CA)	.....	H5
Sutro Library	.....	A4 5/B4
Temporary Buildings	.....	E7/F7, F7, H6
Thornton Hall (TH)	.....	E7/F7
The Towers	.....	F2-3
University Park North	A4-5/B4-5/C4-5/D4-8/E7-8
University Park South	H1-4/I1-7
Village at Centennial Square	F3/G2-3



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SATURDAY, MARCH 3

9:00 – 10:30 a.m.

Session IA (Room 1)

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

The Existential Piano Teacher
Julia Mortyakova (University of Miami)

Book Evaluation of John Thomson's Modern Course for the Piano and Analysis of Beginner Level Piano Lesson in Terms Of Communication Theory
Soonsook Myung (Madison, WI), Sang Um Nam (University of Wisconsin-Platteville)

9:00 – 10:30 a.m.

Session 2A (Room 2)

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

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

Musical Art School in Present-Day Cairo: View of Music of the Middle Ages in the Present Day
Riad A. Abdel-Gawad (American University in Cairo)

9:00 – 10:30 a.m.

Session 3A (Room 3)

Janáček's Second String Quartet: Beyond the Eras
Susan K. de Ghizé (University of Denver)

Motivic Recombination in Luigi Dallapiccola's "Divertimento in Quattro Esercizi"
Alexander Rudolph Nohai-Seaman (Carroll College)

Resolving the Debate on Milhaud's Polytonality
L. Christine Amos (SUNY Potsdam)

2007 PACIFIC CENTRAL CONFERENCE SCHEDULE

Saturday, March 3 (continued)

9:00 – 10:30 a.m.

Session 4A (Room 4)

The Meanings of Bach's Musical Offering
Pamela Kamatani (City College of San Francisco)

Frustration and Fulfillment in Lutoslawski's Symphony No. 4
Loretta K Notareschi (Santa Clara University)

The Concept of Symphonic Monumentality in the Writings of Carl Dahlhaus
Yen-Ling Liu (Stanford University)

10:30 – 10:45 a.m.

Break

10:45 a.m. – 12:15 p.m.

Session 1B (Room 1)

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

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

10:45 a.m. – 12:15 p.m.

Session 2B (Room 2)

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

From Theory to Practice: Using Telemann's Fantasies as a Facilitator for Teaching Performance with Understanding
Krista Dyonis Riggs (California State University, Fresno)

10:45 a.m. – 12:15 p.m.

Session 3B (Room 3)

Music from the Baroque, Classical, and 20th Century for Solo Flute
Laurel H Zucker (California State University - Sacramento)

Phrase and Phrasing with Applications to Flute Performance
Angela Janel Rowland (Macau)

2007 PACIFIC CENTRAL CONFERENCE SCHEDULE

10:45 a.m. – 12:15 p.m.

Session 4B (Room 4)

Session Chair: TBA

The Heart's Assurance by Michael Tippett
Gerald Seminatore (California State University)

Persichetti and Fuller: The Whole Exceeds the Sum of the Parts
Deborah Magid (Cleveland Heights, OH)

12:15 – 1:45 p.m.

Lunch

12:30 – 12:45 p.m.

Business Meeting (Knuth Hall)

12:45 – 1:45 p.m.

CMS Composers' Concert (Knuth Hall)

(See pages 12–13 for program notes)

IO

Mauricio E Rodríguez (Stanford University)

Cyrus Ginwala, conductor

Nils Bultmann, viola

Kyle Bruckmann, oboe

Leighton Fong, cello

Peter Josheff, clarinet

Loren Mach, percussion

Stacey Pelinka, flute

Rick Shinozaki, violin

Richard Worn, bass

Eva-Maria Zimmermann, piano

Jekyll & Hyde

Benjamin Tarne (San Francisco State University)

Leah Carl, violin

Fragments of Music for Use

Helena Michelson (Fremont, CA)

Peter Josheff, clarinet

Stacey Pelinka, flute

Jarrett Rossini, bassoon

Crank

Sam Nichols (UC Davis)

Karen Rosenak, piano

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

2007 PACIFIC CENTRAL CONFERENCE SCHEDULE

Saturday, March 3 (continued)

River Snow

Mei-ling Lee (Eugene, OR)

Leighton Fong, cello

Rick Shinozaki, violin

Linea Negra

Laurie Ann San Martin (UC Davis)

Chris Froh, marimba

1:45 – 4:00 p.m.

Session 5 (Room 1)

Heidegger and Music: Perspectives on Composition and Education

Erik Ulman (Stanford University)

The ABCs of the WPA at the Fleisher Collection

Gary Galvan (Sewell, NJ)

Music Check – A Finale Plugin for Checking Modal Counterpoint

Jonathan Ramseyer (Western Washington University)

1:45 – 4:00 p.m.

Session 6 (Room 2)

A Sweelinck Organ for Sacramento

Lee T. Lovallo (National University, Sacramento)

How is Your Float, Flick, Dab, and Punch? Using Laban-based Principles of Movement to Improve Nonverbal Conducting Technique

Timothy Yontz (Kenosha Unified School District No. 1)

1:45 – 4:00 p.m.

Session 7 (Room 3)

Irony in Film Music: Classical Music as a Grotesque Element

Yvonne Shao (San Francisco State University)

Nineteenth Century Hungary – Romani Music and Nationalism

Rebecca Lynn Ashe (University of Missouri-Kansas City)

Blas Gonzalez, piano

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Lee, Mei-ling (Eugene, OR)

River Snow

This piece is based on the Chinese poem River Snow by Liu Zangyuan (773—819), writer and poet of the Tang Dynasty. The theme's melody mirrors the tonal shifts that can be heard when the poem is recited in its original Chinese. I've translated the poem's text as follows: "A thousand mountains—no bird's flight. Ten thousand paths—no man's trace. Single boat, an old man, in a straw raincoat. Alone, fishing, in the icy river. Snow."

