

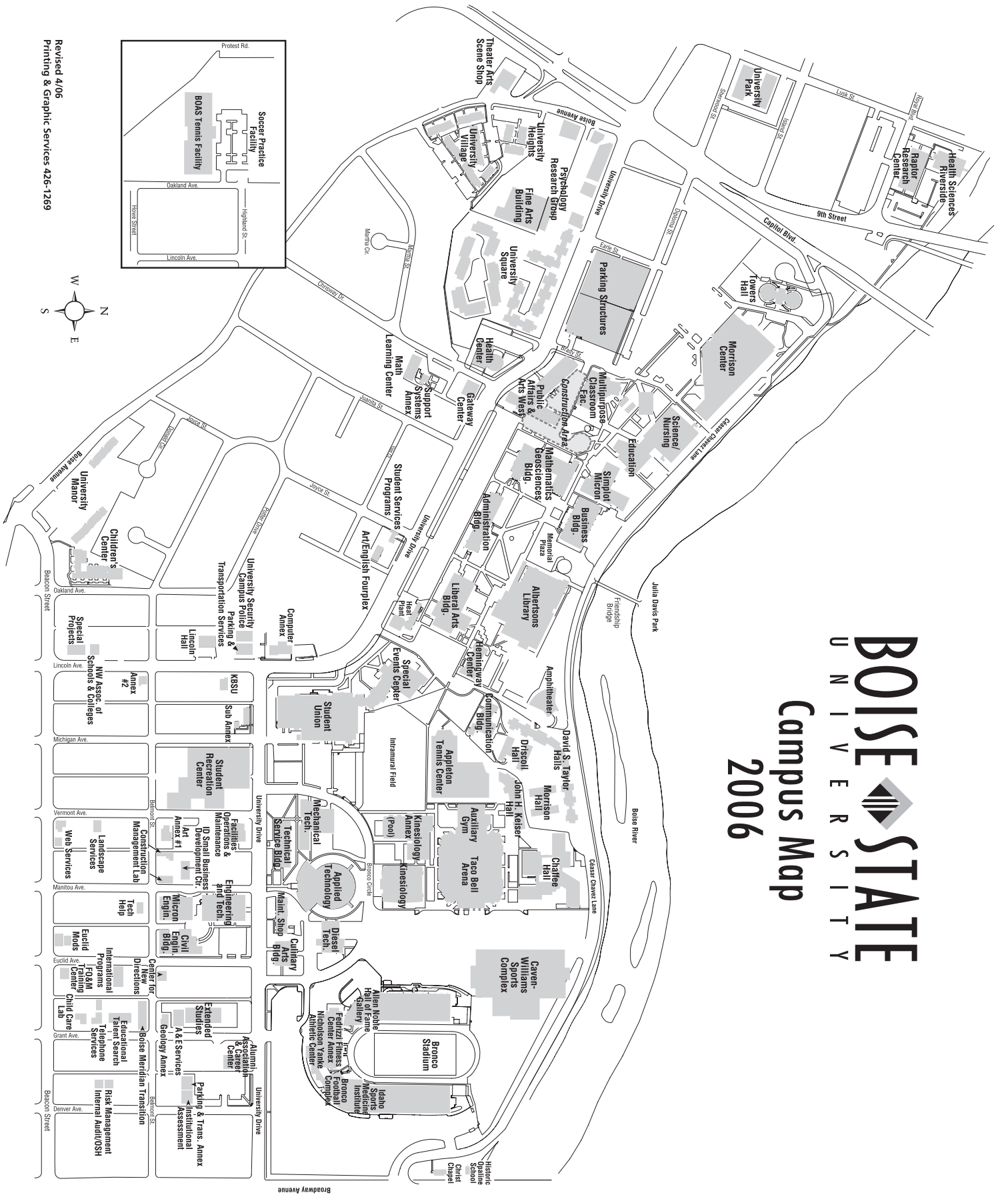


Pacific Northwest Chapter

THE COLLEGE MUSIC SOCIETY

20th Regional Conference
February 16–17, 2007

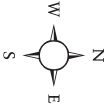
Boise State University
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Boise, Idaho



BOISE STATE UNIVERSITY

Campus Map 2006

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Welcome to our annual Chapter Conference! As you will see from perusing this program, we have an amazing diversity of presentations on offer from across our region and from every musical discipline. I know you will find your participation in this event to be a worthwhile part of your academic lives as we share knowledge with each other and build important collegial relationships which will strengthen our chapter and the world of musical scholarship. I encourage you all to get to know one another and to talk with me about how you can be involved in future conferences and in the day-to-day life of the Pacific Northwest Chapter. I would like to thank all of you who are contributing through presentations and performances to make this conference such a great event.

Best wishes,

Jared Burrows
President, CMS Pacific Northwest Chapter



Welcome to the 2007 CMS Pacific Northwest Chapter Conference, hosted by Boise State University in Boise, Idaho, home of the Fiesta Bowl winning Broncos!!! My colleagues and I are pleased to have you on our campus where you will present current research, listen to new compositions and performances, and discuss topics of importance in our profession.

