



Pacific Southwest Chapter  

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THE COLLEGE MUSIC SOCIETY

3<sup>rd</sup> Regional Conference  
February 11–12, 2011

Pepperdine University  
Malibu, California



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### Acknowledgments

This event has been made possible by the financial support of the College Music Society.  
We also gratefully acknowledge the financial and logistical support of the  
Music Department of Pepperdine University.

### Welcome from Conference Host

#### GREETINGS & WELCOME

Pepperdine University warmly welcomes you to the third annual regional meeting of the Pacific Southwest Chapter of the College Music Society. We are pleased to host all of the presenters and artists. I hope that you will find the presentations simulating, the performances inspiring, and the discussions with your colleagues rewarding.

As evidenced by the wide variety of interests among the music professionals attending this conference, our field is a rich and dynamic one. Yet, we are all united in our efforts to be advocates for our art, to see it flourish, and to make it stronger for the future. May you leave this meeting with a renewed sense of the important work that each of us is about. All of us at Pepperdine join in welcoming you to Malibu for this important conference.

Sincerely,  
Gary W. Cobb  
Chair, Fine Arts Division  
Pepperdine University

## Welcome from the Program Chair

Dear Colleagues in the Pacific Southwest Chapter of the College Music Society:

I'm delighted that you have been able to carve out some precious hours from your busy schedules to attend the third Regional Conference of the Pacific-Southwest Chapter of the College Music Society, held this year on 11-12 February at the lovely campus of Pepperdine University in Malibu, CA. There is much to look forward to in this year's program, which is the first CMS-PSW regional conference to extend over two days. The keynote address will be given by Dr. Robert Cutietta, Dean of the Thornton School of Music at The University of Southern California, who will be speaking from his own experience on the provocative topic "What Happens to Your Music School When You Introduce a Popular Music Program." The conference includes sessions on "Haydn, Mozart and Beethoven" (with lecture-recitals on Haydn's folksong arrangements and Beethoven's Op. 110 piano sonata); "Music and Ideology;" "Nineteenth and Twentieth Century Vocal Music;" and papers on music theory and pedagogical topics. We also will enjoy a concert of new electronic music by CMS composers (which will be played through Elkin Hall's THX certified sound system), and a concert of new acoustic music written by CMS composers and performed by CMS musicians. In addition, the Pepperdine Opera Program will perform excerpts from Mark Adamo's *Little Women*, and on Friday evening the professional early music group *Alchemey* will enchant us with a concert entitled "Devotion, Regret and Hearts Forlorn: 15th-16th Century Vocal Music from the French Royal Court." On Saturday we also will conduct the annual business meeting of the chapter, after a sumptuous lunch in the Faculty Dining Room.

As program chair for this conference, it has been my privilege to have had a hand in the production of what I believe will be a noteworthy and energizing event. I have been both amazed and delighted by the intellectual and creative achievements of the conference participants, who come to us from twelve states spanning from California to Florida. None of this would have been possible, however, without the tireless labor of Lincoln Hanks, who chaired the composition committee and was in charge of local arrangements for the conference; the wise counsel of Richard Kravchak, our chapter president; the amazingly fast and accurate assistance of Peter Park and his staff at the CMS national office; and the support of the faculty and staff of the music department of Pepperdine University, headed by Dr. Gary Cobb.

Enjoy the conference. You are in for a treat.

John T. Brobeck  
Program Chair, CMS-PSW 2011

## Conference Organization Committees

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Dr. John T. Brobeck (Univ. Arizona), Program Chair  
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### Conference Schedule of Events

Day	Time	Activity	Venue
Friday, 2/11/11	12-230 p.m.	Registration	In front of Elkins
	1230-50 p.m.	Music rehearsal	Raitt Recital Hall
	1-250 p.m.	<p><b>Welcome to the Conference:</b> Gary Cobb (Division Chair for Music, Pepperdine University)</p> <p><b>Session 1:</b> Haydn, Mozart, Beethoven: Session Chair, Lawrence Stoffel (California State Univ.-Northridge)</p> <p>Carlyle Sharpe &amp; Stephen Bomgardner (Drury University), "Joseph Haydn's British Folksong Arrangements: Trio Songs for Voice, Violin, Cello and Piano" (Lecture-recital)</p> <p>Stephen Bomgardner, tenor      Carlyle Sharpe, piano Katharine Newlon                      Chris Hunt (Pepperdine), violin (Pepperdine), cello</p> <p>Henry Price (Pepperdine University), "Emanuel Schikaneder's Road to Salzburg"</p> <p>Jovanni-Rey V. de Pedro (University of Michigan), "Baroque Beethoven: Musical Symbolism in the Piano Sonata in A-Flat, Op. 110" (Lecture-recital)</p>	Raitt Recital Hall
	2-250 p.m.	Electronic music rehearsal	Elkins
	250-300 p.m.	Coffee break	In front of Raitt
	300-430 p.m.	Registration	In front of Elkins
	300-325 p.m.	<b>Concert:</b> Electronic music by CMS composers played through Elkin's THX certified sound system.	Elkins
	330-400 p.m.	Music rehearsal	Raitt
	330-440 p.m.	<p><b>Session 2:</b> Musicology and Ideology: Session Chair, Tod Fitzpatrick (University of Nevada-Las Vegas)</p> <p>Matthew Blackmar (California State University-Long Beach), "Gender, Genius, Historicism, and Canonic Idealism: Elisabeth Jacquet de La Guerre Remembered and Forgotten"</p> <p>Scott Robbins (Converse College), "The American Dream Jumps the Gun: Deconstructing the 1950s through the Music of the Beatles"</p>	PC 188
	445-530 p.m.	<b>Concert:</b> "Scenes from Mark Adamo's <i>Little Women</i> ," performed by the Pepperdine University Opera Program	Lindhurst

	530-730 p.m.	Dinner hour / CMS-PSW Board meeting	
	730-830 p.m.	<b>Concert:</b> "Devotion, Regret and Hearts Forlorn: 15th-16th Century Vocal Music from the French Royal Court," performed by <i>Alchymey</i>	Stauffer Chapel
Saturday, 2/12/11	830-1030 a.m.	Registration	In front of Elkins
	900-1045 a.m.	<b>Session 3:</b> 19 <sup>th</sup> and 20 <sup>th</sup> Century Vocal Music: Session Chair, John T. Brobeck (University of Arizona)  Kathleen Roland-Silverstein and Louise Lofquist (Pepperdine University), "Swedish Art Song for the Stage and Studio" (Lecture-recital)  Seth Houston (University of Southern California), "Brahms's <i>Zigeunerlieder</i> : Naturalization, Nostalgia, and the Politics of Race and Feeling in Late Nineteenth-Century Vienna"  Royce Blackburn (University of North Dakota-Grand Forks), "The Characterization of Irony in Dominick Argento's <i>The Andrée Expedition</i> "	Raitt Recital Hall
	1045-11 a.m.	Coffee break	In front of Raitt
	1030 – noon	Registration	In front of Elkins
	11-1145 a.m.	<b>Keynote Address:</b> Robert Cutietta (Dean of the Thornton School of Music, University of Southern California), "What Happens to Your Music School When You Introduce a Popular Music Program"	Elkins
	1145 a.m.- 1215 p.m.	Music Rehearsal	Raitt
	1145 a.m.- 1215 p.m.	<b>Roundtable Discussion:</b> Ray Briggs (California State University—Long Beach), John T. Brobeck (University of Arizona), Gary Cobb (Pepperdine University), Michael Millar (California State Polytechnic University-Pomona), Annie Yih (University of California-Santa Barbara)	Elkins
	1215-130 p.m.	<b>Conference Luncheon/General Business Meeting</b>	Faculty Dining Room
	130-300 p.m.	Registration	In front of Elkins
	130-230 p.m.	Music Rehearsal	Raitt
	130-240 p.m.	<b>Session 4:</b> Theory and Piano Pedagogy: Session Chair, Annie Yih (University of California-Santa Barbara)  Nolan Stolz (University of Nevada-Las Vegas), "Fractional Set Theory: A System for the Analysis of Microtonal Music"	PC 188

	Tanya Karyagina (Vanguard University of Southern California-Costa Mesa), "Memorizing Away from the Piano"	
240-350 p.m.	<b>Session 5: Pedagogy:</b> Session Chair, Tayloe Harding (Dean, School of Music University of South Carolina; Past President CMS)	Raitt Recital Hall
	Susan de Ghizé (University of Denver), "Teaching Music Theory in the 21st Century"	
	Scott Dirkse (University of California-Santa Barbara), "Teaching Music Appreciation: Findings from Experimental Research"	
350-400 p.m.	Coffee break	In front of Raitt
400-500 p.m.	<b>Concert:</b> New acoustic music composed by CMS composers and performed by CMS artists.	Raitt Recital Hall
500 p.m.	End of Conference	

### The Keynote Speaker



Robert Cutietta is dean of the Thornton School of Music at the University of Southern California. Since 2002, he has overseen an expansion in endowment, programs, and space while building upon the traditional quality of education that is the school's trademark.

Under his leadership, the school has introduced innovative new degrees in music education, arts journalism, visual and performing arts studies, choral music, vocal jazz, and the groundbreaking popular music performance program. Other advancements include an "immersive" music education curriculum designed for graduating seniors with the core philosophy that future teachers should be immersed in the culture of public school teaching only after completing a rigorous four-year program as a musician. In the near future, a graduate degree in Music Leadership will be introduced in conjunction with the Los Angeles Philharmonic, further positioning the Thornton School as an innovator in music instruction.

In 2010, the Thornton School will move into a combination of new and newly renovated spaces, constituting a 40% increase in physical size. A new practice room facility, orchestral rehearsal hall, and amplified rehearsal hall will be supported by totally renovated homes for jazz, studio guitar, student services, film scoring, and technology.

During his tenure, the school's endowment saw a dramatic increase of over 53%, peaking at well over the \$125 million goal set for the school's 125th anniversary celebration in 2009. With the addition of three new endowed chairs and one new professorship, the faculty has grown and continues to attract some of the most renowned musician/educators to supplement the already illustrious faculty.

Since 2006, he has hosted *Ask the Dean*, a popular weekly segment on Classical KUSC, the largest classical music station in the nation. He continues to perform and compose music for television and movies.

He is a founding member of Montana Public Broadcasting and currently a member of the Advisory Board of Classical KUSC Radio in Los Angeles, The Orange County School of the Arts, The Maestro Foundation, and the GRAMMY Blue Ribbon Adjudication Committee. He is listed in *Who's Who in America* and was designated the

2001 Alumni of the Year from the College of Arts and Architecture at Penn State University. In 2007, he received the Amicus Poloniae Award from the Government of the Republic of Poland. Cleveland State University awarded him the 2008 Alumni of the Year from the College of Arts and Letters.

He has published a wide range of articles on many subjects related to Music Education. These have appeared in journals such as *The Music Educators Journal*, *Journal of Research in Music Education*, *The Bulletin of the Council for Research in Music Education*, *Psychology Today*, *The Psychology of Music*, *The American Music Teacher* and many others. He is also author, co-author or editor of four books and has contributed chapters to several others including *The Handbook of Research on the Teaching and Learning of Music*. He has sat on the editorial boards of the *Journal of Research in Music Education*, and *Contributions to Music Education*. His most recent book, *Raising Musical Kids: A Parent's Guide* is published by Oxford University Press.

Prior to his appointment as dean, Dr. Cutietta had a successful career as a musician and researcher. He was director of the School of Music and Dance at the University of Arizona and held faculty positions at Kent State and Montana State Universities. He received his doctorate in music education and psychology from Penn State University and his undergraduate and masters degrees from Cleveland State University.

### Paper and Lecture-Recital Abstracts

#### Session 1: Haydn, Mozart, Beethoven: Session Chair, Lawrence Stoffel (California State Univ.-Northridge)

Carlyle Sharpe & Stephen Bomgardner (Drury University), "Joseph Haydn's British Folksong Arrangements: Trio Songs for Voice, Violin, Cello and Piano" (Lecture-recital).

In the 18<sup>th</sup> century, Scottish folksongs were popular throughout the British Isles, and *The Scots Musical Museum* (published 1787-1803) played a pivotal role. Each of the six volumes contained over 100 songs and introduced many new songs to the repertoire. Songs in the collection include *Auld Lang Syne*, *My love is like a Red, Red Rose*, and *Flow Gently Sweet Afton*. The collection became internationally popular.

Between 1791-1804 Joseph Haydn arranged nearly 400 Scottish, Welsh and Irish folksongs. What began as a favor to help out a bankrupt London music dealer, developed into a genuine delight for Haydn. He sought to retain the melodic and rhythmic freshness of the original folksongs, while bringing them into line with contemporary musical taste. In keeping with the practices associated with 18<sup>th</sup> century domestic music making, he arranged the folksongs for an ensemble of voice, piano, violin and cello. Haydn added carefully fashioned preludes and postludes and, in contrast to the original figured bass, wrote out full keyboard parts, and invested the violin line with a great degree of autonomy.

According to Georg August Griesinger in his *Biographical Notes Concerning Joseph Haydn* (1809), Haydn certainly did not regard these folk song arrangements as a mere sideline: "*Haydn set some value by them; the melody, he said, was strident and often shocking, but these remains of old national songs had been made more palatable by his added accompaniment and by a number of other retouchings.*"

Henry Price (Pepperdine University), "Emanuel Schikaneder's Road to Salzburg."

