



Rocky Mountain Chapter

THE COLLEGE MUSIC SOCIETY

22nd Regional Conference
March 9–10, 2007

Red Rocks Community College
Lakewood, Colorado



School of the Arts
Department of Music, Theatre and Dance
College of Liberal Arts
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Fort Collins, Colorado 80523-1778
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March 9, 2007

Dear Conference Participant:

As President of the Rocky Mountain Chapter of the College Music Society, it is my great pleasure to welcome you to Redrocks Community College. RMCMS 2007 Conference chair Stephanie Berg and the conference committee have worked hard to create a program of great quality and variety. Thanks to the technological advances of the national CSM office, particularly online submission of proposals, we had more conference proposals submitted than ever before.

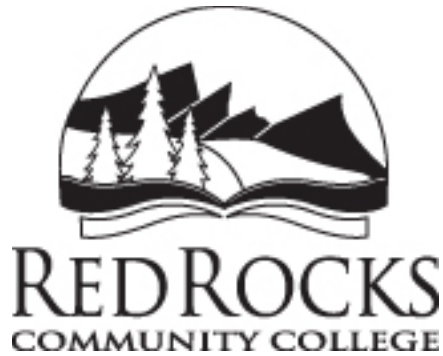
In addition to the excellent presentations, lectures and CMS recital, we are pleased to present an interactive drum circle workshop by Denver based "Alafia!" and an inspiring keynote presentation by composer Douglas Ovens. We have continued last year's networking break and will introduce Poster Sessions to this year's conference. To fulfill one of my goals as President to increase student participation, we are pleased to offer a \$200 Award to the Outstanding Student Presentation. The winning presentation will be selected by a panel of CMS faculty and emeritus members.

So, whether you are traveling from across the state or across the country, we hope that your trip to Lakewood will be memorable!

Best wishes,
Cynthia Vaughn

A handwritten signature in cursive script that reads "Cynthia Vaughn".

President Rocky Mountain Chapter, College Music Society
Assistant Professor of Voice, Colorado State University,
Fort Collins, Colorado 80523



March 9, 2007

Dear Conference Participant:

On behalf of Red Rocks Community College, I am pleased to welcome you to the Annual Conference for 2007 of the Rocky Mountain Chapter of The College Music Society. For only the second time in the Chapter's history, a community college is host for the Annual Conference.

This conference fulfills one of my goals as (now Past-) President: to have more involvement of the community colleges in the professional organization. Growing numbers of students seek out the preparation and support these colleges offer, whether fresh from high school or returning to college after being out of school, and whether for new-found interest in Music or for filling-in of gaps in previous study.

Red Rocks is pleased to have you visit our beautiful campus. Please take time to walk around our grounds, to see our Pavilion and multi-purpose field, or at least across our "Bridge" (by the cafeteria) that overlooks Golden and Denver. We hope you enjoy your stay!

Stephanie Berg Oram
RRCC Music Chair,
Dept. of Visual and Performing Arts
RM-CMS Program Chair 2007

Lakewood Campus
13300 West Sixth Avenue
Lakewood, CO 80228-1255
Phone: 303.914.6600
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Fax: 303.420.9572



Rocky Mountain Chapter

THE COLLEGE MUSIC SOCIETY

ACKNOWLEDGEMENTS

The CMS Rocky Mountain Chapter gratefully acknowledges all of those who have worked tirelessly to make this conference such a tremendous success:

Stephanie Berg Oram, CMS-RM Program Chair and Conference Host

Joice Gibson, RM-CMS Vice President and Program Committee member, for her invaluable “organizational memory”

Cynthia Vaughn, CMS-RM President and Program Committee member

Tamara Goldstein, CMS-RM Local Arrangements Chair

Mark Dal Porto, CMS-RM Composition Committee Chair

Thomas Brosh and Joice Waterhouse Gibson, Outstanding Student Presentation Award judges

John O’Neill and Dylan Stone, RRCC AV and technology assistance

Peter Park, CMS, for his considerable assistance and advice

Beth Mast, CMS, for her help with the RM website

Mark Murk and Suzanne Nuanez, CMS, for processing conference registrations

S T E I N W A Y

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of

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NATIONAL CONFERENCE



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

FRIDAY, MARCH 9

8:00 a.m.–1:00 p.m.

Registration (Lobby)

8:30–11:30 a.m.

Session I: Technology Workshop

Session Chair: Gary Moody, Chapter Music Technology Representative (Colorado State University)

Workshop Leader: Larry Worster (Metropolitan State College of Denver)

11:30 a.m.–12:00 noon

Lunch Break (RRCC Café or other, on your own)

12:00–12:15 p.m.

Welcome

Wayne Caruolo (Dean, Visual and Performing Arts Department, Red Rocks Community College)

12:15–1:15 p.m.

Session II: Performance Strategies

Session Chair: Tamara Goldstein, Chapter Performance Representative (Metropolitan State College of Denver)

Introduction to Baroque Performance Practice for Undergraduate Students

Tracy Carr (Eastern New Mexico University)

A Multi-Level Approach to More Secure Memorization

Stefanie Dickinson (University of Central Arkansas)

1:15–1:30 p.m.

Break (Susan K. Arndt Gallery)

1:30–3:00 p.m.

Session III: Perspectives in Pedagogy

Session Chair: David Kish, Chapter Ensemble Representative (Metropolitan State College of Denver)

Henry Cowell and the Development of the World Music Survey Course

Peter John Schimpf (Metropolitan State College of Denver)

More Than Beethoven's Fifth: Works to Interest the Disinterested in Music Appreciation Classes

Hidemi Matsushita (Arapahoe Community College)

Musical Sleuthing and the Mystery Score: Teaching Music History Beyond the Classroom Walls

Janet Pollack (Colorado State University)

2007 ROCKY MOUNTAIN CONFERENCE SCHEDULE

Friday, March 9 (continued)

3:00–3:15 p.m.

Break (Susan K. Arndt Gallery)

3:15–4:15 p.m.

Session IV: Personal Reflections by Contemporary Composers

Session Chair: Cherise Leiter, Chapter Theory Representative (Metropolitan State College of Denver)

The Solo Piano Works of Judith Lang Zaimont
Elizabeth Moak (University of Southern Mississippi)

A Woman's Journey Through Grief and Hope: Lori Laitman's Living in the Body—Six Poems by Joyce Sutphen, for soprano and saxophone
Cynthia Vaughn and Peter Sommer (Colorado State University)

4:15–4:30 p.m.

Break (Susan K. Arndt Gallery)

4:30–5:30 p.m.

Session V: Workshop

Session Chair: Jay Keister (University of Colorado at Boulder)

ALAFIA! Interactive drum circle, African music and storytelling workshop
Sondra Singer and Helen Trencher

Once upon a time, in a former life, we guess that Sondra Singer and Helen Trencher lived in an African village. They were drummers and storytellers and very good friends. In this lifetime, Sondra and Helen became performing partners in 1999 while playing with the African drum troupe, Oyoyo. They both realized an affinity for culturally-based rhythms, stories, and songs and struck out on their own under the moniker of Alafia (which means "peace"). Much of their current programming centers around the themes of peace, building bridges, African and Middle Eastern culture, and actively engaging their audiences—which have ranged in age from 2 to 92! This dynamic duo have shared their talents at the Arapahoe Library District's Storytelling Extravaganza, at the Rocky Mountain Storytellers Conference, The Winter Festival of Stories, and numerous other venues across the Front Range of Colorado. "If you are attending a festival, look for our names, as well as Alafia ... and hopefully you'll find the two of us, singing, dancing, rhythm-making and storytelling — just remember, we've done this for lifetimes! "

Mark Your Calendars!
CMS Fiftieth Annual Conference
Salt Lake City, Utah



2007 ROCKY MOUNTAIN CONFERENCE SCHEDULE

Friday, March 9 (continued)

5:45 p.m.

Dinner groups at location TBA, or on your own

(please reserve with Stephanie Berg Oram, stephanie.berg@rrcc.edu ASAP)

8:00 p.m.

Session VI: Concert of CMS Composers and Performers

*** Free and open to the public**

Session Chair: Thomas Brosh (Retired, Community College of Aurora)

Program:

(See pages 30–31 for program notes)

Sonata Innamorata

by Douglas Ovens (Muhlenberg College)

Deborah Davis, Cello

Douglas Ovens, Piano

Dreams and Fantasies

by Mark Dal Porto (Eastern New Mexico University)

Mark Dal Porto, Piano

Flower Songs (Text: Three Sonnets of William Shakespeare)

by John White (University of Vienna [former])

Megan Bunes, Soprano

Donna Levene, Piano

The Winds of a Summer Night

by Dominic Dousa (University of Texas at El Paso)

Stephanie Schweigart, Viola

Dominic Dousa, Piano

Nocturnal Passage

by Matthew C. Schildt (Adams State College)

Tracy Doyle, Flute

William Lipke, Piano

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SATURDAY, MARCH 10

7:30–9:00 a.m.

Registration (Lobby)

8:00–9:00 a.m.

Continental Breakfast and Roundtable Discussion

Session Chair: Joice Waterhouse Gibson, Chapter Vice-President (University of Colorado at Boulder)

CMS Common Topic: What might CMS become over the next decades? How will transdisciplinarity inform future change?

9:00–10:00 a.m.

Session VII: Theory and Composition

Session Chair: David K. Smith (Neosho County Community College)

Hearing the Big Picture: Compositional Techniques Used to Create Thematic Unity in Film Music
Lisa Cleveland (St. Anselm College)

Aspects of Dmitry Shostakovich's Compositional Style Found in 24 Preludes, Op.34
Ed Bedner (Berklee College of Music)

10:00–11:15 a.m.

Poster Session and Networking Break (Susan K. Arndt Gallery)

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

Getting It Straight: The Roots of Jazz-Rock
Ronald Brooks (University of Northern Colorado)

The Semiology of Drum and Bugle Corps: A Case Study of the Santa Clara Vanguard
Dennis Cole (Kent State University)

Set Theory Pedagogy in the 21st Century
Paul Metz (Colorado State University)

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

11:15 a.m.–12:15 p.m.