~

Michelson, Helena (Fremont, CA)

Fragments of Music for Use

Each of the three Fragments is—as the Romantics understood the term—at once an individual entity and a part of the whole. The piece is based on the BACH motive. The two successive Fragments offer an elaboration and further disintegration of the first one.

~

Nichols, Sam (UC Davis)

Crank

Crank is the first movement of a work in progress. A short, energetic piece, it features fragmented rhythmic figures which trigger longer lines in different rhythms, somewhat in the manner of a small gear working to crank up a larger one. I wrote the piece in 2004-05. I write slowly; this piece took me several months to finish. It's true that I was busy with other work—teaching and finishing my dissertation—but a more basic problem is that I am not a pianist, really. This means that when I write for the instrument I am not able to reach back into years spent practicing the piano, and many other composers can. Pianist/composers often seem to have an effortless ability to call up pages and pages of keyboard music. Scarlatti, Bach, Beethoven, Chopin, Schumann, Debussy—all are right there, at the end of their fingers, available as a kind of associative backdrop to their own music. My fingers have none of this "memory", and so I approach the rich tradition of writing piano music from a very alien place. It's my hope, though, that this makes my piano music unpredictable and exciting. Crank was written for my friend Amy Briggs Dissanayake, who premiered the piece at Northwestern University this past May.

~

Rodríguez, Mauricio E (Braun Centre)

IO

This piece displays its movement between two opposite forces: "light" sounds in high registers with soft articulations are contrasted against "rough" sounds with low pitches and non-pitch gestures with different weights and masses regarding the first group or "sound force" (look at the title as a visual reference to it). Step by step, the forces combine their characteristics sharing elements for cohabiting in the climax of the piece and after it, those elements try to recuperate their origins but now they are unavoidably contaminated by the opposite force.

~

PROGRAM NOTES — CMS COMPOSERS' CONCERT

San Martin, Laurie Ann (UC Davis)

Linea Negra

Linea Negra is a short work for solo marimba. Just under five minutes in length, the piece has an ABA structure with two fast energetic outer sections sandwiching a short lyrical middle section. The fast moto perpetuo music is very repetitive; a single note is repeated and then alternated with dramatic runs and leaps. Eventually these leaps and runs take over, leading the music on a very virtuosic path. This fast, dramatic music is set aside: the slow repeated octaves from the opening measures return, and give the impression of putting on the brakes. The long lyrical lines in the slow middle section are supported by tremolos, which give this part of the piece a very spacious and patient quality. Eventually the fast music takes over again, and the ferocious energy of the first section returns.

~

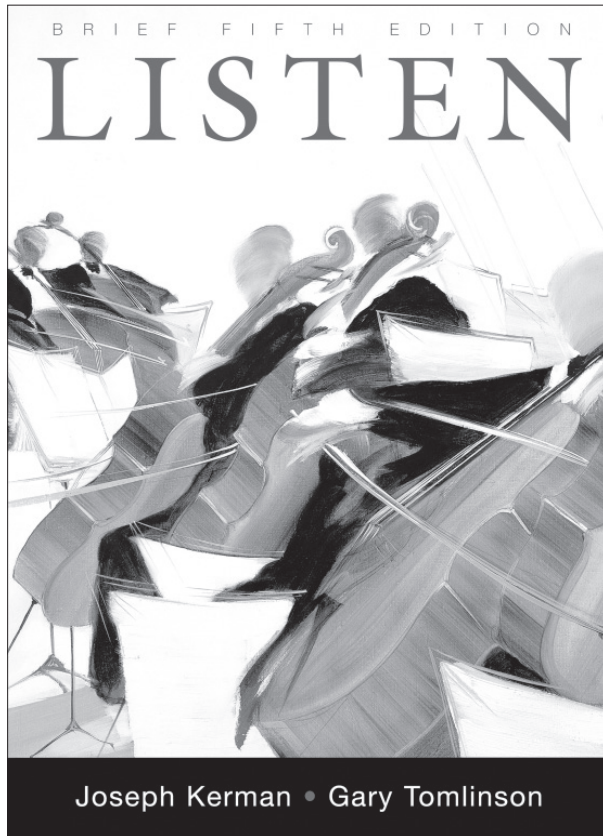
Tarne, Benjamin (San Francisco State University)

Jekyll & Hyde

As the title suggests, the piece has two different personalities. Each personality is defined by register, pitch, and rhythmic texture. The aggressive personality starts the piece in the lower registers of the violin with violent asymmetrical rhythmic jesters in 5/8 time and double stops. The aggressive character also works out a B-half diminished chord using the leap of the tri-tone or "musica diablo" often. The expressive personality in the higher registers sneaks in for short phrase before the aggressive personality takes over again. The expressive personality finally is allowed to have its say in a symmetrical 4/8 time while using more stepwise motion. Now the aggressive personality tries to comeback. While trying to come back the aggressive personality works out a F min 7 chord. At first the aggressive personality is in its own register then finally in the higher register of the expressive personality. At this point the expressive register finds a place in the lower registers but only to finally give in to the aggressive personality. Little short phrases of the expressive personality comeback in its original registers but the aggressive personality finally takes over completely and even shows off in a coda like finale with double and triple stop lines.

