



Pacific Northwest Chapter  

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THE COLLEGE MUSIC SOCIETY

23<sup>rd</sup> Regional Conference  
April 9–10, 2010

Seattle Pacific University  
Seattle, Washington

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*For communications information for CMS officers, directors, and committees, please visit the CMS website and select "Roster of Officers and Committees" under "Governance and Administration."*

## UPCOMING CMS EVENTS

### Institute on the Pedagogies of World Music Theories

May 25–29, 2010  
University of Colorado–Boulder  
(Boulder, Colorado)  
[www.music.org/pwmt.html](http://www.music.org/pwmt.html)

### Your Body is Your Strad: Feldenkrais for Musicians (In conjunction with the 2010 National Summer Cello Institute)

June 5–19, 2010  
University of Wisconsin–Madison  
(Madison, Wisconsin)  
[www.music.org/Feldenkrais.html](http://www.music.org/Feldenkrais.html)

### 2010 CMS Institute for Music History Pedagogy

June 10–12, 2010  
National-Louis University  
(Chicago, Illinois)  
[www.music.org/IMHP.html](http://www.music.org/IMHP.html)

### CMS Argentine Tango Institute: Argentine Tango: History, Theory, and Practice

July 19–30, 2010  
Centro de Estudios Avanzados en Musica Contemporanea  
(Buenos Aires, Argentina)  
[www.music.org/Argentina.html](http://www.music.org/Argentina.html)

### CMS/ATMI Pre-Conference Technology Workshop

September 22, 2010  
Marriott Minneapolis City Center  
(Minneapolis, Minnesota)  
[www.music.org/MinneapolisTech.html](http://www.music.org/MinneapolisTech.html)

### Fifty-Third National Conference

September 23–26, 2010  
Marriott Minneapolis City Center  
(Minneapolis, Minnesota)  
[www.music.org/Minneapolis.html](http://www.music.org/Minneapolis.html)

### 2011 CMS International Conference

Summer, 2011  
(Seoul and Gyeongju, South Korea)  
[www.music.org/Korea.html](http://www.music.org/Korea.html)

### 2011 CMS Summit

Engagement and Outreach  
January 15–16  
Atlanta, Georgia

### Fifty-Fourth National Conference

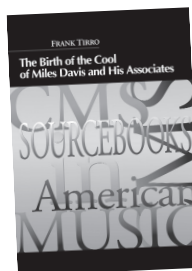
October 20–23, 2011  
Omni Richmond Hotel  
(Richmond, Virginia)

From The College Music Society & Pendragon Press

## CMS SOURCEBOOKS IN AMERICAN MUSIC

Michael J. Budds, Editor

### VOLUME 5 *The Birth of the Cool of Miles Davis and His Associates*



ISBN: 978-1-57647-128-9

Price: \$45.00\* (paper)  
CMS Members: \$36.00\*  
*\*Shipping additional*

Frank Tirro

Tirro considers systematically the celebrated recordings made between 1949 and 1951 by the Miles Davis Nonet, performances that, after the fact, became known as the Birth of the Cool. In addition to identifying stylistic precedents and to stressing the connection of various participants to the Thornhill Band, he summarizes the attributes of cool jazz, describes the professional context that generated these landmark recordings, and directs the readers' attention to the contributions of arrangers and performers alike. A CD of important influences is included with the book.

ORDER Pendragon Press, P.O.Box 190, Hillsdale, NY 12529-5839  
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THE COLLEGE MUSIC SOCIETY

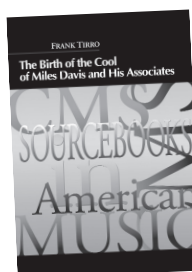
[www.music.org](http://www.music.org)

From The College Music Society & Pendragon Press

## CMS SOURCEBOOKS IN AMERICAN MUSIC

Michael J. Budds, Editor

### VOLUME 6 *The Third Symphony of Charles Ives* Mark Zobel



ISBN: 978-1-57647-142-5

Price: \$45.00\* (paper)  
CMS Members: \$36.00\*  
*\*Shipping additional*

Zobel reviews the complicated narrative of the Symphony's composition, explains why Ives considered it a turning point between the "old ways" and the "new ways," explores the structural implications of its camp-meeting program and the sophisticated manipulation of hymn tunes in its fabric, and places it in the context of Ives's idiosyncratic worldview. In the process he interprets the timing of its first public performance as a means to appreciate evolving attitudes toward modernism by the American musical establishment.

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THE COLLEGE MUSIC SOCIETY

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

CMS PNW Regional Conference Schedule  
April 9-10, 2010  
Seattle Pacific University  
Seattle, WA

The Pacific Northwest CMS Chapter would like to thank several people who have made this conference possible. Thank you to Matt Okun, conference host and Seattle Pacific University Department Chair, Dr. Ramona Holmes for hosting the PNW CMS Regional Conference and taking care of all the local arrangements. We greatly appreciate your assistance and hospitality. Thank you to Peter Park, Director of Professional Activities at The College Music Society for then endless help and support of the PNW Region. Finally, thank you to PNW CMS Board Members Brian Cobb, Kimberly James, and Leslie Moreau for your work putting this conference together.

Sincerely,

Nicole Molumby  
PNW CMS President 2007-2010

CMS PNW Regional Conference Schedule  
April 9-10, 2010  
Seattle Pacific University  
Seattle, WA

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**Friday 4/9/10**

**Registration 8:30-9:00 am**

**Key Note Speaker**

**9:00-10:00**

Session Chair: Matt Okun (Seattle Pacific University)

Crawford 201

**Keynote Presentation for Northwest Regional Conference of CMS**

Dr. Carol Scott-Kassner

Abstract: Standing in the "In-Between": Questions We Might Consider About the Future of Schools of Music

Most Schools of Music base their curriculum on the theory, technology, performance practice, and literature of the late 19<sup>th</sup> Century in Europe. Yet, we live in the year, 2010, which represents a radically different soundscape and technology from that of over 100 years ago. How do we need to reshape our programs to incorporate the best from the past while respecting the realities of now? How crucial might that be to our survival?

**Session I**

**10:00-11:30**

Crawford 201

Session Chair: Nicole Molumby (Boise State University)

**Paper**

J.S. Bach's Second Cycle Chorale Cantatas: More Than Meets the Ear!

Linda Gingrich (Director of Master Chorus Eastside)

**Paper**

Talkin' digital Music Blues

Jared Burrows (Capilano University)

**Paper**

The Study & Teaching of Improvisation, Emphasis, Scope & Inquiry

Sean McGowan (University of Colorado, Denver)

**Break** 11:30-12:00 Poster Viewing time

**Lunch** 12:00-1:00

**Session II**

**1:00-2:00**

Crawford 211

Session Chair: Kimberly James (University of Montana)

**Presentation**

Homeful

Jean-Marie Kent (University of Washington)

Megan Huckabay (University of Washington)

**Lecture/Recital**

Ernest Bloch's Sonata No. 2 for violin & piano "Poeme Mystique" (1924)

Joshua Friedlander (Central Washington University)

**Break** 2:00-2:15 Poster Viewing Time

### **Session III**

**2:15-3:15**

Crawford 211

Session Chair – Leslie Moreau (Boise State University)

#### **Workshop**

Teaching Twentieth-Century Rhythm in Aural Skills classes  
Leonard Garrison (University of Idaho)

#### **Workshop**

The Sing Explore Project  
Bret Amundson (University of Washington)

**Break** 3:15-3:30

Poster Viewing Time

### **Session IV**

**3:30-4:30**

Crawford 211

Session Chair – Jared Burrows (Capilano University)

#### **Paper**

Functional Grundgestalt in Narratives of Chopin's Ballades  
Kaori Noland (University of Oregon)

#### **Paper**

Teaching and Learning the Yakama Way  
Robert Pitzer (University of Washington)

### **Composer's Recital**

**5:00-6:30**

Session Chair – Brian Cobb (Bellevue College)

#### **Program**

##### *Child's Play*

Emily Doolittle, composer (Cornish College for the Arts)  
Maureen Sorensson, soprano (University of Wyoming)  
Theresa Bogard, piano (University of Wyoming)

##### *D & A*

Brian Cobb, composer (Bellevue College)  
Clifford Dunn, flute  
Brianna Atwell, viola

##### *Impromptu*

Roger Briggs, composer (Western Washington University)  
Milica Jovanovic, piano (Western Washington University)

##### *Haddayr Blogs*

SPaNK Ensemble  
Anne Guzzo, composer & clarinet (University of Wyoming)  
Maureen Sorensson, soprano (University of Wyoming)  
Nicole Riner, flute (University of Wyoming)  
Theresa Bogard, piano (University of Wyoming)

##### *fix•ation* (for clarinet & computer)

Samuel Hamm, composer (Rocky Mountain College)  
Leslie Moreau, clarinet (Boise State University)

##### *Letters from Mary Todd*

Jason Heald, composer (Umpqua Community College)  
Donna Spicer, soprano (Umpqua Community College)  
Barbara Pickett, piano (Central Washington University)

**Community Engagement & Dinner 6:30 – 9:00**

Session Chair: Matt Okun (Seattle Pacific University)

Northwest African American Museum with guide Brian Carter, Education Director.  
Followed by dinner at Dahlak Eritrean Restaurant (2007 South State St. 206-860-0400) within walking distance of the museum.

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**Saturday 4/10/10****Registration****9:00-9:30**

Crawford 211

**Session V****9:00-10:30**

Session Chair – Leslie Moreau (Boise State University)

**Lecture/Recital**

The Timelessness of Crumb

Christine Eisenberg (North Bend, Washington)

**Paper**

Programming &amp; Collaboration for University Ensembles: Strategies for Impacting the Community

Ken Selden (Portland State University)

**Paper**

Ella Fitzgerald's How High the Moon: An analysis of a Complex Solo

Ralph Russell (The College of New Jersey)

**Break** 10:30-10:45 Poster Viewing Time**Session VI****10:45-11:45**

Session Chair – Kimberly James (University of Montana)

**Lecture Recital**

Liszt's Piano Transcriptions of Schubert Songs: Erlkig, Gretchen am Sprinrade, and Der Lindebaum

BoKyung Lee (Seoul, Korea)

**Paper**

Too Many Musicians – Too Many Notes

Greg Steinke (Emeritis, Marylhurst University)

**Business Meeting** Lunch provided by the PNW Chapter**12:00-1:30**

President - Nicole Molumby (Boise State University)

**Agenda**

1. Review 2009 PNW Conference Eastern Washington University Cheney, WA
2. Review of 2009 National Conference Portland, OR
3. Financial Update
4. Discuss recent extension of Board Member terms
5. Choose host institutions for 2011 & 2012 Regional Conferences
6. 2011 & 2012 Conference Program Committee Nominations
7. 2011 & 2012 Conference Key Note Speaker Suggestions
8. 2010 – 2012 Treasurer & Vice President Nominations
9. Student Advisory on the national level
10. Welcome to returning PNW CMS President Jared Burrows
11. Miscellaneous

**Session VII****1:30-2:30**

Session Chair – Jared Burrows (Capilano University)

**Paper**

The Importance of Piano Pedagogy in a Performance Degree: Essentials all Pianists Should Know

Joanne Kampiziones (Broward College)

**Paper**

Listening to the Birds: An Interdisciplinary Experience

Karin Thompson (Walla Walla University)

**Break** 2:30-3:00 Poster Viewing Time

**Session VIII**

**3:00-4:30**

Session Chair – Kimberly James (University of Montana)

**Paper**

Examining the Structure of Piazzolla's Adios Nonio through Neo-Riemannian Operations

Benjamin Thomas (Highline Community College)

**Paper**

Estonian Romantic Choral Music, the When, How, What, & Why

Andrew Schmidt (University of Washington)

**Lecture Recital**

Works for oboe & English horn by Pacific Northwest Composers

Catherine Lee (Independent Scholar)

Teresa L. Bogard, piano (University of Wyoming)

**Break** 4:30-5:00 Final Poster Viewing Time

**Performer's Recital**

**5:00-6:00**

Wind Trio Op. 67 (American Premier)

Ctr Sojar Voglar  
b. 1976

I. Allegretto

II. Andante, giocoso

III. Presto, nervosa

Nicole Molumby, flute  
Leslie Moreau, clarinet  
Janelle Oberbillig, bassoon

Dream Cycle, Op. 44 (1983)

Robert Muczynski  
b. 1929

I. Allegro moderato

II. Allegro risoluto

III. Andante maestoso

IV. Allegro

Barton Moreau, piano

Twogether for Flute and Viola (1989)

Robert W. Jones

Duetтино for Flute and Viola

Harald Genzmer  
(1909-2007)

Andante Tranquillo

Giocoso

Rita Linard, Flute  
Jennifer Cahill Clark, Viola

Honami (1994)

Wil Offermans  
b. 1960

Leonard Garrison, flute

Improvisations I and II

Jesse Canterbury, clarinet  
Jared Burrows, guitar  
Brian Cobb, contrabass

Recuerdos de Mexico

Arthur Gottschalk



Huapango  
Llorna  
Yaqui

b. 1952

Merrie Siegel, flute  
Rachel Matthews, piano

Saturn, Opus 243 (1971)

Alan Hovhaness  
(1911-2000)

Kimberly Gratland James, mezzo-soprano  
Leslie Moreau, clarinet  
Bart Moreau, piano

## Conclusion of Conference

## Community Engagement Events

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### ***Africa's calling: Cultural Awareness through Principles in Ghanaian Drumming and Dance***

Barry Bilderback (University of Idaho)

April 8, 2010, 4:30 Seattle Pacific University

As cultural exchange and diversity is at the forefront of United States academic and public sector initiatives, collaborative projects involving the Trans-Atlantic African Diaspora are of particular significance and interest. Owing to the major influence of West African culture on our contemporary society, as well as the complex socio-historic relationship between Africa and the United States, it is important to inform individuals and communities of the contributions in art and culture that trace back to African origins. To this end, for the upcoming 2010 Pacific Northwest Regional Conference, I would like to propose a community engagement project titled, *Africa's calling: Cultural Awareness through Principles in Ghanaian Drumming and Dance*. Targeting young to senior adults, with or without performance background, this audience participation project, to be set within Seattle-based public schools and/or organizations, will explore the primary modes of African communication and rhythmic sensibility that have influenced United States popular music. Through video footage, power-point, and audience participation, this presentation will offer fundamental materials in polyrhythmic performance while providing information for understanding West African drum and dance as it relates to African, as well as United States, culture.