The Mozart family's fascination with the 1780 Salzburg visit of Emanuel Schikaneder's traveling theatrical troupe is a well-known to even casual Mozart scholars. A previously unpublished letter from the Schikaneder company to the city fathers in Rothenburg ob der Tauber gives us insight into Schikaneder's theatrical philosophy during this formative time in the life of Mozart's future collaborator. The letter from September 1779 came almost exactly one year before the troupe's arrival in Salzburg. The intervening months would see the company make its first foray into the Austrian Empire - to Laibach, Klagenfurt, Linz and finally Salzburg. The Rothenburg letter reveals a Schikaneder who promotes theater as a platform for bringing literature to people of all ages and all stations. He sees theatrical presentation as a vehicle for purifying German language and rhetoric. Of particular interest is Schikaneder's promotion of his productions as genuine representations (*ächte Verstellungen*) of human behavior, naturally portrayed (*recht natürlich nachzuahmen*).



Jakob Neukäufler, one of the troupe's members, provides in his memoir clues as to the personal lives of some of the company's members, as well as some detail about the its repertoire. Additional detail is provided by Madame Schikaneder's farewell speech to the patrons in Laibach (previously unpublished) and by Dušan Ludvik's 1957 dissertation, published only in Slovenian. The documentation offered in these sources offers us a clearer picture of the personal, musical and theatrical character of the troupe that made such a significant impression on the Mozart family in 1780.

Jovanni-Rey V. de Pedro (University of Michigan), "Baroque Beethoven: Musical Symbolism in the Piano Sonata in A-Flat, Op. 110" (Lecture-recital).

Charles Rosen says about Ludwig van Beethoven's Piano Sonata in A-flat, "*There is a scenario to Op. 110, but whether it refers to any real event or literary inspiration we do not know, and it would not help us either to play the piece or listen to it if we could find out.*" However, Alfred Kanwischer in his article about Op. 110 in *The Beethoven Journal* refers directly to J.S. Bach. The aim of this lecture recital is to examine Beethoven's use of musical symbolism and Baroque elements to understand the dramatic character of his Piano Sonata, Op. 110 in A-flat.

The lecture recital will begin with an exploration of various Baroque elements – namely the dotted rhythm, weeping appoggiatura, bebung, lamento and cross motive. Various methodologies for the relevant definitions of the aforementioned will be used and Baroque examples for each of these will be given, along with a further investigation into Beethoven's application of these devices in his sonata. Motivic, structural and melodic parallels will be drawn between the Op. 110 sonata and various works by J.S. Bach. Sources will include extensive notational examples, reference to published articles and sound recordings. Live excerpts will be played by the presenter.

With the statement from Rosen in mind, the purpose of this research is to explore possible motives for the Sonata's composition and shed light into the possible interpretational issues incorporating Baroque performance practice in this sonata.

## **Session 2: Musicology and Ideology: Session Chair, Tod Fitzpatrick (University of Nevada-Las Vegas)**

Matthew Blackmar (California State University-Long Beach), "Gender, Genius, Historicism, and Canonic Idealism: Elisabeth Jacquet de La Guerre Remembered and Forgotten."

Hailed in her time as a keyboard virtuoso and prolific improviser, Élisabeth Jacquet de la Guerre is perhaps most widely recognized today for her groundbreaking achievements as a woman in music. Eighteenth-century audiences, patrons, and commentators, however, recognized her as a standout *composer* in her own right and a peer among her male contemporaries. Her renown faded, however, during the century after her death as the popularity of the French harpsichord school diminished.

The early keyboard music revival of the late nineteenth century reinvigorated interest in the *clavecin* composers of the *Grand Siècle* who came to be recognized in the writings of historicists and lexicographers as part of a historical canon of "great French composers"-- a canon from which Jacquet de La Guerre was conspicuously absent until well into the twentieth century.

Contemporary musicological scholarship has brought to light the ideological underpinnings of canonization, illustrating the tendency the practice of separating the "best from the rest" has to perpetuate the hegemony of dominant groups over marginal ones. Not surprisingly, women composers constitute one such systematically excluded group.

While there is little question that countless such women composers have been similarly 'lost' to history, very few such 'disappearances' before the nineteenth century exhibit as rich a documentary record of contemporary acclaim as that of Jacquet de La Guerre. This paper demonstrates her gradual disappearance from historical view through a survey of nineteenth-century lexicographic literature and a critical examination of the biases of music historicists, illuminating the historical phenomenon of canonic exclusion.

Scott Robbins (Converse College), "The American Dream Jumps the Gun: Deconstructing the 1950s through the Music of the Beatles."

The 1950s present persisting stereotypes of idealized American life that define the archetypal components of the American dream (e.g. husband, wife, 2.3 children; house in suburbs, etc.). Obviously, affirming these stereotypes turns a blind eye to reality; nevertheless, the 1950s provide potent ingredients for referencing American culture, and many pop-cultural developments of the 1960s find their contexts intensified when viewed in light of the 1950s.

This is true of 1960s music, which proceeds from—and parts company with—that of the 1950s. While the 1950s witnessed the birth of rock and roll, they also defined quite narrow limits for pop music styles. (Essentially, all 1950s rock music can trace its lineage to either Rhythm and Blues or Do Wop music.) Popular music from the latter-1960s departed from these rigid conventions, setting rock-styled music on a more experimental course.

Through photos and guided listening excerpts, my presentation focuses on how the Beatles' song *Happiness Is a Warm Gun* emphasizes this chasm between the seemingly-inconsequential nature of 1950s-style pop music and the loftier aspirations of the Beatles' music. The presentation is music-focused and listening-intensive, exploiting the stereophonic mixing of *Happiness is a Warm Gun* to isolate parts of the musical texture in order to illustrate how the song polymetrically juxtaposes the heavy rock beat of the 1960s against the 1950s Do Wop ballad style as a means of emphasizing the divide that developed between fifties and sixties cultural orientation by 1968.

### **Session 3: 19<sup>th</sup> and 20<sup>th</sup> Century Vocal Music: Session Chair, John T. Brobeck (University of Arizona)**

Kathleen Roland-Silverstein and Louise Lofquist (Pepperdine University), "Swedish Art Song for the Stage and Studio" (Lecture-recital).

In this lecture recital, I will present an overview of Swedish art song, or romanser, of the late 19th and 20th century. In a 50-minute time period, I will offer a brief overview of the chief ways in which Swedish diction differs from that of German, a discussion of the major composers and poets, and will perform eight representative songs with a collaborative pianist. Attendees will receive a handout that includes a phonetic guide to Swedish, a discography and a list of resources, including publishers and websites.

Based on the research that I accomplished during my 2007 Fulbright, I have recently completed an anthology of Swedish art song, and am working with prospective publishers. My anthology contains twenty four songs, with IPA translations, word-for-word translations, English paraphrase texts, and information about the composers and poets. This lecture-recital will serve as an introduction to the materials contained in the anthology.

I will present an overview of the composers Wilhelm Stenhammar, Ture Rangström, Lars-Erik Larsson, Hilding Hahnäs, Bo Linde, Hugo Alfvén, Gösta Nystroem, and Wilhelm Petersson-Berger. I have chosen songs that are appropriate repertoire choices for the student singer and the professional concert singer, and which will serve as an introduction to the romanser genre.

Seth Houston (University of Southern California), "Brahms's *Zigeunerlieder*: Naturalization, Nostalgia, and the Politics of Race and Feeling in Late Nineteenth-Century Vienna."

Autumn of 1887 was a low point in Brahms's career. His *Concerto for Violin and Cello*, Op. 102, was criticized, even by his supporters, for being overly academic and lacking in feeling. This criticism was nested in a right-leaning political environment that favored feeling over intellect and propounded increasingly radical strains of nationalism fueled by anti-Semitism. Brahms's *Zigeunerlieder*, Op. 103, for all their disarming simplicity, represent Brahms's successful negotiation of this complex artistic and ideological climate to restore his reputation as a significant composer. Brahms achieved this by evoking the *style hongrois*, or Hungarian Gypsy style, in specifically partial ways. We see this by comparing the *Zigeunerlieder* to their source material, by Zoltán Nagy, and to Brahms's earlier "Hungarian" works such as his *Danses hongroises*, woo. 1. Brahms "naturalized" nineteenth century ideas of Gypsiness, both in the sense of representing Gypsies as simply people of nature and by eliminating specific ethnic or national connotations, thus strategically positioning the *Zigeunerlieder* as an antidote to perceived over-intellectualism while

avoiding threatening implications. The *Zigeunerlieder* can also be understood as biographical reflection, referring to Brahms's rapprochement with Joseph Joachim and hearkening back his early friendship with Joachim and the Schumanns. The analysis also considers the *Vier Zigeunerlieder* in *Sechs Quartette*, Op. 112, and proposes a holistic interpretation of that cycle. Brahms's *Zigeunerlieder*, far from being as simple as they appear, are sophisticated works that embody complex layers of meaning.

Royce Blackburn (University of North Dakota-Grand Forks), "The Characterization of Irony in Dominick Argento's *The Andrée Expedition*."

On 15 February 1983 famed Swedish baritone, Håken Hagegård, premiered Dominick Argento's *The Andrée Expedition* for the Schubert Club of St. Paul, Minnesota. Through the cycle Argento tells the story of three Swedish explorers who attempted to be the first to fly to the North Pole in a hydrogen balloon. Their expedition proved tragically unsuccessful. Using the journals and letters the men wrote on the journey and his own text, Argento wrote an extended monodrama of thirteen songs that alternate between the three men. In the course of composition he developed distinct personalities for the men: Andrée became the leader, Strindberg the romantic, and using his own text for Frænkel who left no record, the cynic. Argento assigned tone rows, motives, and harmonic gestures to musically characterize the men. Frænkel, however, was assigned only a motive as a label. Argento built Frænkel's identity from the gestures of the other men. As Argento's voice, he uses those gestures to criticize and disparage the expedition. A frequent example is the use of Frænkel's motive in the songs of the other men and in his own songs when commenting on the expedition. Argento, therefore, develops a distinct, ironic idiom for his cynic. An examination of this language reveals Argento's skill in musical characterization, and gives greater comprehension to both performer and audience alike.

#### **Session 4: Theory and Piano Pedagogy: Session Chair, Annie Yih (University of California-Santa Barbara)**

Nolan Stolz (Univ. of Nevada-Las Vegas), "Fractional Set Theory: A System for the Analysis of Microtonal Music."

This paper introduces a system for the organization of microtonal pitch classes for the purposes of analysis, composition and performance. Fractional Set Theory applies the traditional techniques and principles of set theory to music containing microtones. Other systems have been used for microtonal music analysis, such as mod- $n$  for  $n$ -tet tuning systems (e.g., mod-24 for quartertone music, mod-19 for 19-tet microtonal music). Fractional Set Theory preserves the mod-12 system most familiar to performers, composers and theorists by using decimal fractions to represent any microtone. Interval classes are represented in decimal format, which can be useful to the performer (e.g., learning unfamiliar intervals), the composer (e.g., discovering new relationships between tones) and the theorist (e.g., discovering the source of microtonal relationships). Several interval classes commonly found in music with just intonation are included in the paper. The issue of overly complex interval class vectors is addressed. Enharmonics in microtonal music notation can be troublesome, so the system uses "binomial representation" for microtonal pitch classes. Binomial representation is also applied to interval classes. Examples from compositions by Ligeti, Fox, Johnston, Grisey, Norgard, Eckardt, Gann and the author are included. The specificity of the composer's notation and performance directions determines the exactitude in the fractional representation.

Tanya Karyagina (Vanguard University of Southern California-Costa Mesa), "Memorizing Away from the Piano."

In current performance practice it is common to perform from memory. In the past century, with the massive development of formal music education programs on a global level, performers and pedagogues have been trying to understand various memorization processes, finding the most effective ones. However, it is currently not very common for teachers to spend much time explaining to their students how the brain works when memorizing music and what techniques are actually beneficial when it comes to memorizing music. As a result, many students spend an enormous amount of time practicing and trying to memorize pieces without much guidance and practical tips from their teachers.

Since our brain performs activities that are associated with our vision, movement, hearing, and imagination, there are various approaches to memorizing music, such as aural, physical or kinesthetic, visual and analytical, and mental imagery. Even though it might not be as common as other approaches, many

famous musicians reinforce the importance of mental/visual memorization. This approach can also be called "memorizing away from the piano."

Combining mental and visual study of the score with aural and kinesthetic practicing can help expedite the process of memorization. This paper presentation will focus on various techniques and exercises geared toward developing visual and mental memory that can be incorporated into a performer's routine practice sessions.

#### **Session 5: Pedagogy: Session Chair, Tayloe Harding (Dean, School of Music University of South Carolina)**

Susan de Ghizé (University of Denver), "Teaching Music Theory in the 21st Century."

The theory curriculum for music students has not changed much since we professors were students. Indeed, this can be seen in the use of such books as Fux's *Gradus Ad Parnassum* (1725) and Dannhäuser's *Solfège des Solfèges* (1891). Although the content has remained the same, the method by which it is taught has evolved considerably. By taking advantage of modern technology, music theory professors can save time, energy, and the environment while improving student progress.

