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REGIONAL CONFERENCES**

**24TH ROCKY MOUNTAIN CHAPTER
REGIONAL CONFERENCE**

PROGRAM

APRIL 3–4, 2009

University of Denver

Denver, Colorado

ACKNOWLEDGMENTS

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

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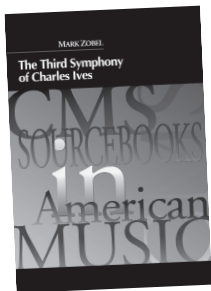
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WELCOME FROM THE PROGRAM COMMITTEE CHAIR



Greetings from Denver, Colorado, the Mile High City at the foot of the Rocky Mountains! On behalf of the University of Denver and its Lamont School of Music, housed in the state-of-the-art Robert and Judi Newman Center for the Performing Arts, I wish to welcome you to the 24th Rocky Mountain Regional Conference of The College Music Society to be held April 3-4, 2009. The program features papers, lecture/recitals and posters encompassing a diverse array of topics, a Friday-evening CMS composers' concert, and a Saturday luncheon and keynote address, which will be given by Tayloe Harding, former CMS President and current Dean of the School of Music at the University of South Carolina-Columbia. Dr. Harding's address is titled "Music in a Changing Society: What Should Change?" Welcome to what should be a most stimulating conference in Denver!

David R. Montañó
Program Chair, 2009 Rocky Mountain Regional Conference

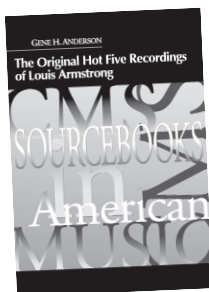
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Michael J. Budds, Editor

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KEYNOTE ADDRESS



Conference Keynote Address
Saturday, March 21
12:15 p.m.
Spencer Reception Room
Music in a Changing Society: What Should Change?
C. Tayloe Harding (University of South Carolina)

Tayloe Harding is a composer and music administrator currently serving as Dean of the School of Music at the University of South Carolina. A passionate advocate for advancing the impact of higher education music study and experience on American communities and national society, he is devoted to an array of organizations whose missions are consistent with this advocacy. As President of The College Music Society from 2005-2006, he led the creation of the Engagement and Outreach Initiative where the efforts of the music professoriate are articulated with a variety of national constituencies, including other higher education disciplines and populations, music businesses and industries, and general audiences all in an effort to meet common musical and civic goals. He has been a founding member of the leadership teams for the Brevard Conference on Music Entrepreneurship (BCOME), the Round Top Roundtable: The Next Generation of Music Leadership in America and the independent National String Project Consortium (NSPC). As Dean at South Carolina he has brought a bold idea to fruition: to more fully prepare tomorrow's professional musicians by combining conventional professional music study with a systematic curricular and co-curricular exploration of music advocacy, music entrepreneurship, and community engagement in music by forming the Carolina Institute for Leadership and Engagement in Music, the first such entity of its kind in American higher education. An active member and consultant for NASM, CMS, SCI, ASCAP, he is a frequent presenter on issues facing the future of university music units and their leadership, and remains active as a composer earning commissions, performances, and recordings for his works all over the world. ♦

CMS 2009 International Conference Zagreb, Split, and Dubrovnik, Croatia

Register now for what promises to be an extraordinary international conference in Croatia, June 30–July 7, 2009. The conference will be held in Zagreb, Split, and Dubrovnik. The program will include scholarly discourse and the presentation of new music by CMS members, interaction with regional scholars and performers, and guided sightseeing opportunities.

Visit <www.music.org/Croatia.html> for full details!

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FRIDAY, APRIL 3

11:00 AM–5:00 PM
Conference Registration

Burns Plaza

11:45–12:00 p.m.

Spencer

Welcome

Anne McCall

(Dean of Arts, Humanities and Social Sciences, University of Denver)

12:00–1:00 p.m.

Williams Recital Salon

Session I: Stylistic Fusions

Session Chair: Jeri Bonnin (University of Montana–Western)

Villani-Côrtés's Pianistic Idiom: The Influence of Brazilian Popular, Jazz, Folk, and Urban Musical Elements

Rubia Cristina Souza Santos (University of Wyoming)

The Art of Solo Jazz Guitar: A Unique Niche in a Rich Musical Tradition

Sean McGowan (University of Colorado–Denver)

1:00–1:15 p.m.

Spencer Reception Room

Break

1:15–2:45 p.m.