### ***Northwest African American Museum Collaboration*** Matt Okun (Seattle Pacific University)

On April 9, shortly after the day's conference activities conclude, I will be offering CMS participants a special tour of the NAAM. Currently, I am working with the NAAM to get some local musicians to perform music appropriate for this exhibition. I intend to host a short lecture/discussion on this occasion as well. Finally, I am planning to invite local high school students (and their friends and families) to attend this tour and performance as well. My assumption is that our group may include a number of music students, who may, indeed, be part of the performance itself.

## PNW College Music Society - Conference Host

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Dr. Matthew Okun, PNW CMS 2010 Conference Host & Local Arrangements  
Assistant Professor in Curriculum and Instruction  
Seattle Pacific University – Seattle, WA

## PNW College Music Society - Board Members

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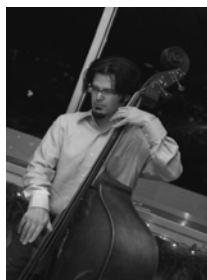
Dr. Nicole Molumby, PNW CMS Regional President 2007-2010  
Associate Professor of Music, flute & ear training  
Boise State University - Boise, ID



Dr. Kimberly James, PNW CMS Regional Vice President 2008-2011  
Assistant Professor of Music, voice & theory  
University of Montana - Missoula, MT



Dr. Leslie Moreau, PNW CMS Regional Treasurer 2008-2011  
Assistant Professor of Music, clarinet & theory  
Boise State University – Boise, ID



Dr. Brian Cobb, PNW CMS Regional Secretary 2007-2010  
Instructor of Music Composition, Music Theory, Music History & Jazz Performance  
Bellevue College - Seattle, WA



Dr. Jared Burrows, PNW CMS President Elect 2010-2012  
Professor of Jazz Studies  
Capilano University – Vancouver, BC Canada

## PNW College Music Society – Key Note Speaker

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Dr. Carol Scott-Kassner is a life member of CMS. She has been a Professor of Music Education at Seattle Pacific University and the University of Central Florida. She was also an Endowed Professor of Music Education at Austin Peay State University in Tennessee. Carol has been a major author of three music series for Silver Burdett Ginn and is co-author of the award winning text, *Music in Childhood: From Preschool through the Elementary Years*. In addition, she co-founded and chaired the Early Childhood Commission for ISME and has chaired the Society for Research in Music Education and the Society for General Music for MENC. She is currently writing a new college text for use in general music education. Her major research and writing has been in music cognition and development in early childhood. Although she has been retired for twelve years, she remains involved in music through helping to plan and implement the Mt. Lake Colloquium and through her speaking and writing.

## PNW College Music Society – Biographies

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**Bret Amundson** is in his second year in the Doctorate of Musical Arts in Choral Conducting program at the University of Washington. At the UW, Bret is the Assistant Conductor of the University Chorale and the Co-Conductor of the University Singers. Bret spent the past three years as Vocal Music Director at Cathedral High School/John XXIII Middle School in St. Cloud, MN, where he conducted five curricular and two co-curricular choirs, and teaches individual voice lessons. In addition, Bret is also spent three years as Associate Artistic Director of The St. John's Boys' Choir, where he conducted the Junior Varsity Choir and heads the recorder and theory programs. During the 2007-2008 school year, Bret also conducted the St. Cloud State University Chamber Choir. In 2006, Bret co-founded the annual Choral Connections concert with Dr. Lee Nelson, showcasing the wealth of choral music in the Central Minnesota area. In 2007, the Cathedral High School Concert Choir was invited to perform at the Minnesota Music Educator Association's Mid-Winter Clinic. That same year, Bret was awarded the American Choral Directors Association of Minnesota's Outstanding Young Conductor Award. Bret sings with the UW Chamber Singers and has sung with the Twin-Cities based professional choral ensemble, Kantorei. He is an active member of the American Choral Directors Association, the Minnesota Music Educators' Association, the Music Educator's National Conference, the National Education Association, and the VoiceCare Network.

**Barry T. Bilderback**, Ph.D, assistant professor of music history and ethnomusicology at the University of Idaho/ Lionel Hampton School of Music, is a native of upstate New York. Prior to his Lionel Hampton School of Music appointment, Dr. Bilderback taught at Linfield College and the University of Oregon. He is also a past president of the College Music Society/Pacific Northwest Chapter (2003-2005) Dr. Bilderback's overseas teaching includes a study abroad course in Vienna, Salzburg and Prague during the 2006 Mozart Festival. Having recently returned from Africa (Ghana), where he conducted a study abroad course in Ghanaian

drumming and dance, Dr. Bilderback is researching contemporary Ghanaian institutions and the way(s) traditional music is taught, and has just finished an article titled "Saving the Music: Tradition, Institution, and Copyright in 21st Century Ghana." In his study, he is collaborating with renowned master drummer Prof. Komla Amoaku (Founder and Director of the Institute for Ghanaian Music), Prof. Kofi Anyidoho (University of Ghana), and Nii "Chief" Tettey Tetteh (Founder and Director of the Kusun Cultural Centre). In his spare time Dr. Bilderback is a freelance society-style jazz pianist. He also continues his work on the violin and the flute while fine-tuning his kpanlogo and djembe drumming skills under the direction of Ghanaian master drummer Nii Ardey Allotey, and Guinean master drummer Alseny Yansane.

**Stephen Bomgardner**, tenor, combines an active singing career with a dedication to teaching. Focusing primarily on solo and chamber music recitals, he has performed nearly 90 recitals in Los Angeles, Boston, Seattle, Minneapolis, Houston, and numerous other cities across the United States. Recent performances include recitals at Pepperdine University, Louisiana State University, the Weisman Art Gallery (Minneapolis), the Cathedral Church of St. Paul (Boston), and the St. Catharines Chamber Music Society (St. Catharines, Ontario). In 2009 he performed the lecture recital "Celebrating Haydn's Chamber Music: Songs for Voice, Violin, Cello and Piano" at the CMS South Central (Oklahoma City) and Great Plains conferences (Kansas City), and at the Texas Music Educators Association convention (San Antonio). His operatic repertoire includes twenty-three different character tenor roles, most recently performing Goro (Madama Butterfly) and Mr. Erlanson (A Little Night Music) with Springfield Regional Opera (MO), and King Kaspar (Amahl and the Night Visitors) with the Messiah Project (MO). His concert repertoire includes tenor soloist in twenty-eight different oratorios, cantatas and concert works, most recently performing in Messiah with the Valley Symphony Orchestra (McAllen, TX) and Heinrich Schütz Requiem with the Gustavus Adolphus Choirs and Orchestra (MN). He is Associate Professor of Music at Drury University, where he teaches voice, vocal pedagogy and literature, diction, music history, and directs the opera workshop. He holds the DMA from Boston University's School of Music, the MM from Rice University's Shepherd School of Music, and the BM from Fort Hays State University.

**Roger Briggs** : Professor, Composition at Western Washington University, Artistic Director, Whatcom Symphony Orchestra, PhD, Eastman School of Music. Internationally recognized composer and conductor. American Academy of Arts and Letters' Lieberson Award, ASCAP Award, NEA Fellowship, Arts Council Awards from New York, Indiana and Washington State, Dartington Fellowship, 3 MacDowell Fellowships, Chautauqua Fellowship, Petit Jean International Art Song Fellowship, 3 Meet the Composer Grants, Dreyfus/MacDowell and Alienor Awards, Composer of the Year Award in Washington State, Discography of 10 CDs, Recordings by London Symphony Orchestra, Prague Symphony Orchestra, Czech Radio Orchestra, Silesian Philharmonic, Works performed by London Symphony Orchestra, Seattle Symphony, Prague Symphony, Czech Radio Orchestra, Da Capo Chamber Players, Third Angle, Fear No Music, Zephyr, New Performance Group, Pittsburgh New Music Ensemble, Buffalo New Music Ensemble. Worked with Leon Fleisher, Ursula Oppens, Jennifer Koh, Evelyn Glennie, Orion Weiss, Alicia Weilerstein, and Corey Cerovsek. Founded Whatcom Symphony Chamber Orchestra, Music by American Composers commissioning series, WWU Contemporary Chamber players, Michiana New Music Ensemble.

**Jennifer Bratz**, pianist, brings dedication to the teaching of music, a high level of artistry, and a diverse interest in both solo and collaborative piano. Jennifer has performed throughout the United States and her programs often reflect her interest in new music. Jennifer completed her DMA at the University of Colorado at Boulder in piano performance and holds her Performer's Diploma, MM, and BM degrees from Indiana University. Currently, Jennifer holds the position of Assistant Professor of Music at Rocky Mountain College in Billings, MT, where she teaches piano and accompanying.

Guitarist and composer, **Jared Burrows**, is a relentlessly creative instigator and organizer on the Vancouver scene. He leads his own trio and quartet, co-leads the East Van Jazz Orchestra and performs with Koan, Colin MacDonald Pocket Orchestra, Curtis Andrews Offering, and various ad-hoc free-improv groups. He holds a M.Mus from the University of Oregon and a Ph.D. in Arts Education from Simon Fraser University. He is a Professor of Jazz Studies at Capilano University and also teaches in the Performing Arts Department at

Douglas College and School for Contemporary Arts at Simon Fraser University. He is the artistic director of the South Delta Jazz Workshop and produces several concert series in the Vancouver area. Burrows holds a M.Mus from the University of Oregon and a Ph.D. in Arts Education from Simon Fraser University.

**Jennifer Cahill Clark**, secretary for the CMS South Central Regional Chapter, is Assistant Professor of Viola and String Education, as well as String Area Coordinator at the University of Texas at San Antonio. She received her PhD in Music Education from the University of North Texas while assistant to Viola Professor Dr. Susan Dubois. Clark's Viola Performance degrees are from Texas Christian University and UNT. Dr. Clark is principal violist of the Corpus Christi Symphony Orchestra, performs in many chamber music collaborations, and substitutes in the San Antonio Symphony. Dr. Clark is also Co-Director of the UTSA String Project and an active American String Teachers' Association member.

**Dr. Brian Cobb** teaches music composition, theory, history & jazz performance at Bellevue College (WA) and is the active Secretary of the Pacific Northwest Chapter. Brian is a resident of Seattle and an active composer and double bassist. His composition catalogue includes music for voice, wind ensemble, orchestra, dance, film, electronic media, and numerous chamber settings (most recently a work for viola da gamba and harpsichord titled "...so simple a beginning..."). Brian's major works include Campfire Songs (for two voices and mixed ensemble) a theatrical song cycle set during the American Frontier era, sCatterEd (for solo flute) an interdisciplinary work that fuses music/theatre/kinesics, and the evolution-influenced in far country (for alto/soprano saxophone & piano) commissioned by saxophone virtuoso Dr. Chien-Kwan Lin. Brian's music has been published by Ludwin Music Co and has received awards and grants from ASCAP, the University of Washington, and Jack Straw Productions. He has received music degrees from the University of Washington (DMA), University of Massachusetts (MM), and Berklee College of Music (BM). Brian is a Present Sounds Records recording artist and is a member of the Tom Baker Quartet, the William O. Smith Trio, and the newly formed quartet, Cross Talk. Brian's debut CD, Campfire Songs, is slated for release in 2010 on Present Sounds Records.