In this paper, I will discuss the addition of two pieces of technology into the classroom: the tablet and clickers. The tablet is a personal computer or an additional piece of equipment that allows the professor (or students) to write directly on the screen with a stylus. Clickers are devices used by students to submit their answers or opinions anonymously and instantly. By incorporating the tablet and clickers in my class, I find that students are more engaged, while I am more efficient with time.

Scott Dirkse (University of California-Santa Barbara), "Teaching Music Appreciation: Findings from Experimental Research."

The existing experimental research involving collegiate-level music appreciation classrooms provides important pedagogical findings for anyone who teaches a music appreciation course. In experimental research studies, scholars can conduct controlled experiments with real students and analyze quantitative or qualitative data to help isolate effective teaching strategies, compare curricular options, investigate factors that influence learning, or examine other teaching and learning components. Although musicologists often neglect experimental studies, research of this type can be very informative, especially when it comes to pedagogical concerns. An examination of the literature reveals a small, but informative, collection of experimental research related to the teaching of music appreciation. Studies have investigated how students' backgrounds influence their music appreciation experience, the success of courses in increasing students' levels of appreciation for music, and the effectiveness of particular curricular and teaching strategies in the music appreciation classroom. Findings from these studies can help music appreciation teachers make informed, research-supported choices when deciding how to structure and teach their courses. This paper will summarize the existing experimental research relating to the teaching of collegiate-level music appreciation courses with the intent of showing how this type of research has the potential to help us meet our course objectives and improve our teaching.

### **Concert Programs**

**Friday, 300-325 p.m. (Elkins Auditorium): Electronic Music Concert**

#### ***The Haunted Garden***

**Jeffrey John Hall**

"The Haunted Garden" is the first of three pieces comprising a larger work called *Earmovie II*. Initial inspiration for this piece came from a sad dream in which I was wandering through a strange garden replete with bird and animal calls, fountains, kiosks, and buildings, all of a kind that I had never heard or seen before, although the architecture did retain some vague resemblance to classical norms. Apart from the sounds of exotic birds and animals, the place was utterly deserted, even though somehow it was not in disrepair. Nevertheless, I seemed to sense the phantasmal presence of human-like creatures that seemed to grieve for their truncated lives and wanted their deprivation to be known.

Technically the piece is the result of a single Csound run, without recourse to sampling or the implementation of adventitious sound files. This piece along with six of my other electronic works, in 2007, was included in the permanent archives of the *Bibliothèque nationale de France*.

**...in tatters. (2009)**

**Jake Rundall**

Left standing..

a bruised mirror,  
bleeding through.

fingers stuttering slowly and stiffly,  
mind prostrate.

swallowing words of jagged glass,  
shards of contempt and  
broken wisdom.

left helpless,  
standing prone

...in tatters.

**...in tatters. (2009)** is a *musique concrète* composition created using ProTools software and a variety of original recorded sound sources.

**Jeffrey John Hall**, a composer residing in Tucson, Arizona, was born in Milwaukee, Wisconsin, on May 22, 1941. His education includes both MA and DMA degrees from Columbia University. He has written works for computer sound, voice, chamber ensembles, piano, and chamber orchestra, and has held resident fellowships at The Composers' Conference, Yaddo, and The Hambidge Center. His grants include a grant of computer time at Princeton University from 1980-82, where he worked with Paul Lansky, as well as four grants from "Meet the Composer." Other awards include a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, and the Boris and Eda Rapoport Prize from Columbia University. Also a pianist, he performs his own works from time to time. His music has been performed in Poland, Spain, Brazil, Argentina, and at numerous venues in the USA.

**Jake Rundall**, a composer instrumental and electronic music, is interested in algorithmic procedures and the creation of visceral and intellectually engaging music. He has received notable recognition, including the 2006 Joseph H. Bearns Prize from Columbia University (for his piece *Dogma*), and his music has been performed across the U.S and recently in Canada and the UK. He is currently a faculty member in the Music Department at Wabash College in Crawfordsville, IN. Dr. Rundall recently completed his DMA in Music Composition at where his teachers included Heinrich Taube, Scott Wyatt, Stephen Taylor, Christopher Hopkins, Erik Lund, William Brooks, Zack Browning, and Vinko Globokar. Prior to this, he graduated with a BA in music and mathematics from Carleton College (2002), where he studied composition with Phillip Rhodes

**Friday, 445-530 p.m. (Lindhurst): "Scenes from Mark Adamo's *Little Women*," performed by the Pepperdine University Opera Program**

"Scenes from Mark Adamo's *Little Women*," performed by the Pepperdine University Opera Program. The Flora Thornton Opera Program at Pepperdine University will present scenes from its upcoming spring opera production of Mark Adamo's *Little Women*. Cast members are all undergraduates in Pepperdine's opera program. Recent program graduates grace the rosters of many of the country's leading opera houses including the Los Angeles Opera, Santa Fe Opera, San Francisco Opera and the Metropolitan Opera.

**Friday, 730-830 p.m. (Stauffer Chapel): "Devotion, Regret and Hearts Forlorn: 15th-16th Century Vocal Music from the French Royal Court," performed by *Alchymey***

**I.**

Myn hert alyt heft verlanghen Pierre de La Rue (c. 1452-1518)

*Missa Myn hert: Kyrie* Mathieu Gascongne (fl. 16th century)

Nativitas unde gaudia/Nativitas tua, Dei Genitrix Virgo Antoine Brumel (c.1460-1512/13)

**II.**

*Missa Myn hert: Sanctus* Mathieu Gascongne

Doulce memoire Pierre Sandrin (c. 1490-after 1561)

**PAUSE**

**III.**

Ut Phoebi radiis Josquin des Prez (c. 145-1521)

*Missa Myn hert: Agnus Dei* Mathieu Gascongne

Vulnerasti cor meum Conrad Rein (c. 1475-1522)

**IV.**

Mille regretz Josquin des Prez

Finy le bien Pierre Certon (d. 1572)

Tota pulchra es Heinrich Isaac (c. 1450-1517)

**Texts and Translations**

***Mijn hert heeft altijts verlanghen***

<p>Mijn hert heeft altijts verlanghen naer hu Die alderliefste mijn.          Hu liefde heeft my bevanghen, hu eyghen zo wil ick zijn.          Voor al die weereit ghemyne heb dy mijn herte alleyne.          Daeromme, schoon lief, en begheeft my niet.</p>	<p><i>My heart always has desire for you, The most beloved of mine.          The love for you has captured me, all yours I want to be.          Before all the common world you alone have my heart.          Therefore, fair love, do not let me down.</i></p>
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***Kyrie***

Kyrie eleison. Christe eleison. Kyrie eleison. *Lord, have mercy. Christ, have mercy. Lord, have mercy.*

***Nativitas unde gaudia/Nativita tua, Dei Genitrix***

<p>Nativitas unde gaudia          Nobis hodie confert annua.          Haec resonet camoenis aula          In laude tua Virgo Maria. Amen</p>	<p><i>Your birth, from whence our joys spring,          Today brings round our annual celebration.          Let this hall of the muses          Resound to your praise, O Virgin Mary. Amen.</i></p>
<p>Nativitas tua, Dei Genitrix Virgo,          Gaudium annuntiavit universo mundo:          Ex te enim ortus est Sol iustitiae,          Christus Deus noster:          Qui solvens maledictionem,          Debit benedictionem:          Et confundens mortem,          Donavit nobis vitam sempiternam,          Cernere divinum lumen          Gaudete fideles.</p>	<p><i>Your birth, Virgin Mother of God,          Announced joy to the whole world:          From you was born the Sun of righteousness,          Christ our God:          Who broke the curse          And gave us blessing:          And confounding death,          He gave us life everlasting.          Rejoice, O faithful people,          To behold the divine light.</i></p>

Sicut spina rosam,      *As the thorn bears the rose,*  
Genuit Iudaea Mariam.      *So Judea bore Mary.*  
Virgo Dei Genitrix virga est,      *The Virgin Mother of God is the branch,*  
Flos filius ejus.      *The flower is her Son.*

### **Sanctus**

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.      *Holy, holy, holy, Lord God of Hosts.*  
Pleni sunt coeli et terra gloria tua. Osanna in excelsis.      *Heaven and earth are full of your glory. Hosanna in the highest.*  
Benedictus qui venit in nomine Domini. Osanna in excelsis.      *Blessed is he who comes in the name of the Lord. Hosanna in the highest.*

### **Douce mémoire**

Douce mémoire en plaisir consommée,      *Sweet memory, consummated in pleasure,*  
O siècle heureux que cause tel sçavoir,      *O happy age, which brings such understanding*  
La fermeté de nous deux tant aymée,      *The constancy of us two so loving.*  
Qui à nos maux a sceut si bien pourvoir      *Which knew so well how to overpower our ills,*  
Or maintenant a perdu son pouvoir,      *Has now lost its power,*  
Rompant le but de ma seure espérance      *Breaking the object of my only hope,*  
Servant d'exemple à tous piteux à veoir      *Making an example piteous for all to see.*  
Fini le bien, le mal soudain commence.      *Good is finished, the bad suddenly begins.*

### **Ut Phoebi radiis**

Ut Phœbi radiis soror obvia sidera luna,      *As the moon, sister of Phoebus, blanches with her rays the stars in her path,*  
Ut reges Salomon sapientis nomine cunctos,      *As Salomon rules all kings in the name of the wise,*  
Ut remi pontum quæren tum velleris aurum,      *As the oars of those in quest of the golden fleece rule the sea,*  
Ut remi faber instar habens super aera pennas,      *As [ Dedalus ], having wings instead of an oar, from high rules the air,*  
Ut remi fas solvaces traducere merces,      *As it is proper to the oar to convey salable wares,*  
Ut re mi fas sola Petri currere prora,      *As the running of the oar of Peter from the abandoned ship is a divine law,*  
  
Sic super omne quod est regnas, o virgo Maria.      *So Thou, O Virgin Mary, rulest over all that is.*  
  
Latius in numerum canit id quoque cœlica turba,      *Far and wide it is celebrated in harmony by the heavenly host, Proclaiming*  
Lasso lege ferens æterna munera mundo,      *gifts to an exhausted world*  
La sol fa ta mi na clara prælustris in umbra,      *According to the Testament,*  
La sol fa mi ta na de matre recentior ortus,      *The radiant mineral, shining bright*  
La sol fa mi re ta quidem na non violata,      *In the recent birth of a mother, truly not blemished,*  
La sol fa mi re ut rore ta naut rore ta na Gedeon quo,      *[Like] Gideon [ 's fleece ] by the dew.*  
  
Rex o Christe Jesu, nostri Deus alte memento.      *Therefore O Christ Jesus, King, exalted God, remember us.*

### **Agnus Dei**

Agnus Dei, qui tollis peccata mundi, Miserere nobis.      *Lamb of God, who take away the sins of the world, Have mercy on us.*  
Agnus Dei, qui tollis peccata mundi, Miserere nobis.      *Lamb of God, who take away the sins of the world, Have mercy on us.*  
Agnus Dei, qui tollis peccata mundi, Dona nobis pacem.      *Lamb of God, who take away the sins of the world, Grant us peace.*

### **Vulnerasti cor meum**

Vulnerasti cor meum, sponsa dilecta mea;      *You wounded my heart, my beloved;*  
Vulnerasi cor meum, in uno oculorum tuorum;      *You wounded my heart with one of your eyes;*  
Pulchriora sunt ubera tua vino,      *Thy breasts are fairer than wine*  
Et odor unguentorum tuorum super omnia aromata. Veni in      *And the fragrance of thy perfume surpasses any other.*  
hortum meum, sponsa mea,      *Come to my garden, my wife,*  
Quia vulnerasti cor meum.      *For you have wounded my heart.*  
Pulchra es amica mea, suaviss, et decora;      *Be you my fair, sweet and lovely friend.*  
Desiderata, tu amata, veni,      *You, desired and beloved, come.*  
Veni coronaberis, columba mea, amica mea,      *Come, you will be crowned, my dove, my friend,*  
Columba mea, formosa mea, veni,      *My dove, my fair one, come.*  
Veni coronaberis.      *Come, you will be crowned.*

### **Mille regretz**

Mille regretz de vous abandoner      *A thousand regrets at deserting you*  
Et d'eslonger vostre face amoureuse,      *And leaving behind your loving face,*  
Jay si grand dueil et paine douloureuse,      *I feel so much sadness and such painful distress,*  
Quon me verra brief mes jours definer.      *That it seems to me my days will soon dwindle away.*

### **Fini le bien**

Fini le bien le mal soudain commence, Tésmoings en sont noz malheurs qu'on peult voir, Car tout le bien trouvé par l'esperance, Le mal nous l'a remis à son pouvoir. O tant d'ennuy, qui as voulu pourvoir De varier la fermeté aymée, Il auroit bien qui sçaueroit son sçavoir. Doulce mémoire en plaisir consommée.	<i>My joy has fled, my sorrows have now begun. Our misfortunes now bear witness as all can see, All the good things that hope had given us Have been seized by sorrow, for we are in its power. O the pains that you have caused, By breaking that beloved promise. One thing remains to him who knows this: A sweet memory of pleasure once enjoyed.</i>
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### **Tota pulchra es**