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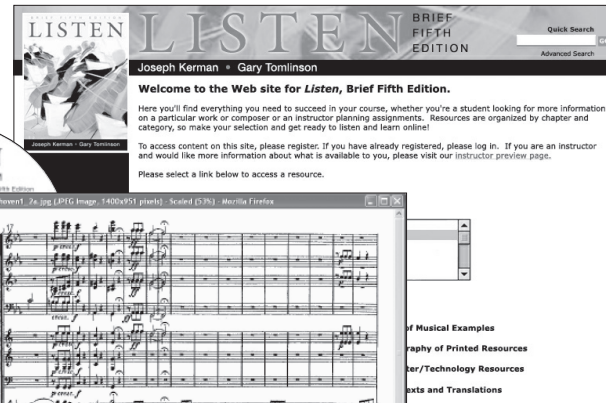
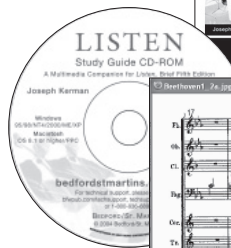
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**Abdel-Gawad, Riad A (American University in Cairo)**

***Musical Art School in Present-Day Cairo: View of Music of the Middle Ages in the Present Day***

The goal of the poster session is to offer a glimpse at a unique “guru”-type of musical style and pedagogy in present-day Cairo.

In West Asian and North African musical culture, where most musicians assert that they are autodidactic or self-taught, Abdo Dagher (b. 1936 in Damiyyiat, Egypt) has created a unique situation. Having attracted a small but devoted following, Dagher has succeeded in establishing an artistic/stylistic school for the transmission and acquisition of Middle Eastern music in an informal musical “salon” setting in a popular district in Cairo. It is important to note that with Abdo Dagher, one can suppose to meet a musician’s character from and get a view of music of the Middle Ages in the present day.

Abdo Dagher’s artistic school is similar to that of North Indian gharana traditions. The gharana is a situation whereby the musical “guru” remolds in approach, form and interpretation of existing musical structures. Abdo Dagher excels at *taqâsîm* (improvisational genres) and instills a distinct style of improvisatory practice among his students.

The goal of the poster session is achieved through providing: first hand documentation of Mr. Dagher’s artistic school and teaching method, (*menhej*) an exposure to specific performance exercises (a musical method or *menhej* in Arabic) as well as short musical compositions of my own, and a demonstration of *taqaseem* as well as an explanation of nine rules of thumb for performing the *taqaseem* (improvisational genres).

~

**Amos, L. Christine (SUNY Potsdam)**

***Resolving the Debate on Milhaud’s Polytonality***

Milhaud’s polytonal music has proved to be enigmatic both to Milhaud’s Parisian contemporaries in the 1920s and in current scholarship. The debate regarding whether Milhaud’s music was atonal or polytonal in the 1920s is present in analyses today, as scholars continue to experiment with approaches that use set theory on one hand, and Post-Schenkerian linear analysis on the other. Both types of analysis are unable to resolve the issue of Milhaud’s compositions in concurrent multiple keys. Consequently, they attempt to solve this problem through analyses that collapse Milhaud’s musical textures into a single overriding organization. For example, Barbara Mawer uses set theory to describe Milhaud’s polytonal textures, and then places her analysis within Forte’s Genera system. Peter Kaminsky’s tonal analysis of polytonality limits his number of keys to two, and then picks a single key as an overruling tonality. I post that there is a solution that accurately describes Milhaud’s polytonal textures and keeps the integrity of Milhaud’s musical style intact. By using Joseph N. Straus’ theory of tonal axes on works such as *Saudades do Brazil* (1919) and *La Création du monde* (1923) we can see the shift from the primary area to the secondary area and back, the symmetrical organization of large-scale works such as *La Création du monde*, and resolve surface level features of this music such as cross-relationships and multiple concurrent bass lines. This use of the tonal axis brings a new understanding of Milhaud’s music that takes his compositional practices into account.

~

**Ashe, Rebecca Lynn (University of Missouri-Kansas City)**  
***Nineteenth Century Hungary -- Romani Music and Nationalism***

National identity was a profound philosophical topic in nineteenth century Hungary. The Gypsy was a character that was used to define national character and folk tradition. However, the actual Gypsy was not replicated, but a fabricated character representing freedom, innocence and the unique quality of Hungary. Through chamber music (flute and piano) by Fritz Kreisler and Franz Doppler the role of the Gypsy in nineteenth century literature, music and society, is strongly skewed from the reality of their lifestyle.

~

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

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

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

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

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

~

## ABSTRACTS OF PAPERS

**Cart, Jon Robert (Rowan University)**

***Arts Education: From Conservatory to Center for Transdisciplinary Studies***

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

My thesis that the conservatory is not a trade school, but rather a center of transdisciplinary studies, is supported by these and other publications. Artistic training has at its core the examination of intuition, imagination, sensitivity, and use of the body in the transmission of knowledge. These are invaluable skills needed to solve real world questions or problems in an ever changing society. As we all know, flexibility (or the willingness to accept change) and imagination are essential to artistic training. I suggest that we as teaching artists must recognize, revise and capitalize on the arts as a transdisciplinary enterprise. We must recognize that art (fine and performing) is already a transdisciplinary endeavor; we must revise our curriculum, understanding our courses from the perspective of life preparation; and, ultimately, we must capitalize on the feature of life preparation in our curriculum as we recruit potential students for our programs.

~

**de Ghizé, Susan K. (University of Denver)**

***Janáček's Second String Quartet: Beyond the Eras***

Leos Janacek has been noted for incorporating Moravian folk songs with twentieth-century writing techniques; however, in his Second String Quartet, we also find influences from both the Classical and Romantic eras.

One can find examples of phrasing that are typical of Classical forms, including sentences and parallel periods. Although these applications do not conform to traditional classical harmonies, there is a strong sense of cadence. Even without prescribed dominant to tonic progressions, Janacek achieves an awareness of tonic.

Several movements of this string quartet correspond to the traditional four-movement form. The second movement follows the conventional theme and variations structure, in that the opening 4-bar melody repeats for 124 measures with various accompaniments, keys, and tempos. Also, complying with the classical four-movement layout, the final movement is in rondo form.