Canadian-American composer **Emily Doolittle** is Assistant Professor of Composition and Theory at Cornish College of the Arts in Seattle. She was born in Nova Scotia in 1972 and educated at Dalhousie University (BMus 1995), the Koninklijk Conservatorium in the Hague (Eerste Fase, 1998), Indiana University (MMus, 1999) and Princeton (PhD, 2007). She has written for such ensembles as Orchestre Métropolitain du Grand Montréal, Tafelmusik Baroque Orchestra, the Albany Symphony, Ensemble Contemporain de Montréal, the Motion Ensemble and Meduse, and such soloists as sopranos Janice Jackson, Patricia Green and Helen Pridmore, pianists Rachel Iwaasa and Ruth Rose, viola d'amorist Thomas Georgi and viola da gambist Karin Preslmayr. Her doctoral research was on the relationship between bird and other animal songs and human music, a field in which she continues to be active. Other interests include the traditional music of various cultures, community music-making, and music as a vehicle for social change.

**Chris Eisenberg** received her doctorate in solo and collaborative piano performance and pedagogy from the University of Northern Colorado. She has worked with Aaron Copland, Gunther Schuller, William Bolcum, Richard Faith and George Crumb in performances of their works for piano and for French horn and her dissertation on Crumb's works for two pianos received UNC's highest research award. She is currently serving as consultant for the Suncadia Arts Council Formation committee in Central Washington. Chris resides in North Bend Washington where she is active in local, regional, and national organizations and institutions as a lecturer, performer, clinician, and adjudicator.

**Friedlander, Joshua**: Born in Pittsburgh, he started learning the violin at the age of 4 and studied with Pittsburgh Symphony Orchestra members Eugene Phillips, Brian Reagin, and Huei-Sheng Kao. By the age of 16, he began to study with Sally Thomas, the assistant to the late legendary violin pedagogue Ivan Galamian. He then continued his studies with her at the Mannes College of Music and Meadowmount School for Strings. After completing his Bachelors of Music from Mannes, he moved back to Pittsburgh as a local performer and played as a member for the Westmoreland Symphony Orchestra, McKeesport Symphony Orchestra, and Youngstown Symphony Orchestra. In 1999, he was accepted to the Orchestral Studies program at Wayne State University and studied violin and chamber music with Geoffrey Applegate, Principal Second Violinist of

the Detroit Symphony Orchestra, and Kypros Markou, conductor of the Dearborn Symphony Orchestra. For three years, he resided in Detroit, taught violin at the Marygrove College, and was a member of the Dearborn Symphony Orchestra (later as assistant concertmaster), Flint Symphony Orchestra, Ann Arbor Symphony Orchestra, Grosse Pointe Symphony Orchestra, and Plymouth Symphony Orchestra. In 2002, he continued his studies at Florida State University as a teaching assistant for five years to the esteemed violin professor Eliot Chapo earning his Masters and Doctorate in Music. He continued his career as a performer in Tallahassee as principal second violin and concertmaster of the Albany Symphony Orchestra, Tallahassee Symphony Orchestra, Valdosta Symphony Orchestra, Palm Beach Opera Orchestra, and the Music South Symphony Orchestra. Currently, he resides with his wife and child in Olympia, Washington. He has served as an accompanist with the Seattle Opera assisting in productions of Eugene Onegin and Norma and has worked with the Seattle Opera Young Artists on productions of Gianni Schicchi and Eugene Onegin. He was a coach pianist and chorus master for the Bel Canto Vocal Institute in Portland, Oregon where he prepared L'elisir d'amore and Fidelio. He was harpsichordist in performances of L'incoronazione di Poppea, Giasone, and Calisto. He has also served as conductor of many main-stage productions. He has led performances of Così fan Tutte, Il Matrimonio Segreto, Gianni Schicchi, The Bartered Bride, and Dido and Aeneas. He assisted Martin Katz in the University of Michigan production of Hänsel and Gretel. He is a frequent recitalist performing throughout Washington State and the Northwest and has performed with the Third Angle New Music Ensemble. In 2005, he was chosen to be Assistant Conductor with the Florida Grand Opera. His conducting teachers include Martin Katz, Phil Kelsey, David McDade, and Kenneth Merrill. His piano principal teachers include: Kenneth Kiesler, Gustav Meier, Peter Erös, Larry Rachleff and Daniel Lewis. He is currently Director of Orchestras at Central Washington University.

**Leonard Garrison** is Assistant Professor of Flute at the University of Idaho, flutist in The Scott/Garrison Duo and the Northwest Wind Quintet, Principal Flute of the Walla Walla Symphony, and Chair of the National Flute Association. In summers, he teaches and performs at Blue Lake Fine Arts Camp in Michigan and the Red Lodge Music Festival in Montana. Flute Talk magazine called his recent CD Superflute "astounding," the Flute Network said "his performance was "just 'superior' both in brilliant technique and musicianship." Garrison has been flutist in the Chicago Symphony and the Tulsa Philharmonic, soloist on National Public Radio's "Performance Today," winner of the 2003 Byron Hester Competition, and a frequent performer at National Flute Association conventions. He has taught at The University of Tulsa, Bowling Green State University, the University of Arkansas, and the University of Wisconsin at Eau Claire. The Flutist Quarterly and Flute Talk have published his articles. Leonard holds a Doctor of Music degree from Northwestern University, Master of Music and Master of Arts degrees from The State University of New York at Stony Brook, and a Bachelor of Music from The Oberlin Conservatory of Music, and he studied with Samuel Baron, Walfrid Kujala, and Robert Willoughby.

**Linda Gingrich** is the founder, conductor and artistic director of Master Chorus Eastside, a 50-voice community chorus in the suburbs east of Seattle. She received her Doctor of Musical Arts and Master of Music degrees in Choral Conducting from the University of Washington, and her Bachelors degree in voice from Cornish College of the Arts. She has taught at the University of Washington and at Whatcom Community College in Bellingham, and has many years experience with church choirs, in private teaching, as a lecturer, and as a composer and arranger. Dr. Gingrich is a published composer, and her works have been performed throughout the northwest and across the country. She has led Master Chorus Eastside in performances along the Columbia River as part of the 200th anniversary of the Lewis and Clark Expedition, at the Jamestown celebration in 2007, and at the 2008 Leavenworth Choral Festival. In 2010 she will appear again at the Leavenworth Choral Festival as the featured guest conductor and clinician. She is known for accompanying her choral concerts with lively and informative commentary, and for creating innovative and imaginative programming ideas; her article describing her unusual, semi-staged production of Haydn's oratorio The Creation appeared in the quarterly magazine The Voice of Chorus America this winter.

**Anne M. Guzzo**, a Wyoming Arts Council Fellow in Music Composition, earned her Ph.D. in theory-composition from the University of California, Davis, USA, where she studied with Ross Bauer and Pablo Ortiz. She holds a Master of Arts degree in 20th Century music from the University of California, Santa Cruz. Guzzo's compositions were recently heard at the American Composers' Forum New Music Salon in

Minneapolis, Minnesota (2009) and in previous years at the International Cello Festival in Rio de Janeiro, Brazil, and the Oregon Bach Festival Composers' Symposium (OBFCS) performed by New York new music ensemble, Fireworks. In 2004 she was the recipient of a Crumb Commission from the OBFCS for a new work that celebrated the 75th birthday of composer, George Crumb. Her music has been played by the San Francisco Bay Area group, the Empyrean Ensemble; Boulder, Colorado's Telling Stories; UnStaged Orchestra in Denver; Third Angle Ensemble from Portland, Oregon; the Cheyenne Symphony Orchestra; the Davis Composers' Collective; and the Scotia Festival of Music Modern Young Artists. Research interests include silent movie music, cartoon composers, and contemporary women composers. Guzzo teaches music composition and theory at the University of Wyoming, and is the director of New Frontiers: The Laramie Contemporary Music Project, a yearly new music festival at UWyo.

**Samuel J. Hamm, Jr.** (b. 1968) is a composer of acoustic, electroacoustic, and mixed-media music within a variety of genres including concert music, theatre, and dance. Sam completed a PhD in Music Composition in 2005 at the University of Florida, where his dissertation advisor was James Paul Sain. Sam also holds a BM in Composition from the University of Alabama (1991) and a MM in Composition from the University of Florida (1995). In addition, Sam has studied composition with Cort Lippe at the University of Buffalo. Currently, Sam holds the position of Assistant Professor of Music at Rocky Mountain College in Billings, MT, where he teaches music theory, counterpoint, composition, low brass, history of Western music, and history of rock and roll. He has held prior teaching positions at the University of Florida, The University at Buffalo, and the University of Louisiana at Lafayette. Professional affiliations include the American Society of Composers, Authors, and Publishers (ASCAP), Society of Composers, Incorporated (SCI), the College Music Society (CMS), and Music Educators National Conference (MENC).

**Dr. Jason Heald** (1958), Chairman of the Fine and Performing Arts Department at Umpqua Community College, is an active composer, performer, educator, and clinician in the Pacific Northwest. He holds a Ph.D. in composition from University of Oregon, a Master's degree from University of Portland, and a Bachelor's degree from Lewis and Clark College. Before arriving in Roseburg, he taught at Western Oregon University, Linfield College, and Mt. Hood Community College. Dr. Heald is a prolific composer, with works published by ChoralWeb, UNC Jazz Press, Sound Music Publishing, Plymouth Music, Northwestborough Music, and Call of the Wild Publishing. Recent premiers and commissions include performances by the Olympia Chamber Orchestra, Umpqua Chamber Orchestra, University of Portland Community Orchestra, Soundmoves, soprano Linda Larson, and the Tapestry String Quartet. Most recently, Dr. Heald received the 2008 Longfellow Chorus Award of Distinction in Choral Composition in Portland, Maine, Grand Prize at the 2006 Eventide Arts Songfest in Dennis, Massachusetts, and the Grand Prize at the 2004 Cascadian Choral Composition Competition in Seattle, Washington. He was also selected as a finalist in the 21st Annual Ithaca College of Music Choral Composition Competition, the Sacred Voice 2007 Art Song Competition, and has also been the recipient of several ASCAP AWARDS. In addition to his activities as a composer, Dr. Heald is an active conductor and clinician, and is currently conducting the Umpqua Chamber Orchestra, the Roseburg Concert Chorale, and the critically acclaimed vocal jazz ensemble, the Umpqua Singers.

**Megan Huckabay** is a Master's of Choral Conducting student at the University of Washington. She co-conducts the UW Women's Choir, a 120-voice strong ensemble of women from within the UW community. With a voice described as a "clarion call" and a wide range of conducting experience, Megan Huckabay has offered her talents to many west coast performances over the past decade. Recent solo performances include a five-concert tour with the Canada West Chamber Ensemble where Ms Huckabay was the featured soloist in Handel's Gloria. Originally from Lethbridge, AB, Canada, Ms Huckabay completed a B.Mus. and B.Ed. at the University of Victoria. She went on to teach high school music in Abbotsford, BC. With a scholarship from the Hungarian Scholarship Board, she recently completed studies at the Zoltan Kodaly Pedagogical Institute in Kecskemet, Hungary.

**Joanne Kampiziones** holds a D.M.A. in Keyboard Performance and Pedagogy from the University of Miami and received a M.M. in Piano Pedagogy, B.M. in Music Education, and a B.A. in International Studies from the University of South Carolina. She remains active as a soloist, adjudicator and presenter. Her workshops on performance-teaching strategies of twentieth-century Greek piano literature have been received

enthusiastically throughout the country, including national and regional conferences of the College Music Society as well as for the South Carolina Association for Music Education. Kampiziones has published articles in "Piano Pedagogy Forum," an on-line piano pedagogy journal, and serves on the editorial board of "Piano Pedagogy International," an on-line discussion forum focusing on piano performance, pedagogy and music technology. She currently serves as Director of the Music Program and Assistant Professor of Music at Broward College's North Campus in Coconut Creek, Florida and teaches piano pedagogy at the University of Miami. Prior to her appointment at Broward College, Kampiziones served as Assistant Professor of Music at Coker College in Hartsville, South Carolina. She was actively involved in numerous state and local organizations during her tenure at Coker College including serving as Vice President of Competitions for the South Carolina Music Teachers National Association and Program Director for the Hartsville-Coker Concert Association.

**Jean-Marie Kent** is a doctoral student in Choral Conducting and a Master student in Music History at the University of Washington. This is her third year as director of the University of Washington Women's Choir. She also conducts the Magnolia Chorale, a community ensemble in West Seattle. She is currently a Huckabay Teaching Fellow, designing a course about communication, collaboration, and community engagement. Jean-Marie was a Fellow of the 2008 Institute on the Public Humanities. With the aid of a Chester Fritz Grant, she has studied the manuscripts of Antonio Vivaldi in Torino, Italy, examining Vivaldi's ensemble writing in dramatic works. Originally from Canada, she served as leader of the Cowichan Consort Orchestra and Choir, the Nanaimo Symphony, and the Civic Orchestra of Victoria. She taught music in the public schools and lectured at the University of Victoria and at Malaspina College.