Tota pulchra es, amica mea, Et macula non est in te; Favus distillans labia tua; Mel et lac sub lingua tua; Odor unguentorum tuorum super omnia aromata: Jam enim hiems transiit, imber abiit et recessit. Flores apparuerunt; Vineae florentes odorem dederunt, Et vox turturis audita est in terra nostra: Surge, propera, amica mea: veni de Libano, Veni, coronaberis.	<i>Thou art wholly fair, my love, Nor is there any stain in thee; Thy lips drip sweetness like the honeycomb, Honey and milk are under thy tongue; The scent of thy perfumes is beyond all spices; For now the winter is past, the rain is over and gone. The flowers have appeared; The flourishing vineyards have given forth their fragrance, And the voice of the turtle-dove is heard in our land. Arise, my love, my fair one: come from Lebanon, Come, thou shalt be crowned.</i>
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### **Program Notes:**

This evening's program focuses primarily upon music composed by a number of men who worked in France and the Low Countries around the turn of the 16<sup>th</sup> century. Both the French monarchs and the Habsburg scions who ruled Flanders at this period had decided expansionist tendencies, and one way rulers projected their power was to increase the size, magnificence, and intellectual and artistic distinction of their courtly entourages. Their lavish patronage of music and musicians encouraged the development of a spectacular circle of composers centering around the incomparable Josquin des Prez (c. 1450-1522), Martin Luther's favorite composer and a man known as "the Prince of musicians." Josquin was born in the northern province of Hainaut, but spent significant portions of this career both within the royal domains of France and in Italy before retiring in Condé-sur-l'Escaut. His popular chanson *Mille regretz* later came to be called the "Cancion del Emperador" (Song of the Emperor), and his early canonic motet *Ut Phoebi radiis* is structured around an tenor melody whose pitches derive through solmization from the syllables beginning each line of the poetic text. Josquin's contemporary Heinrich Isaac (c. 1450-1517) traced a parallel career in that he grew up in the Low Countries and spent a significant amount of time in Italy, though he also served in the Imperial Chapel of Emperor Maximilian I. Antoine Brumel (c. 1460-1512/13) grew up outside of Chartres, worked at the cathedral of Notre Dame in Paris (there earning the sobriquet "singer of the king"), before moving to Italy, where he became ill and died.

Four other composers represented on the program all had strong associations with the French royal court during the reigns of Louis XII (r. 1498-1515) and Francis I<sup>er</sup> (r. 1515-47). Mathieu Gascongne served the French royal court in some fashion from at least 1512 into the 1520s, to judge from extant court payment records, political references in the texts of several of his motets, and the dissemination of his music. Other documents identify him as a priest of the French cathedral towns of Meaux and Cambrai. Six of his Mass Ordinary settings, including the *Missa "Mijn hert heft altijd verlanghen,"* appear in manuscripts copied for the cathedral of Cambrai between 1525 and 1530. The use of secular tunes in Mass composition became increasingly common during the first half of the 16<sup>th</sup> century, and for his *Missa Mijn hert* the composer drew upon a secular Flemish song composed by Pierre de La Rue (c. 1452-1518), a musician who served in the Imperial chapel under several rulers. Gascongne had for a colleague in the French royal chapel the German singer Conrad Rein, who sang Mass before the French kings from at least 1517-38, though the lovely motet from the Songs of songs *Vulnerasti cor meum* is his only known composition. Both Pierre Sandrin (c. 1490-1561) and Pierre Certon (d. 1572) served the French royal court for decades, and both are best known as prolific composers of a secular genre known as the "Parisian chanson" because of its prevalence in the publications of the Parisian printer, Pierre Attaignant (c. 1494-1551/52), the first music printer to hold the title "Printer of the King." Such works are notable for their tunefulness, textural lucidity, and strongly marked rhythmic character. (JTB)



## About *Alchymey*

*Inspired by a fifteenth-century treatise that describes the endeavors of four alchemists as they attempt to produce gold, Alchymey is a vocal ensemble wholly dedicated to the quest for what is beautiful, veritable, and powerful in music. Alchymey is directed by N Lincoln Hanks.*

**Kory Reid** (countertenor) has sung with the Los Robles Master Chorale, Los Angeles Zimriyah Chorale, the Catgut Trio, as well as many other vocal groups and church music programs in the Los Angeles area. He is currently a Chanticleer audition finalist. Kory received his California Teaching Credential and Music Education degree from Pepperdine University, and is finishing his M.M. Choral and Sacred Music degree at the University of Southern California. Kory currently serves as Music Director of St. Matthew's United Methodist Church in Newbury Park.

**N. Lincoln Hanks** (tenor) was raised in Muscatine, Iowa and attended college in Nashville, TN at Lipscomb University, where he studied piano with Jerome Reed. His masters and doctoral work in music composition were completed at Indiana University-Bloomington. Lincoln has studied composition with Don Freund, Frederick Fox, Claude Baker and John Harbison. He learned early music performance practice under the guidance of Thomas Binkley and Paul Hillier at Indiana University's Early Music Institute, and it was there that he co-founded [The Concord Ensemble](#), the Grand Prize-Winner of the first *Dorian-Early Music America* Recording Competition. Working at both ends of the historical spectrum, Lincoln is also an award-winning composer. His works have been performed by the Pittsburgh Symphony Orchestra, The Dale Warland Singers, and San Francisco's Volti vocal ensemble as well as many other distinguished ensembles and artists. Lincoln also co-directs *The Ascending Voice: an International Symposium of Sacred A Cappella Music*, an ongoing academic conference and music festival in Malibu, CA, and he is a member of the music faculty at [Pepperdine University](#) where he teaches music composition and directs the *collegium musicum*.

**Joel Nesvadba** (baritone) is a native Texan who has been immersed in music since childhood. His first exposure to early music was with Grammy Award-winning Texas Boys Choir where he had the pleasure of singing 16<sup>th</sup>-century motets as a boy soprano. He went on to pursue a music degree at the University of Texas in Austin where he studied early music and performance practice with Professor Daniel Johnson. Since then he has performed with The Texas Early Music Project, Conspirare, and Ciaramella. He is now pursuing his Doctorate in Music Arts at USC's distinguished Thornton School of Music with early music specialist Adam Knight Gilbert. He also regularly staffs at the Amherst Early Music Festival, the largest early music festival in North America.

**Jinyoung Jang** (bass) was a Resident Artist with Los Angeles Opera Company where he has covered and performed numerous leading roles. He made his solo debut with the Los Angeles Philharmonic under Esa Pekka Salonen, and gave a solo recital sponsored by Bakersfield Symphony. He has appeared as a soloist with the Los Angeles Master Chorale, and as bass soloist in Concordia University's anniversary concert. He has sung with Santa Barbara Chamber Orchestra, Santa Monica Symphony, Pasadena Symphony, and the Antelope Valley Symphony. He was a member of Knoxville Opera Young Artist Program, and has appeared with the Nashville Opera and the Repertory Opera Company. Jinyoung earned a Bachelor's degree at Seoul National University, Artist Certificate at Southern Methodist University, Master's Degree at University of Tennessee and Advanced Studies Certificate at University of Southern California. He is currently music director at All Nations Church and adjunct faculty at Antelope Valley College in Lancaster. He has also sung as a member of the Concord Ensemble.

- List of Conference Pre-Registrants (Exec. office can provide this after reg. deadline passes)
- City, Campus, and Conference Venue Map/s as appropriate

**Saturday, 400-500 p.m. (Raitt Recital Hall): New Acoustic Music Composed and Performed by CMS Musicians**

***Theme with Nine Short Variations (2005; rev. 2007)***

**Nolan Stolz**

Tom Peters, *double bass*

The first variation, *The Gypsy*, was influenced by the Bulgarian and Romanian “gypsy” music that I was listening to at the time. The second variation, *The Doghouse*, used techniques by the bassist for the Pete Contino Band. He would slap the side, back and front of the bass during his solos. The term “Doghouse” is a vernacular term for the double bass. The third variation employs more rockabilly techniques, and is titled *Rockabilly*. The fourth variation, *The Climb*, is an inversion of the falling glissando of the opening statement of the main theme. The fifth variation, *Desktop Jam*, is a reference to my high school years: my friend and I would play “beats” with our fingers on the desks because we were completely bored. The sixth variation, *Waters*, uses the fingernails on the strings to emulate a guitar pick. The compound meter and the guitar-pick sound reminded me of Pink Floyd’s *One of These Days ...* (1973), and the title refers to their bassist Roger Waters. The seventh variation, *Avant-Garde*, is dedicated to bassist Peter Kowald (1944-2002). The eighth variation, *Igor* (pronounced EYE-gore for you Mel Brooks fans), uses a tremolo effect heard in a Stravinsky piece. I wrote in the score, “Col legno ricochet: dead stroke (striking the string and leaving it there) causing multiple strokes and a ‘buzzing’ sound.” The final variation, *Last Word*, contains energetic gestures that sum up the piece.

***Three Poems of Emily Dickinson (2006)***

**Nicholas Omiccioli**

Ida Nicholosi, *soprano*  
Yulia Kozlova, *piano*

I.

The Skies can’t keep their secret!  
They tell it to the Hills  
The Hills just tell the Orchards  
And they the Daffodils!

A Bird - by chance - that goes that way  
Soft overhears the whole  
If I should bribe the little Bird  
Who knows but *she* would tell?

I think I won’t however  
It’s finer not to know  
If summer were *an Axiom*  
What sorcery had *Snow*?

So keep your secret - Father!  
I would not if I could,  
Know what the Sapphire Fellows, do,  
In your new-fashioned world!

II.

The sky is low, the clouds are mean,  
A traveling flake of snow  
Across a barn or through a rut  
Debates if it will go.

A narrow wind complains all day

how someone treated him  
Nature, like us, is sometimes caught  
Without her diadem

III.

There's a certain Slant of light,  
Winter Afternoons  
That oppresses, like the Heft  
Of Cathedral Tunes

Heavenly Hurt, it gives us  
We can find no scar,  
But internal difference,  
Where the Meanings, are

None may teach it Any  
'Tis the Seal Despair  
An Imperial affliction  
Sent us of the Air

When it comes, the Landscape listens  
Shadows hold their breath  
When it goes, 'tis like the Distance  
On the look of Death

***Three Chants and Three Interludes (2005)***

**Vera Ivanova**

Dan Kessner, *flute*  
Mark Cooker, *clarinet*  
Julia Heinen *violoncello*

This piece for three performers is a melancholic miniature, where distant chants are heard at the beginning and the very end of the piece, as a short introduction and postlude to the three interludes, and one of them is hidden in the flute part in the middle section of the piece. Those chants are independent melodies in each instrument, which contrapuntally combine together and contrast the three interludes, where the three performers are playing independently and in disagreement with each other, competing for the dominance over the trio.

***Blitzkrieg (2000)***

**Malcom Rector**

Dolly Kessner, *piano*

The term means a swift, sudden military offensive, usually by combined air and mobile land forces. *Blitzkrieg* is built on three motives: A descending melodic-minor second followed by an ascending major seventh, harmonic-major seconds, and finally the single pitch E. Each motive represents an aspect of war. The first motive represents the victims of war. The second motive represents the bullets, the E-structured chords represents the bombs that lead to the suffering of these victims.

**The Wounds We Live In (2001)**

Scott Robbins

Kathleen Roland, *soprano*  
Louise Lofquist, *piano*

*The Wounds We Live In* features two poems from poet Rick Mulkey's work, *The Invisible Life*, a poetic depiction of the life of Fanny Mendelssohn-Hensel. *The Well-Tempered Clavier* and *Sontagsmusik—1847* (the two poems included in *The Wounds We Live In*) address the frustrations Hensel faced as a woman composer in the nineteenth century. The first song incorporates quotations from J.S. Bach's Prelude in C# Major (WTC I) and Fanny Mendelssohn's lied, *Die Nonne*, with their distant tonalities (C# major and G minor) providing musical conflict in the song. An interlude for solo piano follows, cast in the guise of a *Lied Ohne Worte* ("Song Without Words") in the style of Fanny's more famous brother, Felix. This is followed a *Worte Ohne Lied* ("words without song") which consists of one of Fanny Mendelssohn's destitute quotes ("I no longer know how it feels to want to write a lied. Will the feeling return, or was Abraham simply old?"), spoken by the vocalist as the piano silently pantomimes its accompaniment. In the bleak *Sontagsmusik—1847* (the year of her death), we hear the return of the Bach's prelude in C# (symbolizing the stigmatization Mendelssohn faced throughout her life as a woman and former child prodigy). In this last song we also encounter the line from which this work takes its title: "Who's to say that the chords we hear aren't the wounds we live in?"