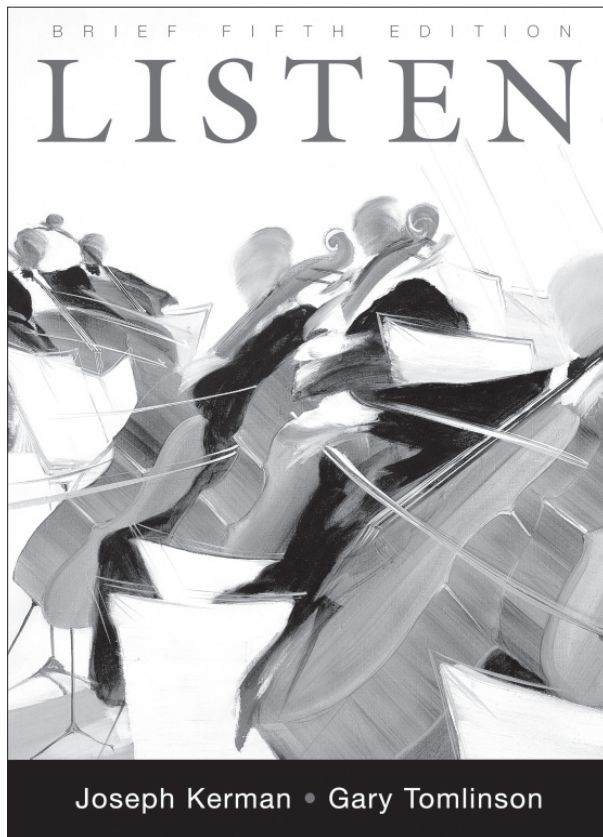
Session VIII: Latin American Music

Session Chair: Gabriel Swanson, Chapter Student Representative (Colorado State University)

The Argentine Art Songs of Alberto Ginastera
Alejandro Miguel Cremaschi (University of Colorado – Boulder)
Holly Wrench (Concordia College–Minnesota)

Off-the-Beaten-Track: Obscure Treasures for Flute and Piano from South of the Border
Tamara B. Goldstein and Michelle Stanley (Metropolitan State College of Denver)

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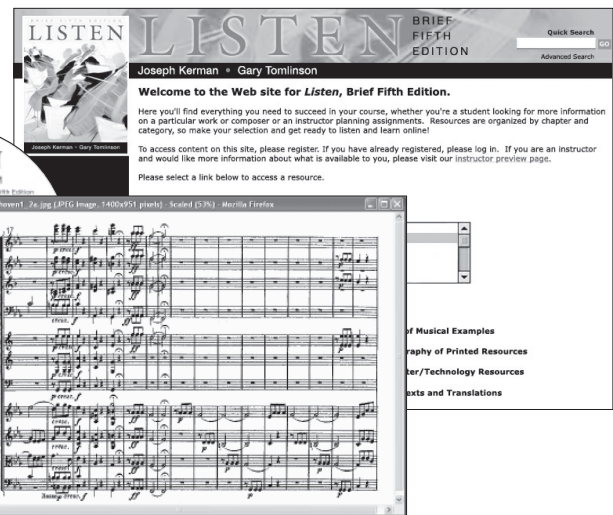
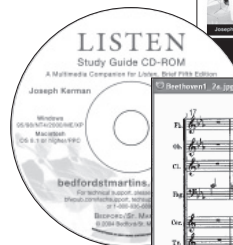
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— Jane Viemeister, *Bridgewater State College*

2007 ROCKY MOUNTAIN CONFERENCE SCHEDULE

Saturday, March 10 (continued)

12:15–1:45 p.m.

Lunch, Annual Business Meeting and Keynote Address (The Den)

Presiding: Cynthia Vaughn, Chapter President (Colorado State University)

The Music Administrator as Romantic: Imagining a Unique Music Department
Douglas Ovens, CMS Vice-President (Muhlenberg College)

2:00–3:30 p.m.

Session IX: Hungarian Music, and Bartok

Session Chair: Paul Metz (Colorado State University)

Arabic Influences in the Music of Bela Bartok
Sylvia Parker (University of Vermont)

Nineteenth Century Hungary – Romani Music and Nationalism
Rebecca Lynn Ashe and Lamar Sims (University of Missouri - Kansas City)

A Study of Bela Bartok's Dance Suite: Comparison and Analysis of the Piano and Orchestral Versions
Soonsook Myung (Madison, Wisconsin)

3:30–3:45 p.m.

Break (Susan K. Arndt Gallery)

3:45–5:15 p.m.

Session X: Music of Loss and Remembrance

Session Chair: John Sheinbaum, Chapter Musicology Representative (Lamont School of Music)

The Niles-Merton Songs: A Third-Hand Account of an American Collaboration
Mark A. Petty (Colorado State University)

Communicating Loss and Remembrance: Quotation, Symmetry, and Narrative in Christopher Rouse's Trombone Concerto
Burkhardt Reiter (University of Pittsburgh)

Phases of War Viewed Through British and American Poetry and 20th Century British and American Art Song
Robert Jones (North Dakota State University)

5:15–6:15 p.m.

Closing Reception (Susan K. Arndt Gallery)

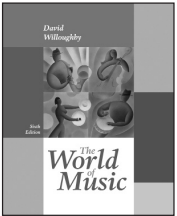
— END OF CONFERENCE —

MUSIC APPRECIATION

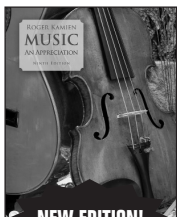


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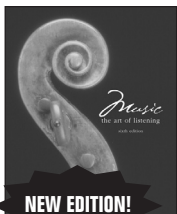


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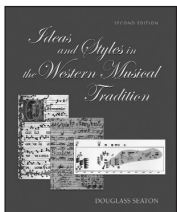
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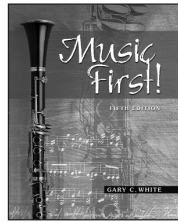
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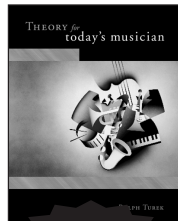
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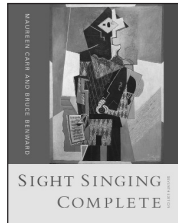
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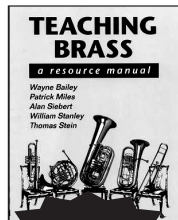
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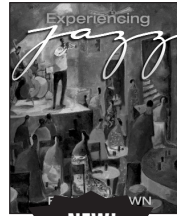
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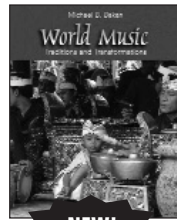
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Abdel-Gawad, Riad A (American University in Cairo)

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

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

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

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

The goal of the poster session is achieved through providing:

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

~

Ashe, Rebecca Lynn (University of Missouri-Kansas City)

Nineteenth Century Hungary -- Romani Music and Nationalism

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

~

Bedner, Edward C. (Berklee College of Music)

Aspects of Dmitry Shostakovich's Compositional Style Found in "24 Preludes," Op. 34

Dmitry Shostakovich published his *24 Preludes*, Op. 34 for piano to favorable reviews in 1933, at the age of 27. The *Preludes* represent the culmination of his early style of composing, and according to some theorists and musicologists, they paved the way to almost all of his subsequent chamber music and to his musical style in general. Despite the initial favorable reviews in 1933, the *Preludes* were soon obscured by intense ideological controversy over the composer's music by the Soviet regime, and as a result, they were rarely taken seriously or performed in public until relatively recently.

The *24 Preludes* follow the tradition of Chopin and Scriabin and are short character pieces showing a great variety of piano styles and genres and a full range of emotions. Unlike Chopin and Scriabin, Shostakovich followed the Russian novelists in not excluding any human experience, including the sarcastic, the grotesque, mockery and the derisive. Four diverse, representative preludes were selected for examination and three additional preludes are also mentioned in the discussion, further illustrating the diversity. The analysis reveals important trademark characteristics of Shostakovich's compositional technique, such as his use of angular melodic lines with wide intervals, octave displacement and occasional "wrong notes," his positioning of tones sounding simultaneously in widely-spaced registers, yet achieving in a resonant harmony, and his use of parallel sliding triads or 6-4's in block or arpeggio form. Other aspects of Shostakovich's compositional style shown in the analysis include his treatment of tonality, with modulation and harmonic movement often occurring abruptly through contrapuntal movement of the voices, and his use of bitonality, the modes and chromaticism.

A performance of the seven preludes will follow the lecture.

~

Brooks, Ronald M (University of Northern Colorado)

Getting It Straight: The Roots of Jazz-Rock

I am studying the origins of Jazz-Rock because I want to find out how much avant-garde jazz influenced early jazz-rock. In order to understand the significance of the jazz-rock experiment and correct some misconceptions about Jazz History, in opposition to the Neo-Traditionalist view that Jazz-rock was a worthless foray into commercialism that killed the creative progress of jazz, this paper will propose that early Jazz-rock musicians were motivated to extend the goals of avant-garde jazz into new directions. The goals and developments of avant-garde jazz in the 1960s are discussed to show that the early Jazz-rock musicians were extending the same principles as they crafted this new style. Most of the musicians involved in early Jazz-rock had previously been involved with avant-garde jazz and expressed a continuing commitment to its principles. An examination of several improvised solos also shows that they have a great deal in common with avant-garde improvisation. Having established that Jazz-rock's development is strongly related to the prior development in avant-garde jazz, the ramifications of this view are explored. It would redeem Jazz-rock as a valuable expression of art and extension of the jazz vocabulary. It would necessitate rethinking the dualistic view that opposes avant-garde jazz as art and Jazz-rock as commercial garbage. It would indicate that Jazz did progress in the 1970s, rather than stand still. While later Jazz-rock may have been more guilty of commercialism and the experiment may have ended badly, the pioneering efforts of the musicians who originated this style were musically motivated and succeeded in creating some wonderful music worthy of further listening and examination.

~

Carr, Tracy (Eastern New Mexico University)

Introduction to Baroque Performance Practice for Undergraduate Students

The purpose of this lecture-performance is to demonstrate how students can be taught the fine art of Baroque performance practice and ornamentation. In this lecture-recital I plan to:

Discuss the basic, general aspects of Baroque performance practice and ornamentation (with emphasis that one style does not fit all). Included but not limited to questions of: authenticity; specific instrumentation, tempo and character, harmony and harmonic progressions, and styles of ornamentation.