After two days of sharing our research and music with each other we close the conference by attending a concert by the Czech Nonet on Saturday February 17. The Czech Nonet is one of the oldest continuously performing ensembles of its type in the world. Founded in 1924, the ensemble uses the instrumentation requirements of Ludwig Spohr's Grand Nonetto, Op. 31 (violin, viola, cello, bass, flute, oboe, clarinet, bassoon, and horn).

As a former member of the CMS Great Lakes chapter in 2005, I am only in my second year with the Pacific Northwest chapter and have found that there are many opportunities to be involved and actively participate on a regional level. I would like extend my gratitude to PNW President Jared Burrows and Peter Park of the CMS National Office for all their patience and assistance if coordinating this conference at Boise State University. I am looking forward to listening to your presentations and performances, as well as assisting you in anyway that I can.

Go Broncos!

Dr. Nicole Molumby
2007 Pacific Northwest Chapter Conference Host

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



Pacific Northwest Chapter

THE COLLEGE MUSIC SOCIETY

ACKNOWLEDGEMENTS

The CMS Pacific Northwest Chapter gratefully acknowledges all of those who have worked tirelessly to make this conference success:

Dr. James Cook, Music Department Chair, Boise State University
Tammy Hodge, Student Union Building Conference Coordinator
Holly Gilchrist, Fine Arts Coordinator, Boise State University Special Events Center
John Fransen, Recording Engineer, Boise State University
Dr. John Baldwin, Percussion Instructor, Boise State University
Nicole Molumby, Boise State University
Julia Nolan, University of British Columbia
Jared Burrows, Douglas College
Barry Bilderback, Linfield College
Peter Park, The College Music Society

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Friday, February 16

Friday events from 8:30 a.m. – 5:30 p.m. will take place in Jordan C Conference Room

8:30 – 9:40 a.m.

Registration and Greetings

9:40 – 10:20 a.m.

Lecture Recital: *Myth Enhanced Performance: Revealing the Essence of the Composer's Creative Experience*
Chris Eisenberg (North Bend, WA)

10:20 – 10:50 a.m.

Paper: *Using Broadband Technology to Teach Elementary General Music*
James A Goodman (Boise State University)

10:50 – 11:30 a.m.

Lecture Recital: *A Yankee Bassoonist in King Rama's Court: New Music from Thailand*
Elizabeth Shoemaker (University of Oregon)

11:30 a.m. – 12:10 p.m.

Lecture Recital: *A Composer Sings: The Southland Sketches of Harry T. Burleigh*
Jonathan Graber (Bremerton, WA)
Del Parkinson, piano

12:10 – 1:30 p.m.

LUNCH

1:30 – 2:00 p.m.

Paper: *Changing Tides: Popular Female Vocalists in America During the 1920s and 1930s*
Joanna Zattiero (University of Idaho)

2:00 – 2:30 p.m.

Paper: *The Heartbreak of Charles Ives: Partition Possibilities in Ives's 'Like a Sick Eagle'*
Eric Chernov (Queens College)

2:30 – 3:00 p.m.

Paper: *Electroacoustic Music and The Orchestra: A Challenging Mix*
Sam Hamm (Rocky Mountain College)

3:00 – 3:30 p.m.

BREAK

2007 CONFERENCE SCHEDULE

Friday, February 16 (continued)

3:30 – 4:10 p.m.

Lecture Recital: *Interpreting 20th Century Keyboard Notation*
Sandra Joy Friesen (Kwantlen University College)

4:30 – 6:00 p.m.

CMS Chapter Concert – C200 Morrison Center Recital Hall
(see page 11 for concert program)

6:00 p.m.

Conference adjourns for the day
DINNER (Downtown Boise)

Saturday, February 17

Saturday events from 9:00 a.m. – 5:00 p.m. will take place in Jordan C Conference Room

9:00 – 9:50 a.m.

Keynote Speaker – Lecture Recital: *'Who are the people in your neighborhood?': Forging new relationships and engaging the community with college music and musicians*
Dr. Sal Ferreras (Vancouver Community College)

9:50 – 10:30 a.m.

Lecture Recital: *sCatterEd: A Composition for an Entire Flute Performance*
Sarah Basingthwaight, flutist
Brian Cobb (Bellevue Community College)

10:30 – 10:45 a.m.

BREAK

10:45 – 11:15 a.m.

Paper: *Not Only a Critic: Leonard Feather's Various Conflicts of Interests in Jazz as Exposed through his Downbeat Magazine Blindfold Tests Involving Female Musicians*
Christopher Robinson (Moscow, ID)

11:15 a.m. – 12:00 p.m.

Panel Discussion on CMS national common topic for 2007: *The Future of CMS: Beyond Our Disciplines*
Carol Padgham Albrecht, Brian Cobb, Sal Ferreras, panel members;
Jared Burrows, moderator

12:00 – 1:30 p.m.

Lunch and chapter business meeting – all should plan to attend!

2007 CONFERENCE SCHEDULE

Saturday, February 17 (continued)

1:30 – 2:00 p.m.

Paper: *Russian Choral Tradition - A Thousand Years Overview*
Maria Dossin (University of Oregon)

2:00 – 2:30 p.m.

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

2:30 – 3:00 p.m.