**Princess Ka'iulani (he mele ho'oipoipo) (2010)**

Nolan Stolz

Jennifer Grim, *flute*

Victoria Ka'iulani (1875-1899) was princess of the Kingdom of Hawai'i. The meaning of the text may be understood as a reflection of Princess Ka'iulani's love for her kingdom [land (*'āina*) and people (*kānaka*)], the anxiety and uncertainty (*hopohopo*) she may have felt when her kingdom was being overthrown (1893-4), and the feeling of love she may have felt towards the young men she met during her time in Europe (1889-97). The text may also be understood as a general expression of love or longing (*nipo*), and emotions that can sometimes coincide [such as anxiety and uncertainty (*hopohopo*)], and therefore it is subtitled "a love song" (*he mele ho'oipoipo*). The Princess composed music and was said to have had a lovely soprano voice. Text and translation by the composer:

ho <sup>o</sup>	expression of affection, to love, to cherish
maka	beloved one, favorite person
makamaka	intimate person with whom is on open term
makalapua	beautiful
nipo	to be in love with, to love, to long for
mele ho'oipoipo	love song
ho'ohopohopo	to produce anxiety
hopohopo	anxiety, uncertainty
'āina	land
kānaka	people

**Sudden Music (2009)**

Lansing McKloskey

Four songs on texts by Javen Tanner

Melanie Emelio, *soprano*  
Louise Lofquist, *piano*

When I first read the poetry of Javen Tanner, I was immediately struck by the evocative, highly sensual language and imagery, as well as the profound and deeply personal subtexts. In composing this song cycle, I decided to set "Sudden Music," a set of four poems from *Curses For Your Sake*. Indeed, how could a composer resist a set of

poems called "Sudden Music"! My primary goal was to echo in music the reflective and intimate mood of the poetry, where retrospection, memory and sexuality blend together in smoke from burning cedar.

*Sudden Music* was commissioned and published by Mormon Artists Group (NYC). It was chosen as the title work for the 2010 ACA New Music Festival (the "Sudden Music Festival"), was a co-Winner of the 2009 American Composers Forum/LA Composition Competition, and performed by soprano Marie Te Hapuku of the Metropolitan Opera at the Church at Lincoln Center.

**Melanie Emelio** is Professor of Voice at Pepperdine University. Emelio earned a Bachelor of Music Education degree from Abilene Christian University, a Master of Music degree from Shepherd School of Music (Rice University), and the Doctor of Musical Arts degree from the University of Maryland. The *Washington Post* hailed her performance of Handel's Susannah as "agile in her musical ornamentation and touching in her dramatic portrayal of the title role." Dr. Emelio has also performed numerous recitals throughout the United States and Germany. She recently studied with Dominic Cossa and Jeanette Lombard, and has performed in master classes with Gerard Sousay, Mignon Dunn, Richard Miller, Craig Bohmler, and Helen Yorke. Operatic roles performed include Fiordiligi in *Così fan tutte*, Abigail in *The Crucible*, Queen of the Night in *Die Zauberflöte*, Susanna in *Le Nozze di Figaro*, Serpina in *La Serva Padrona*, Mother in *Amahl and the Night Visitors*, Fransquita in *Carmen*, Yum-Yum in *Mikado*, Lucy in *The Telephone*, and Zita in *Gianni Schicchi*. Dr. Emelio has received teaching awards and grants from the National Association of Teachers of Singing, Pepperdine University, and the Graves Research Foundation. In 2007, Albany Records released her new recording entitled, *The Songs of Jean Berger*.

Hailed as "a deft, smooth flute soloist" by the *New York Times*, **Jennifer Grim's** remarkable depth and breadth as a performer of solo and chamber repertoire is gaining broad national acclaim. First prize-winner in several national chamber music competitions, Ms. Grim has performed with such groups as the Chamber Music Society of Lincoln Center and St. Luke's Chamber Ensemble. She is the flutist of the award-winning Zephyros Winds, as well as the solo flutist of the New York Chamber Soloists and the principal flutist of the Vermont Mozart Festival. Other solo appearances include the Caramoor, Aspen, Norfolk, and Skaneateles Chamber Music Festivals. Ms. Grim has been a featured soloist at the Vermont Mozart Festival, performing all of the Mozart flute concerti and the flute quartets. She has also collaborated as a chamber artist with pianists Menahem Pressler, Charles Wadsworth, and Philippe Entremont, and guitarist Eliot Fisk. A passionate advocate of contemporary music in addition to the standard repertoire, Ms. Grim has performed with some of the leading contemporary groups in New York City, including Speculum Musicae, Manhattan Sinfonietta, ensemble 21 and Sequitur. In a June 2008 review of Speculum Musicae's performance of Elliot Carter's Sonata for Flute, Oboe, Cello and Harpsichord, the NYT noted the "assured, polished, and beautifully nuanced" performances of Ms. Grim and her fellow musicians, remarking that "Nothing about [the piece] seemed daunting to these musicians, so the salient feature of the reading was not the work's difficulty but the contrast between its neo-Classical surface and its prickly harmonic underpinning." She also recently played in an acclaimed performance of Brian Ferneyhough's *Superscriptio* for solo piccolo at the Yale Center for British Art, for which the composer was in attendance. A native of Berkeley, California, Ms. Grim holds a Bachelor of Arts degree from Stanford University and Masters and Doctor of Musical Arts degrees from Yale University. She is currently Assistant Professor of Music at the University of Nevada, Las Vegas.

As a soloist, **Julia Heinen** has performed hundreds of recitals throughout the United States and had the distinct pleasure of premiering several works written specifically for her. In February of 2003, she performed a recital including several new works at Carnegie Hall's Weill Recital Hall culminating in a compact disc recording including several of these pieces released in the Fall of 2007 by Centaur Records. Originally from Minnesota, she currently lives in Los Angeles, where she serves as professor of music at California State University, Northridge, teaching clarinet and coaching chamber music. She holds a masters degree from the University of Michigan, an artist diploma from Northwestern University and a doctorate from the University of Minnesota. Julia Heinen is a Buffet and Rico Performing Artist and plays exclusively on Tosca clarinets and Reserve Classic reeds.

**Vera Ivanova** graduated from the Moscow Conservatory (Honours Diploma), Guildhall School of Music and Drama in London (MM with distinction), and the Eastman School of Music (Ph.D. in Composition). Her works

have been performed in Russia, Europe and the U.S.A. After teaching as Assistant Professor of Theory and Composition at the Setnor School of Music of Syracuse University (NY), she was appointed as Assistant Professor of Music in the College of Performing Arts at Chapman University (Orange, CA) in 2007. Ms. Ivanova is a recipient of the *Sproull Fellowship* at Eastman, the *Gwyn Ellis Bequest Scholarship* at Guildhall School, Moscow Culture Committee grant, *Honorable mention* at the 28<sup>th</sup> Bourges Electro-Acoustic Competition, 3<sup>rd</sup> Prize at the 8<sup>th</sup> International Mozart Competition, 1<sup>st</sup> Prize in Category "A" at International Contest of Acousmatic Compositions *Métamorphoses 2004* (Belgium), the *ASCAP Morton Gould Young Composers Award*, and the *André Chevillion-Yvonne Bonnaud Composition Prize* at the 8<sup>th</sup> International Piano Competition at Orleans (France). Her music is available in print from Universal Edition, on CDs from Quartz Music Ltd at [www.quartz.com](http://www.quartz.com), Centaur Records (CRC 3056), Musiques & Recherches (*Métamorphoses 2004*), and on her web-site at: [www.veraivanova.com](http://www.veraivanova.com).

**Dolly Eugenio Kessner** is Emeritus Professor, Moorpark College where she served as Chair of the Music & Dance Department, taught music theory and aural skills, and directed the Chamber Ensembles. Previously, she taught at USC and CSUN as a music theory instructor. She holds a Ph.D. in Music Theory from the University of Southern California, and bachelor's and master's degrees from UCLA, where she studied piano with Aube Tzerko. She specializes in contemporary piano music, and has premiered works of several Los Angeles composers in New York, various European countries and El Salvador, as well as throughout the Los Angeles area.

Born in Los Angeles in 1946, **Daniel Kessner** received his Ph.D. with Distinction at The University of California, Los Angeles, in 1971. His more than 100 compositions have received over 600 performances worldwide, and 17 works are recorded commercially. Recently retired after a teaching career of 36 years at CSUN, he maintains an active career as a flutist as well as composer.

**Yulia Kozlova** is an active solo and collaborative recitalist. She has concertized in Russia, the United States and Europe. Yulia has given lecture-recitals for the College Music Society on national and regional levels. She is very active as an adjudicator and consultant to area music teachers. Yulia Kozlova received her undergraduate degree from Novgorod State College of Music, Master's Degree in Piano Pedagogy and Doctor of Musical Arts degree in Piano Performance from The Ohio State University. Yulia has taught in the music departments at California State University, Bakersfield, Marshall University and the Ohio State University.

Pianist and mezzo soprano **Louise Lofquist** has had an unorthodox musical career. She made her debut with the National Symphony at the age of 18, but opted for a liberal arts education in college. After receiving a B.A. in history, *summa cum laude*, from Duke University, and an M.A., also in history, from Stanford University, she returned to music, this time as a singer. Ms. Lofquist sang as a mezzo soprano for several years until an injury to her vocal cord cut short her career. She then resumed her pianistic studies, earning an M.M. degree in Accompanying from UC/Santa Barbara in 1994 and her D.M.A., in Keyboard Collaborative Arts, from U.S.C. in 2000. Since her return to the piano, Ms. Lofquist has been sought-after as an accompanist, soloist, and chamber musician. She has performed in recital with such artists as baritone Rodney Gilfry, soprano Jessica Rivera, violinist Gilles Apap, and clarinetist Fred Ormand. She is heard yearly as concerto soloist with the Ventura College Community Orchestra and soloed with the Pepperdine University Orchestra in Rachmaninoff's Concerto #2 in March 2007. In 2004, she helped to prepare actor Ed Harris for his role as Beethoven in the film *Copying Beethoven*, which premiered in November 2006. Venturing back into professional singing, she has recently been heard with the Pepperdine University Orchestra as alto soloist in Handel's *Messiah*, and with the Ventura Master Chorale in Haydn's *Harmonie* Mass. Ms. Lofquist is a member of the music faculty at Pepperdine University where she teaches voice, piano and diction. She also serves as principal opera coach for the Flora Thornton Opera Program.

**Lansing McLoskey** has been described as "a major talent and a deep thinker with a great ear" by the American Composers Orchestra and "an engaging, gifted composer writing smart, compelling and fascinating music with a bluesy edge and infectious punch" by Gramophone Magazine. His music has been performed in thirteen countries on six continents. He has won more than two dozen awards, and in 2009 became the first composer in the 43 year history of the ISU New Music Festival to win both the chamber music and orchestral composition awards, both blind-juried national competitions. He has received commissions from Meet The Composer, N.E.A., Pew Charitable Trusts, Barlow Endowment, Fromm Foundation, ASCAP, and Music At The Anthology, and has written for such renowned ensembles as The Hilliard Ensemble, Speculum Musicae, and Dinosaur Annex. Recent

performances include premieres in Boston, New York, Philadelphia, Rome, Chicago, Miami, and Melbourne, Australia, and performances at Aspen (where he was a Guest Composer), Tanglewood, and the XVIII International Jazz Festival in Lima, Peru. Current projects include a concerto for Triton Brass and a consortium of wind ensembles. McLoskey completed his Ph.D. at Harvard, with additional studies at UC Santa Barbara, USC, and the Royal Danish Academy of Music. Associate Professor at the Frost School of Music at the University of Miami, his music is released on Albany, Wergo Schallplatten, Capstone, Tantara, and Beauport Classics. *Sixth Species*, a monograph CD of his music, was released to critical acclaim in 2008, and two CDs are slated for release in 2011. [www.lansingmcloskey.com](http://www.lansingmcloskey.com)

**Ida Nicolosi**, a “bright, beautiful soprano voice” (*Kansas City Star*) holds both her Bachelors in Music Education and her Masters in Vocal Performance and Pedagogy from Westminster Choir College in Princeton, New Jersey. She completed apprenticeships with the Des Moines Metro Opera and the Janiec Opera Company. Ms. Nicolosi has sung with the Spoleto Festival USA, Lincoln Center Festival in NYC, Kansas City Puccini Festival, Opera Iowa, Lyric Opera of Kansas City Educational Outreach Troupe, The Gotham Chamber Opera, The Des Moines Metro Opera, Brevard Music Center, Blacksburg Master Chorale, and the Kansas City Civic Opera. She has performed a variety of roles including Lisette (*La Rondine*), La Rana (*La bella dormiente nel bosco*), Despina (*Così fan tutte*), Pamina (*Die Zauberflöte*), Sister Constance (*The Dialogues of the Carmelites*), Susanna (*Le Nozze di Figaro*), Mabel (*The Pirates of Penzance*), and Lucy (*The Telephone*). Equally excelling in opera, oratorio, and early music, Ms. Nicolosi has performed the soprano solos for such works as Bach’s *B-Minor Mass* and *St. John Passion*, Handel’s *Dixit Dominus*, Mozart’s *Solemn Vespers*, Haydn’s *Lord Nelson Mass*, Vivaldi’s *Gloria*, Mendelssohn’s *Elijah*, and Vaughan-William’s *Dona Nobis Pacem*. Ms. Nicolosi is also a sought-after performer of contemporary music and her recent performances of Olivier Messiaen’s *Poemes pour Mi* and George Crumb’s *Apparitions* received high acclaim. Ms. Nicolosi taught voice at the Conservatory of Music and Dance at the University of Missouri-Kansas City for five years shortly after pursuing an artist diploma in opera performance. She currently teaches courses in music education, music appreciation, and studio voice at Pepperdine University. Upcoming solos performances this spring include Handel’s *Gloria* at Whitman College, a recital of Leonard Bernstein songs at Hartwick College in Oneonta, NY, and a recital of Italian Baroque Monody at the Prague Choral Festival in July.