Discuss and display introductory and intermediate performance practice books and period sources.

Perform three brief musical examples demonstrating the original version by the composer, a second simply ornamented version, and a final, more highly ornamented version.

Concluding remarks and questions.

With the extensive and almost exhaustive amount of solo literature (whether accompanied by keyboard or orchestra) composed during the Baroque era, it is important that students who perform this music come to a basic understanding and appreciation for the art of, and the complexity of, Baroque ornamentation.

~

Cleveland, Lisa (St. Anselm College)

Hearing the Big Picture: Compositional Techniques used to create Thematic Unity in Film Music

The advent of the cinema has had a tremendous impact on our culture for the past century. The importance and role of films in society is arguably comparable to that of opera in the 19th century. Film music has always played an important role in effectively conveying the cinematic idea. In their attempts to write music which supports the film, composers have had to develop and adopt a variety of compositional techniques to create a sense of unity and cohesion. It is these techniques which will be addressed in the presentation.

The presentation will discuss several approaches such as the monothematic technique, the multi-thematic approach, as well as the adaptation of *leitmotive* technique. Audio and video excerpts of films will be used to demonstrate how composers use these techniques and how each approach successfully creates unity within the film score.

~

Cremaschi, Alejandro Miguel (University of Colorado - Boulder)
The Argentine Art Songs of Alberto Ginastera

Alberto Ginastera (1916-83) stands as one of the leading musical spokesmen of the Americas. The 1981 recipient of the international UNESCO Prize, he is remembered for such celebrated works as his First Piano Sonata and Estancia ballet suite. Ginastera composed three art song collections (*Dos canciones*, *Cinco canciones populares argentinas*, and *Las horas de una estancia*), which form a richly rewarding contribution to the vocal repertoire. Even though he created these song cycles within the space of five years (1938-43), each one is original and unique. All three collections are accessible to university music majors since they lie within the middle range of the voice and utilize texts in Spanish, which is a language that many undergraduates understand. The primary challenge of these songs resides in interpreting them with cultural empathy and awareness. To do so requires understanding the intricacies of Argentine regional Spanish and recognizing the native song and dance genres that inspired the rhythms, melodies, and textures of Ginastera's works. It is also essential to situate this repertoire against the broad contextual background of the *tradición gauchesca*, the cultural movement that upheld the gaucho, or native horseman, as a symbol of Argentine identity.

The proposed lecture-recital involves the collaboration between a Latin American singer-pianist duo, with extensive experience performing the Argentine art song repertoire. They will be joined by a musicologist who specializes in Ginastera's music and who will discuss central aspects of the underlying culture to enhance the performance and pedagogy of Ginastera's vocal works.

~

Dickinson, Stefanie C. (University of Central Arkansas)
A Multi-Level Approach to More Secure Memorization

Many pianists find memorization problematic to some extent. Although infrequently taught, memorization has been much discussed in books, journals, and DVDs. Most of these sources tend to suggest either a "multi-sensory" or psychological approach. This paper offers a more specific strategy for securing memory—one that engages the physical, mental, and aural, while integrating theory and performance.

The strategy draws on basic concepts from linear, or Schenkerian analysis. Schenker recognized that harmony and melody are mutually dependent. Harmony is derived from counterpoint (simultaneous melodies), which, in turn, is guided by harmony. Harmony and counterpoint work together at multiple levels: the surface "foreground," the more abstract "middleground," and the theoretical "background." Yet, all levels are ruled by a limited number of voice leading principles.

We hear, process, and even perform unique structural levels differently. I propose that the means by which we memorize them reflect that. The middleground exposes contrapuntal frameworks and harmonic goals. Visually memorizing the middleground engages the logical part of the mind during performance and creates a more musical performance. The foreground includes note-to-note movement, often parsed into musical gestures. It is more effectively memorized kinesthetically and aurally.

In this paper, I will briefly explain voice leading principles that allow students with even a limited knowledge of music theory to create middleground guides that organize foreground gestures. I will show their application in representative pieces of different styles, suggest practice strategies, and report on progress made by my own students using this method.

~

Goldstein, Tamara B (Metro State College of Denver)

Off-the-beaten-track: Obscure Treasures for Flute and Piano from South of the Border

This session will aim to introduce some lesser-known works for flute and piano from Latin composers. Included will be the Sonatina in D for Flute and Piano (1974) by the phenomenal Brazilian composer, Radames Gnattali (1906-88), engaging dance-influenced gems by Astor Piazzola, the legendary tango composer, as well as Angel E Lasala's Poema del Pastor Coya, Cesar Guerre-Peixe's composition Quatro Coisas, Op 36 and Vals Venezolano and Contradance by Paquito D'Rivera..The presentation will include introductory remarks about repertoire for flute and piano, specifically tracing examples from Latin American composers, and will consider stylistic innovations, influences and resources for further reference. Several compositions will provide colorful demonstrations, serving to engage listeners and inspire them to pursue exploration of these relatively obscure gems for recital programs, classroom study and studio instruction.

~

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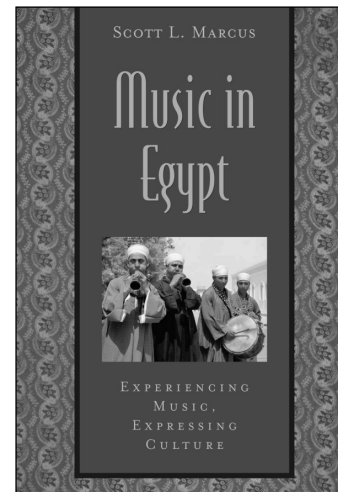
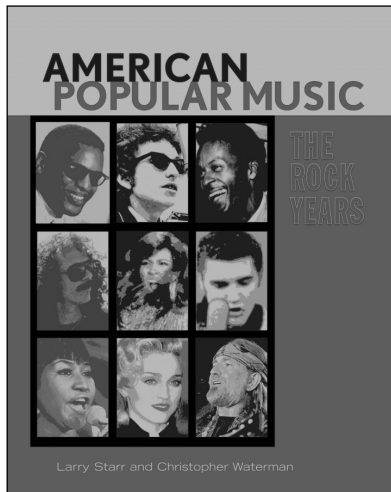
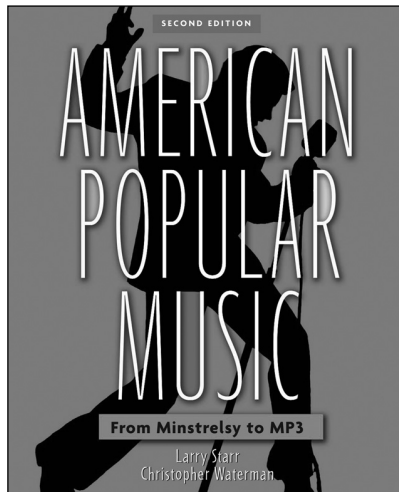
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Jeffrey, C.J. (Colorado State University)

see Petty, Mark A. (The Niles-Merton Songs - A Third Hand Account of an American Collaboration)

~

Jones, Robert (North Dakota State University)

Phases of War Viewed Through British and American Poetry and 20th Century British and American Art Song

War has always provided extensive subject matter and inspiration for artist/scholars in the arts and humanities. With the onset of industrial societies and the proliferation of modern warfare, literary and artistic responses to armed struggle have been too numerous and diverse for individual citation. During the nineteenth and twentieth centuries, there was a flowering of song literature produced by British and American composers of the first magnitude. The varied perspectives of military conflict were popular topics, resulting in a large repertory of excellent compositions. Among the works to be studied are songs by Americans Richard Cumming and Ned Rorem, and the British composer, George Butterworth. These featured composers chose texts by poets that include an anonymous Egyptian writer from 3000 B.C., Richard Lovelace, William Shakespeare, Walt Whitman and A. E. Housman.

This transdisciplinary presentation investigates the varied responses to war by selected British and American poets and song composers of the 20th century. Through poetry reading, musical performance, analysis and discussion, the phases of modern warfare will be explored: the initial surge of patriotism and fervor, the varied experiences during conflict, the questioning of the motives for warfare, and the aftermath. Among the subjects to be discussed are the poetic elements that stimulated the creative responses of each composer. Questions to be addressed include: how poetic imagery is introduced and developed to create lyric poetry or prose; how does imagery influence the dramatic situation portrayed; what role do poetic devices play in the successful expression of the text. Also to be addressed are the musical procedures the composers use to manipulate tension and release creating the varied array of emotions associated with war. Included in the musical procedures are the treatment of tonality, harmonic vocabulary, the use of rhythmic gesture, choice of textures and performance directions.

Through the context of poetry and song, questions related to war are raised: What are the causes of war and the impulses that lead to violence? Why does making war hold such a powerful appeal? How do attitudes change during the course of warfare?

Songs and poetry to be discussed will be selected from the following works:

“We Happy Few” Richard Cumming
 The Feast of Crispian (William Shakespeare)
 To Whom Can I Speak Today? (Anon. Egyptian poet c.a. 3000 B.C.)
 Going to the Warres (Richard Lovelace)
 A Sight In Camp (Walt Whitman)
 “Songs of a Shropshire Lad” George Butterworth
 The Lads In Their Hundreds (A. E. Housman)
 “War Scenes” Ned Rorem
 Specimen Case (Walt Whitman)

~

ABSTRACTS OF PAPERS

Matsushita, Hidemi (Arapahoe Community College)

More than Beethoven's Fifth: Works to Interest the Disinterested in Music Appreciation Classes

Teaching music appreciation is one of the most satisfying and also the most frustrating course for a music instructor. The joy is in inspiring students who have never listened to classical music to appreciate and even like this type of music. But many of these students do not have an open mind and their attention span for listening to classical music often is less than 20 seconds.

Obviously it is important to play and discuss the standard masterworks of the classical repertoire—Beethoven's Fifth Symphony, Mozart's *Eine kleine Nachtmusik*, Handel's "Hallelujah Chorus" and Smetana's *Moldau* should be in any music appreciation class' list of required listening. An example of Gregorian and Hildegard chants, Renaissance mass and madrigal, a Vivaldi concerto, a Bach fugue, a Mozart opera, a Beethoven piano sonata, a Schubert Lied, a Chopin piano piece, an aria by Verdi, a Wagnerian piece, a Debussy work, ballets by Stravinsky and Copland, a song from a Broadway musical, jazz examples, folk and world music examples, expressionistic piece and a minimalist work should also be represented.