Paper: *Developing Community-Based Music Initiatives*
Jared Burrows (Vancouver, BC)

3:00 – 3:30 p.m.

BREAK

3:30 – 4:00 p.m.

Paper: *Using A/R/Topography: An Arts-Based Educational Mode of Inquiry to Inform University Level Music Performance Teaching and Learning*
Julia Nolan (University of British Columbia)

4:00 – 4:30 p.m.

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

4:30 – 5:00 p.m.

Paper: *Franz Liszt and His Concert Paraphase on Opera by G. Verdi*
Alexandre Dossin (University of Oregon)

5:00 p.m.

DINNER (Downtown Boise)

8:00 – 9:30 p.m.

Closing Night Concert: Czech Nonet
Special Events Center, Boise State University Student Union Building, Special Events Center
(see concert program for details)

The Czech Nonet is one of the oldest continuously performing ensembles of its type in the world. Founded in 1924, the ensemble uses the instrumentation requirements of Ludwig Spohr's Grand Nonetto, Op. 31 (violin, viola, cello, bass, flute, oboe, clarinet, bassoon, and horn). Czech Nonet records for the Praga record label.

— END OF CONFERENCE —

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and dialogue, and diversity
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THE COLLEGE MUSIC SOCIETY

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CMS Chapter Concert

C200 Morrison Center Recital Hall
Boise State University
Friday, February 16, 2007
4:30 p.m. – 6:00 p.m.

Eine Kleine Mitternachtsmusik Ruminations on 'Round Midnight' by Thelonious Monk George Crumb
Chris Eisenberg, piano

Sonata all'Rondo Vyacheslav Artiomov
Shirely Diamond, alto saxophone
Chris Eisenberg, piano

Contrary Variants (2000) Arthur Gottschalk
Merrie Siegel, flute and tape

Solo percussion work TBA
Sal Ferreras percussion

Manha de Carnaval Luis Bonfa
Sal Ferreras percussion
Julia Nolan, alto saxophone
Jared Burrows, guitar

To the Garden the World Stephen Chatman

1. To the garden the world anew ascending
2. Out of the cradle endlessly rocking
3. The revolving cycles
4. With love, with love
5. Demon or bird! (said the boy's soul)

Julia Nolan, alto saxophone
Sandra-Joy Friesen, piano

The Hole Through Which Light Shines Sam Hamm
Sam Hamm, piano

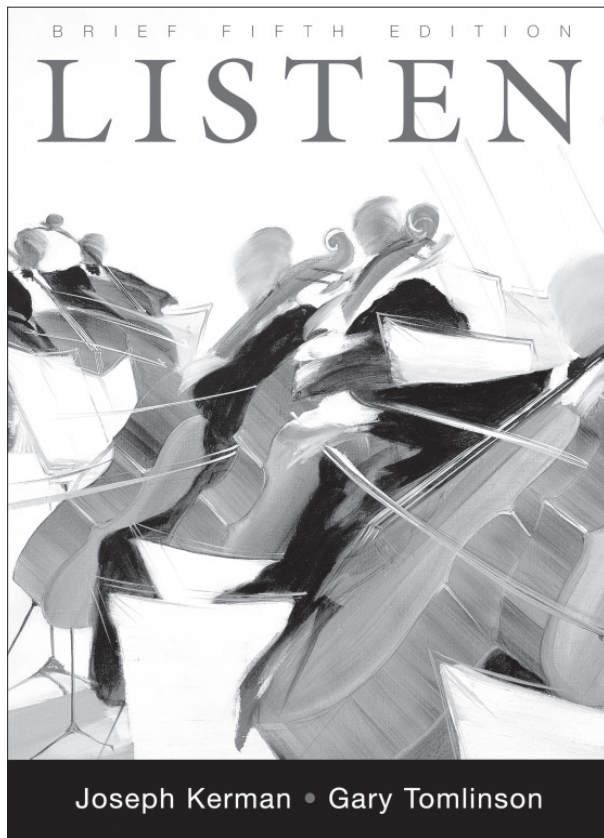
Wind Quintet No. 1 (1953) Endre Szervanszky

- I. Adagio: Allegro moderato
- II. Allegro scherzoso
- III. Andante
- IV. Allegro vivace

University of Idaho Wind Quintet
Leonard Garrison, flute
Carol Padgham Albrecht, oboe
Roger Cole, clarinet
Susan Hess, bassoon
Robert Dickow, horn



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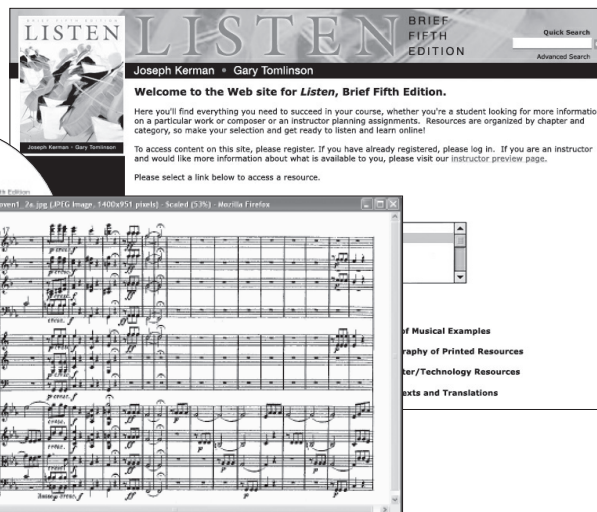
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— Jane Viemeister, *Bridgewater State College*

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KEYNOTE SPEAKER



Salvador Ferreras is a percussionist, ethnomusicologist, and educator based in Vancouver, BC. Sal has collaborated in almost every musical genre on the Canadian music scene. Over the last few years his touring engagements have taken

him to the Czech Republic, Germany, Portugal, Taiwan and the United States. His most recent research has been focused on solo drumming in the Puerto Rican Bomba tradition.