**Nicholas S. Omiccioli** (b. 1982) is currently a doctoral student at the University of Missouri-Kansas City where he is a Preparing Future Faculty Fellow. His past positions include coordinator of the Composers in the Schools (CITS) program and assistant director of Musica Nova, UMKC’s new music ensemble. Mr. Omiccioli studies composition with James Mobberley, Chen Yi, Paul Rudy, and Zhou Long. He has previously studied with João Pedro Oliveira and Brian Bevelander. Mr. Omiccioli has received many awards and honors including commissions by the 2011 Great Lakes Chamber Music Festival for the Jasper Quartet and the 2010 Wellesley Composers’ Conference, winner and judge’s choice in the 2007, 2008, 2009, and 2010 UMKC Chamber Music Composition Competitions, 2009 DuoSolo Emerging Composer Award, Kansas City Chorale Crescendo Competition, Brian M. Israel Prize, and multiple grants through Mu Phi Epsilon. Just recently, Mr. Omiccioli was nominated for an award by the American Academy of Arts and Letters, was a winner of the ASCAP Foundation’s 2010 Morton Gould Young Composer Awards, and 1st place in the Thailand International Composition Festival Competition. His music has been performed by DuoSolo, the Kansas City Chorale, Contemporaneous, The Wellesley Composers’ Conference, members of Brave New Works, the Society for New Music, and various new music festivals around the country including Regional and National College Music Society Conferences and numerous SCI Conferences at the National, National Student, and Regional levels.

**Tom Peters**, double bass, is known for his interpretations of contemporary music, with a special interest in music for double bass and electronics. He has commissioned solo works for the bass by composers such as Dennis Bathory-Kitsch, Ken Walicki, Eric Schwartz, Alex Shapiro, Mary Lou Newmark, Richard Derby, and Robin Cox. In 2008, Tom released a recording of John Cage’s seminal work *26’ 1.1499” for String Player*, with KPFC’s John Schneider performing Cage’s *45’ for a Speaker* on the Tiger Barb Records label. Tom has been a member of Ensemble Green since 1997, and is a member of Southwest Chamber Music and the Long Beach Symphony Orchestra. For the past 4 years, he has combined his talents with his love of silent movies by creating and performing original scores through looping electronics, weaving a series of layered loops in the moment to create dense textures that underline the action on the screen. He has presented his scores to *Der Golem*, *The Cabinet of Doctor Caligari*, *Pandora’s Box* and *The Lodger: A Story of the London Fog*, Alfred Hitchcock’s first

masterpiece. Tom teaches double bass at the Bob Cole Conservatory of Music at California State University, Long Beach, and is a graduate of the Eastman School of Music.

**Malcolm Rector** is a composer, a writer, a director and an independent filmmaker. Having earned a doctoral degree in composition from Rice University, he divides his time between the previous occupations and teaching at the university level. His compositions have been commissioned and actively sought by a member of the Detroit Symphony Orchestra, the Houston Symphony Orchestra and the Wilson Symphony Orchestra among others. His piece *That's Right!* was performed at Richard Nunemaker's 2010 woodwind recital. Rector's piece *Music for Clarinet and Piano* was performed at the 2008 Society of Composers, Inc. Conference. Additional performances include his multimedia piece *SS St. Louis* (for flute, computer music and video), which honors the passengers of the SS St. Louis and other holocaust victims, in 2009's *Composers Concert* at the University of St. Thomas. His electroacoustic piece "Two" was included on the internationally distributed CD 60 X 60. Other performances include *Life and Silhouette* (both for voice and piano), which were performed at the *National Association of Negro Musicians* conference, where Rector participated in a panel discussion of African-American art songs. Rector's second string quartet *S. q 2 (S dot q 2)* was performed by the Enso String Quartet in recital. His music video *X-Man* -- which he directed, produced, edited and for which he composed the music and lyrics -- has been screened in four countries: France, Canada, England and the United States, where it won the *Silver Remi Award for Creative Excellence* at *Worldfest –Houston International Film Festival*.

**Scott Robbins** began his musical career as a drummer and guitarist in rock bands. Currently, he is Professor of Musicology and Composition at the Carroll McDaniel Petrie School of Music at Converse College. His professional training included studies at Wake Forest University (B.A. in Music), Duke University (A.M. in Composition), and Florida State University (D.Mus. in Composition). Robbins' compositions are widely performed and professionally recognized, having received over 50 awards, including the International Prokofiev Prize, Yale's Norfolk National Composition Prize, NACUSA Young Composers Award, ASCAP Grant to Young Composers, AMC Composer Assistance Award, Florida Individual Artist Fellowship, multiple ASCAP awards, and commissions from SC Music Teachers Association. The Czech Radio Symphony, Warsaw Philharmonic, Moyzes Quartet, Ensemble Radieuse, Gregg Smith Singers, and the Dale Warland Singers have performed, commissioned, or recorded Scott's works. *The Clearing*, for which Scott composed the soundtrack, received the CINE-Eagle award and has been broadcast on Bravo and HBO. Currently, he is in negotiations to serve as composer and music director for the independent film *Last Rain*. Recordings include "Micro-Symphony" (Warsaw Philharmonic) and "The Heart's Trapeze" (Czech Radio Symphony). Trio Chromos featured *3 Blues* on their CD "Trumpet Colors," and the Scott produced the 2010 EP premiere recording of *Bees (5 Poems of Emily Dickinson for soprano and GarageBand electronic accompaniment)*, featuring soprano Donna Gallagher. Future releases include an upcoming ERM "Masterworks of the New Century" release, which will feature the Prague Radio Symphony performing *Spooky-Does the Bunny-Hop (Extended Orchestral Remix)*.

Soprano **Kathleen Roland** is an active soloist in the realms of both opera and concert music. A featured singer with many music festivals, including the Santa Fe Chamber Music Festival, the Britten-Pears Institute in England and the Tanglewood Music Festival, the singer has sung with many notable conductors, including James Conlon, Grant Gershon, Kent Nagano, John Mauceri, Reinbert de Leeuw and Oliver Knussen. She has sung, to critical acclaim, with the Grammy award-winning Southwest Chamber Music Society, Pacific Serenades, the Los Angeles Jewish Symphony, the San Francisco Contemporary Music Players, and The Los Angeles Philharmonic Green Umbrella series. Recent engagements include concerts in Scandinavia, with the Los Angeles Master Chorale at Disney Hall, with Southwest Chamber Music in Southeast Asia, in Germany with *mdi ensemble milano*, and with the San Francisco Contemporary Music Players. Ms. Roland holds a Doctorate of Musical Arts in vocal performance from the University of Southern California. She is a much sought after master clinician, recently having taught master classes at UC Santa Barbara, Southern Utah University, Delta University in Mississippi, and at the Royal Conservatory in Stockholm. She is a Fulbright scholar, and an American Scandinavian Foundation grantee. Dr. Roland serves on the board of directors for the National Opera Association, and is editor of NOA Notes, the organization's newsletter. She is a member of the voice faculty at Pepperdine University in Malibu, California.

**Nolan Stolz's** music has been performed throughout the United States, Canada, South America, and Europe, including festivals such as the Suolahti International Summer Music Festival (Finland), 52<sup>nd</sup> Academie



Internationale d'Ete de Nice (France), Electroacoustic Juke Joint (MS), eXtensible Electric Guitar Festival (MA), Belvedere Chamber Music Festival (TN), Music Today Festival (OR), Oregon Bach Festival and others. He has been commissioned by the Alturas Duo, CCSU Chamber Players, Synchronix, LVA Jazz Ensemble, SUNY-Stony Brook, Preston Fund/Artistic Grant, Aaron Larget-Caplan, Leslie Ann Leytham and Robert Plotkin. He has received the Max DiJulio Composition Award, Most Outstanding Student Composition Award (CMS-Northeast), and second prize in the New Zealand Association of Organists International Composition Competition. Stolz held a residency at the Virginia Center for the Creative Arts in 2009-10, and will be in residence at CSU-Bakersfield in April 2011. Stolz is currently a Visiting Lecturer at UNLV, where he teaches undergraduate and graduate music theory and composition. As artistic director of New Music Hartford (CT), Stolz curates concerts featuring works by living composers. He is also a drum set performer in both the rock and jazz styles. [www.nolanstolz.com](http://www.nolanstolz.com)

### Presenter and Session Chair Biographies

**Royce Blackburn, baritone**, serves as the Coordinator of Applied Voice in the University of North Dakota Department of Music. His versatile baritone voice has been heard on opera, musical theater, and concert stages throughout the United States. He has received praise for his sensitive musicianship and dynamic stage presence in a wide variety of roles. He includes such diverse roles as Chou en lai from *Nixon in China*, Papageno in *The Magic Flute*, and Fredrik from Sondheim's *A Little Night Music* in his repertoire, to name a few. His oratorio appearances range from the Baroque era to the Twentieth Century, and he has sung professionally with the Greater Grand Forks Symphony, the Grand Forks Master Chorale, the Indianapolis Opera, the Lafayette Bach Chorale, the Ashlawn-Highland Opera Festival, and the Abilene Opera. Dr. Blackburn teaches voice, lyric diction, and Opera Theater. While at UND, he has given master classes and seminars in performance and technique from Manitoba to Texas. His students have sung with professional opera companies across America and have won prizes in regional and national competitions including regional finalists in the Metropolitan Opera Auditions.

**Matthew D. Blackmar** is a Master's candidate in musicology at California State University Long Beach (CSULB). His paper, which was originally conceived as a term paper for a seminar on gender issues in Baroque music, was awarded first prize in the 2010 CSULB Musicology Seminar Paper Competition. His Master's thesis, now in progress, explores the role concert excerpts and piano transcriptions played in American Wagner reception. In addition to his studies, he is an actively performing musician and recording artist who has contributed keyboard performances and string arrangements for several major record labels. He attended Pitzer College and holds a bachelor's degree in music history from the Joint Music Program of the Claremont Colleges. He plans to apply for PhD programs in the fall.

**Stephen Bomgardner**, tenor, full time teaching with an active singing career. As a concert singer, he has given over 100 recitals in Boston, Houston, Minneapolis, Seattle, New Orleans and other cities across the United States. In 2010, he sang 14 concerts in Massachusetts, Vermont, Louisiana, North Carolina, Kansas, Arkansas and Missouri. He has given dozens of lecture recitals at regional and national CMS conferences as well as state music conferences such as the Texas Music Educators Association. He is Associate Professor of Music at Drury University, where he teaches voice, music history and voice related classes. He holds a doctorate from Boston University's School of Music, a master's degree from Rice University's Shepherd School of Music, and a bachelor's degree from Fort Hays State University.

**John T. Brobeck** is a native of Philadelphia, PA. He holds a B. Mus. Degree *magna cum laude* from Westminster Choir College (1976), a Ph.D. in the History and Theory of Music from the University of Pennsylvania (1991). He came to the University of Arizona in 1988, and has coordinated its music history program since 1992. The principal focus of Prof. Brobeck's research is French music and musical patronage during the 15th and 16th centuries. Publications include substantial articles in *Musica disciplina* (1993), *The Journal of the American Musicological Society* (1995), and *The Journal of Musicology* (1998); 9 articles for *The New Grove Dictionary of Music and Musicians*, rev.ed. (2002); 4 articles for *Die Musik in Geschichte und Gegenwart*, rev. ed. (2003 ff.); and an article for *Epitome musicale* (2010). He presently is working on an edition of the complete works of Mathieu Gascongne (fl. c. 1511-35). He is past president of the Rocky Mountain Chapter of the AMS and presently serves as the Board Member for Musicology of the Pacific Southwest Chapter of the CMS. Professor Brobeck directed the *Collegium Musicum* of the university from 1989-2004, during which time the group performed works ranging

from the Machaut Mass through Bach's St. John Passion. He also holds an appointment as Organist and Assistant Director of Music at Northminster Presbyterian Church, Tucson, where he has conducted the Mozart *Requiem* and accompanied a wide variety of major choral works. He is active locally as an organ recitalist and accompanist.

**Tod Fitzpatrick** is an active singer, teacher and student of the craft of singing. Interested in a variety of vocal repertoire, his performance experience includes more than 40 operatic and music theater roles in addition to a substantial number of oratorio and concert works. He also has a passion for song recitals and new works for voice. Frequently performing with distinguished organizations around the United States, a few of the ensembles with which he has sung include the Los Angeles Philharmonic, the Los Angeles Opera, San Francisco Opera, Opera Pacific, the Virginia Symphony, Virginia Opera, the Los Angeles Mozart Orchestra, the Sacramento Choral Society, the La Jolla Symphony and Chorus, the Fort Collins Symphony, the Las Vegas Philharmonic, and the Utah Festival Opera Company. Fitzpatrick is the founder and general director of the annual Big Bear Lake Song Festival in Southern California. Composers Jennifer Barker and Judy Cloud feature him on recordings of their songs. A native of California, he earned his Bachelor of Music degree in vocal performance from Chapman University. His Master of Music and Doctor of Musical Arts degrees are from the University of Southern California Thornton School of Music where he received the Marilyn Horne Voice Scholarship.

**Scott Dirkse** received his B.A. in piano performance from Cal Poly San Luis Obispo, a music teaching credential from Cal State University Bakersfield, and a masters degree in piano pedagogy from the University of South Carolina. He is currently a PhD student in musicology at the University of California Santa Barbara, where he teaches music appreciation courses and conducts research in the field of music history pedagogy. Scott is a Nationally Certified Teacher of Music who has presented at the national conferences for CMS, MTNA, and NCKP and has had his work published in *Clavier Companion*.