Familiar works heard on radio, TV, and other various media often attract them because they feel "I actually know this piece!" Mendelssohn's *Wedding March*, Boccherini's *Minuet*, Pachelbel's *Canon*, Ravel's *Bolero*, and Rossini's *William Tell Overture* stimulate the students because of the familiarity factor.

But another category are those that mix the familiar with the unfamiliar, often in comical ways—Beatles songs arranged in Baroque style, TV themes arranged in Mozartian style, and "precursors of rap and Country/Western" in classical literature will awaken the curiosity in even the most disinterested student.

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Metz, Paul W. (Colorado State University)
Set Theory Pedagogy in the 21st Century

At the annual meeting of the Rocky Mountain chapter two years ago, I presented a summary of the current state of the coverage of 20th-century music theory in the undergraduate curriculum. This included both an examination of the coverage of this material in current texts, and also the results of a survey of Colorado institutions of higher education related to this issue. My findings suggested that, indeed, 20-century music theory is an important component of both undergraduate music programs in Colorado schools and most current undergraduate music theory texts as well.

However, the results of the music theory diagnostic exam that I give incoming graduate students each year continue to suggest that the knowledge/understanding of 20-century music theory that these students bring with them from their undergraduate study is generally weak at best. The significant problem lies in the area of set theory, which is certainly not a particularly easy subject for students to grasp.

Fifteen years ago I did a presentation for this chapter focusing on one particular pedagogical tool, the “clock” diagram, which at that time was relatively untested. Since then, I have found the use of this tool to be extremely effective. The purpose of this paper will be to present pedagogical techniques (including the “clock” diagram) that have worked well in assisting my undergraduate students to understand many basic set-theoretic concepts, including pitch-class set symmetry, interval class, prime form of set types, transposition and inversion of pitch-class sets, and subset, superset, and complementary relationships.

~

Moak, Elizabeth W. (University of Southern Mississippi)
The Solo Piano Works of Judith Lang Zaimont

The lecture-recital, based on extensive personal conversations with the composer, surveys the life and works of Judith Lang Zaimont (b. 1945), while focusing on her solo piano works and identifying her major style features. Zaimont’s solo keyboard music is her lightest, most traditional sounding music. In some ways, it has allowed her to reconnect with tradition. Zaimont has called herself a “romantic modernist.” Her compositional methods are basically Romantic in nature. Yet, Zaimont maintains personal, individual characteristics of harmony and rhythm (cf. “American-sounding” chords, use of springy rhythms and jazz syncopations as found in ragtime, as well as the incorporation of American dance styles and patriotic tunes) that are in line with the salient features of American music. These elements plant her musical compositions firmly within her social and cultural environment. In addition, Zaimont’s change of media (in the 1980’s) from vocal and piano works to instrumental ensembles allowed her to explore new possibilities in form and timbre. The exploration of timbre brings a new focus at the piano on types of attack. Her concern with attack carries over into the touch aspect of the more recent “Impronta Digitale” (1999). In addition to progressive twentieth-century features such as timbre and attack, Zaimont’s music exhibits a twentieth-century propensity for borrowing and for incorporating seemingly unrelated styles. Nonetheless, throughout her music, one consistently finds characteristics that provide a Zaimont “fingerprint.” The combination of her individual style with her openness to contemporary techniques has provided us with works that are engaging and appealing.

~

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Montano, David R. (University of Denver)

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

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

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

~

Myung, Soonsook (Madison, WI)

A Study of Béla Bartók’s Dance Suite: Comparison and analysis of the piano and orchestral versions

This lecture-recital consists of Béla Bartók’s *Dance Suite*, including five movements and finale. Each movement is interconnected with the ritornello and unified in whole movement. The various kinds of folk tune melodies are introduced throughout the piece. This lecture also introduces analysis and comparison of the two versions of piano transcription and orchestral score of the *Dance Suite*.

Biographical study of Béla Bartók

Historical background and reception history of the *Dance Suite*

Cultural Pluralism

- a. Hungarian, Slovakian, Arabic, Romanian folk tunes
- b. Imaginary folk-music
- c. Introduction of ethnic dance character

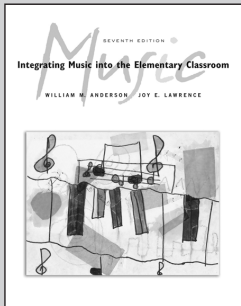
Piano Transcription vs. Orchestral score

- a. Comparison with orchestral score and piano score
- b. Limitation of piano transcription
- c. Ways of making orchestral sound effects with a keyboard instrument
 - i. Imagination
 - ii. Pedal Technique
 - iii. Articulation

Conclusion

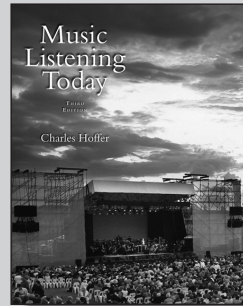
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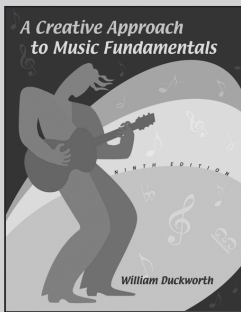
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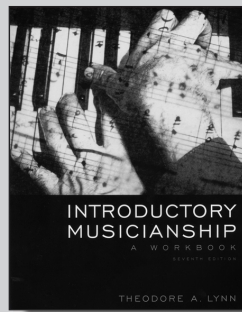
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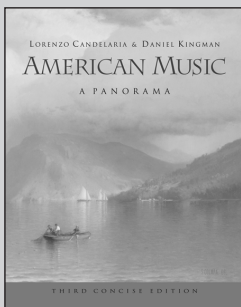
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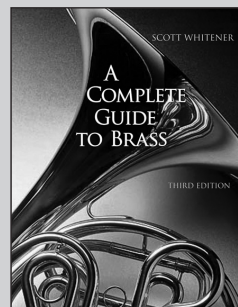
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Parker, Sylvia (University of Vermont)
Arabic Influences in the Music of Bela Bartok

In summer of 1913 Bela Bartok traveled to Algeria armed with the most modern technological device then available, the Edison phonograph, to record Arab peasants performing their music. He documented his findings in a 1920 article entitled "Arab Folk Music from the Biskra District." He also incorporated Arabic elements into his free composition. This presentation discusses those elements and their correspondence, illustrating via written examples, field recordings, and Bartok's compositions.

Bartok cites tonal characteristics of Arabic melodies including narrow range, interval structures unrelated to diatonic scales, continual repetition of short motives, and pervasive ornamentation in the form of shakes, tremolos and melismas. Illustrating these features is Violin Duet #42, his setting of transcription #15 from the article "Arab Folk Music." Passages from String Quartet #2 and Miraculous Mandarin incorporate the same tonal elements as they appear in free composition.

Harmony does not exist in Arabic music. Instead, rhythm occupies a supremely important place. Percussion accompanies nearly all melodies. Arab musicians learn complicated additive rhythms, called modes, and apply them to various melodies. The coordination between melody and accompaniment sometimes produces astonishing alignments. Field recordings illustrate authentic folk examples. Violin Sonata #1 and String Quartet #4 show Bartok's interpretation of rhythmic modes in varying degrees of complexity.

Finally, intriguing aspects of Arabic music including ululation and exorcism, which Bartok does not specifically cite in his research document, nevertheless appear in his compositions. A recording of his own performance of Suite Op. 14 summarizes.

~

Petty, Mark A. (Colorado State University)
The Niles-Merton Songs - A Third Hand Account of an American Collaboration

The Niles-Merton songs comprise a unique collaboration between two important figures in American composition and writing. After discovering the poetry of Trappist Monk Thomas Merton, folk musician John Jacob Niles set 22 of the poems to music, developing a close friendship with Merton in the process. The songs represent the course of their work together in Western Kentucky, written in two sets and exploring the social issues of the mid-sixties, thoughts on worship, and the Zen-Christian ideas the two developed during the creative period. This lecture recital presents a third-hand account of their experience. Based on personal interviews with friends and colleagues of Niles and Merton, in addition to research at the John Jacob Niles Center for American Music and the Trappist Abbey of Gethsemani, the presentation offers up a narrative of these men's lives, their environment, and the processes through which they created a significant and exceptional work of poetry and song. Selected music performances from the collection will complement the lecture material.

~

Reiter, Burkhardt (University of Pittsburgh)

Communicating Loss and Remembrance: Quotation, Symmetry, & Narrative in Christopher Rouse's Trombone Concerto

Christopher Rouse's Trombone Concerto (1991) is the first piece belonging to the composer's "death cycle;" a series of five musical memorials written between 1991 and 1996. While the structural frame and harmonic underpinnings of the Trombone Concerto show clear symmetrical patterns, it is through the incorporation of a quotation from Leonard Bernstein's Kaddish Symphony, the concerto's dedicatee, that Rouse constructs a compelling portrayal of archetypical tragic narrative. Drawing on scholarship in music theory (Cone, Morgan), musicology (Agawu, McClary), and literary theory (Frye), my conclusions rely on an interdisciplinary approach to music analysis that considers not only how Rouse's composition is put together, but also how it communicates loss and remembrance.

Ultimately, I consider the meaning of the Bernstein quotation as the transformative moment that alters the harmonic and rhetorical role of the concerto's opening gesture into its closing sign. The temporal placement of the Bernstein quotation (immediately before the return of the opening material, and the closing of the largest arc of symmetry) exposes the quotation's dramatic importance as structurally anomalous to the otherwise predictable organization of Rouse's classic symmetrical form. The quotation's harmonic identity, "foreign" to the concerto as a whole, implies the possibility that the ominous foreshadowing of the first and second movements might remain unfulfilled, creating a triumphal and heroic narrative. The tragic narrative is confirmed when the opening gesture returns as closing sign. This material's return establishes the concerto's structural symmetry and expressively thwarts the harmonic potential of the Bernstein quotation.