He is Artistic Director of the *Listen Up Festival* at the Vancouver East Cultural Centre and of the very successful *Literary Cabaret* at the Vancouver International Writer's Festival. On the academic front, he is chair of the Department of Music at Vancouver Community College. He was appointed to the British Columbia Arts Council in 2002 and is a regular advisor on cultural policy with various organizations in Canada. In November 2003 he was inducted into the British Columbia Entertainment Hall of Fame. In May 2005, Sal was awarded the Willan Prize, for outstanding contributions to choral music in British Columbia.

Sal is the Principal Percussionist of the CBC Radio Orchestra, and tours with his Persian based trio Safa, and the Latin American chamber group The Southern Cross Quintet. His solo and collaborative work is heard regularly on national radio as performer, host and commentator on contemporary classical, traditional, and Latin American music. He has performed on a variety of highly acclaimed recordings ranging from rock to classical music with such artists at the CBC Radio Orchestra, Viveza, Chicago, K.D. Lang, Robbie Robertson and Raffi. He has released three solo recordings: *To Drive in L.A.* (1986), *Invisible Minority* (1994), *Woodcuts* (2001) and a well received trio recording with Safa (2002).

THE CZECH NONET



Cleveland Plain Dealer, April 2002:

" . . .in addition to playing with the synchronicity and blend of a world-class string quartet or wind quintet, a perfection that takes the breath away, every member within the Nonet plays like an angel . . . their phrases slip from strings to winds and back with so similar a color and vibe that the transition momentarily escapes detection . . . these players pass along the living heart in a line so exquisite that sonorities are perpetually lit by artistic anima."

The Czech Nonet is one of the oldest continuously performing ensembles of its type in the world. Founded in 1924, the ensemble uses the instrumentation requirements of Ludwig Spohr's *Grand Nonetto*, Op. 31 (violin, viola, cello, bass, flute, oboe, clarinet, bassoon, and horn). Our Boise Chamber Music Series concert will feature the work written expressly for this ensemble by the greatest Czech composer of the 20th century, Bohuslav Martinu, whose love for American jazz rhythms as well as his native Czech culture made for lively, stimulating chamber music. The Nonet will also perform the original version of Brahms' famous orchestral serenade, which was found in 1984. They will play a completely different program the following evening across campus in the Special Events Center, and hold several master classes. Nearly from its inception, the Czech Nonet has been invited to perform by leading international festivals and venues and became an ardent champion of the music of its time instigating the composition of nearly 300 works by some of the greatest composers including Prokofiev, Lutoslawski, Martinu, and Schulhoff. The Czech Nonet records for the Praga record label.

ABSTRACTS OF PAPERS

Burrows, Jared B (Vancouver, BC)

Developing Community-Based Music Initiatives

Getting gigs, finding students, and building an audience for art music is a tough challenge in the world of the iPod, YouTube, and big-screen TVs, but it is in the interest of every musician today to be proactive in developing new avenues for performance, audience development, and music education. Though many members of the College Music Society can find some degree of support for such activities from their home institutions, working with communities beyond our college and conservatory environments is wonderful way to expand musical horizons and to connect with other musicians and audiences outside the usual academic circles.

This is essentially a “how-to” paper that suggests ways in which musicians and arts administrators can initiate, develop, structure, and fund raise for a variety of musical outreach projects from new music concerts to educational workshops to music festivals. The paper will illustrate concrete and useful examples from musical events developed by the author (including the South Delta Jazz Festival, South Delta Jazz Workshop, Freedom Festival of Improvised Music, and Indo-Jazz Connections Concert Series) to show how musicians can better reach out to audiences, community groups, other musicians, the corporate sector, and local business to support and grow musical events and projects that enrich cultural communities and provide important employment and creative outlets for musicians.

~

Chernov, Eric B (Queens College)

The Heartbreak of Charles Ives: Partition Possibilities in Ives’s “Like a Sick Eagle”

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

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

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

~

Cobb, Brian A (Bellevue Community College)
sCatterEd: a composition for an entire flute performance

After viewing countless performances over the past several years, my concert-going experience led me to daydream more than usual. This is because the possibilities that exist in a live music performance are enormous. These reoccurring daydreams focus on the body language and personalities of performers rather than the components of a given composition. Within seconds of observing another human being we, as humans, make assumptions about another's personality, social stature, and current state of mind. The sequence of deductions that lead us to this view is instinctual, although not always correct. A performer cannot help but be who they are and show how they feel at a given time, especially in such a vulnerable situation as live performance. Similarly, we as observers (audience members) receive the information presented in body language and movement, eye contact, and the execution of the music being performed. Obviously, the experience of hearing and seeing a live music performance is far more complex than just producing music. My composition, scattered (for solo flute), will be performed in conjunction with this presentation. The intent of the work is to use the entire body of the performer and capitalize on the complete performance experience. The use of body language and physical movement reinforce the compositional components of the work and guide the audience to a specific conceptual place relevant to the character. In the transdisciplinary spirit of this conference, scattered and its performances demand the fusion of music, theatre, dance, and anthropology.