**Lan-chee Lam** born in Hong Kong and graduated from the Chinese University of Hong Kong with first honor, studied composition with Prof. Chan Wing Wah. Her music often combines Chinese tradition and contemporary technique, exploring new dimensions of sound world. Lam's music has been performed in Hong Kong, China, Canada, United States, the Netherlands, Indonesia, Luxembourg, Italy, Korea, Spain and Belgium. She is now pursuing her doctoral degree in composition at the University of Toronto, under the supervision of Prof. Ka Nin Chan and Gary Kulesha. She has received numerous awards, including Academic Creativity Award, Doming Lam Composition Prizes, Con Vivo Composer Prize, First Annual gamUT Composition Prize as well as the winner of Choral and Wind Ensemble Composition Competitions held at the Faculty of Music, University of Toronto. Recently, she awarded top prizes in the 2008 Luxembourg International Composition Competition, 2009 George Enescu International Composition Competition (Symphonic Section) and 2010 Nieuw Ensemble Second Chinese Composers' Competition. Miss Lam has received commissions from the Hong Kong Composers' Guild, Madawaska Quartet, Arraymusic, Arpatambora and Chroma Duo. She was invited to present works at the 6th Annual Concert New Music Festival, the 3rd Cortona Contemporary Music Festival, Beijing International Congress on Women in Music, Asian Contemporary Music Festival, Luxembourg International Composers' Workshop and Yogyakarta Contemporary Music Festival.

A diverse musician, **Catherine Lee** has performed extensively on the oboe and the English horn as a solo, chamber and orchestral musician. She has performed with many orchestra's including Oregon Symphony, Les Grands Ballets Canadiens, Evansville Philharmonic (IN), and Edmonton Symphony. In August 2008, she collaborated with POV dance, composing and performing the music for the production "Wet!" premiered at Ten Tiny Dances Waterfront Project (Portland, OR). Catherine's doctoral research entitled "The Language of the Oboe Virtuoso in the Late Eighteenth Century" is currently being published as a three part series in the IDRS Journal. In October 2009, Catherine was invited to present a lecture-recital entitled "Voices in Conversation: An Oboist's Exploration of the Oboe Works of J.C. Fischer (1738 – 1800)" at The Performer's Voice: An International Forum for Music Performance and Scholarship held in Singapore. Dr. Lee has an ongoing interest in the study of Somatics and the applications for musicians. In this vein she trained as an Andover Educator and is certified to teach "What Every Musician Needs to Know About the Body". In 2006, Catherine graduated with a Doctor of Music in Performance Studies from McGill University (Montreal, PQ). She also holds Performer Diploma and a Master's Degree from Indiana University (Bloomington, IN) and a Bachelor of Music from McGill University. Her principal teachers have been Theodore Baskin, Nicholas Daniel and Normand Forget and she has been greatly influenced by Eli Eban, Bruce Haynes and Eleanor Stublely.



**BoKyung Lee** began her professional study in piano performance in Korea. After graduation from Seoul Arts High School, she earned both a Bachelor and Master of Music in Piano Performance at Kyungwon University in Korea. She continued her study with Professor Dean Kramer at the University of Oregon School of Music and Dance earning a doctoral degree in piano performance with piano pedagogy as a supporting area (2009). She was awarded numerous scholarships and awards including University Award (2008) and School of Music Award (Outstanding Performer in Keyboard, 2009) at the University of Oregon. She was the winner of 2009 UO Concerto-Aria Competition, and performed the third movement of Brahms Piano Concerto No. 1 in D minor with UO Symphony. She was a selected performer for the master class at the Eighth Portland International Piano Festival (2006), and she was a finalist at the Ladies Musical Club Competition in Seattle (2006) and the Petri Music Scholarship Competition in Corvallis (2008). Among her extended repertoire are Beethoven Piano Concerto No. 5 and Brahms Piano Concerto No. 1, which she has performed in her degree recitals. Recently she presented a one-hour lecture-recital about Liszt's song transcriptions at the Conference on 19th Century Music held at the University of Kansas (Jul. 2009). During the years at the University of Oregon she worked both as a piano pedagogy GTF (Graduate Teaching Fellow) and an accompanying GTF for four years (2004 – 2008).

**Rita Linard**, principal flutist with the Mid-Texas Symphony, is Associate Professor of Flute and Area Coordinator for Woodwind, Brass, and Percussion, at the University of Texas at San Antonio. Her DMA is from UT Austin, her Masters of Music is from the University of Illinois, and her Bachelors is from Northern Illinois University. Every summer Dr. Linard goes back up north to teach at the Blue Lake Fine Arts Camp in Michigan. Dr. Linard is the director of the UTSA Flute Ensemble, and frequently performs in the San Antonio Symphony Orchestra, the San Antonio Opera, and the Austin Lyric Opera.

Composer/pianist **Rachel Matthews** has performed across the United States, Canada and Europe. She has appeared at venues such as the 92nd Street Y in New York, the Curtis Institute in Philadelphia, the Corcoran Gallery in Washington, DC, and on the Accueil Musical series in Paris, and at festivals including Banff, Taos, and the Festival Tibor Varga in Sion, Switzerland. She served for nine years as co-Artistic Director of the Foothills Chamber Music Festival in North Carolina, presenting chamber music performances with principal players of the Metropolitan Opera Orchestra, the Cleveland Orchestra and other major American ensembles. Here in the Northwest, Rachel was artistic director of City Music (now dormant), a critically acclaimed series that donates all ticket proceeds to a variety of local nonprofits. Increasingly active in recent years as a composer, her works have been heard at the Iowa Arts Festival, the UNC School of the Arts, the Cottonwood Music Festival in Kansas and Pendulum New Music in Boulder, CO, as well as on radio stations around the country, and she is recent recipient of a commission from the American Composers Forum. Her *Voices of Trees* for clarinet and piano was released this summer on the Origin Classical label.

**Sean McGowan** is an award-winning guitarist who combines many diverse musical influences with unconventional techniques to create a broad palette of textures within his compositions and arrangements for solo guitar. His compositions and recordings have been featured on BBC radio and published in Japan's "Acoustic Guitar" and Mel Bay's "Master Anthology of Fingerstyle Guitar Vol. 3". Sean graduated with a DMA in Guitar Performance from the University of Southern California in Los Angeles. He currently serves as an Assistant Professor of Music Performance at the University of Colorado Denver and is a member of the Pi Kappa Lambda Honor Society. Sean is a frequent lesson and article contributor for *Acoustic Guitar*, *Guitar Teacher* and *Jazz Improv* magazines. He is a member of the Rocky Mountain CMS chapter and serves as the campus representative for UC Denver.

**Dr. Nicole Molumby** joined the Department of Music at Boise State University as the Assistant Professor of Music in the fall of 2005. She is a member of the Boise State University Faculty Woodwind Quintet. While a student of Dr. Angeleita Floyd at the University of Northern Iowa she won the National Flute Association Master Class Competition and performed at the National Convention in Orlando, Florida for Leone Buyse in 1996. A year later she received both a BM and BME from the University of Northern Iowa. In 1998 Dr. Molumby was awarded a Rotary Scholarship to attend The Royal Northern College of Music in Manchester, England. There she studied with former London Symphony Orchestra principal flutist, Peter Lloyd. After receiving a Masters of Music from the Royal Northern College of Music, Dr. Molumby taught elementary

general music in Columbus Public Schools (OH). In June 2004, she graduated with her D.M.A in flute performance from The Ohio State University as a student of Professor Katherine Borst Jones. Currently, she is an active performer, clinician, and adjudicator. Outside of her academic and teaching duties at Boise State, performance engagements have included; principal flute at the Classical Music Festival in Eisenstadt, Austria (2002-2009), substitute flute with the Boise Philharmonic Orchestra (2008), guest piccoloist with Williamsport Regional Symphony in Pennsylvania (2005), and baroque flutist at the Norfolk Early Music Festival in Norfolk, England (2000). Her primary teachers include Dr. Janis Boland, Dr. Angeleita Floyd, Mr. Peter Lloyd, and Professor Katherine Borst Jones. In the fall of 2008, she performed the Pied Piper Fantasy by John Corigliano with the BSU Symphony Orchestra. Currently, Dr. Molumby is president of the Pacific Northwest Regional Chapter of CMS. During the summer of 2009 she performed in Split, Croatia at the College Music Society's International Conference. She has recently been awarded tenure and promotion at BSU.

**Dr. Leslie Moreau** is Assistant Professor of Music at Boise State University where she teaches clarinet and music theory. In 2008, Moreau performed at ClarinetFest 2008 in Kansas City, MO, the College Music Society's National Conference in Atlanta, and the Montana-Idaho Clarinet Festival in Rexburg, ID. She was a third place winner at the 2003 International Clarinet Association's (ICA) Young Artist Competition. Dr. Moreau has played clarinet with the Boise Philharmonic, Opera Idaho, Phoenix Symphony, Arizona Opera, Ballet Arizona and Columbus Symphony Orchestra (IN). Moreau has performed in Japan and Belgium, and has coached in master classes with many prestigious artists from around the world, including James Campbell, Eli Eban, Jorge Montilla, Luis Rossi, and Eddy Vanoosthuyse. She and her husband regularly present recitals of clarinet and piano music as the Moreau Duo. Before coming to Boise, Dr. Moreau taught at Scottsdale Community College and Arizona State University. She has contributed to *The Clarinet*, the quarterly journal of the ICA, and currently serves as the ICA's State Chair for Idaho. Dr. Moreau has served as an adjudicator for the Idaho Music Educators Association, Arizona Music Educators Association, and the Phoenix Symphony Guild. Moreau is an active clinician and performer in the Northwest. In February 2009, she performed *The Carnival of Venice* with the Treasure Valley Concert Band at the MENC All-Northwest Conference in Spokane, WA. She has also presented masterclasses and performances at the University of Nevada, Reno, the Boise State University High School Band Clinic, and numerous high schools in the region. Moreau received her D. M. A. and M. M. degrees from Arizona State University, where she studied with Robert Spring. Her Bachelor's Degree was earned at Indiana University, studying with Howard Klug.

**Kaori Noland** received a PhD in music theory and piano pedagogy from the University of Oregon in June 2009. Her teachers include Jack Boss and Steve Larson in music theory, Alexander Dossin, Victor Steinhardt, and Dean Kramer in piano performance, and Barbara Baird in harpsichord. She has written papers on Schoenberg, Debussy, Chopin and others, and given presentations at the International Chopin Conference in Warsaw in 2006 and 2007, and the Sixth European Analysis Conference in Freiberg, Germany in 2007. She also presented her papers at CMS conferences in 2005, 2006, and 2009, and was a recipient of a research award from the University of Oregon. Her dissertation topic is "Grundgestalt and Diatonic/Octatonic Interaction in Chopin's Ballades".

Bassoonist **Janelle Oberbillig**, an Idaho native and graduate of Borah High School in Boise, earned the Bachelor of Music in performance from Indiana University, and returned to Boise to play with the Boise Philharmonic. She has played bassoon for opera, ballet, and orchestral concerts in Boise and Sun Valley, Idaho for well over twenty years, and is currently also principal bassoon with the Boise Baroque Orchestra. She is the foremost bassoon pedagogue in the Treasure Valley, maintaining a large private studio and assisting in music education classrooms in many of the public schools. She has been the Adjunct Instructor of Bassoon at the Dept. of Music at Boise State for over five years.

**Matt Okun** is a career music educator who has spent the last 8 years as a teacher educator; specifically as both professor and clinical supervisor. He taught band and orchestra to public school students in Washington, DC; Albuquerque, NM; and on the Navajo Reservation for over 20 years combined. As an adjunct professor at the University of New Mexico, he mentored and supervised novice teachers and interns in the Albuquerque Public Schools. Currently, he is an Assistant Professor in Curriculum and Instruction at Seattle Pacific University and a clinical supervisor/university coordinator. He has taught numerous sections of music

appreciation and world music to undergraduates on four different campuses. He has adapted and developed curriculum for numerous courses on topics from practitioner research to world music to diversity training for classroom teachers. His goal is to coach interns to use the (social justice-based) philosophy they have studied so that they will be able to apply it to their own current and future teaching techniques and experiences. He has been a frequent presenter at CMS Regional Conferences on topics pertaining to multicultural content and teaching strategies for the music classroom. He is also a frequent audience member at a variety of Seattle concert halls, blues clubs, and jazz and world music venues.

**Megan Perdue** is a second-year master's student studying music education at the University of Washington. She holds a Bachelor of Arts degree in music from the University of Oregon. Past presentations include a poster at the 2009 MENC Northwest Conference entitled, "Crossing the Gender Divide: Examining Gender-Stereotyping of Instruments and Incidence of Counter-Stereotype Selection among Middle-School Band Students." Mrs. Perdue sings in the University of Washington Chamber Singers and has previously sung with the Oregon Bach Festival, Eugene Opera, Eugene Symphony, Divisi Women's A Cappella, and the University of Oregon Chamber Choir and University Singers. Accompanying credits include the Oregon Bach Festival, University of Oregon Opera Ensemble, University of Oregon University Singers, and Oregon Children's Choir. She teaches choir at Wedgwood Elementary School where she served as assistant conductor during the 2008-2009 school year under Dr. Steven Demorest. She also sits on the board of Seattle Symphony's WolfGang and is an active member of MENC and IFCM.