Room 229

Session II: Styles and Meanings

Session Chair: Tamara Goldstein (Metropolitan State College of Denver)

Expressive Meaning in the Last Movement of Beethoven's Piano Sonata in A-flat Major, Op. 110

Miroslava Mintcheva (University of Colorado–Boulder)

Parallel Paths: A Comparison of the Stylistic Approaches of Picasso and Stravinsky

Lisa Cleveland (St. Anselm College)

An Analysis of James MacMillan's Búsqueda

Timothy J. Brown (Denver Public Schools)

2:45–3:00 p.m.

Spencer Reception Room

Break

3:00–4:30 p.m.

Williams Recital Salon

Session III: East and West I

Session Chair: Jeri Bonnin (University of Montana–Western)

Aspects of Chen Yi's Mature Compositional Style Found in the Piano Solo Baban

Edward C. Bedner (Berklee College of Music)

A Musical Interpretation of the "Gu Shi" Poetry of Li Po:

Three Chinese Wine Songs by Richard Cumming

Robert J. Jones (North Dakota State University)

Andrew I. Froelich (North Dakota State University)

Circulating Images, Circulating Sounds: Aesthetics and Ideas in the Water Pieces of Debussy and Takemitsu

Ikuko Inoguchi (University of Colorado–Boulder)

4:00 p.m.

Dinner groups at location TBA, or on your own

FRIDAY, APRIL 3

7:30 p.m.

Hamilton Recital Hall

Session IV: Concert of CMS Composers and Performers

* Free and open to the public

Session Chair: Joice Waterhouse Gibson
(Metropolitan State College of Denver)*Peace for Piano: To R.D.H. (2006)* Thomas D. Brosh
(Castle Pines North, Colorado)*Thomas D. Brosh, piano**Returning* Timothy J. Brown (Denver Public Schools)*Shawn Roy, bass-baritone**Chan Kiat Lim, piano**Prelude—Spring* Jeremy Doran (George Mason University)*Yolanda Calderon, flute**Carol Elliott, oboe**Lauren Skinner, English horn**Will Moser, clarinet**Tracie Turnbull, cello**Basta!* Frank Felice (Butler University)*Mark Clifford, marimba**Inexplicable* Keith A. Kramer (Harford Community College)*David LaVorgna, flute**Azimuth Quartet:**Nicholas Currie, violin**James Tung, violin**Alice Tung, viola**Adam Gonzales, cello**Remember Me* Jason Lovelace (Catholic University of America)*Ashley Alden, soprano**Jason Lovelace, piano*

Friday, April 3

THE **CMS FUND*****Enhancing music in American life
through the work of college, conservatory, and
university music teachers***

The **CMS Fund** has been established to support and further the work of the Society's members by enhancing the quality of American life and culture for individuals and groups not normally associated with music in higher education. The Fund will support such endeavors as teaching, concerts for under-served audiences, recordings, technology, workshops, and other "pilot-projects" that come from the many areas of music represented by The College Music Society.

In order to initiate this mission, the Fund is currently seeking support from those who share in the desire to bring the great variety of music making and teaching in higher education to a larger public. Your tax-deductible contribution, in whatever amount your generosity and commitment lead you to contribute, is welcome.

Visit the website or contact the CMS Executive Office
for more information

312 East Pine Street, Missoula, Montana 59802
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www.cmsfund.org cmsfund@music.org

SATURDAY, APRIL 4

7:30 AM–5:00 PM
Conference Registration

Burns Plaza

8:00–9:00 a.m. Spencer Reception Room

Continental Breakfast and Roundtable Discussion

CMS Common Topic: *Music in a Changing Society*

9:00–10:00 a.m. Williams Recital Salon

Session V: Vocal Offerings

Session Chair: John J. Sheinbaum (University of Denver)

Gerald Finzi's Earth and Air and Rain: The Marriage between Text and Music

Clayton J. Okaly (Boulder, Colorado)

Pins and Needles on Broadway (1937–1941)

Trudi Ann Wright (University of Colorado–Boulder)

10:00–10:45 a.m. Spencer Reception Room

Session VI: Poster Session and Networking Break

Self-Efficacy: Practice, Achievement and Attitudes Toward Piano in Music-Major Class Piano Students

Alejandro Cremaschi (University of Colorado–Boulder)

Creativity and Reflection: Expanded Learning in a Singer-Songwriter Ensemble

Judith A. Coe (University of Colorado–Denver)

10:45 a.m.–12:15 p.m. Williams Recital Salon

Session VII: Extended Techniques

Session Chair: Robert Murray (University of Northern Colorado)

Extended Performance Techniques and Their Relation to Form in Folke Rabe's Basta for Solo Trombone

Hoyt Andres (Metropolitan State College of Denver)

Oboe Beyond Berio: Tracing the Influence of the Sequenza VII Through Contemporary Compositions

Krista Riggs (California State University–Fresno)