~

Dossin, Alexandre S (University of Oregon School of Music)
Franz Liszt and his concert paraphrases on operas by G. Verdi

In the nineteenth century, when the technologies we now take for granted were not available, and favorite arias from great Italian composers were known to the general public in the same way that today's teenagers sing the latest "pop hit," the only way to enjoy opera at home was to play it at the piano. Music lovers would gather and make music together, either reading from scores or improvising, in an attempt to revive the emotions from the opera theater in a smaller setting.

Certainly the greatest pianist of all times, Franz Liszt (1811-1886) went far beyond the amateurish improvisation and created great masterworks based on operas by several composers. Among his best works are the seven paraphrases inspired on operas by Verdi. Despite the different names (transcription, paraphrase, reminiscences), these works have in common the use of themes from operas by Verdi, in a very pianistic way.

These piano works encompass 34 years of Liszt's creative output, from 1848 to 1882 (coincidentally, this is the same period when the 15 Wagner transcriptions were written.)

This lecture-recital will show the array of techniques used by Liszt when adapting Verdi's powerful music for the keyboard. As Brahms said, Liszt's transcriptions were the "true classicism of the piano" and over the years the performance of these works became less "utilitarian" and more a representation of Liszt as a great pianist and composer.

~

ABSTRACTS OF PAPERS

Dossin, Maria S (University of Oregon School of Music) **Russian Choral Tradition - a Thousand Years Overview**

This lecture will briefly discuss the developmental stages of Russian choral tradition from the 10th to the 20th century. It will introduce composers, genres, literature resources and recordings of generally unknown periods, such as Russian Baroque (17th-early 18th c.), the Italian period in Russia (18th c.), Polyphonic European style (late 18th-early 19th c.), the Nationalistic movement and Russian "Silver Age" (from 1860s to 1917 - pre-Revolutionary Russia), the post-Revolutionary period and composers of the 20th century.

The very roots and foundations of the Russian choral tradition, such as early chant, will be discussed as well. For each period, main composers and stylistic ideas will be outlined and at least one sound recording and musical score will be demonstrated. The lecture will be limited only to choral a cappella tradition, which is connected directly with the Orthodox liturgical practice.

Along with the performance-practice ideas, the main performing organizations will be mentioned, beginning from the early 16th century.

A comprehensive bibliography will be provided, together with a list of published musical scores in the US and Russia. The listeners will discover a whole new world of Russian choral tradition a cappella, which is often limited to Rachmaninov's Vespers or Tchaikovsky's Liturgy. And with the growing availability of so many published works in the US, the directors of professional and non-professional choirs will be inspired to get in contact with this treasure-house of Russian choral art.

~

Eisenberg, Chris Lynn (North Bend, WA) **Myth Enhanced Performance: Revealing the Essence of the Composer's Creative Experience**

A comprehensive appreciation of reality is only achieved in life by merging rationality expressed as language with an intuitive, creative insight expressed as myth. In music complementary aspects of expression also exist, i.e. the practical facets of the score and the underlying messages envisioned by the composer. Students, teachers and performing artists are often so inundated with the theoretical and technical demands of the repertoire that the genesis of the music, its very soul, is neglected in preparation and performance. However, equally essential for the consummate performer as proficiencies in theory and technique is the capacity to understand and reveal in performance the composer's intended message – the myth behind and, therefore, within the music.

The American composer, George Crumb, states that he not only believes that myth is present in all music but that composers themselves are expressions of myth. Therefore, a successful performer needs also to be able to portray the essence of the composer's creative experience, conveying to the listener the emotion of participating in a profoundly creative process – a process characterized by the struggle to create something beautiful.

In this lecture, I will examine the essence of myth in selected compositions of Crumb's, discuss aspects of the scores that lend themselves to mythic suggestion, and demonstrate how the performer might successfully convey this essential spirit of both the composer and his music.

Performance:

Eine Kleine Mitternachtmusik

Ruminations on 'Round Midnight by Thelonius Monk (George Crumb)

George Crumb's 2001 composition for solo piano, clearly illustrates the mythic aspects of his music that were presented in the lecture "Myth Enhanced Performance." In this piece, Crumb combines his lifelong fascination of night music and Mozart with Monk's enduring jazz standard to create a unique set of musical vignettes. The musical, visual and poetic elements of the piece interact in typical Crumbian fashion, providing a distinctive transcendental experience for performer and audience alike.

~

Friesen, Sandra Joy (Kwantlen University College)
Interpreting 20th Century Keyboard Notation

This lecture recital presents ideas and suggestions for learning, understanding, communicating and teaching new notations and technique for piano repertoire from the 20th century to the present. It is pedagogical and practical in its perspective with intent to inspire confident and creative explorations in teaching. Although keyboard literature is presented, the interpretive and expressive elements of the music can be applied to any instrumental instructors and musicians.