From the Romantic era, Janacek borrows the compositional procedure of using motives. There are two main ideas in this work: the opening theme, which represents Janacek; and the second theme, which represents Kamila Stosslova, Janacek's muse and mistress. These themes are similar to Wagner's idea of Leitmotives--in this case, each appearance symbolizes Janacek or Kamila.

As if knowing this would be his final work, Janacek immerses this piece with characteristics from not only Moravian folk songs and twentieth-century writing, but also eighteenth- and nineteenth-century compositional techniques as well.

~



**Galvan, Gary (Sewell, NJ)**

***The ABCs of the WPA at the Fleisher Collection***

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

Fleisher continued to nurture the Collection and along with head librarian Franklin H. Pierce and violinist Arthur Cohn, was able to “interest the Government and the State authorities in the desirability of preserving the works of American Composers ... copying manuscript scores and making parts of unpublished works by contemporary American Composers.” The Music Copying Project at Fleisher officially began November 26, 1934 under the Civil Works Administration’s (CWA) Local Works Division (LWD), and Price mailed dozens of invitations to “leading American Composers.”

With monetary support from Fleisher and the guile of Project Head Cohn, the Library’s endeavor would rein in hundreds of contemporary symphonic works – works otherwise unavailable and in some cases, today only existent in the Collection.

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

~

**Kamatani, Pamela (City College of San Francisco)**

***The Meanings of Bach’s Musical Offering***

In May of 1747, Johann Sebastian Bach was received by Frederick the Great at his palace in Potsdam. Two months later, Bach commemorated the grand event by sending the monarch the Musical Offering, a collection of nine perpetual canons, two ricercars, a fugue, and a trio sonata, all based on the musical theme given by Frederick. This seemingly haphazard assortment, as well as its irregular ordering, have spurred generations of Bach scholars to decipher its “hidden” meaning.

To shed light on the work from a historical perspective, this paper traces the previously unexplored tradition of contrapuntal collections dedicated to patrons and monarchs. Perpetual canons were written as a metaphor for the music of the spheres, believed to be produced by nine heavenly bodies. The dedicatee of canons was in turn likened to Apollo, who oversaw the harmony of his domain. This symbolism of the nine canons of the Musical Offering would have been appreciated by Frederick, who was an accomplished and erudite musician.

Frederick, who described himself as “Philosopher-King,” greatly admired the work of Gottfried Wilhelm Leibniz. A cornerstone of the work of this leading philosopher of Bach’s time was his “architectonic principle,” which defined perfection as the greatest number of phenomena governed by the fewest rules. The monothematic but varied Musical Offering amply displays the architectonic principle in musical terms, making it even more appropriate as an extraordinarily sophisticated tribute to Frederick, as well as a demonstration of Bach’s own profound musical and philosophical learning.

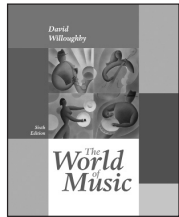
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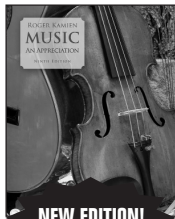


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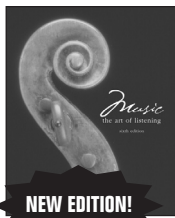


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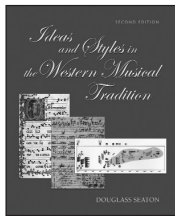
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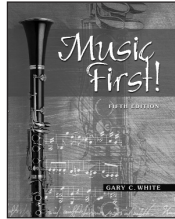
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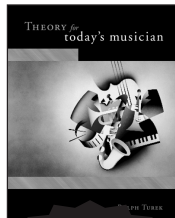
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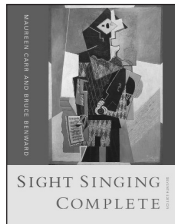
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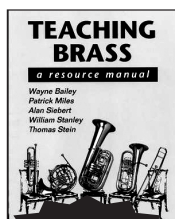
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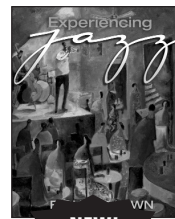
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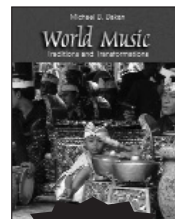
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**Kampiziones, Joanne (University of Miami)**

***Yannis Constantinidis: A Historical and Analytical Study of his Didactic Works for Piano Solo***

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

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

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

~

**Laughlin, Eric Mark (Coker College)**

***Improvisation in Group Piano Curricula***

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

The research had three primary focuses: (1) the familiarity of the instructor with improvisation, (2) what text was being used in the group piano curriculum at each represented institution and (3) if/when/how improvisation was included within the group piano curriculum (via modes, jazz, five-finger patterns, pop symbols, etc). The research instrument was not intended to collect specific data including syllabi, exams or detailed institutional requirements concerning keyboard ensemble classes, keyboard skills classes for piano majors, private piano lessons or jazz related classes. The research instrument revealed that improvisation is often considered a great asset and is held by the majority of those surveyed in high regard, yet very few have the knowledge or experience to nurture the skill within a group setting. It is hoped that the new information provided by this study will allow college and university music departments, music administrators and group piano coordinators to observe how the National Association of Schools of Music's requirement of improvisation is being fulfilled, thus providing a model for better curriculum development in group piano.

~

**Liu, Yen-Ling (Stanford University)**

***The Concept of Symphonic Monumentality in the Writings of Carl Dahlhaus***

After Beethoven, nineteenth-century composers and audiences shared a new expectation with regard to the scope and character of important and “meaningful” musical works, something we can sum up with the term “monumental.” Liszt sketched an ideal for music that would move the public as directly as possible. This ideal is realized in several of his symphonic poems, which commemorated specific mythical or historical figures and some of which were originally performed on particular occasions. It can be argued that Liszt’s monumental style is founded on an ideal of the immediacy of communication.