Composer-Performer Collaboration: A Stitch in Time for Solo Viola

Cherise D. Leiter (Metropolitan State College of Denver)

12:15–1:45 p.m. Spencer Reception Room

Lunch, Annual Business Meeting and Keynote Address

Presiding: Joice Waterhouse Gibson, CMS RM Chapter President (Metropolitan State College of Denver)

Keynote Address: *Music in a Changing Society: What Should Change?*

Taylor Harding (University of South Carolina–Columbia)

1:45–2:45 p.m. Williams Recital Salon

Session VIII: East and West II

Session Chair: Sarah Morelli (University of Denver)

Defining Lou Harrison's Hybrid Style: Untangling East and West in His Works for Gamelan and Western Instruments

Rachel E. Chacko (University of Colorado–Boulder)

An Analysis of Vocal Technique Across Cultures: East vs. West

Clayton J. Okaly (Boulder, Colorado)

SATURDAY, APRIL 4

2:45–3:00 p.m. **Spencer Reception Room**
Break

3:00–5:00 p.m. **Williams Recital Salon**

Session IX: Pedagogies and Curricula

Session Chair: Cherise Leiter (Metropolitan State College of Denver)

Music and the Marketplace: Rethinking the Structure and Relevance of Music Appreciation

Peter Schimpf (Metropolitan State College of Denver)

Adaptive String Playing

Christopher Luther (Denver, Colorado)

Analysis: “How?” and “Why?”

Paul W. Metz (Colorado State University–Fort Collins)

Gaming and Optimal Experience in the Music Theory Classroom

Krista Riggs (California State University–Fresno)

5:00–5:45 p.m. **Spencer Reception Room**
Closing Reception

END OF CONFERENCE

2009 CMS Professional Development Events

Asolo Song Festival
May 18–June 12, 2009
Asolo, Italy
www.asolofestival.com

Institute on the Pedagogies of World Music Theories
May 19–23, 2009
University of Colorado-Boulder

Puerto Rico Conference on Music Entrepreneurship
July 27–29, 2009
Puerto Rico Conservatory of Music
www.prcome.org

CMS Argentine Tango Institute
July 20–31, 2009
Argentina

CMS Pre-Conference Workshop on Music Administration
October 21, 2009
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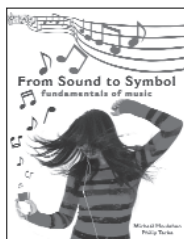
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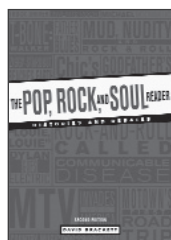
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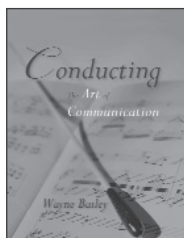
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BIOGRAPHIES OF COMPOSERS AND PRESENTERS

Andres, Hoyt

Hoyt Andres received a Bachelors degree in Music Theory from Furman University in Greenville, SC. Following this he received a Masters and Doctorate in trombone performance from the University of Cincinnati College-Conservatory of Music and the University of North Carolina at Greensboro, respectively.

After teaching music theory, aural skills, conducting, and applied low brass for 5 years at the North Carolina Agricultural and Technical State University, Dr. Andres accepted a music theory teaching position at Metropolitan State College of Denver, where he has been since 2007.

Dr. Andres is also active as a soloist and chamber musician. In addition to several solo performances with the NC A&T Symphonic Band, he was featured as a trombone soloist with the North Carolina Symphony, performing Launy Grondahls Concerto for Trombone and Orchestra. He was also principal trombonist with the national tour of Andrew Lloyd Webbers Sunset Boulevard. As a chamber musician, he has been a featured performer at the International Trombone Festival as well as the Eastern Trombone Workshop and the North Carolina Trombone Festival. He is also a founding member of the AA Brass Quintet, winner of the 2001 International Brass Quintet Competition, and MetroBonz, a trombone quartet comprised of Metro State faculty.

Dr. Andres' arranging credits include Stjepan Sulek's Sonata for Trombone and Piano, arranged for trombone and orchestra, Alexandre Guilmant's *Morceau Symphonique*, arranged for trombone quartet, and "Weird Al" Yankovic's *Virus Alert*, arranged for trombone and piano.

Bedner, Edward C.

Mr. Bedner has been a faculty member of Berklee College of Music in Boston, Massachusetts since 1965 and he holds the rank of Professor. He received degrees from Boston University and has performed as soloist and accompanist in the Boston area and 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.

Brosh, Thomas D.