**Robert Pitzer** has 23 years of experience as a teacher of music in the elementary and secondary schools of Washington state. His students have been engaged in more than five hundred performances throughout the western United States, in Canada, and on concert tours to Europe and Asia. He served as Music Director and Program Coordinator for the Seattle All-City Band for a decade. Mr. Pitzer has been active as a trombonist with orchestral and jazz groups throughout the Pacific Northwest, and currently directs the Jazz Underground, a Seattle area community music organization. His research concerns issues of cultural diversity in music education. Robert Pitzer holds a B.A., a B.M. and an M.A. in Music Education, and is currently a doctoral student at the University of Washington, where he also supervises the student teacher practicum experience.

**CitizenGroove** is a web-based service to help music schools. They use some of the most advanced Web 2.0 technologies and artificial intelligence to assist music students meet the demands of today's music world. But CitizenGroove isn't another site built by Silicon Valley entrepreneurs. CitizenGroove was designed by College music students, and was built by those same students that have since become accomplished professional musicians. The CitizenGroove team completely understands the needs of administrators, professors, students and alumni when it comes to the Internet, music careers and paths of study. CitizenGroove has deeply analyzed the unique needs of all these groups and provides a solution through their equally unique network. The team and product of CitizenGroove has been greatly supported by some of the country's premier conservatories, current students, successful alumni, and professionals, including multiple Grammy-winning artists and producers.

**Ralph Russell** received his Ph.D. in composition from the University of California, Santa Barbara where he studied with Emma Lou Diemer and Peter Racine Fricker. His works include Essay No. 2 for Orchestra, Symphonic Poem for Harriet Tubman, Piece I for Saxophone Quartet, Two Pieces for Flute, and Spiritual Journey. Russell's music blends elements of contemporary classical music, jazz, African American music, serialism, and various forms of world folk music. He was particularly inspired by the orchestration, serialism, improvisational style, and lyricism of Beethoven, Webern, Still, Coltrane, and Takemitsu. His compositions have been performed by the Detroit Symphony Orchestra, and at the College Music Society Composers Concert at Gettysburg College, The Iowa Composers Forum Concert, and The College of New Jersey; and recorded on ERMMedia and Tintagel. He currently teaches jazz history and music theory at The College of New Jersey.

**Jelena Schiff** was born and raised in Belgrade, Yugoslavia where during studies in musicology she worked as an editor for classical music at Belgrade Radio-TV. Pending the political turbulence at home she moved to the island of Cyprus and worked at an international school as a music specialist. Schiff moved to Portland,

Oregon in 1998 and reentered the field at Portland State University first as a graduate student and then as an adjunct faculty. She is currently completing her dissertation at Boston University with the topic on the Norton Anthology of Western Music which combines her interests and educational background in musicology and music education. 2006-current Portland State University (PSU), OR: Sight-singing/Ear-training, Keyboard Harmony, Music History, and Music of the Western World.

**Andrew Schmidt** is a Masters of Music in Choral Conducting candidate (expected June 2010) at the University of Washington. He received a Bachelors of Music in Choral Music Education from Northwestern University, 2005. He has worked at the Elementary and Secondary level as a General music teacher, and Vocal/Choral music teacher. He currently directs the choir at Kent First Christian Church and the Seattle Estonian Choir as well as participates in area music education festivals and contests.

**Dr. Shannon Scott** is the instructor of clarinet and History of Music and clarinetist for Solstice Woodwind Quintet at Washington State University School of Music. In the summers Dr. Scott teaches and performs as principal clarinetist of the Eastern Music Festival in North Carolina. As part of the Scott-Garrison Duo (flute and clarinet) with husband Leonard Garrison, Dr. Scott performs and is active in commissioning new music for the ensemble. From 1988 to 2006 she served as principal clarinetist of the Tulsa (Oklahoma) Opera Orchestra and the Tulsa Philharmonic Orchestra. Dr. Scott holds degrees from Juilliard, Ecole Normale de Musique de Paris, Conservatoire Regional Marcel Dupre, Yale University and Northwestern University.

**Ken Selden** was appointed Director of Orchestral Studies at Portland State University in 2006. His first two seasons with the PSU Symphony were awarded consecutive First Prizes in Adventurous Programming from ASCAP and the League of American Orchestras. Since arriving in Portland, he has appeared as guest conductor of the Oregon Symphony, Portland Youth Philharmonic and the Newport Symphony. He has recently been appointed Music Director of the Mount Hood Pops Orchestra. During the previous five years, Selden led a series of acclaimed performances as Assistant Conductor of two innovative ensembles - the Brooklyn Philharmonic and the Eos Orchestra. He also worked extensively with the Juilliard Pre-College Orchestras and the New Jersey Youth Symphony, and was Music Director of orchestras at Brooklyn College and Columbia University. A graduate of New England Conservatory, Indiana University and Peabody Conservatory, Selden studied violin with James Buswell and Yuval Yaron, and conducting with Gustav Meier and Markand Thakar. Selden made his debut with the National Arts Center Orchestra at the invitation of Pinchas Zuckerman, and subsequently appeared with orchestras of Denver, Baltimore, Minnesota and North Carolina, and at music festivals in the U.S., Israel, Japan, Estonia, Romania and Switzerland. Additionally, he has conducted orchestras in Finland, Italy and Belgium.

**Merrie Siegel** is new to the Seattle area. Originally from Philadelphia, she received her BM at Eastman with Bonita Boyd, and her MM and DMA at Rice University, under the tutelage of Leone Buyse and Walfrid Kujala. She held the position of Principal Flute in the Boise Philharmonic, Sinfónica de la Universidad Autónoma de Nuevo León, Filarmónica del Bajío, and Orquesta Sinfónica de Aguascalientes, (in México); Merrie has performed with the Spokane Symphony, Houston Symphony, Charleston Symphony, Rochester Philharmonic and Mozart Society of Philadelphia, among others. In great demand as a recitalist and teacher, she has been a member of the faculties of the University of Idaho, Houston Community College, Rice University, Universidad Autónoma de Nuevo León, the Escuela Superior de Música y Danza, and at the Conservatorio de las Rosas. Her CD entitled Flute Music of the Americas, available on Albany records, was hailed as "...wonderful--a joy to hear....Her playing here is superb..." by the American record guide. Her new CD of Latin American music will be released shortly on Albany, which features the world premiere of Recuerdos de México, written for her by composer Arthur Gottschalk. She has also recorded under the Sony and Capstone labels.

**Laura A. Stambaugh** is a Lecturer in Music Education at Western Washington University in Bellingham, WA, teaching courses in music education and supervising student teachers. She has presented research at state, regional and national MENC Conferences, as well as at the International Conference on Music Perception and Cognition in Sapporo, Japan, and the International Symposium on Performance Science in Auckland, New Zealand. She is published in Music Educators Journal, Journal of Research in Music Education, and A

Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band, Vol. 4. Previously she taught elementary and middle school band in New Hampshire.

**Dr. Greg A Steinke** is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival ('93–97) and Director, Composers Symposium ('90–97) (Newport, OR); served as the National Chairman of the Society of Composers, Inc. (1988–97); currently Secty/Treas of Art Culture Nature, Inc. Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally; speaker on interdisciplinary arts, and oboist specializing in contemporary music. His most recent composition honors include: Finalist (of 4)- '01 Seoul International Composers Competition. Winner of Delta Omicron International Music Fraternity Composition Competition, '02. Honorable Mention - '02 "Britten-on-the-Bay" Composition Competition Series XIII (Saxophone Quartet). Special Mention – '03 USA International Harp Competition (Solo Harp). Finalist/Winner – '04 of COMA Open Score Project in England (Generic Quartet). Honorable Mention - '05, VIII International Composition Competition of the Corfu Festival (Guitar). Co-winner of First Prize – '08 2008 Areon Flutes International Chamber Music Competition (Flute Duet). Holder of 2009 Oregon Individual Artist Fellowship.

**Dr. Ben Thomas** is one of the most in-demand vibist/percussionists in the Pacific Northwest. In addition to leading jazz and tango ensembles, he performs as a sideman on mallets, percussion and bandoneon with a wide variety of groups, including Tangabrazo, More Zero and the Jovino Santos Neto Quinteto. He currently has three albums of original compositions available on Origin Records: "Triskaidekaphobia", "The Mystagogue" and "The Madman's Difference". Thomas completed his Doctor of Musical Arts in Percussion Performance at the University of Washington in 2007. His dissertation was on the development of Cal Tjader's early Latin Jazz vibraphone style. Thomas received his Master of Music with Honors in Improvisation from the University of Michigan in 1994. While in graduate school, he directed the University of Michigan's Jazz Composers Orchestra and worked with composer Stephen Rush. Thomas also graduated from Swarthmore College, where he majored in mathematics and music. Thomas has performed at music festivals across the country. As a composer, he has written for chamber groups, big bands, jazz combos, dance and theater. Thomas currently teaches music theory and history at Highline Community College.

**Karin Thompson** grew up in the Northwest and obtained her bachelor of music degree from Walla Walla College (now University) in 1991. She went on to finish a master of music degree in cello performance at the Peabody Conservatory of Johns Hopkins University in Baltimore, Maryland. Her principal cello teachers were Christopher von Baeyer, Stephen Kates, Evelyn Elsing, and Kenneth Slowik. In 2001 she completed a Ph.D. in historical musicology at the University of Maryland, College Park. Her dissertation focused on the transmission of the liturgical chant tradition among a group of Russian Orthodox Old Believers near Woodburn, Oregon. From 2000-2008, she was on the faculty of Atlantic Union College, in South Lancaster, Massachusetts, where she taught courses in music history for music majors and interdisciplinary humanities topics in the general education curriculum. She also served as chair of the music department and as interim academic dean at Atlantic Union College before joining the faculty of Walla Walla University in 2009, where she is now an associate professor of music and chair of the music department.

Pianist, **David Viscoli**, has performed extensively as a soloist and chamber musician in the United States, Canada, Europe, Central America, and Asia. In 2009, he performed with the National Symphony Orchestra of Panama. Other performances of note include recitals at the National University of Arts in Taiwan and at Chung-Ang University in Korea. He has also performed at major universities including The University of Manitoba, The University of Texas at Austin, The University of Washington, and The University of Iowa. Additionally, he is often sought after as a guest master class instructor, both nationally and internationally. He is a frequent competition adjudicator and he was an examiner for the International Piano Performance Examinations in Taiwan. He has performed on radio and television broadcasts throughout the United States and he records on the Eroica label. Originally from Santa Fe, New Mexico, David Viscoli attended the Interlochen Arts Academy. He earned his Bachelor of Music degree in Piano at The University of Texas at Austin and his Master of Music and Doctor of Musical Arts degrees in Piano Performance at The University of Southern California. His principal teachers were Charles Asche, Danielle Martin, and John Perry. David

Viscoli has won awards in the Los Angeles Liszt Competition, the Carmel Music Society Piano Competition, and the Joanna Hodges International Piano Competition. In addition, he was the winner of the National Federation of Music Clubs Auditions for the state of California. He is currently Professor of Piano at Minnesota State University, Mankato.

## **PNW College Music Society – Presentation Abstracts**

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**Amundson, Bret :The SingExplore Project:** Often, choral directors find themselves stuck using “quick-fix” techniques to inform their students about the function of the voice. Using primarily the language of metaphor and imagery will often confuse students, giving them little to no concrete information about how the voice actually functions. In addition, this process often addresses the symptom of the vocal problem (sound) rather than the root cause (production). The purpose of The SingExplore Project is to assist vocal music teachers in creating a clear, concise and concrete application for vocal exploration that will help create students who are independent, life-long musicians. Integrating basic information about the function of the voice with the concept of target practice, this project stresses self-assessment and transferability of information - both essential components for this type of vocal exploration. This hands-on workshop will give vocal music teachers the tools to begin exploring a curriculum for group vocal technique in their own classrooms. All of the information in our presentation is an analysis of information and research by voice scientists and voice teachers, which we have condensed, synthesized, and made useful for practical application by vocal music educators.

**Bilderback, Barry T. : Africa's Calling: Cultural Awareness Through Principles in Ghanaian Drumming and Dance:** As cultural exchange and diversity is at the forefront of United States academic and public sector initiatives, collaborative projects involving the Trans-Atlantic African Diaspora are of particular significance and interest. Owing to the major influence of West African culture on our contemporary society, as well as the complex socio-historic relationship between Africa and the United States, it is important to inform individuals and communities of the contributions in art and culture that trace back to African origins. To this end, for the upcoming 2010 Pacific Northwest Regional Conference, I would like to propose a community engagement project titled, Africa’s calling: Cultural Awareness through Principles in Ghanaian Drumming and Dance. Targeting young to senior adults, with or without performance background, this audience participation project, to be set within Seattle-based public schools and/or organizations, will explore the primary modes of African communication and rhythmic sensibility that have influenced United States popular music. Through video footage, power-point, and audience participation, this presentation will offer fundamental materials in polyrhythmic performance while providing information for understanding West African drum and dance as it relates to African, as well as United States, culture.