Yet the concept of this new aesthetic of monumentality remains problematic. Its foundations and genesis have not been thoroughly examined. Arnold Schering tried to explain the monumental style by associating it with physical monuments. He focused principally on the earlier monumental styles of Bach and Händel and discussed monumental styles in other cultures in only general terms. Carl Dahlhaus adopted several ideas from Schering, but he extended his arguments further toward the question of compositional technique and aesthetics. He investigated the concept of monumentality in terms of its musical characteristics, its aesthetic basis, and its history in various symphonic genres of the nineteenth century. He did so with Beethoven as the paradigm of monumentality, invoking E. T. A. Hoffmann’s idea of the “grand style” and the aesthetics of the sublime. Dahlhaus then took this concept of monumentality to be the absolute criterion for symphonic monumentality throughout nineteenth century.

This paper examines Dahlhaus’s interpretation of monumentality and points to certain problems in his account. I will argue that a “monumental work” is the basis of a shared and collective experience. Liszt’s intention in commemorating a specific subject requires an immediacy of communication rather than, as Dahlhaus argued, an overpowering experience that has to be understood at a later stage by unveiling the work’s thematic complexity. A careful study and critique of Dahlhaus’s interpretation of monumentality will allow for a revised view of the monumental style in the mid-nineteenth century. Even further, it may lead us to rethink several aspects of the history of the symphony in this period.

~

**Lovallo, Lee T. (National University, Sacramento)**

***A Sweelinck Organ for Sacramento***

Encounters with period instruments remain, outside of academia, rather uncommon. This paper describes and illustrates using slides and recorded music examples a newly constructed pipe organ in Sacramento, California which aims to typify a small but characteristic instrument built around 1615 in Northern Europe for a parish church.

Technical features of the organ are described together with their relevance for historically informed performance practice. Plans for disseminating information about the organ and for sharing this resource among Sacramento area educational institutions are also described.

~

**Magid, Deborah (Cleveland Heights, OH)**

***Persichetti and Fuller: The Whole Exceeds the Sum of the Parts***

Vincent Persichetti defined mid-20th century music theory, having written the seminal text on that subject in 1961. As a composer, he is particularly known for his use of harmonics.

The oeuvre of self-defined comprehensivist R. Buckminster Fuller is based on his theory of synergistics, “behavior of whole systems not predictable from the behavior of separate parts.” An applied mechanical concept of that theory is tensegrity, or “tensional integrity.” Applying tensegrity, one is able to combine a minimal number of discrete elements, such as a few dowel rods and rubber bands, to make a freestanding structure such as a pyramid.

Just as Fuller manipulated a scant number of items to build a viable structure, Persichetti exploits the specific overtones of two or three notes struck on the piano and one note at a time sung by the human voice to engender sympathetic resonances, manufacturing a cohesive, complex aural edifice. Persichetti’s works for solo voice and piano illuminate Fuller’s philosophy of synergistics: his application of harmonics creates an aural landscape far richer than the sum of the scored notes.

Music and mathematics are oft-linked topics for research; however, little exploration has been done regarding music and engineering. Using audio-visual aids and live performance, the lecture-recital will demonstrate and expand upon this relationship.

~

**Montano, David R. (University of Denver)**

***Keeping Pace with the New Paradigm of the “Engaged” University Dedicated to the Public Good: Twenty-first Century Imperatives for Schools of Music***

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

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

~

## ABSTRACTS OF PAPERS

### Mortyakova, Julia (University of Miami) *The Existential Piano Teacher*

The paper examines how existentialist philosophy can improve the world of piano pedagogy by stressing the freedom and individuality of both teacher and student. The essay sites two essays: Kierkegaard's "The Individual," and Sartre's "Existentialism is Humanism."

As an individual, the student deserves that the teacher try to find out how the student learns, and cater to her needs. The teacher has responsibility for the student. As another, faced with freedom, the teacher must deal with the three conditions which follow existentialist beliefs: anguish, abandonment, and despair. Anguish means, teaching one student means setting an example for all the other students in the world. The student is abandoned: she should not become the exact clone of her teacher, she should define herself. The student is in despair: she must face the reality of the present – she should accept herself as she is now, not torture herself with thoughts of what she is not.

The most important pedagogical idea is to never take the student as an end – she is still to "be determined." A teacher should not make a judgment or loose hope in her pupils, they are, as humans, constantly creating themselves. Piano teachers are faced with the same task in teaching, as piano players are on stage: they must add a unique approach to what they do, but at the same time, not to pollute the person/piece with incomprehensible ideas which destroy the organic art of music. They should individualize their craft, but at the same time not forget the wisdom and experience of previous generations.

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**Myung, Soonsook (Madison, WI)**

***Book Evaluation of John Thomson's Modern Course for the Piano and Analysis of Beginner Level Piano Lesson in Terms Of Communication Theory***

There are many piano books specifically designed for beginners. Most of them advertise their easy-to-follow instructions and specialized approaches, and some sound very promising. Yet, some books only focus on short-term learner's outcome – some even use such a phrase like “you can play piano in a day.” However, how one starts piano lesson/education possibly decides how far one can get as a pianist. Thus, how these books approach beginners should be considered both quantitatively and qualitatively.

In communication theory, sender sometimes encodes the message for higher efficiency. With the proper decoder, receiver can decode the encoded message and understand it. One primary goal of piano lesson is to teach how to read music notation. Throughout the book, author tries to encode music note for the beginner using numbers matched to each finger. It might be good since beginner can develop this decoding system quickly. However, once you develop the decoding system for this fingering, you would have hard time to read music notation without numbers.