Thomas D. Brosh was born August 25, 1946 in Montrose, Colorado. His undergraduate and graduate studies were at the University of Colorado-Boulder, University of Denver and Catholic University of America. His composition instructors were Philip Batstone, Cecil Effinger, Normand Lockwood and Steven Strunk. A specialist in electronic music, he studied synthesizer technique with Philip Batstone, Will Gay Bottje and Alan Oldfield.

From 1972 to 1980, he was an Assistant Professor of theory and composition at the University of North Carolina-Chapel Hill. He retired from the Community College of Aurora in 2001, after serving for twenty-one years as Professor of Music and Music Department Chair, then Dean of Humanities, Fine Arts and Social Sciences.

His music has been performed widely, in addition to being broadcast on radio and television. Audiotapes of many of his earlier works are in the Inventory of the Department of Music at the University of North Carolina-Chapel Hill. Selected scores are in the Archive of the American Viola Society at Brigham Young University and the American Music Center Collection in the New York Public Library for the Performing Arts. His composition catalogue, scores and recordings are placed at the Community College of Aurora Music Department and the Clifton L. Fowler Library at Colorado Christian University. The Thomas D. Brosh Collection, his complete archive, is located at the American Music Research Center, University of Colorado-Boulder.

Brown, Timothy J.

Timothy Brown holds a doctoral degree in Music Theory and Composition from the University of Northern Colorado, where he received the Graduate Dean's Citation for Outstanding Doctoral Dissertation. His music has been published by Rhodes Music and Gold Branch Music. He holds an undergraduate degree from the State University of New York at Fredonia, and the M.A. degree from Goddard College in Plainfield, Vermont. His compositions span a variety of styles and media, including chamber pieces and full orchestra works as well as both sacred and secular choral music. He has pursued private composition lessons with composer John Corigliano. Among the ensembles performing his works are The Downtown Music Productions (New York City), The Composers' Ensemble of Northern New York, The University of Southern Utah String Ensemble, The Playground, and numerous church and school choirs. Dr. Brown has received ASCAP Plus Awards each year since 2005. Two releases of his music are on Capstone Records: *Infinity* (2005), and *Songs of Light, Songs of Shadows* (2006). Excerpts from his cycle *In Flanders Fields* appear on a 2008 release, *In Concert*. He is a 2006 recipient of the Lois Bailey Glen Award for Teaching Excellence from the National Music Foundation. He has held composition fellowships at the Virginia Center for the Creative Arts, the Millay Colony for the Arts, and with composer Alice Parker at the Melodious Accord.

Chacko, Rachel E.

Rachel Chacko is a PhD candidate in music theory at the University of Colorado at Boulder, where she is completing her dissertation, *Defining Lou Harrison's Hybrid Style: Untangling East and West in His Works for Gamelan and Western Instruments*. She has served as adjunct faculty at the University of Colorado and as faculty at the Interlochen Arts Camp as a music theory instructor. An avid flutist, Chacko also holds a DMA in flute performance from CU and a postgraduate artist diploma from the Royal Northern College of Music in Manchester, England. Her interest in cross-cultural integration led to a recent article on New Zealand composer Gareth Farr's composition *Kembang Suling* for flute and marimba published in *The Flutist Quarterly*.

Cleveland, Lisa Ann

Dr. Lisa Cleveland is an assistant professor in the Department of Fine Arts at St. Anselm College in Manchester, New Hampshire. She holds a Bachelor of Music degree in Performance from the University of Missouri-Kansas City and a Master of Music and Ph.D. in Music Theory from Northwestern University. Dr. Cleveland has taught undergraduate courses in music theory, history, and aural skills and has served as a lecturer for the Humanities Program. While teaching in a liberal arts environment, she has had the opportunity to develop several new courses for non-music majors.

Dr. Cleveland conducted a lecture presentation for the Community Engagement Program at The College Music Society 2006 National Conference and also presented papers at the 2007 CMS Rocky Mountain and Northeast Regional Conferences. She recently presented papers at the CMS Rocky Mountain/Pacific Northwest SuperRegional Conference and the CMS National Conference in 2008. Dr. Cleveland's area of theory research has focused on the compositional treatment of pitch collections in early 20th century music and she has also developed a secondary interest in the thematic unification techniques found in film score music.

Coe, Judith A.

Dr. Judith Coe is Associate Professor of Music and Chair of the Music & Entertainment Industry Studies Department at the University of Colorado Denver, where she directs the Commercial Voice program and teaches applied voice and improvisation, pop songwriting, and Irish music. She has performed throughout North America and Europe and in the Caribbean, and is one of the founding members and faculty of the annual Brevard Conference on Music Entrepreneurship, now relocated from the Blue Ridge Mountains of North Carolina to the Conservatorio de Música de Puerto Rico. Coe received a 2006-2007 Fulbright Scholar's Award for research in Ireland, which explored alternative expressions in Irish music and song and how tradition informs and transforms other musical genres, including the creative work of emerging pop musicians and singer/songwriters, electronic and experimental musicians, and classical/cross-over genres. Current scholarly and artistic projects focus on place and identity, creativity, improvisation, and reflective practice and the scholarship of teaching and learning.