~

Schimpf, Peter John (Metropolitan State College of Denver)

Henry Cowell and the Development of the World Music Survey Course

Henry Cowell the composer has been well-recognized for his musical experiments and influence on twentieth-century composition. Cowell's unique and path-breaking work as an educator, however, has not received the attention it deserves. In the spring semester of 1932 at the New School of Social Research in New York, he created and taught a course titled "A Comparison of the Musical Systems of the World," the first significant survey course on non-Western musical traditions at an American institution. Drawing on his experience studying comparative musicology at the University of Berlin in 1931, Cowell brought the most current research and recordings available at the time to his students at the New School. Over the next 25 years Cowell continually revised his curriculum and offered it at a number of different universities on both the east and west coasts. His "Music of the World's Peoples," was the most popular course he taught and would inspire the compositional imaginations of many other significant composers such as Lou Harrison and John Cage.

In light of the ubiquity of world music survey courses in present-day American colleges and universities, Cowell's contributions deserve to be recognized. In addition, tracing the evolution of his course's structure and design enhances our understanding of the growth and development of the discipline of ethnomusicology in the United States. Using materials found in the Cowell Collection in New York, this paper traces the development of Cowell's world music survey classes and considers the impact this course has had on American education.

~

Sommer, Peter (Colorado State University)

see Vaughn, Cynthia (*A Woman's Journey through Grief and Hope: Lori Laitman's "Living in the Body"—six poems by Joyce Sutphen, for soprano and saxophone*)

~

Swanson, Gabriel (Colorado State University)

see Petty, Mark A. (The Niles-Merton Songs - A Third Hand Account of an American Collaboration)

~

Wrench, Holly (Concordia College – Minnesota)

see Cremaschi, Alejandro Miguel (*The Argentine Art Songs of Alberto Ginastera*)

~

Vaughn, Cynthia (Colorado State University)

A Woman's Journey through Grief and Hope: Lori Laitman's "Living in the Body"—six poems by Joyce Sutphen, for soprano and saxophone

Living in the Body—Six Songs on Poems by Joyce Sutphen
Composer Lori Laitman (b. 1956)

1. Burning the Woods of My Childhood
2. Living in the Body
3. Not for Burning
4. Lost at Table
5. Bring on the Rain
6. Crossroads