The lecture-recital includes:

- 1) Deciphering piano notations. Notations presented are those that a) are not readily self-explanatory, b) have varying interpretative options and c) require or warrant specific practice and preparation. Musical excerpts and examples are played on a grand piano.
- 2) Offering composers' intent: a complete 'sound concept' from within the composers' mind and ear is not always clearly indicated in publications; when applicable, suggestions directly from the composers are offered.
- 3) Discussing physical/technical factors: posture, finger, hand and arm positions, muscle condition, varying strength and speed of the physical gesture; relationship between the physical gesture and the musical picture by incorporating a) the analogy of dance gestures that express mood and emotion and b) the awareness of breathing
- 4) Adapting notation and technique into the musical whole: connecting technical factors to the understanding of meter, rhythm, structure and form is essential.

Awareness of the abovementioned encourages comfortable, successful communication of contemporary music where instrument and musician are thoroughly interactive.

~

Goodman, James (Boise State University)
Using Broadband Technology to Teach Elementary General Music

A Report of the: ARTS to the Delta Project – a project funded in part by a grant from the U.S. Department of Commerce with matching funds from northeast Louisiana businesses, schools, and university. Goals of project were to provide music education to students in schools that had not had music education for over 50 years and had a large underprivileged population served (over 80% of all students were at-risk and over 50% of all teachers in districts were uncertified) and to see what effect music education would have on student retention, attitude toward school, and achievement tests. Music instruction was provided through video-conferencing equipment. Participants received 30 minutes of online instruction from a certified music educator each week as well as an additional 30 minutes of instruction on the same concept from the classroom teacher each week. All data have been collected and analyzed. Results indicated significant positive results for those students who received music education with the largest gains in vocabulary, listening comprehension, reading comprehension, and language arts composite. MAT (Music Achievement Test) was used to determine music knowledge. Students who previously had no music education scored at grade level in both rhythmic and melodic perception.

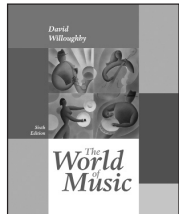
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MUSIC APPRECIATION

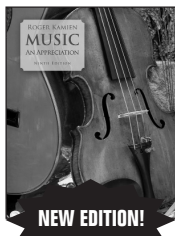


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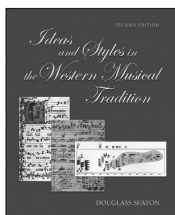
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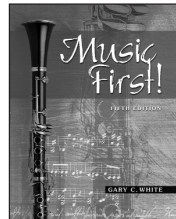
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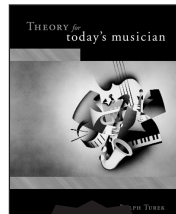
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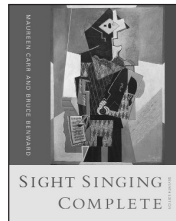
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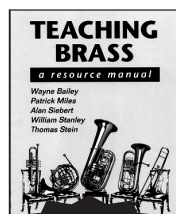
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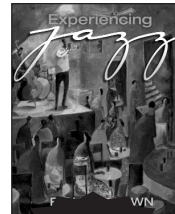
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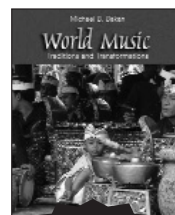
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Graber, Jonathan (Bremerton, WA)

A Composer Sings: The Southland Sketches of Harry T. Burleigh

This lecture-recital will introduce the audience to the Southland Sketches for Violin and Piano of Harry T. Burleigh (1866-1949). This is one of the composer's few instrumental works.

Burleigh, an African-American singer-composer, penned many fine art songs and choral works. He is particularly noted for his arrangements of African-American spirituals. The Southland Sketches are steeped in the music of nineteenth-century America, including art song, spirituals, and various dance genres. This presentation will reveal not only some of these Americanisms, but also connection between the Burleigh and Dvorak's Sonatina for Violin and Piano, Op. 100 (B. 183) or 1893. The relationship between the two works mirrors the close relationship these two artists enjoyed as friends and colleagues.

Burleigh believed that a truly American music would arrive only when Americans learned to recognize the integrity of African-Americans as artists. One cannot deny the authenticity of the voice of one such artist in the Southland Sketches.

~

Hamm, Samuel J. (Rocky Mountain College)

Electroacoustic Music and the Orchestra: A Challenging Mix

Since its origins in the aristocratic European courts of the sixteenth and seventeenth centuries, the orchestra has held an eminent position in Western art music. Eighteen of the past twenty-five Pulitzer Prizes in music have been awarded to orchestral compositions. But all is not well: cultural shifts and financial constraints are reducing both the size of audiences for orchestral art music and the number of viable ensembles. It is a complicated problem with many differing opinions as to its origins and solutions.

By the end of the twentieth century, technological advancements provided new means of producing music. Developments in electronic instruments, recording technology, and computers have each been hailed as an impetus for the future of music. New genres of art music have emerged from these sources, known by varying terms: electroacoustic music, electronic music, computer music. In addition, technology has built new bridges between art music and popular music, leading to exchanges of ideas, techniques, and instrumentation.