Cremaschi, Alejandro

Alejandro Cremaschi teaches piano and piano pedagogy, and coordinates the class piano area at the University of Colorado at Boulder as an Associate Professor. He received a Doctor of Musical Arts and from the University of Minnesota.

A specialist in the areas of Latin American music, group piano, technology-aided instruction and cooperative learning, Dr. Cremaschi has been a presenter at the Class Piano and Piano Pedagogy national conference, the National Conference in Keyboard Pedagogy, and the CMS, MTNA, MENC and ISME national and international conferences. His research areas include the study, performance and recording of music by Argentine composers, the study and implementation of cooperative learning strategies in the piano classroom, the use of technology to aid the acquisition of piano and sightreading skills, and the influence of self-efficacy beliefs in piano students' practice, motivation and achievement. His reviews and articles have appeared in the *Keyboard Companion*, *Clavier* and the *American Music Teacher* magazines, the *European Piano Teachers Association Piano Journal*, *Journal of Technology in Music Learning*, and the *Piano Pedagogy Forum* on-line journal.

An active performer, Cremaschi regularly plays the music of his native Argentina around the world, and has recorded for the labels IRCO, Ostinato, Marco Polo and Meridian Records.

Doran, Jeremy

Jeremy Doran was born in Philadelphia on August 3, 1985. Throughout his childhood in Indiana, Pa., he studied piano, composition and theory with several teachers, including Dr. James Staples at the Indiana University of Pennsylvania (1999–2003). Active in a variety of musical activities, Jeremy gained experience as a pianist, trumpeter and vocalist by performing with such ensembles as the Vocal Jazz Ensemble, Madrigal Singers, Acapella Choir and the IHS Marching Band. After graduating high school, he attended IUP and continued his studies in piano and composition, remaining active as a soloist and accompanist with Opera Workshop, University Chorale, the NATS Eastern Region Conference, Musical Theater and countless student instrumental and vocal performances. After graduating summa cum laude with a BA in Piano Performance (May 2007), he returned in the fall to begin his graduate studies in Theory/Composition, studying piano with Dr. Judith Radell and composition with Professor Daniel Perlongo. As a graduate student, Jeremy initiated the creation of the course Form & Analysis in the spring of 2008 and was also accepted to present an original work at the 6th Annual GSA/EGO conference. In April 2008, Jeremy was accepted to the Master's program at George Mason University to study composition with Professor Mark Camphouse and piano with Dr. Linda Monson. He was awarded the position of Instrumental Music Librarian and is a teaching assistant for "Popular Music in America." He is currently involved with Mason's Modern Music Ensemble (M3E) and looks forward to the premiers of several original compositions.

Felice, Frank

A composer of many styles and genres, Frank Felice's works have been performed extensively in the U.S. as well as garnering performances in Brazil, Argentina, Japan, the United Kingdom, the Russian Federation, Austria, the Philippines, the Czech Republic and Hungary. His commissions have included funding from the National Endowment for the Arts, the Omaha Symphony, the Indiana Arts Commission, The Indiana Repertory Theatre, Dance Kaleidoscope, Music Teachers National Association, the Wyoming State Arts Board, the Indianapolis Youth Symphony, Kappa Kappa Psi/Tau Beta Sigma as well as many private commissions.

He is member of the Society for Electro-Acoustic Music in the U.S., the American Composers Forum, the American Music Center, The Society of Composers Inc., and the Christian Fellowship of Art Music Composers. Residencies include those with the Wyoming Arts Council, and the Banff Centre for the Arts and a number of mini-residencies in universities and high schools in the west and mid-west. In addition to musical interests, he pursues his creative muse through painting, poetry, cooking, home brewing, paleontology, theology, disc golf and basketball. Frank is very fortunate to be married to mezzo-soprano Mitzi Westra, and currently he teaches as an associate professor of composition, theory and electronic music at Butler University in Indianapolis, Indiana.