The presentation will review John Thomson's *Modern Course for the Piano* and discuss a case study of a student aged 7 who had previous lesson experience using this book. Then, both quantitative and qualitative considerations will be outlined, such as the followings:

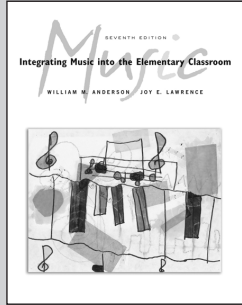
1. Evaluation & Problem organization
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3. Solution

Then, how beginners develop their own decoding system of reading music notation will be discussed.

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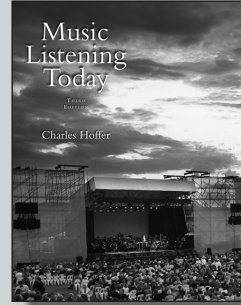
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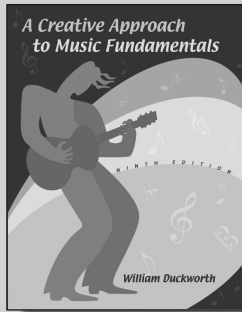
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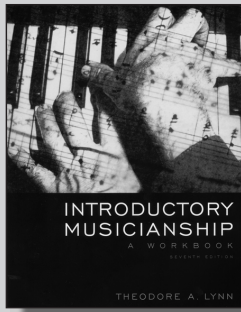
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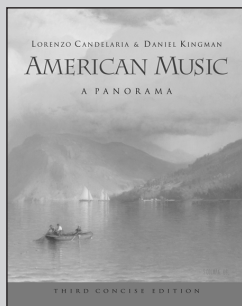
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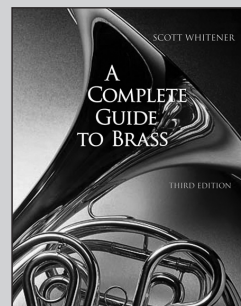
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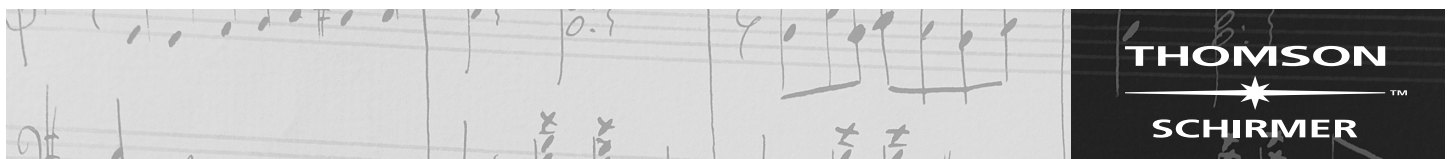
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**Nohai-Seaman, Alexander Rudolph (Carroll College)**

***Motivic Recombination in Luigi Dallapiccola's "Divertimento in Quattro Esercizi"***

Although Luigi Dallapiccola is often referred to as one of the most important Italian composers of the early 20th century, but his music is not well known, or often performed in the United States. In this paper, I will explore Dallapiccola's 1934 composition *Divertimento in Quattro Esercizi*, during the course of which, the composer undergoes a rapid evolution of harmonic language. *Divertimento* is an important early composition for a number of reasons. It is one of Dallapiccola's first works in which he has reached compositional maturity, and one in which 12-tone procedures, by the composer's own admission; make their first, timid, appearance in his work. 12-tone procedures however, are not the most important elements in the work, nor does Dallapiccola seem preoccupied with making them so. Rather, Dallapiccola is reluctant to give up composing compelling melodic lines, clearly defined phrases, or his highly refined modal aesthetic, choosing instead, to incorporate 12-tone procedures into his existing style and harmonic language. In this spirit, I will focus on how Dallapiccola recontextualizes motives in each movement through the use of canon, repetition, and varied textures, to achieve different effects, which primarily serve to enhance dramatic elements found in the text. I will also illustrate how canons play an important structural role, although they are not always evident on the musical surface, in addition to illustrating when 12-tone materials are used. In *Divertimento in Quattro Esercizi*, we see Dallapiccola as a composer who has come to terms with the compositional challenges brought about by a break with functional tonality.

~

**Notareschi, Loretta K (Santa Clara University)**

***Frustration and Fulfillment in Lutoslawski's Symphony No. 4***

The evolution of Witold Lutoslawski's career could be described according to the different formal techniques he used in his music. From the *Symphony No. 1* (1941-7) to *Subito* (1994), he moved from the use of more or less traditional schemes to the development of an unconventional two-part form and eventually a style of overlapping structural sections he called "chain form." Indeed, Lutoslawski was obsessed throughout his career with the development of large-scale form and structure in his music.

Lutoslawski referred to his *Symphony No. 4* (1992) as an "Introduction" and "Allegro," and in some ways it does seem to be built according to the model of his two-movement form where the first part is meant to be "hesitant" and the second "direct." In other ways, however, the *Symphony* subverts this scheme. This paper will discuss Lutoslawski's use of his hesitant-direct scheme in the *Symphony No. 4*, showing how the piece plays both with and against the strictures of the form. It will also discuss the piece's harmony, textures, gestures, and themes, all of which seem to be derived from Lutoslawski's fascination with various forms of dialectical symphonic discourse: hesitancy and directness; obscurity and clarity; stasis and motion; and frustration and fulfillment.