Interchange and interplay between the orchestral "old style" and the electroacoustic "new style" were inevitable during the twentieth century. New problems and questions emerged that were philosophical, aesthetic, and practical. What is the artistic validity of music that combines such different traditions and concepts? Is the ability to make an artistic statement enhanced or compromised? What logistical issues exist in arranging and producing performances of these works? There are many more questions, and they all remain pertinent in the present.

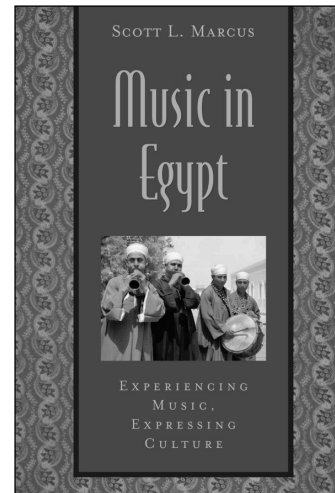
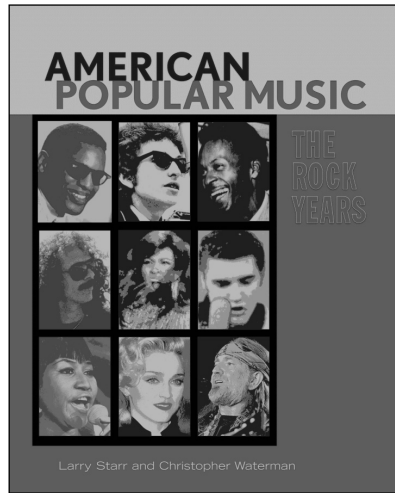
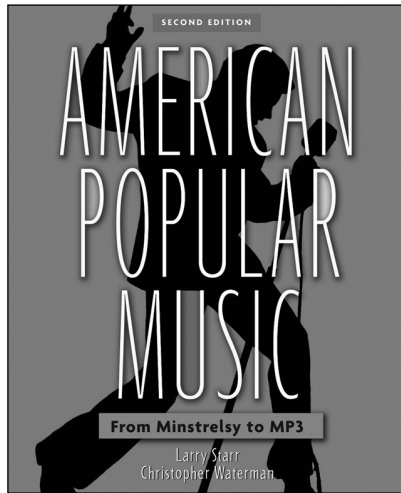
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Laughlin, Eric Mark (Coker College)
Mario Castelnuovo-Tedesco: His Life and Music

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

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

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

~

Nolan, Julia (University of British Columbia School of Music)
Using A/R/Tography: An Arts-based Educational Mode of Inquiry to Inform University Level Music Performance Teaching and Learning.

Notions of "knowing what" and "knowing how" are implicit to an understanding of the challenges of learning and teaching. Thought (theory and knowing), doing (praxis), and making (poiesis) in learning and teaching contexts (Gouzouasis, 2006) will be explored through my perspectives as musician, researcher and teacher.

My theoretical mode of inquiry is taken from a/r/tography (Irwin & de Cosson, 2004) where research is viewed and interpreted through my sense of being as artist ("who" I am), researcher, and teacher (a/r/t). "Who I am" as a creative human being, is an important part of Being and Becoming in "an expanding community that takes shape when diverse people, speaking as who and not what they are, come together in both speech and action to constitute something in common among themselves (Greene, 1995, p. 155)."

This presentation will demonstrate why I believe there is a need to rethink pedagogy and practice in private music instruction at the university level and how it can be implemented with creativity and humor. In this way, I provoke the need to shift spaces, blur borders, and open boundaries in teaching private music lessons.

References

Gouzouasis, P. (2006). A reunification of musician, researcher, and teacher: A/r/tography in music research. *Arts and Learning Research Journal*, 22, 23- 42.

Greene, M. (1995). *Releasing the imagination: Essays on Education, the Arts, and Social Change*. California: Jossey-Bass.

Irwin, R. L. & de Cosson, A. (Eds.). (2004). *A/r/tography: Rendering self through arts-based living inquiry*. Vancouver, BC: Pacific Educational Press.

~

ABSTRACTS OF PAPERS

Robinson, Christopher Scott (Moscow, ID)

Not Only a Critic: Leonard Feather's various conflicts of interests in jazz as exposed through his Downbeat Magazine Blindfold Tests involving female musicians

Leonard Feather is primarily known as a jazz critic, but his activities also included work as a publicist, record producer, composer, disc jockey, educator, and performer. Throughout his career he used his prominent position in jazz to attempt to reduce widespread gender bias in jazz. His agenda, combined with his work outside that of a critic, created a situation in which he often had a conflict of interest.

In the mid 1940s, Feather created a device to help support his belief in the validity of the new jazz style known as bebop. To prove those who despised bebop wrong, Feather created a new monthly column for Metronome Magazine known as the Blindfold Test in which he played albums for a jazz artist without telling them who was playing. His idea was that without knowing who was playing, the tested jazz musicians would be able to comment on the music without prejudice.