Inoguchi, Ikuko

A native of Japan, Ikuko Inoguchi Scheuren is currently pursuing her Doctor of Musical Arts degree in Piano Performance under the guidance of Dr. Andrew Cooperstock at the University of Colorado, Boulder, where she teaches through Continuing Education as well as giving private piano lessons. As a recipient of the Gluck fellowship at UCLA where she studied with Prof. Vitaly Margulis for her Master of Music degree, she was actively involved in the Outreach program and performed throughout Southern California. Before moving to Los Angeles, she was selected as a soloist for the recital series for outstanding young musicians at Sazanka Hall in Nara, Japan. She was asked to return for its 10th anniversary concert in 2006. Active as a soloist as well as collaborative pianist, she has performed in Japan, the United States, France, Italy, and England, including a recital at St. Martin-in-the-Fields, London. She also worked with distinguished artists, such as Malcolm Bilson, Elena Edelstein, John Lill and Eric Larsen. Her research interests include Exoticism, Japonisme, cross-cultural interaction, and Asian aesthetics in twentieth century Western Classical music. She will be presenting her lecture-recital for the CSMTA conference in June 2009.

Jones, Robert J.

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.

An active performer, Dr. Jones has appeared as soloist with varied ensembles in the U.S., Canada and Bolivia, including the Winnipeg Philharmonic Choir and Royal Winnipeg 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 the Midwest. In 2006, he was a featured performer in a concert of the Bolivian Chamber Music Society at the Palacio di Simon I. Pantino in Cochabamba, Bolivia. Dr. Jones has appeared annually as a soloist with the NDSU Baroque Festival. Other appearances include major roles with the NDSU Opera Theater.

Dr. Jones received his B.M.E. degree from the University of Nebraska-Lincoln in 1972, his M.M. from the University of Northern Colorado in 1979 and his D.M.A. degree in Vocal Performance 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.

Kramer, Keith A.

Keith Allan Kramer, composer, conductor and guitarist, currently resides in Maryland, U.S.A. and is a Visiting Professor at Harford Community College in Bel Air, Maryland, where he teaches composition, theory, electronic music, world music and music history. He also currently has a private guitar studio of approximately 20 students. His compositions are performed frequently in various locations on the East Coast and internationally. Keith is also the recipient of several composition prizes. He has studied with Thomas DeLio, John Van der Slice and Stuart Saunders Smith. Keith received his D.M.A. in composition from the University of Miami and his M.Mus. in composition from the University of Maryland, College Park. His music is at times subtle and restrained, and other times ferocious and demanding. Always searching for new modes of expression, each piece that Keith composes represents another facet of a continuous journey of discovery. His music has been performed and recorded by many great musicians including the Moravian Philharmonic Orchestra conducted by Vit Micka, David Taylor, Gottfried Stoger, David LaVorgna and Joseph Satava, Jade Strings, Sonora Ensemble, Alan Ngim, George Weremchuk and Maiko Suzuki.

Leiter, Cherise D.

Born in Florida, Cherise Leiter received a Bachelor of Music degree in Music Theory and a Master of Music degree in Composition from the University of Florida where she studied with Dr. Budd Udell. In 1998, Ms. Leiter relocated to Colorado and is currently Assistant Professor at Metropolitan State College of Denver, where she teaches music theory and composition classes.

An active composer whose output includes works for choir, piano, voice, carillon, orchestra and assorted chamber ensembles; Cherise Leiter's compositions have been performed throughout the United States and Japan. Ms. Leiter was the Colorado State Music Teacher's Association 2004 commissioned composer, and her work *The Life in a Day* for flute/alto flute, guitar, and cello was recorded by Dr. Michelle Stanley and released on the Centaur label in May 2007. Ms. Leiter was a finalist in the Ithaca College 25th Annual Choral Composition Contest with *In The Words of Mark Twain* for SATB choir, a finalist in the Outside the Bach's Competition with *Alleluia* for SATB choir, won the Braintree/Nashoba Valley Chorale choral competition in February 2006 with *Three Songs for the Soul* for SATB choir, and won the Ars Nova Composition Competition In May 2007 with *Sister Maude* for SSAA. *The Lady or the Tiger*, a one-act opera co-composed with Leann Kirchoff was premiered in April 2007 by the Metropolitan State College of Denver's opera program. Ms. Leiter is published by Editions Viento.

In her spare time, Ms. Leiter is an avid knitter, hiker, swimmer, cook, and bibliophile. She also has an invested interest in anything made of chocolate.