**Bomgardner, Stephen D. : The neglected Chopin songs: love and nationalism:** Frédéric Chopin's compositional output is almost entirely associated with his music for solo piano. Yet alongside this repertoire, there is his modest output of songs. These songs, beautiful and intimate, remain virtually unknown. This lecture recital will celebrate the 200th anniversary of Chopin's birth by bringing these songs to a wider audience. Chopin composed all of his songs to poetry by five contemporary Polish writers. In Chopin's songs, the erotic and the heroic coexist. Eight of his songs were written for an album he devised in 1836 as a kind of love offering. These songs have a beautiful, intimate, folk-like quality. His remaining songs contain a strong sense of nationalism, where Chopin gives voice to an entire generation of artists plagued by oppression, revolt, and emigration. These songs are full of a nostalgic worship of an idealized Poland. According to musicologist and Chopin biographer Arthur Hedley, "[Chopin] found within himself and in the tragic story of Poland the chief sources of his inspiration. The theme of Poland's glories and sufferings was constantly before him, and he transmuted the primitive rhythms and melodies of his youth into enduring art forms."Chopin's songs bring a unique character and tone to the art song repertoire. They combine simple, youthful tenderness and a deep feeling for one's country. Performed with an understanding of tone and style, and sung and played in a natural yet intimate way, they are a charming addition to the repertoire of singers and pianists.

**Briggs, Roger : Impromptu:** I am providing my own performer. Written and premiered in 2007, Impromptu is in 3 sections and is influenced by American folk music and southern hymn singing. The first section is a simple, lyrical melody stated and developed in various tonal / modal idioms. The second section is aggressive and fugal. The third section is a return to the original melody stated in a more elaborate environment.

**Burrows, Jared : Improvisation for All Musicians:** Improvising is a fundamental musical skill useful to all musicians. This workshop introduces musicians to improvisation by using the techniques of British percussionist, improviser and teacher, John Stevens. Students in the workshop will explore improvising through game-like structures and strategies designed to build focused listening, encourage rhythmic and textural group interaction, and to develop novel approaches to instrumental technique. These activities will not only increase confidence in the students' ability to make spontaneous and creative musical choices in a group improvisation but will also be of benefit in other kinds of music making. The workshop will center on the students' musical participation. The improvising techniques and skills to be considered are not based in jazz or any other particular genre but are open to musicians of any background from beginning secondary school to very advanced post-secondary levels. The workshop could be presented to students of mixed instruments, abilities and ages or to a more homogeneous group. It would be ideal to present the workshop to a school or college group or within a community band/orchestra setting.

**Burrows, Jared : Talkin' Digital Music Blues:** The current generation of college music students is permanently 'plugged in' to portable mp3 players, youtube, twitter, internet file sharing, PDAs and cell phones. The music they listen to comes from myriad sources inconceivable even ten years ago. How does this fact change the way they hear, perceive, purchase, study, and relate to music? What challenges and opportunities do students' use of these technologies present to music educators? The author recently taught an honors seminar exploring these issues. This paper is a kind of 'report' on the attitudes and thoughts of the college students in the seminar in regard to the above issues. By helping educators understand students' music consumption and listening habits, the paper suggests ways of making teaching more effective for the 'plugged-in' music student.

**Cobb, Brian A.: D & A:** D & A (for flute & viola) was composed in May 2009 as a wedding gift for my dear friends Capt. Domingos Robinson and Anjali Lind. Akin to the B-A-C-H motif, the pitch material of D & A was extracted from each first name and last name of the bride and groom, and assigned to one of the two instruments. Over the course of the piece the flute and viola "court" one another before the inevitable unified conclusion.

**Doolittle, Emily L.: Child's Play:** Satie's piano pieces are full of whimsical commentary, most of which is intended for the performer alone, and is never shared with the audience. This is a shame, as much of what he writes is wonderfully witty and evocative. In Child's Play, I used the commentaries in three of Satie's pieces as the text for a set of humorous and semi-theatrical songs for soprano and piano.

**Eisenberg, Christine: The Timelessness of Crumb:** Throughout 2010, people from around the world will gather to celebrate the 80th birthday of American composer George Crumb. This occasion gives us pause to reflect on the extraordinary contributions Crumb has made to the musical world in the 54 years of his professional career. While a compositional hiatus during the later part of the 20th century seemed for many to be the composer's swansong, Crumb returned at the start of the new millennium more prolific and innovative than ever. This lecture/demonstration will survey George Crumb's works in this first decade of the 21st century. New techniques and stylistic elements are highlighted as well as the philosophical and mythical aspects that are the soul of all Crumb's works. Comments on these compositions as well as works in progress are taken from personal interviews and coaching sessions between composer and presenter offering a unique insight into the psyche of the most important creative master of our time.

**Friedlander, Joshua: Ernest Bloch's Sonata No. 2 for Violin and Piano "Poeme Mystique" (1924):** Ernest Bloch's Sonata No. 2 for Violin and Piano "Poème Mystique" (1924). Ernest Bloch (1880-1959) was a Swiss Jewish composer who was famous for writing a series of works known as the "Jewish Cycle" from 1912-16. Additionally, he co-founded prominent institutions such as the Mannes College of Music, Cleveland

Institute of Music, and the San Francisco Conservatory. The performance will be of a little known and rarely played work of Bloch's Sonata No.2 "Poème Mystique" which was written for two Cleveland Institute of Music colleagues André de Rebeupierre and Beryl Rubenstein in 1924. This sonata is just over twenty minutes in length and is only a one movement work. Bloch did not have a poem with words in mind, but rather writes it as a poetic work. The main theme is composed of a series of perfect fourths and fifths. This is presented many times in the exposition, briefly in the development, and in the recapitulation. In the beginning of the developmental section, there is a recitative played by the violin which emulates Bloch's infamous "Shofar" call. This signifies a ram's horn blown on the Jewish holiday of Rosh Hashonah and is presented in all of his "Jewish Cycle" works. Following this "Shofar" call, Bloch writes the words in the score from the Credo and Gloria of Gregorian Chant and sets it in a free meter format thus keeping with the style of chant from the Middle Ages. There will give a brief introduction discussing about Bloch's life, his "Jewish Cycle" works, and the work being performed: the "Poème Mystique." Questions will be taken following from the audience if time permits.

## PROGRAM

Sonata No.2 for Violin and Piano "Poème Mystique" Ernest Bloch

Andante moderato (1880-1959)

Animato

Tempo I; Animato; Moderato

L'istesso tempo (ma un poco lento)

Moderato assai: "Credo in unum Deum!

Patrem omnipotentem

Factorem coeli et terae visibilium omnium

Et invisibilium."

Più lento: Gloria in excelsis Deo.

Amen."

Animato; Moderato; Allegro moderato; Tempo iniziale

Molto quieto; Vivo

**Garrison, Leonard :Teaching Twentieth-Century Rhythm in Aural Skills Classes:** This workshop presents pedagogy for instructors of aural skills classes to prepare students to understand and perform complex rhythms found in modern music. Rhythmic practices include:

- Nonmetric (ametric) rhythms
- Shifting accents
- Syncopation
- Irregular (borrowed, irrational) divisions (odd tuplets)
- Polyrythms (cross-rhythms)
- Polymeter



- Changing (shifting, mixed) meters
- Asymmetrical (composite, odd, irregular, complex) meters
- Additive and mixed meters
- Fractional time signatures
- Irrational meters
- Metric (tempo) modulation
- Proportional notation

A typical two-year aural skills sequence introduces twentieth-century materials in the last few weeks, when students have little time to absorb new concepts. Many traditional texts, even those specifically devoted to rhythm, address advanced rhythms cursorily. The goals of this workshop are:

- to clarify confusion resulting from the lack of universal terminology;
- to survey and evaluate various techniques and materials of teaching rhythm and their appropriateness for advanced music;
- to present exercises—some original and some drawn from a wide variety of sources—that prepare students to perform complex rhythms;
- to introduce technology that assists learning of complex rhythms, including programmable metronomes, click tracks, and dedicated software;
- to suggest ways to integrate study of advanced rhythms into a college curriculum.

**Garrison, Leonard: Wil Offermans, Honami for solo flute (1994):** Dutch flutist and composer Wil Offermans is a pioneer in the field of extended techniques. “Honami” is a Japanese word describing the waves created by wind in a rice field. The composer intended the flutist “to use his breath in a similar way... as a possibility to develop and expose the breathing.” The piece employs harmonics, glissandi, vocal techniques, and special fingerings that make the Western flute sound like a Shakuhachi, a Japanese bamboo flute.

**Gingrich, Linda : J.S. Bach's Second Cycle Chorale Cantatas: More Than Meets the Ear!** It has long been recognized that symbolic elements not easily perceived by eye or ear operate within Bach's larger works to illustrate a text or a theological idea. What has been almost completely overlooked, however, are the ways in which Bach used these unseen elements to link compositions in a collection into a series of concealed allegorical narratives. This paper examines, in broad strokes, the veiled connections within a six-month span of Bach's 1724 chorale cantata cycle, and shows how Bach employed them to form six overarching narratives. It briefly visits the definition of musical allegory, its historical relationship with theology in eighteenth-century Lutheran Germany, and their combined influence on Bach's compositional thought. Further, it defines the chorale cantata form and sketches its function in the church service. Then it gives an overview of the scores of some of the cantatas and the allegorical tools, such as linked tonalities, mirrored forms, antithetical styles, vocal and instrumental patterns, by which Bach carved out his six storylines. The metaphorical narratives thus revealed open a new window into the incredible imagination of a man whose intent not only encompassed the demands of the moment, but also the plan of the greater artistic whole, as he fit the pieces together, through hidden means, into a grand, monumental, design.

**Guzzo, Anne M. : Haddayr Blogs:** In the spring of 2008 a colleague and friend, flutist Alaunde Copley-Woods, introduced me to the blog journals of her sister, Minneapolis writer, Haddayr Copley-Woods. I found myself drawn to Haddayr's posts, avidly reading them every day because of her passionate sense of social

justice, marvelous use of words, and tremendous wit. To me, these are personal and deeply moving entries. I especially relate to her struggles with MS, having watched my own mother deal with the disease. Each movement of Haddayr Blogs uses themes, rhythms, motifs, and various materials from other movements, so each song is inextricably linked to the rest of the piece. Performers may group songs in any number or order.

**Hamm, Samuel J.: fix•ation**

fix•a•tion

Function: noun

Date: 14th century

: the act, process, or result of fixing, fixating , or becoming fixated :

a : a persistent concentration of libidinal energies upon objects characteristic of psychosexual stages of development preceding the genital stage

b : stereotyped behavior (as in response to frustration)

c : an obsessive or unhealthy preoccupation or attachment

(Definition from Merriam-Webster online dictionary at m-w.com)

**Hamm, Samuel J. ~Signatures of the Sun: A Composer/Performer/Photographer Collaboration:**

"Signatures of the Sun" is a composition for piano and visual media that is based on four photographs by a nature photographer. This lecture-recital will feature a discussion of the genesis of the work among the collaborators, performance of excerpts of the four-movement composition, presentation of the photographs, and opportunity for audience discussion. The creation of the work involved an exceptional amount of give-and-take among the three parties in the collaboration, and this presentation is focused more on that process than on the final product itself.

**Heald, Jason A.: Letters from Mary Todd:** The inspiration for Letters from Mary Todd came from a June 26, 2005 Time magazine article on Mary Todd Lincoln. At the conclusion of the article, the author suggested that the much-maligned First Lady might have advice to share with future First Spouses. This intriguing notion is the basis for the text of Letters from Mary Todd, which explores the parallels between Mrs. Lincoln's experience in the White House with those of the First Ladies from 1976-2008. Her compelling story is told through a fictional first person narrative which addresses many of the similarities between Mrs. Lincoln and her contemporary counterparts.