Lori Laitman is an award-winning and critically acclaimed composer of art songs, whose works are performed widely in the United States and abroad. Laitman is known for her sensitive and expressive settings of today's finest poets, including Minnesota poet Joyce Sutphen. The song cycle "Living in the Body" (2001) is a first-person narrative journey of a woman who comes to terms with love and loss as she begins the second half of her life. Rather than a typical setting for voice and piano, Laitman interweaves a solo soprano voice with a solo E flat saxophone for text and mood painting.

~~~

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## PROGRAM NOTES — CMS COMPOSER'S CONCERT

**Dal Porto, Mark (Eastern New Mexico University)**  
*Dreams and Fantasies*

*Dreams and Fantasies* is the fifth movement (of six) of a work entitled *Domestic Suite: Scenes and Memories from Childhood*. It musically depicts the memories and emotions of one possessing a very vivid, dream-like, and oftentimes wild imagination. Personally, *Dreams and Fantasies* portrays the memories and emotions felt during my own creative, imaginative, and dream-like fantasies that I often experienced as a child when awake as well as the bizarre (and sometimes terrifying) dreams I would often encounter when asleep.

~

**Dousa, Dominic (University of Texas at El Paso)**  
*The Winds of a Summer Night*

In places where I have spent summers, a nocturnal wind can evoke a variety of feelings. It may signal a calm postlude to a day, or it may be an ominous harbinger of a storm that comes in the dead of night. These moods reflect those of the thoughts that at times blow through one's mind like a night wind—sometimes serene, sometimes turbulent, all the while with an undercurrent of darkness. The composition *The Winds of a Summer Night* attempts to capture some of these moods in music.

~

**Ovens, Douglas (Muhlenberg College)**  
*Sonata Innamorata*

*Sonata Innamorata* is written in a notational style that encourages a certain amount of rhythmic freedom. This is clear in the opening "Vocalise" for solo cello but also extends to the Presto section immediately after. The accompaniment is written in such a way as to be easily extended to allow the cellist time to stretch certain gestures, if desired.

The middle movement, a theme with two variations for unaccompanied cello, was inspired by Pablo Neruda's beautiful poem, *La Reina*, and it is on this text that I have written a song for my wife that suggested the title for these three movements for cello and piano, *Sonata Innamorata*.

The piano returns in the last movement, which is a rondo. I have almost never written music that could easily be interpreted as falling into a traditional form but somehow this seems to me to do exactly that.

~

Mark Your Calendars!  
CMS Fiftieth Annual Conference  
Salt Lake City, Utah



**Schildt, Matthew C (Adams State College)*****Nocturnal Passage***

*Nocturnal Passage* stems from a series of vivid and affecting dream experiences and depicts a dream in three different stages. Movement 1 begins with the echo of a voice (a descending minor second interval) that is the lure into dream. After the voice grows and culminates at the rhapsodic flute solo, the movement concludes as it began. The movement's dreamlike quality is achieved through the avoidance of triadic sonorities and the use of quartal and quintal harmonies.

Movement 2 is energetic, spirited, and at times anxious, depicting the dream's vivacious yet turbulent center. The movement is in ternary form, with a B section that begins with the introduction of new, contrasting material and concludes with development of the movement's primary motives and thematic material. Dissonant harmonies, overblown pitches in the flute, and agitated descending bass lines in the piano push the movement towards its climax. After emerging from this development into the main theme, the flute and piano exchange a truncated version of the melody before ending in aggressive and abrupt fashion.

The animated pace of the second movement is followed by a gentle interlude that is the transference from deep dream. The tranquil third movement is the convergence of dream and reality. The haze of dream lifts with the emergence of the B-flat minor melody that is both pensive and uplifting in character. While the previous movements often possessed an ambiguous and unsettled quality, the music of the third movement is more lucid, grounded, and angelic in character. *Nocturnal Passage* was written for flutist Tracy Doyle and is being performed by Tracy Doyle and William Lipke.

~

**White, John (University of Vienna, Austria (Former))*****Flower Songs (Text: Three Sonnets of William Shakespeare)***

*Flower Songs*, a short song cycle for high voice and piano, was composed in January of the year 2000 as a Valentine for the composer's wife. The texts for the three songs are three Sonnets of William Shakespeare, numbers 98, 99 and 54. Surprisingly, from among the Bard's complete Sonnets, these are the only ones which make significant mention of flowers.

As in most of the Sonnets, the poet is addressing his beloved in eloquent and colorful metaphor. The first song is one of longing for his beloved from whom he has been absent, and the flowers provide solace and memories of her "shadow." The second song portrays the various flowers as thieves who have stolen the colors, textures and even the perfumed breath of the poet's beloved. The third song compares roses to the "canker" or dog-rose, a pitiful imitation of a true rose. The canker, although red, fades quickly and lacks the perfumed bouquet of the true rose. True indeed, for the message is one of truth and beauty.

Renaissance rhythms generated by the classic poetic meters can be heard in these songs. The harmonies and melodies too, though couched in a modern musical idiom, are meant to suggest the musical expressions of the period in which the great poet lived and worked.

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Upcoming CMS Events

CMS Institute on the Pedagogies of World Music Theories

May 29–June 2, 2007

University of Colorado at Boulder

www.music.org/PWMT.html

Indonesian Encounters 2007

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

Payangan Festival: July 4–7, 2007

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

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

NEC Summer Intercultural Institute

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

Agbadza!: July 9–14, 2007

World Rhythm Boot Camp: July 22–28

New England Conservatory, Boston, Massachusetts

www.newenglandconservatory.edu/worldmusic

CMS Summer Institute

Argentine Tango Music: History, Theory, and Practice

July 1–July 13, 2007

Buenos Aires, Argentina

www.music.org/Argentina.html

CMS International Conference Bangkok and Ayuthaya, Thailand

July 16–22, 2007

www.music.org/Thailand.html

31st Annual Classical Music Festival

July 31–August 16, 2007

Eisenstadt and Vienna, Austria

<http://cmf.scrippscollege.edu>

CMS 50th National Conference

November 15–18, 2007

Salt Lake City, Utah

www.music.org/SaltLakeCity.html

Riad Abdel-Gawad, native Southern Californian, has held teaching positions at Harvard University, the American University in Cairo (Egypt) and the American University of Beirut (Lebanon). Mr. Abdel-Gawad has degrees in composition from Harvard University, the University of Cincinnati College-Conservatory of Music and the University of Southern California; he studied composition with Luciano Berio, Jonathan Kramer, Donald Martino, Bernard Rands and Frederic Rzewski. He also studied violin at USC with Eudice Shapiro and George Kast as well as with world-class virtuoso violinist, Abdo Dagher.

Recent commissions, performances, commercial recordings and publications of Mr. Abdel-Gawad's compositions have come from including: Future Classics Label, Incognito Records, Meet the Composer, Oxford University Press, and the Princeton Composer's Ensemble Series. His works also have been broadcasted worldwide on radio; as well, honors, awards, fellowships and grants have come from including: ASCAP, the Akademie Schloss Solitude in Germany, BMI, Harvard University, and the MacDowell Colony.

Rebecca Lynn Ashe, Flutist, is currently a candidate for the Doctor of Musical Arts at the University of Missouri-Kansas City. She is adjunct professor of Music Theory and Applied Flute at Park University in Parkville, Missouri. She earned her Bachelor degree in Applied Music (flute) at the Eastman School of Music, where her principal teacher was Bonita Boyd. She earned her Master of Musical Arts from the University of Missouri-Kansas City, studying with Dr. Mary Posses. In 1998, she was the only American and one of four flutists worldwide to be chosen for Trevor Wye's prestigious one year course in Kent, England. Other major teachers have included William Bennett and Karl Kraber.

She has performed throughout Japan, Europe, and the United States. In 2003, she traveled to Eastern Europe, where she gave a recital in Latvia, at the Riga Academy of music, and a master class in Latvia's most prestigious music preparatory school, the E. Darzins School of Music. She has premiered composer Hsueh-Yung Shen's piece ...*Then, Things Changed* in 2004, as well as the Kansas City premiere of Chen Yi's *The Golden Flute*, in 2003.

Ed Bedner Professor Bedner has been a faculty member of Berklee College of Music in Boston, Massachusetts since 1965. He received degrees from Boston University and has performed as soloist and accompanist in the Boston area, on Channel 2 WGBH and as soloist with local orchestras. Public performance was interrupted by an accident to the right hand. He has since presented a three-week Piano Workshop in Petaling Jaya, Malaysia sponsored by the Yamaha School, with lectures, master classes and private lessons, and he has presented lecture-performances at conferences of the College Music Society and at several colleges by invitation.

Ron Brooks began his study of jazz in 1972 with an immersion into one of Stan Kenton's weeklong workshops. Following the advice of band members there, he pursued his undergraduate studies at North Texas State University, as it was called then, studying composition with William Latham. He worked as a free-lance player and writer in the Dallas-Fort Worth area spending more than 20 years in long term commitments at two large local churches. He returned to the University of North Texas with the idea of focusing on jazz studies and earned his M.A. in trumpet performance in 2005. He is currently a doctoral student and teaching assistant in the Jazz Studies department at the University of Northern Colorado.

Soprano **Megan Bunes** (meganbunes.com) enjoys singing new works by local composers. With a B.A. in Vocal Education at St. Olaf College and a Masters in Vocal Performance at the University of Denver, Megan currently teaches voice at the Community College of Denver and piano at the Metropolitan State College of Denver. May 25th at 7:30 p.m., Megan will be singing in the annual Colorado Composers Concert (COCOCO) at Bethany Lutheran Church, presented by Lamont's Artist-In-Residence ensemble The Playground, featuring selected works submitted by Colorado Composers.

PRESENTER BIOGRAPHIES

Dr. Tracy Carr is Associate Professor of Double Reeds and Music History at Eastern New Mexico University, Portales, NM. As an active soloist, chamber musician, and clinician, Tracy has performed in New Mexico, Texas, Colorado, Wyoming, Nevada, and Rhode Island. Her international performance and presentation venues include the International Double Reed Society International Conferences, Greensboro, NC, and Austin, TX; the John Donald Robb International Composer's Symposium, Albuquerque, NM; College Music Society National Conference, San Francisco, CA; College Music Society International Conference, Muelle, Costa Rica and Madrid, Spain; the Hawaii International Conference on Arts and Humanities, Honolulu, Hawaii, and at the Sichuan Conservatory and University of Electronic Science, and Technology, Chengdu, China.

Tracy's past orchestral experience includes the Rhode Island Philharmonic, the Rhode Island Civic Chorale and Orchestra, the New England Philharmonic, the Eastern Connecticut Symphony, and the Rome Festival Orchestra.

Tracy's biography has also been included in the 2005 edition of the Empire *Who's Who of Executives, Professionals and Entrepreneurs in America* and in the 2006 and 2007 editions of *Who's Who in America*.

Tracy received degrees from the University of Southern California, Miami University, and the University of Rhode Island. Past faculty appointments include the University of Idaho's Lionel Hampton School of Music and the University of Massachusetts-Dartmouth.

Dr. Lisa Cleveland has taught courses in music theory, history, and aural skills for the past nineteen years. She has worked with students in undergraduate music programs as well as students pursuing studies in liberal arts and general education. As a result of her varied teaching experience, Dr. Cleveland has had an opportunity to develop new courses for non-music majors and present music topics to general academic audiences.

This past fall, she presented a lecture on "Listening to Jazz" for the Community Engagement Program at the College Music Society 2006 National Conference in San Antonio. As a theorist, she has also had a strong interest in film scores for many years and has recently developed a course on film score music.

Dr. Cleveland received her Bachelor of Music degree in Performance from the University of Missouri-Kansas City and her Master of Music and Ph.D. in Music Theory from Northwestern University. She is currently an Assistant Professor in the Fine Arts Department at St. Anselm College in Manchester, New Hampshire.

Dennis Cole, Ph.D. candidate in Ethnomusicology-Musicology at Kent State University in Kent, OH, currently works as an adjunct music faculty at Ashland University in Ashland, OH. Mr. Cole's musical interests are on United States drum and bugle corps, along with the various musical traditions from the People's Republic of China. He has presented papers at various conferences throughout New York, Pennsylvania, Ohio, Texas, and Oklahoma for both the College Music Society and the Society of Ethnomusicology, and has published articles in the United States and Germany, with topics ranging from the music of the Beatles and traditional African drumming to, most recently, ethnomusicological methodologies.

Alejandro Cremaschi, born in Mendoza, Argentina, currently teaches piano and piano pedagogy at the University of Colorado at Boulder. He studied with Dora De Marinis, Nancy Roldan and Lydia Artymiw. Praised as an intelligent and sensitive pianist, he has played in numerous cities worldwide, including Buenos Aires, Guadalajara, Montreal, London, Washington, Kuala Lumpur and New York. A specialist in Latin American piano music, he has been a presenter at national and international conferences. He has recorded for the labels IRCO and Marco Polo. Dr. Cremaschi holds a Doctor of Musical Arts degree from the University of Minnesota.