**Susan de Ghizé** is an Assistant Professor of Music Theory at the University of Denver, where she teaches classes ranging from first-year theory to upper-division seminars. Her research focuses on the theories of Schoenberg and Hauptmann and the music of Brahms and Mozart. She has published an article in the Dutch Journal of Music Theory and a chapter in the book *Musical Currents from the Left Coast*, and has spoken at a number of national and international conferences. In 2007 and 2009, Susan received grants to conduct research on Moritz Hauptmann in Leipzig, Germany.

**Taylor Harding** is Dean of the School of Music at University of South Carolina and previously was the Head of the Department of Music and Chief Advancement Officer for the Arts at Valdosta State University, as well as serving as Executive Director of the Valdosta Symphony Orchestra. He also has served in faculty and administrative capacities at North Dakota State University, Virginia Commonwealth University, University of Wisconsin-Madison, and Georgia State University. His compositions have received performances throughout the United States, Canada and on six continents. He has received grants for new works from numerous organizations, including Meet the Composer and the National Endowment for the Arts, and commissions from Thamyris, the Atlanta Winds, the African-American Philharmonic Orchestra, and the Chicago Saxophone Quartet, among others. A member of ASCAP, his works are published by Mareba Music, and Collected Editions, Ltd. He is immediate Past-President of the College Music Society, and has been active in many national and international organizations, most recently the Society of Composers, Inc. and the National Associations of Schools of Music.

Choral conductor, composer, and scholar **Seth Houston** is currently pursuing a D.M.A. in Choral Music at the University of Southern California Thornton School of Music, where he studies with Jo-Michael Scheibe, Morten Lauridsen, Nick Strimple, and Don Brinegar. Houston also serves as assistant conductor of the USC Thornton Concert Choir. Houston holds a M.M. in Choral Conducting from the University of Colorado and a B.Mus. in Composition from Oberlin Conservatory of Music. Houston taught middle school and high school choir for eight years and founded and directed the independent youth choir Big Sky. Houston's prizewinning compositions are widely performed in North America and Europe and have been featured on "A Prairie Home Companion" and over a dozen recordings. Houston's compositions "Stars I Shall Find" and "Snowflakes" are forthcoming with Santa Barbara Music Publishing, as is his arrangement "The Reapers all with their Sharp Sickles." Houston has presented papers at national and regional conferences of the College Music Society and the American

Musicological Association, respectively. His research interests include the music of Schumann, Brahms, and Stravinsky.

Born in Almaty, Kazakhstan, **Tanya Karyagina** made her concerto debut at the age of nine with the Kazakh Chamber Orchestra and has also appeared with Kazakh National Symphony, Fort Worth Chamber Orchestra, TCU Symphony, USC Symphony, North East Texas Symphony, and Nova Amadeus Chamber Orchestra working with such distinguished conductors as Leon Fleisher, Sergiu Comissiona, and Nicola Samale, to name a few. Having won prizes in over twenty International Piano Competitions, she has performed throughout the United States, United Kingdom, Kazakhstan, Russia, Canada, Belgium, France, Italy and Germany in such venues as Carnegie Hall, Vilar Performing Arts Center, Orange County Performing Arts Center, Bass Performance Hall, Rachmaninov Hall in Moscow, National Philharmonic Hall in Kazakhstan and many others. She has appeared on CBS 11, world satellite TV, Radio Vaticana and Kazakh National TV and radio stations. Tanya started taking piano lessons at the age of five and holds a Diploma from the Special Music College for Gifted Children in Kazakhstan, a Bachelor of Music Degree and a Performer's Certificate from Texas Christian University and a Master of Music Degree, an Artist Diploma and a Doctor of Musical Arts Degree from University of Southern California, where she studied with the renowned professor John Perry. Formerly, she was a part of the Music Faculty at the University of Southern California working as an Assistant Lecturer of Piano and also taught at the Preparatory Music Division at Texas Christian University. In 2010 Tanya joined the Music Faculty at Vanguard University of Southern California.

**Jovanni-Rey V. de Pedro** has been called a “performer of musical depth and exciting virtuosity.” Since his debut in 1997, Jovanni’s playing has been heard in churches and concert venues throughout the United States, Canada, England, the Czech Republic, Austria, Italy, Spain, Switzerland and the Philippines – recently performing Brahms’ First Piano Concerto with the UST Symphony in Manila and Mozart’s Concerto K. 466 with the Vienna Residenz Orchester. Coming from a family of musicians from Laoag City in the Philippines, Jovanni-Rey studied piano at the age of three with his father, Remy de Pedro, who is a graduate of Centro Escolar Conservatory of Music in Manila and currently the Music Director for the Filipino Choir of St. John (Mahiwaga Singers) in Baldwin Park, CA. His grandfather, Jose L. Pedro and great-grandfather, Nemesio Pedro were both composers. Born in West Covina, California on August 4, 1982 to Remi and Trina Verceles de Pedro, Jovanni-Rey studied at St. John the Baptist Catholic School in Baldwin Park and at the Los Angeles County High School for the Arts. With a scholarship from the ASCAP/Leiber and Stoller Foundations, the gifted pianist studied six years in the Vienna Conservatory of Music from 2001-2007, completing his Artists Diploma in Piano Performance in 2007 with high distinction. He has won many international competitions, including the 2003 Boesendorfer Stipendium, the First Place Winner in the 2008 Rodney Davidson Piano Competition in UK; the 2007 John Longmire Beethoven Competition at the Trinity College of Music, UK; and many others. He just recently finished his Masters of Music in Piano Performance from the Trinity College of Music in England, where he received the School’s highest award, the Isabelle Bond Gold Medal. Currently, De Pedro is studying for his Doctor of Musical Arts in Piano Performance in a joint program between the Guildhall School of Music and Drama and City University London.

**Henry Price** is Professor of Music at Pepperdine University. He serves as Director of the University’s Flora L. Thornton Opera Program and the Heidelberg Summer Music Program. During his twenty years as a leading operatic tenor, Dr. Price performed with many of the world’s leading opera companies and symphony orchestras. He frequently serves a master class clinician and adjudicator with such organizations as the Metropolitan Opera Guild, the National Association of Teachers of Singing and the National Opera Association. Dr. Price’s research interests concern the relationship of W. A. Mozart and Emanuel Schikaneder. His article *Emanuel Schikaneder and Jakob Neukäufler: Family Affairs* appeared in the journal *MOZART STUDIUM, Band 17* (2008). Henry Price holds a Bachelor of Arts Degree from the University of North Texas, a Doctor of Musical Arts from Claremont Graduate University, with additional post graduate work at the Juilliard American Opera Center. An outstanding pianist whose sensitivity and intelligence shine through each of his exceptional performances,

**Scott Robbins** began his musical career as a drummer and guitarist in rock bands. Currently, he is Professor of Musicology and Composition at the Carroll McDaniel Petrie School of Music at Converse College. His professional training included studies at Wake Forest University (B.A. in Music), Duke University (A.M. in Composition), and Florida State University (D.Mus. in Composition). Robbins’ compositions are widely performed and professionally recognized, having received over 50 awards, including the International Prokofiev Prize, Yale’s Norfolk National Composition Prize, NACUSA Young Composers Award, ASCAP Grant to Young Composers, AMC Composer

Assistance Award, Florida Individual Artist Fellowship, multiple ASCAP awards, and commissions from SC Music Teachers Association. The Czech Radio Symphony, Warsaw Philharmonic, Moyzes Quartet, Ensemble Radiuse, Gregg Smith Singers, and the Dale Warland Singers have performed, commissioned, or recorded Scott's works. *The Clearing*, for which Scott composed the soundtrack, received the CINE-Eagle award and has been broadcast on Bravo and HBO. Currently, he is in negotiations to serve as composer and music director for the independent film *Last Rain*. Recordings include "Micro-Symphony" (Warsaw Philharmonic) and "The Heart's Trapeze" (Czech Radio Symphony). Trio Chromos featured *3 Blues* on their CD "Trumpet Colors," and the Scott produced the 2010 EP premiere recording of *Bees (5 Poems of Emily Dickinson for soprano and GarageBand electronic accompaniment)*, featuring soprano Donna Gallagher. Future releases include an upcoming ERM "Masterworks of the New Century" release, which will feature the Prague Radio Symphony performing *Spooky-Does the Bunny-Hop (Extended Orchestral Remix)*.

**Kathleen Roland** is a highly regarded concert soloist and a well known specialist in the music of the 20th and 21st century. She has been a featured singer with many music festivals, including the Santa Fe Chamber Music Festival, the Britten-Pears Institute and the Tanglewood Music Festival, and has performed with many notable conductors, including James Conlon, Kent Nagano, Reinbert de Leeuw, James Mauceri, and Oliver Knussen. Dr. Roland has been a frequent featured soloist with the Grammy award-winning Southwest Chamber Music Society of Los Angeles, with whom she has garnered critical acclaim for her performances. Recordings include a CD created with American composer Libby Larsen of her song cycle, *Songs from Letters, from Calamity Jane to her daughter Janey*, and *Aura*, for orchestra and soloists by Grawemeyer award-winning Cambodian composer Chinary Ung. International appearances include a tour with Southwest Chamber Music in Southeast Asia, featuring the music of Chinary Ung, and at the Tonhalle in Dusseldorf with conductor Robert Platz and *mdi ensemble milano*. Recent performances include the premiere of Chinary Ung's *Spirals XII* with the Los Angeles Master Chorale at Disney Hall, and as soprano soloist in Verdi's *Requiem* with the Los Angeles Korean Philharmonic Orchestra at Our Lady of the Angels Cathedral in Los Angeles. Her 2003 American-Scandinavian Foundation grant and a 2007 Fulbright award has made possible continued research on the vocal music of Scandinavia, as well as performances and master classes of American art song in Sweden. This coming year takes her around the U.S. performing concerts of Swedish art song, and to Sweden for a performance of American music. In 2009, the soprano was an invited presenter at the International Congress of Voice Teachers in Paris, where she presented her research on the ground-breaking 21st century Swedish opera, *Marie Antoinette, och hennes kärlek till Axel von Fersen*. Dr. Roland is a much sought-after master class clinician, and has recently taught master classes at the Big Bear Lake Song Festival, Songfest, UC Santa Barbara and the Southern University of Utah. She holds a doctorate in voice from the University of Southern California, serves on the board of the National Opera Association, and is editor of the organization's newsletter, *NOA Notes*. She is currently a professor of voice at Pepperdine University in Malibu, California.

**Carlyle Sharpe** (b. 1965) is Associate Professor of Music in Theory and Composition at Drury University. His works have attracted numerous performances and prizes including those from the Washington Chorus at the Kennedy Center, the San Diego Symphony, the American Guild of Organists, ECS Publishing and the Holtkamp Organ Company. Various commissions include those from the Seraphim Singers (Boston), Providence Singers, and the Olympic Quartet for the 2002 Winter Olympics Festival Concerts celebrating the Cultural Olympiad. His works have been broadcast over WGBH Radio-Boston, the Canadian Broadcasting Corporation and in national broadcasts by the Mormon Tabernacle choir and have been performed throughout the United States and abroad. He is published by ECS Publishing, Hinshaw Music, Inc. and Colla Voce Music, Inc., and holds the BM *summa cum laude* and MM in composition from Rice University's Shepherd School of Music and the DMA in composition from Boston University.

**Lawrence Stoffel** returned to his native California when he assumed the position of Director of Bands at California State University, Northridge in 2004. He serves as conductor of both the internationally-recognized Wind Ensemble and the Wind Symphony. Dr. Stoffel was named California's music professor of the year for 2010 by CMEA. Recent activities include a "Sounds About Town" concert for the Los Angeles Philharmonic, Chief Clinician for the Australian Band & Orchestra Directors Association, conductor of the All-Southern California Honor Band, and conductor at the Los Angeles Bach Festival. Upcoming invitations include the 2011 California All-State Honor Band. Prior to his appointment at CSUN, Dr. Stoffel served as Director of Huskie Bands at

Northern Illinois University (where he was honored with the Excellence in Undergraduate Teaching Award) and Director of Bands at Eastern Illinois University. Dr. Stoffel holds the degrees Doctor of Music from Indiana University, the Master of Music from the University of Colorado, and both the Bachelor of Arts in Music and the Master of Education degrees from the University of California, Los Angeles. His publications are found in both books (*Teaching Music Through Performance in Band* and *Alta Musica*) and journals (*The Instrumentalist* and *MBM Times*). Some of his writings on conducting gestures are found in *The Music Director's Cookbook: Recipes for a Successful Program* (Meredith Music). His book, *A Discography of Concert Band Recordings on Compact Disc* (Edwin Mellen Press), was selected as a finalist for Best Research in Recorded Classical Music Discography by the Association for Recorded Sound Collections (ARSC). He frequently presents at regional, state, and national music conferences, as well as having presented at international musicology conferences in Germany and Austria. As a clinician, Lawrence Stoffel has guest-conducted middle school, high school, all-state, college, and community bands and orchestras throughout California, the United States, Canada, and Australia.