**Kampiziones, Joanne: The Importance of Piano Pedagogy in a Performance Degree: Essentials all Pianists Should Know:** Piano Pedagogy is a modern field in music that has grown extensively as a university degree program over the last few decades. A piano pedagogy degree focuses on all areas of teaching including piano methods, educational psychologies, as well as musical and technical concepts for students of all levels. It is a subject area often overlooked by performers, particularly ones who desire a career in concertizing rather than teaching. Often times, performance majors forgo taking piano pedagogy courses and consequently lack the formal training necessary for teaching. Many music majors assume they will be performing instead of teaching in their future and opt not to take pedagogy courses. They also are misinformed with the notion that pedagogy only pertains to teaching elementary methods and ages. By reducing piano pedagogy to this one aspect, however, students prevent themselves from learning how to teach and convey musical and technical elements not only at the elementary and intermediate levels, but also in advanced repertoire. They also minimize their career options in an over-saturated market already limited with occupational choices. Although many institutions do require piano pedagogy courses in their performance curriculum, many do not. The purpose of this presentation is to inform students and educators of the importance of piano pedagogy as a staple in the performance degree curriculum. Specific points will

include a brief historical overview of piano pedagogy as well as the necessary courses performance majors should take to provide themselves with the essentials and options for careers in piano teaching

**Kent, Jean-Marie: home-ful:** Music holds a power to touch hearts and open minds. In creating concerts that engage community partners, we begin to see the impact that music can have to inspire social change. Megan Huckabay and Jean-Marie Kent, co-conductors of the University Women's Choir, will share their story of creating "home-ful," a collaboration between the ensemble and Noel House, a women's shelter. A framework of the steps involved to launch this project will be provided so that others may be encouraged to step into new projects with community partners. Once an invitation has been extended to artists and organizations, the process of collaboration begins. The presentation will examine the importance of making goals transparent, being empathetic listeners, and opening artistry to chaos. It will provide ideas for creating projects that strive to be reciprocal, rather than outreach to a perceived needy population. With almost every collaboration, there are moments of frustration, misunderstanding, or discomfort. The way in which we deal with these times determines not only the product, but more importantly, the process of working together. The presentation will discuss effective ways of handling some of these issues. Finally, the presentation will deal with the ways to archive what is learned in the process. Evaluating what we have learned creates stronger future projects that will have a lasting impact on our participants and on our audience. By working with an established framework, venturing into community engagement is less daunting. When the process is carefully handled, the rewards that spring from the projects often exceed the original goals.

**Kent, Jean-Marie: Vivaldi and the Dramatic Choruses:** Puzzling to scholars, and still debate, is the question of voicing of sacred works written by Antonio Vivaldi for the women's choir of the Pietà. A closer look at the specifics in Vivaldi's compositions for choirs provides some insight. Because *Juditha triumphans*, Vivaldi's only surviving oratorio, is specifically tied to the Pietà, the choruses that lie within it provide excellent examples of the performance issues surrounding performances of all the choral works written for the Pietà. Presently, there is no published edition for women's choir of *Juditha triumphans*, nor of Vivaldi's other sacred choral works for the Pietà. Until such editions exist, the repertoire lies squarely in the hands of mixed choirs. Attention to historical scholarship regarding performance paired with an understanding of women's vocal capabilities should enable an edition to emerge that will open Vivaldi's repertoire to women's choirs. Vivaldi's repertoire requires a second look, or a second listen, so that tenor and bass parts are transformed within the score itself. In this way, women's choirs will be encouraged to include *Juditha triumphans* and Vivaldi's other compositions for the Pietà as part of their canon repertoire. This presentation will examine the scholarly research regarding performance of the sacred choral works, tying the conclusions to the choruses from *Juditha triumphans* to demonstrate the complexity of creating an edition for women's choir that might truly reflect Vivaldi's intent.

**Lam, Lan-chee: La Defense:** La Defense is dedicated to Laurel Ensemble. Located in the Dutch city of Almere, La Defense is designed by the UN Studio (2004). This building not only changes color and intensity depending on the time of day, which includes a dappled rainbow palette of red, orange, blue, green, yellow, and purple but also considered as environmental friendly since the color change of outermost mirror foil only consume natural sunlight. The composition captures the aesthetics of this building. Therefore, I divide the music into four main sections, according to various time of the day, from night, morning, afternoon, till evening. At night, the color of the building is all black and can be represented by string clusters with little motion. The architecture surrounds by fog in the morning time as the sunlight shines through it, which makes the vision not very clear. Due to the instability of the weather in the Netherlands, the afternoon time is always raining. Finally, the air becomes clean and fresh after the storm, which the outer walls of the building reflects more sunlight with the rainbow in the sky.

**Lam, Lan-chee: Ice Sculpture:** Ice Sculpture describes the unique music festival held in Geilo, Norway during January. The musical instruments played by top musicians from the world are made of ice only. The festival coincides with the first full moon of the New Year and so the concerts will take place under the frosty evening skies. It is an ovation to the nature, and to one of the most important recourses in the world - ice (frozen water). As short-lived as sandcastles, the ice-sculpted wind, string and percussion instruments give off surprising new sounds that vary according to the quality of the ice and the surrounding temperatures. I try to

capture the scene in the music with various musical gestures, like violin glissandi and harmonics, as well as crotales and clarinet multiphonics. The music is divided into four main sections alternates with fast and slow tempi, while the rhythmic density and activity of the percussion determines the overall structure of the piece.

**Lee, Catherine: “Works for oboe and english horn by Pacific Northwest Composers”:** I would like to present a lecture recital on two works by Pacific Northwest Composers. The first entitled “Still” was composed by Dorothy Chang, Assistant Professor of Music at the University of British Columbia in Vancouver, Canada. This work for solo oboe was composed in 2006 as part of a project by the Albany Symphony to commission composers to write solo pieces inspired by various paintings in the Empire State Plaza in Albany New York. The painting that inspired this particular work is entitled “Red-Black” by artist Lawrence Calcagno. The second work I would like to present is “suppose i was a marigold” by Emily Doolittle, Assistant Professor of Composition and Theory at Cornish College of the Art in Seattle, Washington. This work was composed in 1997 for cello and piano but has recently been arranged for english horn and piano. I will begin by presenting a 15 minute lecture on these works during which I will discuss the issues that arise during their preparation and performance. This includes pedagogical issues such as the use of the use of quarter-tones pitches, harmonic fingerings and pitch bends. I will also address the role that understanding the inspiration of a work can play in a performers preparation of the work. Following my lecture I will perform both of these works in their entirety so the audience can hear for themselves the valuable contribution these works make to the contemporary oboe literature.

**Lee, BoKyung : Liszt's Piano Transcriptions of Schubert Songs: Erlk?ig, Gretchen am Spinnrade, and Der Lindenbaum:** Piano transcriptions of songs are a product of two medium: a vocal part and piano accompaniment. In a piano transcription the composer needs to add a more elaborate accompaniment and texture to achieve the same powerful emotional effect created by human voice. Liszt produced many arrangements which can be divided into two categories: “paraphrases” and “transcriptions.” Most of the fantasies and paraphrases based on operatic themes belong to the first category, while transcriptions are works of translated in a stricter fashion, as is clearly seen in the Schubert song and Beethoven symphony transcriptions. Franz Liszt was not the first composer who created a piano arrangement for vocal music, but it is reasonable to argue that no other composer transcribed with such skill and genius. Not only are Liszt’s transcriptions true to the original music, but they are great solo piano works as well. Liszt’s song transcriptions have remained important works for several reasons. One reason is that his song transcriptions have their own intrinsic qualities as great piano literature. Liszt’s creativity, shown through certain techniques, is impressive. Some of them appear frequently throughout the song transcriptions: This lecture-recital will present three Schubert song transcriptions: Erlkönig, Gretchen am Spinnrade, and Der Lindenbaum. The setting of the text in the transcription will be discussed along with Liszt’s transcribing techniques and performance problems based on my experience as a pianist and singer.

**McGowan, Sean C. :The Study & Teaching of Improvisation: Emphasis, Scope:** The concept, along with process and delivery, of improvisation is one of the most compelling and fascinating attributes of modern American art music. Improvisation is particularly integral to the successful performance of Jazz music. Indeed, improvisation is a fundamental concept inherent in many styles of art, theatre, and certain literary disciplines. However, improvisation is certainly not restricted to the arts; often people in every facet of life are required to “ad lib” or “think on their feet”. This paper presentation would entail a discussion regarding the significance of teaching and studying improvisation in music programs. What exactly is improvisation? Is improvisation a meaningful skill to develop? Can it be taught? How does improvisation inform other areas (academic & professional) of students' lives and careers? These questions and others will be discussed from a variety of perspectives culled from reflections by students and professionals, as well as those of the presenter. This project is a result of a study fostered and sponsored by the President's Teaching and Learning Collaborative in association with the 2009 Cohort of the Carnegie Scholarship of Teaching and Learning program.

**Molunby, Nicole : Performance of Wind Trio Op. 67 by Črt Sojar Voglar:** Črt Sojar Voglar (b. 1976) received a bachelor's degree in composition and music theory from the Academy of Music in Ljubljana, Slovenia in 2000 and masters in 2004. Since 2001, he has been an instructor at the Intermediate Music and Ballet School in Ljubljana, as well as artistic adviser for the annual even "A Music Afternoon with Anton

Lajovic" in Vaèe. In 2002 he won first prize of the Association For Contemporary Music in Maribor for his String Quartet Nr. 1. His compositional output comprises over 80 works that first adopted the neo-classicist style, and has gradually begun to infuse more contemporary elements and harmonies. His recent works are written in a musical language of rich sonority, supported by a contemporary modal approach. Musical themes often touch on various symbolic phenomena, interlaced with humanism and optimism. His works have been performed in numerous concerts and festivals in Slovenia, Croatia, Macedonia, Vojvodina, Austria, Bulgaria, Sweden and in South Korea. The first concert devoted entirely to his compositions in the Cultural Centre Cankarjev dom in Ljubljana was in March 2001, followed a year later, in March 2002 by a similar event in the Blue Salon of the Hotel Union, Ljubljana.

**Noland, Kaori Katayama: Functional Grundgestalt in Narratives of Chopin's Ballades:** Chopin composed four instrumental Ballades during his most productive years; the first Ballade Op. 23 was published in 1836, while the last Ballade Op. 52 was completed in 1842. Many scholars have attempted to make connections between Chopin's Ballades and literary ballads, especially the ones written by his fellow countryman Mickiewicz. However, the latest research trend has shifted to more analytical approaches. The basis of my analytical approach is Schoenberg's Grundgestalt but I also use Schenkerian graphs as a tool to analyze the different structural levels of the Ballades. The functional Grundgestalt is not only responsible for motivic relationships between themes but also for the large-scale harmonic structure. I will demonstrate how the Grundgestalt, the seed of the compositional idea, grows to dictate the Ballades' structure and tonal scheme. Another important issue in my analysis is how the narratives in the Ballades are achieved through the Grundgestalt and how it unifies the four Ballades. My analysis not only suggests that there is a Grundgestalt in each Ballade to unify the piece but also that there is a common Grundgestalt to unite the four Ballades. There is a strong conflict between major and minor keys in the Ballades to create drama; the biggest conflict is created between F major and F minor, as shown in my tonal pyramid.

**Okun, Matthew: Northwest African American Museum Collaboration:** I have been creating a working relationship with the Northwest African American Museum in Seattle. This began when I was brainstorming with Brian Carter (Deputy Director/Education Director) about the upcoming exhibition; "Jackson Street After Hours". I was also invited to host a series of performances at the NAAM beginning with the opening ceremony for the exhibit in late March or early April of 2010. At that time, I expect to give a short lecture and be the master of ceremonies for a performance by local jazz artists. But one more piece of this ongoing relationship between myself, the NAAM, and the CMS will take place on April 9, shortly after the day's conference activities conclude. Brian Carter has agreed to open the museum for a special tour for CMS members. And currently, I am working with the NAAM to get some local musicians to perform music appropriate for this exhibition. I intend to host a short lecture/discussion on this occasion as well. Finally, I am planning to invite local high school students (and their friends and families) to attend this tour and performance as well. My assumption is that many of these students will be jazz performers themselves, and may, indeed, be part of the evening's entertainment. Currently, all of these arrangements are still in the planning stages, but I do have the understanding with Mr. Carter, that the museum tour on April 9 is a "go".

**Perdue, Megan : American Music Education in Times of Economic Crisis: The Great Depression and Beyond:** The Great Depression derailed the economy and threatened the field of music education in public schools. Although the effects of the Depression materialized slowly, music began to be seen as a "leisure" subject unworthy of economic support. The September 1934 issue of the Music Educator's Journal included a Declaration of Faith in the Cultural Arts that stated in part, "Our schools are facing serious problems. The cultural subjects, especially, are being attacked... Curtailments in educational budgets must not be permitted to affect vitally the cultural subjects, especially music." The prolonged economic crisis swelled the number of unemployed musicians, artists, and music educators. Between 1929 and 1934, approximately 70% of the nation's musicians were unemployed (McDonald, 1969). Music education in America, however, maintained a strong presence in public schools. Teacher-training schools, conventions, and organizations for music education, along with strong governmental support for the arts in public schools, ensured the survival of music education. The purpose of this research is to explore the effects of the Great Depression on music education in the United States through analysis of governmental programs, the rise of progressivism, and the

importance of the arts as a part of American family life. I also seek to examine the current economic crisis in America, its similarities to the Great Depression, and its effects on public school music education today.