Feather also used the tests to support his belief that female musicians should deserve the same amount of respect as their male peers. The Tests' responses affirmed his belief that there is no audible difference between male and female musicians, but they also tell us more about Feather's role as a critic. For this presentation, I use primary documents from Feather's personal collections including royalty statements, recording contracts, and other related materials to expose his various conflicts of interests in jazz as demonstrated through his gender based Blindfold Tests.

~

Shoemaker, Elizabeth Anne (University of Oregon School of Music)

A Yankee Bassoonist in King Rama's Court: New Music from Thailand

As a Western musician living in Bangkok, it became clear that if I wanted to play music for woodwind instruments by Thai composers I would have to commission it. My intent was manifold: to develop the bassoon repertoire of Western art music compositions by Thai composers, to expand the bassoon repertoire in a new direction, and to study the unique interface between Thai traditional music and Western art music.

I will discuss elements of Thai society and traditional music that directly relate to the commissioned compositions. The goal is to more completely understand the interplay of Thai and Western styles, as well as the techniques and philosophies as represented by three different pieces. In discussing these pieces, I will include biographical information about the composers and details of programmatic elements behind each work, as well as an analysis which explores the integration of Thai and Western elements.

Additionally, I will perform two of the three pieces: Monolog of Nondhuka for solo bassoon by Surat Keemaleelakul, and Sokalai (Lamentation) for bassoon and compact disc by Boonrut Sirrirattanapan.

~

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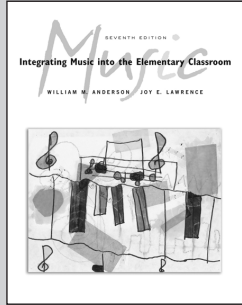
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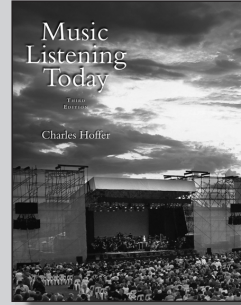
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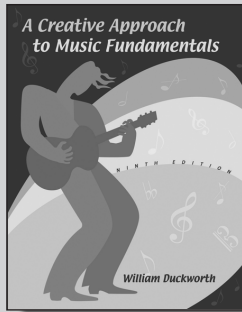
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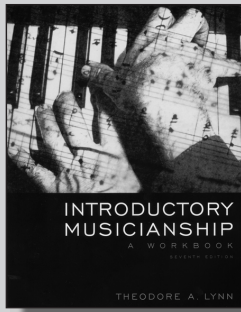
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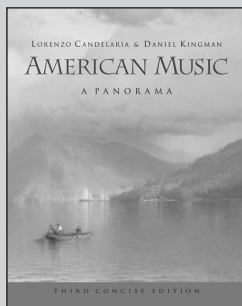
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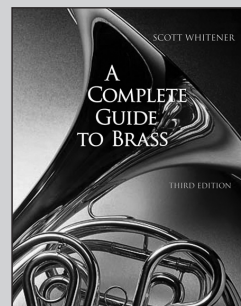
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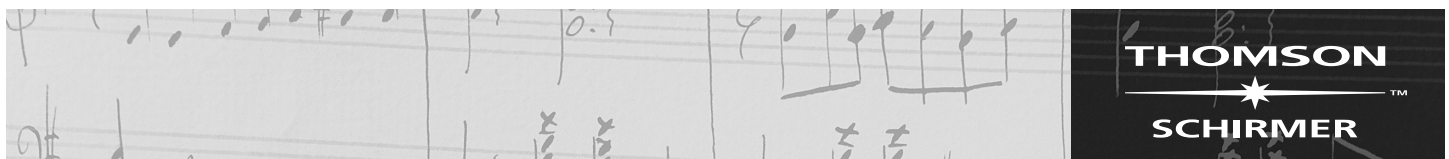
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Tomassetti, Benjamin (Hampton University)
Audio Pedagogy: Multi-track Mixing in Stereo

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

An outline of the proposal is included as an up-loaded rich-text file.

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

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

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

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

~

Zattiero, Joanna R (University of Idaho)
Changing Tides: Popular Female Vocalists in America During the 1920s and 1930s

Many cultural and technological changes were taking place in America in the 1920s and 1930s. In particular, female vocalists faced an array of changes, from the development of and technological advances in amplification, microphone use, and recording technology to the listener’s expanding tastes regarding vocal styles, repertoire, and medium (radio, recordings, live performance, etc.) Jazz and blues were becoming commonplace, records were starting to be mass-produced and sold to the public, and most middle-class families could afford a radio – allowing them to listen to many kinds of music, around the clock.

Female vocalists also faced particular challenges due to their changing roles in society and their typically higher-pitched voices. They were breaking boundaries in regard to what they sang, where they sang, and who they sang with. They were making the switch from using megaphones, or more typically no amplification at all, to using microphones and singing in front of amplified musicians. They had to learn to sing in recording studios and radio stations as well as in front of a live audience. To retain their validity and accessibility, these vocalists had to alter their styles in order to accommodate these advances.

In my presentation, I will discuss how popular female singers of this period dealt with a number of these issues. I will consider what may have worked, what may not have worked, and how these singers were able to ride the changing tides (both socially and technologically) to success.

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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

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

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