**Nolan Stolz's** music has been performed throughout the United States, Canada, South America, and Europe, including festivals such as the Suolahti International Summer Music Festival (Finland), 52<sup>nd</sup> Academie Internationale d'Ete de Nice (France), Electroacoustic Juke Joint (MS), eXtensible Electric Guitar Festival (MA), Belvedere Chamber Music Festival (TN), Music Today Festival (OR), Oregon Bach Festival and others. He has been commissioned by the Alturas Duo, CCSU Chamber Players, Synchronix, LVA Jazz Ensemble, SUNY-Stony Brook, Preston Fund/Artistic Grant, Aaron Larget-Caplan, Leslie Ann Leytham and Robert Plotkin. He has received the Max DiJulio Composition Award, Most Outstanding Student Composition Award (CMS-Northeast), and second prize in the New Zealand Association of Organists International Composition Competition. Stolz held a residency at the Virginia Center for the Creative Arts in 2009-10, and will be in residence at CSU-Bakersfield in April 2011. Stolz is currently a Visiting Lecturer at UNLV, where he teaches undergraduate and graduate music theory and composition. As artistic director of New Music Hartford (CT), Stolz curates concerts featuring works by living composers. He is also a drum set performer in both the rock and jazz styles.

**Annie Yih** is a Lecturer in music at UC-Santa Barbara. Degrees: Ph. D. (Music Theory), Yale University, 1992; M. A. (Composition), San Jose State University (SJSU), 1983; B.M. (Music Theory), University of Alberta, Canada, 1979; and B. A. (General), University of Alberta, 1976. Ph. D. Dissertation: "Continuity and Formal Organization in Debussy's String Quartet." Establishes a referential pitch-class specific collection (RPSC) as the structural framework for hierarchical organization; demonstrates processes of musical continuity at foreground and middleground levels; uses linear-set analytic tools for revealing salient structural features and motivic unity in the Quartet. Publications and Conferences: Her papers appeared in *Music Analysis* and *Music Theory Spectrum* and she has presented papers at national and regional meetings. She has co-authored with Brent Heisinger in *Comprehensive Musicianship Ear-Training Workbook*, 4 vols. (California: SJSU Spartan Books, 1982, 1984). She is currently working on topics in the cross-disciplinary area of "Performance and Analysis." Professional Affiliations: member of SMT since 1984; member of AMS since 1984; member of MTSNYS since 1986; member of CMS since 1993.

#### Conference Registrants

Dr.	Royce F.	Blackburn	University of North Dakota-Grand Forks	Grand Forks, ND
Mr.	Matthew D.	Blackmar	California State University-Long Beach	Pasadena, CA
Dr.	Stephen	Bomgardner	Drury University	Springfield, MO
Dr.	Ray	Briggs	California State University-Long Beach	Long Beach, CA
Dr.	John T.	Brobeck	University of Arizona	Tucson, AZ
Dr.	Gary	Cobb	Pepperdine University	Malibu, CA

Ms.	Lisa A.	Crawford		San Pedro, CA
Dr.	Robert	Cutietta	University of Southern California	Los Angeles, CA
Dr.	Susan K.	de Ghizé	University of Denver	Denver, CO
Mr.	Jovanni-Rey	de Pedro	University of Michigan	Whitmore Lake, MI
Mr.	Scott R.	Dirkse	University of California-Santa Barbara	Santa Barbara, CA
Dr.	Melanie	Emelio	Pepperdine University	Malibu, CA
Dr.	Tod M.	Fitzpatrick	University of Nevada-Las Vegas	Las Vegas, NV
Dr.	Kenneth	Froelich	California State University-Fresno	Fresno, CA
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Ms.	Anna Wheeler	Gentry		Phoenix, AZ
Dr.	Jeffrey John	Hall		Tucson, AZ
Mr.	Jay R.	Hanawalt		La Verne, CA
Dr.	Anita	Hanawalt	Glendale College	La Verne, CA
Dr.	N. Lincoln	Hanks	Pepperdine University	Malibu, CA
Dr.	Tayloe	Harding, Jr.	University of South Carolina-Columbia	Columbia, SC
Mr.	Seth F.	Houston	University of Southern California	Los Angeles, CA
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Dr.	Yulia	Kozlova	Santa Monica College	Santa Monica, CA
Dr.	Richard	Kravchak	California State University-Dominguez Hills	Reseda, CA
Dr.	Louise H.	Lofquist	Pepperdine University	Malibu, CA
Dr.	Lansing D.	McLoskey	University of Miami	Miami, FL
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Dr.	Daniel	Kessner	(emeritus)	Northridge, CA
Dr.	Dolly	Kessner	Moorpark College (emeritus)	Moorpark, CA

### Local Restaurants

#### RESTAURANTS

The following are restaurants close to Pepperdine and their contact information.

**Buca di Beppo** -Santa Monica • 1442 2nd Street • 310.587.2782 Buca di Beppo is the perfect place for your **Graduation celebration!** Great atmosphere, fun people and authentic Italian food served family-style, meant to be shared. Make it a day to remember for you and your family, or bring all your friends. Come celebrate with us! Exceptional and Diverse Group Menus "Family Style" portions, intended for sharing by the entire table! Banquet Packages For groups of 15 people or more

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**Chart House Restaurant** - 18412 Pacific Coast Hwy (310) 454-9321

This restaurant features magnificent sunset views of the Pacific and Santa Monica Bay while offering traditional seafood dishes. The Chart House is 8 miles from campus. Take PCH south and it will be on the right.

**Cheesecake Factory** - 442 West Hillcrest Drive, Thousand Oaks (805) 371-9705

Well-known for its great desserts, the Cheesecake factory is also now highly regarded for its other main dish

items. The Cheesecake Factory is located 22 miles from campus. Take Malibu Canyon Road to Highway 101 north, exit at Moorpark, and turn left onto Hillcrest Drive.

**Coogies** - 23755 W Malibu Rd (310) 317-1444

Popular with the local celebrities as well as with Pepperdine students, rumor has it John Cusack eats brunch here every Sunday. Coogies serves a variety of sandwiches, salads, and more. It is located South of Pepperdine in the Malibu Colony Plaza, right next to Malibu Yo.

**Duke's Malibu** - 21150 Pacific Coast Hwy (310) 317-0777

This Hawaiian tropic seafood restaurant offers spectacular views of the Pacific and is a favorite for parent visits to Malibu. Duke's is located 4 miles from Pepperdine. Take PCH south and Duke's will be on your right.

**Fast Food Favorites** - McDonald's, Kentucky Fried Chicken, Jack in the Box, Taco Bell, and Subway

**Geoffrey's Malibu** - 27400 Pacific Coast Hwy (310) 457-1519

An elegant beachside restaurant set on top of the cliffs at the Pacific's edge that offers a variety of entrees and has an extensive wine cellar. Geoffrey's is located 4 miles from campus. Take PCH north and it will be on your left.

**Gladstone's Malibu** - (310) GL4-FISH

A popular seafood spot located on the way to Santa Monica that was declared the # 1 seafood restaurant for 2000 by readers of the Daily News. Gladstone's is located 9 miles from campus. Take PCH south and it will be on your right.

**Guido's Malibu** - 3874 Cross Creek Rd (310) 456-1979

Serving Italian salads, pasta, chicken, veal, fish, it is located just south of Pepperdine. Take a left on Cross Creek Rd. off of PCH.

**Howdy's Taqueria Malibu** - Malibu Country Mart (310) 317-0127

This Mexican food outpost is popular with Pepperdine's students offering great tasting dishes with very affordable prices. Howdy's is 2 miles from campus. Take PCH south to Cross Creek Road and it will be on your left.

**Johnnies New York Pizzeria** - 22333 Pacific Coast Hwy (310) 456-1717

New York style pizza, pastas, and sandwiches at Malibu's stop of this popular chain. Located 3 miles from campus. Take PCH south and Johnnies will be on your left.

**La Salsa** - 22800 Pacific Coast Hwy (310) 317-9466

Popular for its fresh and healthy Mexican food, this Malibu version of the chain is also very popular with students. Located 2.5 miles from campus. Take PCH south and La Salsa will be on your right. Look for the big man with the sombrero.

**Malibu Fish and Seafood** - 25653 PCH (310) 456-3430

**Marmalade Cafe** - 3894 Cross Creek Rd (310) 317-4242

This restaurant and catering company serves California/eclectic cuisine with a variety of soups, salads, pastas, pizzas, and entrees. They are also known for their great desserts. Marmalades is located just 2 miles from campus. Take PCH south to Cross Creek Road and it will be on your right, behind Starbucks.



**NOBU** - Malibu Country Mart (310) 317-9140

Mr. Matsuhisa brings the sushi closer to his celebrity clientele. We love when the staff shouts a welcome as you enter.

**Paradise Cove Beach Cafe** - 28128 Pacific Coast Hwy (310) 457-9791

This oceanfront restaurant offering great food at very fair prices is along the water and a strip of sand north of campus. Paradise Cove is 5 miles from campus. Travel north on PCH and you will see the sign for the restaurant on your left.

**P.F. Changs** - 21821 Oxnard Street Woodland Hills (818) 340-0491

"P. F. Chang's China Bistro offers a unique combination of traditional Chinese cuisine and American hospitality in a contemporary bistro setting." P.F. Chang's is located at The Promenade in the heart of Woodland Hills. Take the 101S and the Topanga Cyn exit. Take a left on Topanga Cyn Blvd. and a right on Oxnard Street. P.F. Changs will be on your left.

**Reel Inn For Fresh Fish Restaurant** - 18661 Pacific Coast Hwy (310) 456-8221

Reel Inn serves mainly seafood, but does have chicken and vegetarian entrees. The Inn is located South on PCH, just before Topanga Canyon.

**Saddle Peak Lodge** - 419 Cold Canyon Rd, Calabasas, CA 91302 818-222-3888 Located 5 miles up Malibu Canyon and less than 10 minutes from Pepperdine. We look forward to welcoming you to Saddle Peak Lodge. We will provide you and your guests with a truly wonderful dining experience, with the very best food, wines and service in an extraordinary environment that you will find inviting, warm and personally attentive. Please let any of us know what we can do to make your experience with us truly special. ***Show your Pepperdine ID and receive 10% off all food and beverage.***

**Sage Room** - 28915 Pacific Coast Hwy (310) 457-0711

A Mediterranean cuisine restaurant with a charming California accent with dishes ranging from spectacular salads and pastas to seafood. The Sage Room is located 4 miles from campus. Take PCH north and it will be on your right.

**Spruzzo's** - 29575 Pacific Coast Hwy (310) 457-8282

"Their extensive menu includes filet mignon for Dad, burgers and fries for the kids, and, yes, Mom, all the Italian specialties you would expect from a l'italiano reale (real Italian) restaurant. Spruzzo has 3 dining areas, each with its own distinctive sensory stimulus. Ambience and beyond!" It's located North on PCH.

**Taverna Tony** - 23410 Civic Center Way (310) 317-9667

Mykonos comes to Malibu at this festive Greek taverna near the beach. Features authentic traditional Greek cuisine such as baby lamb, giant prawns, fresh seafood, delectable salads and homemade sweets. Beautiful garden-patio and indoor dining. Come and experience "Zorba-style hospitality" to the sounds of our bouzouki band. Tony's occasionally has live music and is located on Civic Center Way just South of Pepperdine.

**Thai Dishes** - 22333 Pacific Coast Hwy (310) 456-6592

Authentic Thai food with karaoke available some nights. Thai Dishes is located south on PCH on the left side.

**Tra Di Noi** - 3835 Cross Creek Rd. (310) 456-0169

A classic Italian restaurant with patio seating that specializes in authentic pastas and pizzas to superb seafood. Tra Di Noi is 2 miles from campus. Take PCH south to Cross Creek Road and it will in the shopping plaza to the left.

**Wood Ranch** - 5050 Cornell Road Agoura Hills (818) 597-8900

Known for their fantastic barbecue, the closest Woodranch is located in nearby Agoura Hills in the Whizins Plaza. Take the 101N and get off at the Kanan exit. Turn Left on Kanan, Left on Roadside Dr., Right on Cornell Rd., and it will be on your Left side.

**Zuma Sushi** - 29350 Pacific Coast Hwy #8 (310) 457-4131

"Fresh sushi in a casual restaurant where you might see stars. Many unique specialty rolls, a la carte dishes and desserts." Zuma is located North of Pepperdine, on PCH, just before Zuma Beach.

#### **TREATS**

**Coffee Bean & Tea Leaf** - 3835 Cross Creek Rd #12 (310) 456-5771

A very popular student spot best known for its notorious ice-blended drinks. 2 miles from campus. Take PCH South to Cross Creek Road and it is in the shopping area to the left.

**Malibu Yogurt** - 23755 W Malibu Rd (310) 456-3522

For the best variety of frozen yogurt in town. Located just south of Pepperdine in the Malibu Colony Plaza.

**Starbucks Coffee** - 3900 Cross Creek Rd (310) 317-4515

What's a town without this necessary coffee shop? Malibu's version is just 2 miles from campus. Take PCH south to Cross Creek Road and it will be on your right.



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Pages: xiv + 87

In this inaugural volume, Dr. Oscar Macchioni elucidates with native fluency and expert pianistic insight the influence of Argentine Tango in the piano works of six American composers: Virgil Thomson, Aaron Copland, Samuel Barber, David Jaggard, Chester Biscardi, and William Bolcom. *The Tango in American Piano Music* is at once vivid and erudite, and makes an important contribution to the literature for scholars and performers. Further information concerning the volume will be found at <http://www.music.org/tango.html>.

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