**Pitzer, Robert M. : Teaching and Learning the Yakama Way:** This paper will trace the development of a musical exchange program between the University of Washington's School of Music and the federally funded Yakama Nation Tribal School in Washington state. The nature of the exchange will be described, including the lengthy period of planning for events, the visits by graduate and undergraduate university students to the school for performances at student assemblies, performances by Yakama flute and drum teachers and their students for the university students, and the informal discussion, demonstration, and dancing by all project participants. The music of the Yakama people, including songs and dances of tribal and inter-tribal pow-wows, will be briefly described and sampled, along with the contexts and processes by which they are currently being transmitted and preserved. The visit by Yakama youth to the university will also be discussed, with reflections by the Yakama on their experiences in a large metropolitan city, on a university campus, and in performance on stage at the School of Music. This paper, with video footage, will document the challenges of the project relative to funding, scheduling, transportation, and the nature of negotiation between cultures. "Teaching and Learning the Yakama Way" documents a discovery of the meaning of teachers (including the Yakama students as transmitters) and students (including the undergraduate students who came to recognize that, while they initially believed that they would teach the youth, evolved to an understanding that they were learning far more than they were teaching).

**Plotkin, Marc : CitizenGroove - An E-Portfolio Solution for Music Students:** CitizenGroove is the first web-based social network that specifically caters to the needs of music institutions and their students. Our patent-pending organization platform is a completely unique way to organize musicians, ensembles, and the music they associate themselves with. Because of this platform, CitizenGroove is able to provide a groundbreaking E-Portfolio solution specially designed for the unique needs of music students, institutions, and their alumni. Imagine being able to track your alumni, have a central location for your students' materials, list all university events, and recruit talented prospects, all from a single location. CitizenGroove has already engaged some of the nations top conservatories and music departments, who for the first time will be able to leverage their own social media platform. We would like to present to the members of CMS to showcase the value of using CitizenGroove as a music student E-Portfolio solution. Music institutions can't afford to miss the boat on using Web 2.0 services to help their students. With CitizenGroove, they won't, and they won't compromise the focus, control, and organization that a serious music institution provides.

**Russell, Ralph Anthony: Ella Fitzgerald's How High the Moon: An Analysis of a Complex Solo:** Jazz vocalists such as Louis Armstrong, Sarah Vaughan, and Anita O'Day have cultivated their melodic and harmonic precision and precise diction by practicing diligently, listening to contemporary instrumentalists, and understanding the jazz language. As a result, they developed a sophisticated level of scatting that has structure and melodic and rhythmic variety. These vocalists have used riffs, licks, syncopation, and musical quotes to create complex solos that rivaled their instrumental counterparts. The purpose of this paper is to analyze a jazz standard and explain how a jazz vocalist employs the blues scales, standard licks, instrumental sounds, and musical quotes from popular standards to create a solo that has structure, variety, and direction. I will use a transcribed solo to explain how the vocalist uses these melodic and rhythmic ideas and gamut of vocal techniques to reach a musical goal.

**Schiff, Jelena : The Norton Anthology of Western Music (1980-2009): Transformation of Content:** This study examines content of the six editions of Norton Anthology of Western Music (NAWM) from 1980 to 2009 and changes between the editions. The modifications following the 1st edition feature: (1) varying selections for composers; (2) expanding the historical frame; (3) inclusion of women composers; (4) reformulating period and style labeling; (5) diversifying genres and styles; and (6) introducing commentaries. As one result of these modifications a core repertory emerged, a repertory that survived the sifting during the NAWM's 29-year existence. The thirteen anthology volumes feature 196 composers and 335 different compositions, with 78 composers and 56 compositions represented in all editions. NAWM is a widely used music history textbook at the collegiate level, yet very little has been written about it. The rationale for this study is thus in recognizing the instructional direction the anthology has prescribed for music history education in university programs.

The purpose is to chronologically and topically trace the NAWM content transformation, and to describe how those modifications affected the instructional direction. This study is designed as a microhistory of the anthology as a single textbook within a short time period. The methodology combines description, micro-analysis, and quantification of composer/composition appearance rate. Data collection instrument tracks the cumulative number of composers/compositions, frequency of appearance, changes in chapter titles, and develops categories of all-edition composers, all-edition compositions, 5-edition composers, and 5-edition compositions. Analysis renders numerous combinations among categories, and interpretation reveals the character of changes that shaped NAWM suggested direction for teaching music history.

**Schmidt, Andrew: Estonian Romantic Choral Music, the When, How, What, and Why:** Estonia, compared with other European countries is relatively young in its serious musical pursuits. Much of Europe engaged in its fifth musical epoch during the Romantic era (ca.1820-1900), while Estonia's first notable endeavors were just beginning. Estonians produced their hallmarks of the Romantic era, the national opera and vernacular requiem, well into the 20th century. Their developmental trajectory therefore developed rather quickly beginning with the founding of the first local mixed choir in 1832 through the rapid proliferation of musical achievements leading to the opera Vikerlased in 1928. This narrative begins with musical roots and Baltic German influence on the importation of song festivals to the region. These festivals sparked Estonian nationalism and the "national awakening" that led to an outpouring of artistic endeavors as well as to the preservation and cultivation of national music and ideas. At the same time, musical tutelage progressed to a point that musicians began to seek Conservatory training. The first and second generations of Estonian composers went to St. Petersburg, returning to their country with new techniques and style. The second generation finally set up Conservatories in Estonia to educate local musicians. The third generation, having the necessary elements in place produced the capstone achievements of the National/Romantic spirit. This coincided with Estonia's first period independence in the early 20th century. Examining scores and audio samples additionally demonstrates that while musically "behind" the rest of Europe, Estonian composers combined many Romantic Era influences with their folk music, thereby advancing the creation of a national identity.

**Schmidt, Andrew: Developing Pedagogical Instruction that addressed meta-cognitive growth:** Generally, students of most ages will characterize a concept through action first. A music educator's goal is then to facilitate and provide meaningful experiences for students. They may engage students through the use of affective language, cognitive facts, and psychomotor/kinesthetic actions. Each has its own benefits and deficits. The revised Bloom's taxonomy classifies music learning in the cognition domain, stressing the objectives: Remember, Understand, Apply, Analyze, Evaluate, and Create. Music learning addresses all of these objectives, especially the meta-cognitive concepts needed for Analysis, Evaluation, and Creation. Meta-cognition simply means, "thinking about one's own thinking", or being aware of how one is making music and reflecting and strategizing for future music making. Pedagogical instruction from the perspective of developing meta-cognitive skills leads to a self-actualized student who can recognize the demands of a goal, have techniques to carry it out, monitor their progress, adjust technique as needed, and evaluate the resulting experience for future endeavors. I assert that any of the three engagement strategies can be successful, however, in order to activate meta-cognitive learning, cognitive concepts should always inform or accompany the pedagogical process. Each strategy can be made more effective when presented experientially and linked to cognitive concepts. Included are a number of pedagogical flow-charts and scenarios that examine instructional models based on the three domain areas that address meta-cognitive learning as well as an index of complimentary Affective, Cognitive, and Kinesthetic Jargon for various experiences desired in the music classroom.

**Scott, Shannon: "Any Damn Fool":** Paul Hindemith taught at Yale School of Music from 1940 to 1953. The young woodwinds professor Keith Wilson joined the faculty in 1946 and worked with Hindemith. During interviews with Keith Wilson in 1994 the phrase "Any damned fool can see that (there should be a ritardando, accelerando, crescendo, diminuendo, etc.)" was explained and elaborated upon. This presentation covers Keith Wilson's lively memories of Hindemith at Yale. Recorded examples of passages from the Clarinet Sonata (1939) will be used to illustrate the effects of Hindemith's Romantic interpretive style.

**Selden, Ken: Programming and Collaboration for University Ensembles: Strategies for impacting the community:** Traditionally, university ensembles have focused on teaching basic concepts in ensemble technique through standard repertoire. How do we go beyond this model to impact the wider musical community and engage the students in a spirit of collaboration and innovation? When I began my current position as director of a state university orchestra, I analyzed the musical landscape of the city, identified unfilled niches, and then took steps to create an ensemble that had a distinct programming personality as well as prominent collaborative partners. I found numerous opportunities to reach beyond campus and into the local musical and media community through adventurous programming and collaboration while strengthening the educational framework for our students. These innovations include a juxtaposition of standard repertoire with music of prominent international contemporary composers, an ongoing collaborative partnership with a ballet academy, performances with carefully chosen high profile (but not mainstream) concerto soloists such as Orli Shaham and Matt Haimovitz, and creative side-by-side events with professional musicians and faculty. This paper will present information and initiate discussion on developing community partnerships and collaborations, broadcast and print media relations, guest artist considerations, financial and marketing issues, as well as strategies for research, analysis and programming of non-standard and multi-cultural repertoire.

**Siegel, Merrie R. :Recuerdos de Mexico by Arthur Gottschalk:** Recuerdos de México is a three movement sonata for flute and piano, composed in 2006. The individual movements are titled Huapango (a dance rhythm making constant use of continuous and simultaneous hemiola at the quarter-note and eighth-notes levels), Llorona (which makes extensive use of the bolero that tells the story of a ghostly woman who lost her child down a well), and Yaqui (an indigenous tribe of Northern and Central Mexico, whose flute music was first transcribed by Mexican composer Manuel Ponce). It is a tour-de-force for the virtuoso flutist, as well as a travelogue by memory

**Steinke, Greg A: Too Many Musicians - Too Many Notes:** A paper first developed and created for an National Association of Schools of Music presentation exploring music and its interrelationships that need to be acknowledged, which musicians generally ignore. Utilizing Pirsig's Zen and the Art of Motorcycle Maintenance as a point of departure (or metaphor) along with some reactions to the American scene characterized by Schlesinger's The Disuniting of America, Reflections on a Multicultural Society and other selected commentary from articles, the author sketches a dialog about the many interrelationships there are in music, and how, today; we have so many challenges and problems in trying to teach music in the complex, multicultural, interdisciplinary world in which we now live. Through the analogy of the author's own experience of attempting to administrate, teach, compose and perform in this new musical world, a framework is suggested whereby, in the future, there may be ways, through curriculum development, technology and a fresh perspective on arts pedagogy, to approach music more broadly to create musicians who have a more global view of their art yet also have the requisite, specialized skills to be practicing musicians. This paper is the original presentation but with some slight revisions because of excellent feedback I've received through some subsequent readings in other venues. I believe it could offer a good framework for audience response and questions, or perhaps might fit in a panel setting with respondent.

**Steinke, Greg A. :MOTHER EARTH - A Native American View:** A presentation on a musical composition just completed for Soprano, Bass and Chamber Orchestra utilizing original Native American poetry by K'os Naahaabii\* (aka Don Jordan) reflecting the poet's (and the composer's) perceptions of our earthly environment and those who people it. Presenter will share some thoughts and ideas about composing the work and working/interacting with the poetry with some short music excerpts from the work. The presentation will also briefly touch upon some earlier works already completed and performed utilizing Native American music and poetic images (all from K'os' poetry): WIND RIVER COUNTRY for Woodwind Quintet , NATIVE AMERICAN NOTES - The Bitter Roots of Peace for String Quartet, and Don't We from SINGING HEART for Choir). The discussion will include a brief review of some of the problems of utilizing Native American Musics in an art music context. As time permits, possible strategies will be included about utilizing Native American musical materials in interdisciplinary courses or with students who might wish to work on projects incorporating these or similar materials. This would be a lecture/demonstration format with handout (poetry and musical examples) and short, recorded musical illustrations of original source materials and excerpts



from presenter's works. Other supplementary material will also be presented by overhead transparencies (or Power Point) to compliment the handouts.

**Thomas, Benjamin: Examining the Structure of Piazzolla's Adios Nonio through Neo-Riemannian Operations and Transformational Theory:** After the death of his father in 1959, Astor Piazzolla wrote Adios Nonino, which became one of his most beloved compositions. Though Piazzolla used fairly traditional harmonic movement at the local level of this piece, he experimented with many unusual structures of modulation in his different recorded arrangements. By the time he recorded the 1969 version, he had arrived at a sophisticated set of modulations that is now considered the classic construction. This paper will examine how applying Neo-Riemannian Operators can explain the tri-partite structure of the 1969 arrangement and offer insight into its particular poignancy. The first part of the paper will offer a brief introduction to the group of Neo-Riemannian Operators and an explanation of their value in analysis. The second part of the paper will present a set of Lewin Transformation Graphs that show the overall harmonic motion of Adios Nonino. Finally, the Transformation Graphs will be used to tie the large-scale tonal centers of the 1969 arrangement to the alternation of tonic and dominant that drives the piece at the local level.

**Thompson, Karin E.: Listening to the Birds: An Interdisciplinary Experience:** If we teach our students in a standard general studies introductory music course how to "actively listen," why not share this approach with other fields where active listening is essential? This paper focuses on the specific experience of presenting a guest lecture about music to a general education biology course which brought with it some surprising insights and an engaging learning experience. By listening to selected musical compositions that express admiration for the natural world through sound, students were exposed to the value of "active listening" not only in a musical context but in the natural world. Comparing actual bird calls with those depicted and imitated in music led to a discussion of musical vocabulary and listening skills shared by birdwatchers and musicians. The entire experience underscored the value of interdisciplinary teaching and uncovered some of the hidden possibilities that lie within cross-disciplinary approaches.



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