Lim, Chan Kiat

Chan Kiat Lim was born in Alor Setar, Malaysia. He started his piano studies at the age of six and received his music certifications in piano, violin, and theory from the Associated Board of the Royal Schools of Music, London; and the Trinity College of Music, London. He was the recipient of the College of Creative Arts Performance Grant from West Virginia University which brought him to the U.S.A. in 1995. After completing his Bachelor's degree there with Dr. James Miltenberger, he went on to the University of Cincinnati where he received his Master's and Doctor of Musical Arts (D.M.A.) degrees from the College- Conservatory of Music (CCM) as a scholarship student of Eugene and Elizabeth Pridonoff. Lim's D.M.A. degree is in piano performance with a secondary emphasis on piano pedagogy. Lim has won several piano competitions including the Young Artist Concerto Competition, WVMTNA Collegiate Piano Competition, and WGUC Cincinnati Public Classical Radio Audition. An active recitalist, he has performed in the United States, Asia, and Europe including recent solo recitals in Italy, Romania, and at Steinway Hall, New York City. Last autumn, he was the featured Guest Artist to perform Bartok's Concerto for Two Pianos and Percussion at the West Virginia Music Teachers Association State Convention and most recently, he was on a seven-city tour to promote a program of "Song Cycles by Contemporary American Composers." At present, Lim is a member of the piano faculty at the University of Louisiana at Lafayette where he teaches applied piano, piano literature, and class piano.

Lovelace, Jason R.

Jason Lovelace is a composer of choral, chamber, orchestral, and electronic music. Mr. Lovelace's recent compositions include *Remember Me*, a setting of Christina Rossetti's sonnet of the same name for soprano and piano, a Mass for chorus and organ, and *The Dawn of the Internet*, a stereo electronic work for MIDI and digital audio. Last year, Lovelace was commissioned to write *Hodie nobis de caelo* by the Catholic University of America; the work was premiered in December 2007 by the University's chorus and symphony orchestra and broadcast internationally via the EWTN network. Among Mr. Lovelace's other works recent works are a sonata and fugue for solo piano and *Suite on a Meteorologist's Dream*, a three-movement work for Pierrot ensemble and percussion.

Mr. Lovelace is completing the final semester of his dissertation at The Catholic University of America, where he also serves as a graduate teaching assistant in music theory. Jason's previous training includes two Masters' degrees from the Peabody Conservatory at the Johns Hopkins University and a Bachelor of Musical Arts degree summa cum laude from the University of Oklahoma. Currently a student of Dr. Andrew Simpson, Mr. Lovelace has studied composition with Dr. Steven Strunk, Dr. Bruno Amato, Dr. Geoffrey Wright, Dr. Marvin Lamb and Dr. James Faulconer.

BIOGRAPHIES OF COMPOSERS AND PRESENTERS

Luther, Christopher

Christopher Luther started playing the violin at the age of 3 as a student of the Suzuki Method and has been a professional performer since the age of 8. Since the age of 12, Christopher has been a performer of American and Celtic fiddle traditions. Christopher went to the Denver School of the Arts for high school where he was the leader and concertmaster of the award-winning DSA Orchestra program. Christopher was also the concertmaster of the All-State orchestra.

An alumnus of the University of Denver's Lamont School of Music, he was the first student to receive a double major in Performance and Jazz Studies. At Lamont, Christopher was concertmaster of the Lamont Symphony Orchestra which was awarded Downbeat Magazine's 2003 "Best College Symphony Orchestra." Christopher's primary teachers were James Maurer for violin performance; Malcolm Lynn Baker and Eric Gunnison for jazz performance and studies.

Christopher received his Master of Music degree in violin performance from USC's Thornton School of Music. His principle teachers were Eudice Shapiro, Martin Chalifour and Donald McInnes for viola.

Christopher has participated in programs including the Aspen Music Festival, Henry Mancini Institute, and the Pacific Music Festival in Sapporo, Japan. He has also served as guest faculty of music for Pepperdine University in Heidelberg, Germany.

Christopher is the co-founder and co-director of the Rocky Mountain Fiddle Camp, which is now entering its 11th season. At RMFC, Christopher enjoys teaching Bluegrass, Celtic and Jazz.

Christopher is currently applying for Doctorate of Musical Arts programs in viola performance.

McGowan, Sean

Sean McGowan is an award-winning guitarist who combines many diverse musical influences with unconventional techniques to create a broad palette of textures within his compositions and arrangements for solo guitar. His compositions and recordings have been featured on BBC radio and published in Japan's *Acoustic Guitar* and Mel Bay's *Master Anthology of Fingerstyle Guitar, Vol. 3*. He has performed at numerous festivals including the Newport Guitar Festival and the Novi Sad International Jazz Festival in Serbia.

Sean graduated with a DMA in Guitar Performance from the University of Southern California in Los Angeles. He currently serves as an Assistant Professor of Music Performance at the University of Colorado Denver and is a member of the Pi Kappa Lambda Honor Society. Sean is a frequent lesson and article contributor for *Acoustic Guitar*, *Guitar Teacher* and *Jazz Improv* magazines.

Metz, Paul W.

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.