Dr. Mark Dal Porto has written for virtually all genres of music. Recent performances of his works include *Song of Eternity* premiered by the Czech Philharmonic Orchestra in July 2006, his choral work *When Your Song Rang Out to Me* premiered by the Vanguard Voices of Dearborn, Michigan in June 2005 and also performed by the Kiev Chamber Choir in May 2006, and *Galactica* performed by the Kiev Philharmonic Orchestra and Ukraine Wind Symphony in January 2005 (recording released on the *Masterworks of the New Era* CD series (volume 4)). His orchestral work *Song of Eternity* was also included on the *Masterworks of the New Era* CD series (volume 12) released in January 2007. Also, the Vanguard Voices of Dearborn, Michigan will be premiering his *At Midnight* for Brass Quintet, Percussion, and Mixed Choir in June 2007.

Dal Porto's *Song of the Night* for Oboe, Voice, and Piano, commissioned by Trio Encantada, has been performed over 30 times. It had its international premier in Madrid, Spain, in June 2005 and has also been performed in Chengdu, China, and throughout the US. Additionally, Dal Porto was a featured composer and panelist for the 2004 John Donald Robb International Composers' Symposium in Albuquerque, New Mexico.

Since 2001, Dal Porto has been a faculty member and coordinator of Music Theory/Composition at Eastern New Mexico University. He serves on the Board of Directors as Composition Representative for the Rocky Mountain Chapter of the College Music Society.

Deborah Davis, cello, earned her Master's Degree and Performer's Certificate in cello from the Indiana University School of Music in Bloomington. She is principal cellist with the Pennsylvania Sinfonia Orchestra and a member of the Lehigh Valley Chamber Orchestra and Allentown Symphony.

Stefanie Dickinson is Instructor of Music Theory and Piano at the University of Central Arkansas. She received degrees in piano from the University of Georgia (BM) and Auburn University (MM) and in music theory from Northwestern University (MM) and the Eastman School of Music (PhD). Her primary area of interest is the late, experimental music of Franz Liszt. She has presented her work on Liszt's music, computer-assisted instruction, and incorporating kinesthetic learning in the theory classroom at regional, national, and international conferences. She is published in the *Journal of the Georgia Association of Music Theorists* and *Liszt 2000: The Great Hungarian and European Master at the Threshold of the 21st Century*, published by the Hungarian Liszt Society.

Dominic Dousa, a native of Rochester, Minnesota, joined the faculty of the University of Texas at El Paso Department of Music in August of 2004. He holds degrees in music from Ball State University (D.A.), Central Michigan University (M.M.), and Harvard University (A.B. summa cum laude) and in statistics from Iowa State University (M.S.). He also has studied composition in Prague. His primary composition teachers include Jody Nagel, David Gillingham, Craig Weston, and Milan Slavický.

Dr. Dousa's compositions have received performances at recitals, festivals, and conferences in the U.S., Canada, Mexico, Peru, China, the Czech Republic, and Finland. Two of his song cycles, *With a Song in My Heart* and *Six Songs on the Poetry of Langston Hughes*, have been recorded by baritone Gerald J. Blanchard (with Dousa at the piano) and released on the CD "With a Song in My Heart" by Blue Griffin Recording. This CD features art songs set to texts of African American poets. Currently, Dousa is Composer-in-Residence for the El Paso Symphony Youth Orchestras.

In addition to his activities as teacher and composer, Dousa has remained active as an accompanist and chamber musician.

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Flutist **Tracy Doyle** is Assistant Professor of Music at Adams State College where she teaches woodwinds and music education. A Massachusetts native, she earned her Bachelor of Music and Master of Music degrees in music education from the University of Massachusetts at Amherst, and a Doctor of Musical Arts degree in flute performance and music history from Louisiana State University in Baton Rouge. Tracy relocated to Colorado from the San Francisco Bay area where she had taught elementary music in the public schools and taught flute at American River College. Tracy has held principal positions with the Solano Symphony, Camellia Symphony, California Wind Orchestra, and played piccolo with the North Bay Opera Company. Tracy has also performed with the Vallejo Symphony, Capitol Jazz Project, and the Napa Symphony Orchestra. She is currently serving a two-year term as president of the Colorado Flute Association.

Tamara Goldstein, D.M.A. University of Colorado/Boulder, MM The Juilliard School, BM Indiana University/Bloomington, enjoys a diverse career as a chamber musician, teacher, and soloist. She is currently Assistant Professor at Metropolitan State College of Denver. In addition to her role as head of Piano and Coordinator of Accompanying and Chamber Music at Metro State, Tamara is also Founder/Director of the annual mini-festival, *Piano Celebration*. During the summer season, Tamara serves on the accompanying faculty at the Aspen Music Festival for violin pedagogue, Paul Kantor. Principle piano teachers include Angela Cheng, German Diez, Abby Simon, Brigitte Engerer, and collaborative piano with Mutsumi Moteki, Martin Katz and Gyorgy Sebok.

Known especially for her collaborative work, recent performances have included "Performance Today," on NPR; televised concerts in Italy and a teaching/performing residency in Singapore. Tamara has been concerto soloist with many Denver-area orchestras, including Littleton, Lakewood, Jefferson, Longmont and Aurora Symphony Orchestras as well as the Denver (formerly Centennial) Philharmonic Orchestras.

Dr. Goldstein is a certified Suzuki Piano instructor and was a guest recitalist and workshop presenter at the SAA National Conference in Minneapolis in both 2004 and 2006 and at the 2006 Suzuki Method World Convention, in Italy. She has taught as Instructor of Music Theory at the University of Colorado at Boulder, and served as accompanist for Central City Opera, Colorado Opera Troupe, the Colorado Children's Chorale and the Colorado Symphony Chorus. She was pianist for the Colorado Chamber Players from 1995-2005.

C.J. Jeffrey is a Sophomore Music Education Major at Colorado State University. He has traveled and performed as a member of CSU's Chamber Choir, and has played several roles with CSU Opera Theatre. CJ also performs as a part of the Vocal Jazz Ensembles.

Robert Jones is currently an Associate Professor of Voice at North Dakota State University. His research interests include 20th century art song and text music relationships. Dr. Jones has presented numerous lecture-performances on 20th century vocal literature at both regional and national CMS Conferences.

He maintains an active performing career. Dr. Jones has appeared as soloist with varied ensembles in the U.S., Canada and Bolivia, including the Winnepeg Philharmonic Choir and Royal Winnepeg Ballet, the Nebraska Chamber Orchestra, Des Moines Metro Opera Company, Opera Oklahoma and the Fargo Moorhead Opera. Active as a recitalist, he has performed numerous solo and chamber music recitals throughout North Dakota, Minnesota, Nebraska, Oklahoma, Texas and Indiana. Most recently he was a featured performer in a Bolivian Chamber Music Society concert at the Palacio di Simon I. Patino in Cochabamba, Bolivia. Dr. Jones has appeared annually as a soloist with the NDSU Baroque Festival, most recently in Handel's *Messiah*. Other appearances include major roles with the NDSU Opera Theater.

Dr. Jones received his B.Mus.Ed. degree from the University of Nebraska-Lincoln in 1972, his M.M. at the University of Northern Colorado in 1979 and his DMA degree from the University of Oklahoma in 1991. He has been a faculty member of the NDSU Music Dept. since 1995. He is a member of College Music Society, National Association of Teachers of Singing, Lyrica Society and Pi Kappa Lambda.

Donna Levene received a Bachelor of Fine Arts in piano performance from the University of Wisconsin-Milwaukee and a Masters in Library Science from the University of Denver. In her career as a librarian she worked at the University of Florida Architecture and Fine Arts Library, Duke University and in both elementary and high school libraries. She is the author of two books, *Music through Children's Literature*, and *American Musicians Making History*. Donna performs as a piano soloist and accompanist for Delta Omicron International Music Fraternity, Steinway Club, and Beth Ami Colorado Congregation for Humanistic Judaism.

Pianist William Lipke maintains an active schedule as a performer, adjudicator and clinician including performances with musicians such as the Ying Quartet and opera baritone Hakan Hagegard. His appearances with orchestra include the Liszt Concerto in A Major and his performances have been broadcast on public radio. Lipke holds the Doctor of Musical Arts degree in piano performance from the University of Cincinnati College-Conservatory of Music. He has given numerous presentations at state and national conventions. His student's success includes a performance as a soloist with the Honolulu Symphony. He is currently Professor of Piano at Adams State College where he teaches piano and directs the chamber orchestra.

Dr. Hidemi Matsushita is currently Coordinator of Music at Arapahoe Community College. He has presented papers at past CMS conferences on diverse subjects as women in music, Japanese music, humor in music, ballet music and music plagiarism.

He has taught music history, literature, appreciation, theory, fundamentals, piano, violin, at Arapahoe Community College, Minnesota State University at Akita, Japan, Wichita State University, Metropolitan College of Denver, and Brigham Young University.

Paul W. Metz is Associate Professor of Music Theory at Colorado State University, where he joined the faculty in 1986. He received his undergraduate degree from Gettysburg College, and his M.M. and Ph.D. in music theory from the College-Conservatory of Music of the University of Cincinnati. He has published articles on various topics including theory pedagogy and the music and theories of Harry Partch in journals including *Theory and Practice*, *In Theory Only*, and *Ars Musica Denver*. He has served as the treasurer of the Rocky Mountain Chapter of the College Music Society as well as the board member for music theory.

Elizabeth Moak Noted for her "sensitivity" and "generous imagination" (*La Suisse*, Geneva, Switzerland), pianist Elizabeth Moak's recent performances include CMS 2006 National Conference in San Antonio (at the invitation of keynote speaker/composer Judith Lang Zaimont), CMS 2005 National Conference in Québec, CMS Southern Regional Conference in Puerto Rico, and the Conservatoire de Québec, Canada. Guest soloist spots with orchestras encompass the Mississippi Symphony, the Gulf Coast Symphony, the Corinth Symphony (Mississippi), and the Orchestre de Chambre de Neuchâtel (Switzerland).

In addition to honors for her solo playing (winner of the Mu Phi Epsilon International Competition), Elizabeth has also been recognized for her collaborative work by the Music Academy of the West and Peabody Conservatory of Johns Hopkins University where she earned a DMA in Piano Performance (studies with Leon Fleisher, Julian Martin, and Ann Schein). Her doctoral thesis was entitled "The Solo Piano Works of Judith Lang Zaimont."

Millsaps College honored Elizabeth with their "Outstanding Young Faculty Award" in 2000 and tenure in 2002. In the fall of 2004, she joined the faculty of the School of Music at the University of Southern Mississippi, one of the few universities in the nation accredited in all four disciplines of music, theatre, art, and dance.

Elizabeth currently serves as Performance Representative to the CMS Southern Chapter Executive Board.

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David Montaña Associate Professor and Director of Piano Pedagogy Studies, David Montaña is also Coordinator of Group Piano Studies and Director of the University Program in the Lamont School of Music. His degrees include a Doctor of Musical Arts in music education from the University of Missouri at Kansas City, a Master of Music in piano performance from the University of Arizona, a Master of Computer Information Systems from the University of Denver, and a Bachelor of Music in piano performance from Indiana University.

Dr. Montaña has appeared as soloist with the Lamont Symphony Orchestra and the Los Angeles Concert Orchestra, and has performed in faculty concert programs of the Lamont School of Music. He has presented papers at International Society for Music Education conferences in Harare, Zimbabwe and Edmonton, Canada, and at conferences of The College Music Society, the National Piano Teachers' Institute, the Colorado Music Educators Association, the Colorado State Music Teachers Association, and the Missouri Music Educators Association. He has published articles in various publications of the International Society for Music Education and MENC—the National Association for Music Education, and co-authored a textbook for adult keyboard instruction. He has served on the Editorial Board of the *International Journal of Music Education*, as Editor of *Colorado Music Educator*, and as Co-Editor of *Ars Musica Denver*.

Soonsook Myung holds a D.M.A. in Piano Performance and Pedagogy from the University of Wisconsin, Madison and a Master's degree in Piano Performance from the University of Indiana, Bloomington. Recent Wisconsin Beethoven competition winner (2005), Dr. Myung has appeared as soloist, collaborator, duo-pianist, and lecturer throughout the United States. She also performs internationally: she played Chopin Concerto No.1 with Korean Symphony Orchestra at Seoul Arts Center in 2001 and made numerous appearances in concert halls in Korea.

Douglas Ovens, composer, has written over 80 works in media ranging from orchestral works to electronic music for dance companies and the theater. His Sonata *Innamorata* was written in 2005 and is dedicated to his wife, Cindy. His music is recorded on North/South Recordings and Vienna Modern Masters.

Sylvia Parker is Senior Lecturer of Music at the University of Vermont, where she teaches piano and theory. She performs as solo and collaborative pianist in concerts of traditional and contemporary repertory. With a particular interest in the twentieth century and beyond, she specializes in music of Bela Bartok and frequently plays new works by American composers. Her recent CD of music by Bartok, Griffes, Mozart and Scarlatti is available at www.centaurrecords.com.