~

## ABSTRACTS OF PAPERS

**Ramseyer, Jonathan (Western Washington University)**

***Music Check – A Finale Plugin for Checking Modal Counterpoint***

Compositions in the style of sixteenth century modal counterpoint are a mainstay in music education curricula. Adherence to the style of, for example, Palestrina, means following a number of required rules (e.g., no parallel fifths) as well as other, less rigorously applied aesthetic principles. When the forbidden aspects can be expressed as explicit rules, compositions can be checked for adherence to these rules automatically by computer. We have developed a plugin for Finale(c) software that checks student compositions for violations of rules such as these. At present it only checks a few rules, which are coded into the software, but it can be easily extended to check more rules. We also plan to extend the plugin so that it can incorporate rule sets expressed in an XML-based rule description language in order to be dynamically extensible with further rules by the user. This tool can be used by students, in the process of developing their compositions, and by instructors to aid in grading these compositions. Other work in this area has resulted in stand-alone software tools for similar purposes (for example, Palestrina Pal), but, to our knowledge, ours is the only one developed as a plugin for Finale, and the only one designed to be extensible with new rules developed in a rule description language.

~

**Riggs, Krista Dyonis (California State University, Fresno)**

***From Theory to Practice: Using Telemann's Fantasies as a Facilitator for Teaching Performance with Understanding***

Using two of Telemann's *Fantasies for Solo Flute* as a guide, the lecture-recital will present techniques and methods for bridging the gap between music theory and music practice to incorporate "performance with understanding" in studio instruction. The theoretical basis for performance with understanding and creative performance will be outlined. Aspects of theoretical analysis such as implied harmonies, basic Schenkerian analysis, dissonances and resolutions, phrase structures, textures, and rhythms will be discussed as related to interpretation and performance practice. Emotional aspects will also be discussed, such as historical and cultural settings and their delineations and character portrayals. Baroque performance practice will be outlined, including inherent structures of dance forms, the use of affects, choice of keys and modulations as related to Classical style, integrity of rhythm, and the use of inflections and rubato in interpretation. The presentation will end with a culmination of the pedagogical theories and techniques mentioned, put into direct application in an oboe performance of the two solo fantasies.

~

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**Rowland, Angela Janel (Macau, )**

***Phrase and Phrasing with Applications to Flute Performance***

Concepts of phrase and phrasing are described with an emphasis on how to practically apply these concepts in flute performance. Flute fundamental topics such as articulation and breathing are discussed initially, and then a musical analysis from a performer's perspective is provided. Different aspects of phrasing are addressed, such as preparatory work on learning phrasing and musical analysis.

Practical insights provided in the paper are based, in part, on the author's unique experience teaching in Southeast China due to the cultural exchange, language barrier, and musical training differences. An interdisciplinary approach to teaching phrasing encourages the student to view the score from several different angles. This approach promotes thorough preparation and allows for inspired creativity, resulting in a more convincing performance. Moreover, a performer's ability to articulate expressive musical thoughts and ideas is imperative. Musical analysis undoubtedly helps one clarify an understanding of the piece. This intellectual ability is enhanced by early training on the instrument, as well as an emphasis of the key elements of musical phrasing. The informed musician utilizes musical analysis as a way to outline or conceptualize the score for a more effective performance. Ideally, the students' ability to make informed musical decisions should be well supported from an analytical standpoint.

Finally, key reference articles are provided on perspectives of analysis and flute performance, including Schenker analysis and its importance in relation to performance.

~

**Scarambone, Bernardo (Tracy, CA)**

Piano works of Marlos Nobre

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

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

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

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

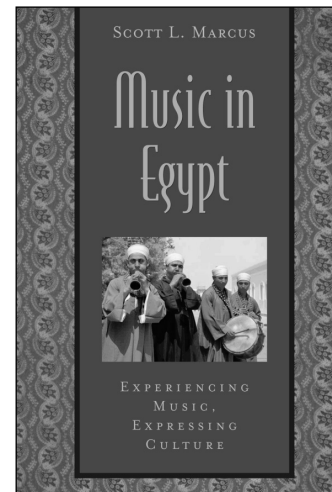
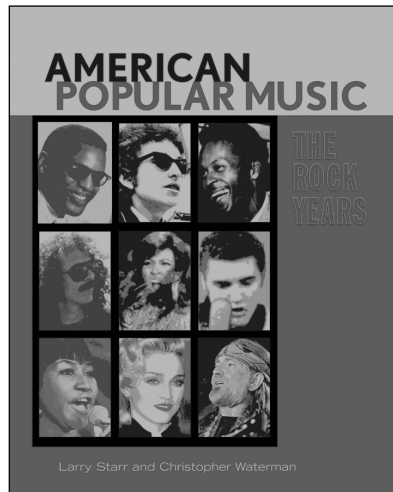
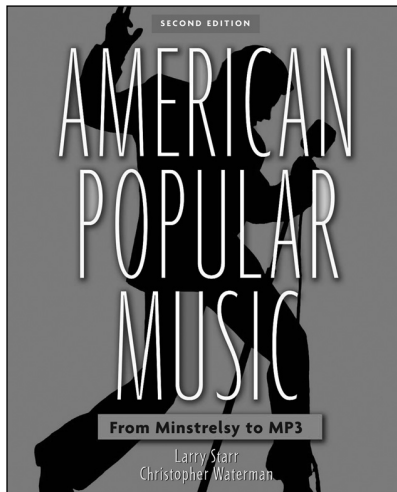
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**Seminatore, Gerald (California State University)**  
***The Heart's Assurance by Michael Tippett***

Michael Tippett viewed music and music education as central to civilization. In his book *Moving Into Aquarius*, Tippett affirmed the ongoing relevance of art music.

"I know that my true function within a society which embraces all of us, is to continue an age-old tradition...this tradition is to create images from the depths of the imagination and to give them form...it is only through images that the inner world communicates at all. Images of the past, shapes of the future. Images of vigour for a decadent period...images of reconciliation for worlds torn by division."