Mark Petty grew up in Boulder, Colorado, and has spent a good bit of his life making music and exploring the mountains of his home. He is currently a music student at Colorado State University, and has studied additionally at the University of Maine at Machias and at Brigham Young University in Provo, Utah. Mark thoroughly enjoys the music in his life.

Dr. Janet Pollack, Assistant Professor of Musicology at Colorado State University, received her Ph.D. from Duke University in historical musicology with a dissertation titled *A Reevaluation of Parthenia (1612/13) and Its Context*; her scholarly interests cross the boundaries between literature, music, and cultural studies. Current research explores English music criticism in the 16th- and 17th centuries, the publication history of *Parthenia*, historical musical pedagogy and the current musical literacy crisis, and a recreation of the entertainments at the 1613 Palatine Wedding. She also actively promotes the recognition of early modern women's contributions in music. Recent publications include "Elizabeth Stuart as Musician and Muse" in *Many Voices of Early Modern Women*, and "Anne Boleyn as Composer" for *The New Historical Anthology of Women Making Music*. She reviews books for *Renaissance Quarterly* and the *Journal of Seventeenth Century Music*, and writes CD notes for RiverRun Records, UK. She has presented her research at numerous national and international conferences in Europe and the USA (including the *American Musicological Society*, *International Musicological Society*, *Society for Seventeenth-Century Music*, among others), participated in NEH sponsored institutes and seminars including the International Symposium on

Reading and Writing the Pedagogy of the Renaissance and the Folger Shakespeare Library Institute's interdisciplinary seminar on *Harmony's Entrancing Power*. This summer Dr. Pollack will present her research *Changes in Forms of Musical Expression and Perception as revealed in Commendatory Verses in Early Modern English Music Books* at the *International Musicological Society* in Zurich, Switzerland.

Janet Pollack, in addition to research, remains active as a harpsichordist, and organizes and performs on early music concerts. She is director of CSU's *Collegium Musicum*, an ensemble focusing on early music. Before joining the CSU music faculty in 2005, she taught at Duke University and the University of Puget Sound, and was the contracted keyboardist with the Southwest Florida Symphony Orchestra for a number of years.

Burkhardt Reiter is an active composer of chamber, symphonic, and electro-acoustic music, which is becoming known for a sophisticated style of exceptional clarity that speaks to a wide audience. He has received commissions from the Composers Conference at Wellesley College, the Pittsburgh Chamber Music Society, and an artistic achievement award from the Pittsburgh Foundation. Burkhardt's music has been performed on the Music On the Edge concert series, at June in Buffalo, and at the Composers Conference at Wellesley College.

Before attaining a Ph.D. in Composition and Theory from the University of Pittsburgh, Burkhardt received a Bachelor's in Music from the Eastman School of Music (earning the Performer's Certificate in Euphonium performance) and a Master's degree in Composition and Theory from Duquesne University. Currently teaching undergraduate theory as a Lecturer at the University of Pittsburgh, Burkhardt has also taught theory, ear-training, and analysis courses at West Virginia University and Duquesne University.

Matthew Schildt A native of Long Island, New York, Matthew Schildt received a bachelor's degree in Music Technology and Music Composition from Lebanon Valley College and his Masters and Ph.D. in Music Theory/Composition from Kent State University. At Adams State College in Alamosa, Colorado, Matthew teaches Music Theory, Composition, Aural Skills, and Music Technology. He has taught Music Theory, Piano, American Music, and Music Technology courses at Kent State University, Hiram College, and the University of Akron. An active composer, Matthew has written works for a variety of ensembles. His composition *Drift* for string orchestra received the Kent State University Creative Arts Award in 2002. In 2003 Matthew completed *Simplicity*, a CD of original compositions that has been played on 91.3 FM in Akron, Ohio and 89.9 FM in Greensboro, North Carolina. His composition instructors include Frank Wiley, Scott Eggert, Paul Barsom, and Thomas Janson. As a violist, Matthew has performed in numerous orchestras and chamber groups as well as in various folk, jazz, and rock groups on viola, violin, and piano. He has presented on diverse topics at various music conferences, including the International Conference on Twentieth-Century Music in Brighton, UK. He received awards for best graduate student presentation at the College Music Society, Great Lakes Chapter Conference and the Southwest/Texas Popular Culture/American Culture Association Conference.

Peter Schimpf received his Ph.D. in musicology from Indiana University. His dissertation examines Henry Cowell's lifelong involvement with various world music traditions as both a composer and an educator. He has presented papers on Cowell's music to the American Musicological Society Midwest Chapter and to the Society for American Music. He is currently a visiting assistant professor at Metropolitan State College of Denver where he teaches courses in music history, theory, world music, and co-directs the guitar ensemble.

Stephanie Schweigart is currently Assistant Professor of Violin, Viola and Chamber Music at the University of Texas at El Paso. She studied with Rebecca Burchfield, Fredell Lack, Sylvia Rosenberg, and James Buswell, earning both her Master's and Doctoral degrees from the New England Conservatory of Music in Boston. Ms. Schweigart has performed as a soloist with orchestras in Europe, San Antonio, Las Cruces, El Paso and Corpus Christi in addition to recitals on the East Coast, in the South, and abroad. An avid chamber music enthusiast, Stephanie has been invited to participate in chamber music festivals in the United States, Canada, and Europe. In January 2003 Dr. Schweigart was invited to present a lecture/recital on Bartók's *Sonata for Solo Violin* at the International Conference of Arts and Humanities in

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Hawaii. The following year, Stephanie was invited to return to the conference where she delivered a lecture/recital on select *Caprices* for solo violin by George Rochberg. Ms. Schweigart is a former member of the Portland Symphony, Boston Modern Orchestra Project, Atlantic Chamber Orchestra, and Symphony Pro Musica. She is currently principal second violin of the El Paso Symphony, associate concertmaster of the Las Cruces Symphony and El Paso Opera Orchestra, and first violin of the EPSO and LCSO Outreach Quartets, both on a mission to give frequent educational performances in the El Paso and Las Cruces school districts. Stephanie spends her summers on faculty at the Chamber Music and Composer's Forum of the East and the American Festival for the Arts.

Robert Lamar Sims, pianist, is an experienced teacher, director, and performer in church, theatrical, and concert settings. In the Washington, D.C. area he performed under a number of prestigious conductors and with organizations, including the Cathedral Choral Society, Washington Choral Arts Society, Master Chorale Chamber Singers, National Symphony Youth Fellowship Program, and the Washington Opera. In Dallas, Texas, he served as accompanist and small ensemble director with The Women's Chorus of Dallas and the Turtle Creek Chorale. In the Kansas City area, Sims is active as a pianist, voice instructor and piano accompanist.

Sims serves as the small ensemble director for Heartland Men's Chorus, artistic director of Northland Community Choir, and adjunct instructor of piano and voice in the International Center for Music at Park University.

Sondra Singer: see www.storydrum.com

Peter Sommer is Assistant Professor of Jazz Studies and Saxophone at Colorado State University in Ft. Collins. At CSU, Mr. Sommer directs Jazz Ensemble I and the CSU Jazz Combo program, in addition to teaching courses in Jazz Improvisation and Jazz Pedagogy. He is in demand as a performer, clinician and recording artist throughout the state of Colorado. Since establishing himself among the area's elite jazz musicians, Peter has contributed his muscular tenor playing and creative spirit to a wide variety of musical projects ranging from mainstream bebop to avant garde and beyond. Peter is a member of the Ken Walker Sextet, whose recent release on Synergy Music, *Terra Firma*, reached #6 on the CMJ Jazz Radio Charts and received rave reviews from JazzWeek.com and the [All Music Guide Online](http://AllMusicGuideOnline.com). Peter Sommer released his long-awaited debut album, *Sioux County* on Tapestry Records, which features his compositions and his long-time collaboration with jazz piano legend Art Lande. Peter received both his Bachelor's degree in Music and his Masters in Jazz Performance and Pedagogy from the University of Colorado at Boulder.

Michelle Stanley (www.michellestanleyflutist.com) is on the flute faculty of the Metropolitan State College of Denver, Colorado State University in Fort Collins and the Rocky Mountain Center for Musical Arts. She holds a MM and DMA from the University of Colorado at Boulder and performs regularly with the Colorado Ballet, Colorado Symphony, Colorado Music Festival, Boulder Bach Festival and as a founding member of Sonora Chamber Ensemble. Dr. Stanley is a champion of new music and her 2007 recording by Centaur Records includes commissioned flute chamber works from composers throughout the nation. A versatile musician, she has appeared at the Berkeley Early Music Festival, the Back Door music festival, the WASBE festival in Japan, and at the National Flute Convention in Atlanta, GA. Michelle was the President of the Colorado Flute Association and remains sought after as an active freelancer and teacher in the region.

Gabriel Swanson is graduating from Colorado State University in May with a Master of Music degree in Choral Conducting, where he has studied with Dr. James Kim. Gabriel received his BA in Music with an emphasis in Music Composition from Adams State University, Alamosa Colorado. His composition *Confutatis* was the first place winner in the 2002 *Ars Nova Singers Young Colorado Composers* competition. Gabriel is the Graduate Student Representative for RM-College Music Society.

Helen Trencher: see www.storydrum.com

Cynthia Vaughn, soprano, is Assistant Professor of Voice at Colorado State University where she teaches graduate and undergraduate Applied Voice and coordinates the Freshman Voice Studio. Cynthia is a Colorado native with extensive professional credits in Chicago, Cincinnati, Denver, the West Coast and New York state in opera, oratorio, concert, and musical theater. She is a leading regional soloist with recent performances with Greeley Philharmonic, Longmont Symphony, Longmont and Boulder Chorales, Boulder First Presbyterian Church, Larimer Chorale, and the Fort Collins Bach Festival. Cynthia Vaughn and Meribeth Bunch are co-authors of *The Singing Book*, a new voice class textbook/song anthology/CD set published by W.W. Norton & Co, NY. In July 2006 she taught vocal masterclasses at Il Corsi Internazionale di Musica in Urbino, Italy. She performed as a recitalist and concert soloist in Urbino, Pesaro and Florence. Cynthia Vaughn joined the Colorado State University voice faculty in 2000, and previously taught voice at Cedarville University in Ohio. Vaughn holds the BA and MA degrees in Music-Vocal Performance from California State University-Hayward and San Jose State University, and is completing a Doctor of Arts degree in Vocal Performance and Pedagogy at the University of Northern Colorado.

John White is former Fulbright-University of Vienna Distinguished Chair in Humanities. White's music is frequently performed at concerts of the Society of Compers, Inc., and over the years by the Cleveland Orchestra, Rochester Philharmonic, Atlanta Symphony, Eastman Wind Ensemble, Oklahoma City Symphony, Akron Symphony, Madison Symphony, and numerous university and community ensembles.

White has received many awards for his compositions throughout the years, including the prestigious Benjamin Award from the Eastman School of Music for his Symphony No.2 in 1960. His music has been awarded prizes from the National Association of Teachers of Singing, ASCAP, The American Music Center, and many other organizations.

From 1980 to 1997 White taught composition, theory and cello at the University of Florida where he is now Professor of Music Emeritus. In early and mid-career he was Professor of Music at Kent State University and Whitman College, and in the 70s he was Dean of the School of Music of Ithaca College. He also has served as Visiting Professor at the University of Michigan, the University of Wisconsin, and the University of Innsbruck, Austria.

Larry Worster was a Professor of Music at Metropolitan State College of Denver for twelve years before accepting his current position as Director of Student Services Technology and Assessment in 2006. He taught previously at the University of Colorado, Regis College, and Denver University. He performed for ten years (1984-94) in the Irish folk ensemble Colcannon. Dr. Worster has been active in the leadership of the Rocky Mountain Chapter of The College Music Society, the Society for American Music, and the Board of Directors of the Boulder Bach Festival. He is the author of *Cecil Effinger: A Colorado Composer* published in 1997 by Scarecrow Press. His ChartCreator software is published as shareware at www.chartcreator.com. Six customized sets of ChartPlayer software for the support of general studies music textbooks have been published by McGraw-Hill.

Holly Wrensch, Lyric mezzo-soprano, is a versatile singing actress with a voice that is evenly blended with clarity, richness and warmth. Past credits include a variety of characters from the trouser roles of Cherubino, Hansel and Prince Orlofsky, to the ingénue roles of Nancy (*Albert Herring*), Valencienne (*The Merry Widow*) and Phoebe (*The Yeoman of the Guard*), to the more dramatic roles of Carmen and The Secretary (*The Consul*). In addition to her operatic stage credits, Ms. Wrensch is a compelling concert artist in both oratorio and recital. Recently, she received the Irma Cooper Award as a finalist in the National Association Teachers of Singing Artist Award competition in Minneapolis.

Dr. Wrensch has received degrees in vocal performance from the University of Wisconsin — Stevens Point (BM), the University of Colorado (MM) and the University of Kansas (DMA). She teaches at Concordia College in Moorhead, Minnesota.

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