Tippett's statement gives expression to a profoundly held conviction that art music must engage society, rather than retreat from it. An exploration of this music points strongly to Tippett's artistic engagement in the fields of poetry, psychology, and politics.

I have prepared Tippett's 18 minute song cycle *The Heart's Assurance* for performance. The cycle was written in memory of Tippett's friend Francesca Allinson, who committed suicide in 1945 at the age of 43. The cycle represents both a remembrance of his friend and a repudiation of the desperation that led to her act.

*The Heart's Assurance* comprises five songs of contrasting meters, tempi, and rhetorical expression. It unites music and text to communicate urgent concern for the human condition. Commentator Merion Bowen has written, "the ardor of its lyricism, rich in Purcellian coloratura and word painting, is offset by intimations of conflict and destruction."

~

**Shao, Yvonne (San Francisco State University)**  
***Irony in Film Music: Classical Music as a Grotesque Element***

Western art music has been used in many films to non-verbally communicate a historical era or a geographic location, to emphasize an emotion, to define a character, or to foreshadow an event. The music provides the director with a tool which draws on the cultural memory of the audience by utilizing familiar musical material to more accurately convey the director's intentions. Familiar art music can be used, however, in unanticipated ways: music which does not directly reflect the on-screen actions, and which contrasts with or conflicts with the visual, provides a grotesque juxtaposition of elements that force the audience to re-evaluate its pre-conceived notions of the film's characters, plots, and outcomes.

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**Ulman, Erik (Stanford University)**

***Heidegger and Music: Perspectives on Composition and Education***

The thought of Martin Heidegger is of deep relevance for contemporary composition and music education. Although he wrote little about music, both his more abstract ideas—the nature of being and time—and his more topical ones—the nature of technology in the present age—have real implications for our work. Certainly the question of art was central to him. He saw art as a “becoming and happening of truth,” a way in which world—a meaningful structure of beings—arises from earth—mere facticity. He explicitly contrasted this “happening of truth” with what he described as the dominance of technological “enframing,” in which nature is reduced to the status of a “gasoline station,” which we exploit without reflection and communion. In this paper I will sketch how I believe composition may perform the task Heidegger identified for art, and think how the reception and teaching of music may avoid the inauthenticity Heidegger found endemic in our time.

~

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~

**Yun, Soohyun (University of Illinois)**

***Scarbo from Gaspard de la nuit by Maurice Ravel: Relationship with Poetry and Exploration of Virtuosity***

Although Ravel composed songs, chamber music, orchestral works and operas, he is perhaps most highly regarded for his piano works. He continuously tried to develop piano techniques and it seems that there was nothing new left to be tried. Most of his compositions require exceptional finger dexterity, but may also have been influenced by his own pianistic limitations, abilities and habits. In 1908, Ravel tried to make more difficult piano piece than Balakirev’s Islamey, which was regarded as one of the most challenging piano repertoire, and composed Gaspard de la nuit. It is described as three poems, Ondine, Le Gibet and Scarbo from French poet, Aloysius Bertrand’s gothic prose. Even the title seems fantastic; Gaspard derives from a Persian name for one who guards treasure. Ravel was obviously captivated by the romanticism of the poetry and made it as one of the most demanding piano works. The last piece, Scarbo, portrays a dwarf, an evil figure from the underworld. It is a virtuoso display piece and highly rhythmical using short staccatos, repeated notes, fast arpeggios and interaction between the hands. Ravel explored revolutionary piano techniques with a wide range of sounds and articulations in transcendental writing. At this lecture-recital, Scarbo, the last movement of Gaspard de la nuit, will be performed with brief discussion of its technical accomplishments and relationship with poetry.

~

# Upcoming CMS Events

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

May 29–June 2, 2007

University of Colorado at Boulder

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

## **Indonesian Encounters 2007**

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

Payangan Festival: July 4–7, 2007

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

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

## **NEC Summer Intercultural Institute**

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

Agbadza!: July 9–14, 2007

World Rhythm Boot Camp: July 22–28

New England Conservatory, Boston, Massachusetts

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

## **CMS Summer Institute**

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

July 1–July 13, 2007

Buenos Aires, Argentina

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

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

July 16–22, 2007

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

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

July 31–August 16, 2007

Eisenstadt and Vienna, Austria

<http://cmf.scrippscollege.edu>

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

November 15–18, 2007

Salt Lake City, Utah

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



**Zucker, Laurel H (California State University - Sacramento)**  
***Music from the Baroque, Classical, and 20th Century for Solo Flute***

Laurel Zucker, Professor at Cal State University in Sacramento since 1988, and Cantilena Records recording artist with 32 CD releases will present a half hour Baroque, Classical and 20th century solo flute recital, featuring the music of Philip Glass, Laurel Zucker, Cynthia Cox, J.J. Quantz, Mercadante and Stamitz. All of the music presented is not available on recording to date, however in 2007 Cantilena Records will release a 2CD set of solo flute music including the above compositions titled: *Inflorescence III- Music for Solo Flute with Laurel Zucker*.

Professor Laurel Zucker has developed an international reputation as a result of her 1) constant concertizing; 2) flute masterclasses at music conservatories, universities, and flute societies, conventions and clubs; 3) many CD recordings as a concerto soloist, chamber musician, and soloist of every style of music from Baroque to 21st century; 4) her commisions for flute music from composers in the U.S. and Europe.

During the San Francisco CMS Conference Professor Zucker will offer a half hour solo flute recital including the following program which includes music of the Baroque, Classical and 20th century eras:

Carl Stamitz (1750-1796) Caprice for solo flute

Cynthia Cox The Other Side of the World for flute and tape(2005)

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Laurel Zucker Dog Toy Suite (2005)

Johann Joachim Quantz (1697-1773) Fantasia for flute solo  
 Philip Glass Arabesque in Memorium for flute (1988)

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