Mintcheva, Miroslava

Miroslava Mintcheva is a Doctoral Candidate in Piano Performance at the University of Colorado-Boulder. She holds a Master of Music Degree from Colorado State University and a Bachelor of Arts degree in Journalism and Mass Communication from the American University in Bulgaria. She has performed in numerous Master-Classes conducted by internationally acclaimed pianists such as Boris Berman, Olga Kern, Yakov Kasman, Christopher O'Riley, and William Wolfram.

Ms. Mintcheva has performed in festivals in Italy, the Czech Republic, and Bulgaria, as well as in numerous local and international piano competitions. Some of her recent accolades include winner of the Collegiate Level of the 2008 Kawai Piano Competition in Denver, as well as an Honorable Mention at the 2007 Bradshaw and Buono International Piano Competition in New York. In addition, in June 2008 Ms. Mintcheva was invited as one of only 24 pianists worldwide to compete in the 2nd Jose Iturbi International Music Competition in Los Angeles, California.

In addition to performing, Ms. Mintcheva has been a presenter at the 2007 and 2008 Colorado Music Teachers Association Annual Conventions.

She was also invited to present her research at the 2008 College Music Society's Pacific Northwest/Rocky Mountain Super-regional conference, as well as the 2008 CMS national conference.

Ms. Mintcheva has also built a successful teaching career. She has taught classes at Colorado State University and at the University of Colorado-Boulder. Currently, she maintains a successful private piano studio in Fort Collins, with her husband David McArthur.

Okaly, Clayton J.

Clayton Okaly, baritone, is originally from Whitehouse Station, NJ. He graduated magna cum laude (with distinction) from the University of Delaware with a BM in Voice Performance in 2006, and recently received his MM in Performance/Pedagogy from the University of Colorado at Boulder in May 2008. Credits include Papageno in *The Magic Flute*, Parson in *Cunning Little Vixen*, Chino in *West Side Story*, soloist for *Berlin to Broadway with Kurt Weill: A Musical Voyage* and *Mozart's Requiem*. Mr. Okaly has received numerous scholarships and awards such as Delaware Contest for Young Musicians (Lillian Ballick Memorial Award), placed first in NATS Eastern Region Auditions, and was a finalist for the West Central Region of NATS' Artist Award Competition. Beyond the stage, Clayton teaches voice lessons for the Parlando School of Music, as well as maintaining a private studio in Boulder, Colorado.

Riggs, Krista

Krista Riggs earned the degree of Doctor of Music in Oboe Performance and Literature from Indiana University, where she was awarded high distinction at the document defense. Since graduating, she has been invited to present research papers and performances at national and international music conferences throughout the US, Canada, Germany, Italy, Malaysia, and Thailand. Her award-winning research has been published in the *Philosophy of Music Education Review* and the *Double Reed Journal*. She currently teaches oboe, music theory, and coaches the scholarship President's Quintet at California State University, Fresno.

Roy, Shawn

Shawn Roy, a native of Louisiana, received his Bachelor of Music Education degree from the University of Southwestern Louisiana, then went on to the Cincinnati College-Conservatory of Music where he received a Master of Music degree in Voice and an Artist Diploma in Opera. Prior to his appointment at UL Lafayette, Mr. Roy performed professionally in Opera and Musical Theater in this country and abroad. He has been affiliated with such companies as New York City Opera, Cincinnati Opera, Cleveland Opera, Sarasota Opera, Utah Opera, Opera Omaha, Arizona Opera, Virginia Opera, Tulsa Opera, Ft. Worth Opera, Connecticut Opera, Opera Delaware, The Center for Contemporary Opera in New York and West Norwegian Opera in Bergen, Norway. He also toured extensively throughout France, Spain, Belgium, and Switzerland as well as performing with the National Symphony of Bolivia in South America. He specialized in the "Basso Buffo" repertoire in such operas as *The Barber of Seville*, *The Marriage of Figaro*, *Tosca*, *La Boheme*, *La Cenerentola*, *Don Giovanni* and *Così fan Tutte* as well as various contemporary operas.

Santos, Rubia Cristina Souza

Brazilian pianist Rubia Cristina Souza Santos has lectured and performed as recitalist, collaborative pianist, and soloist in the Americas, Europe, and Asia. The *Frankfurter Allgemeine Zeitung* stated: "The audience was not only astonished by Santos' provocative pianism, but also by her enthusiastic temperament...." Rubia Cristina Souza Santos is particularly devoted to research, perform, and recording music by twentieth-century and contemporary Brazilian composers. Rubia Cristina Souza Santos is a recipient of many prizes and awards in the field of collaborative piano and has partaken in several research projects dealing with Brazilian art music. In the US, Santos' collaborative work is featured in two compact-disc recordings: *A Brazilian Collection*, with trumpeter Luis Engelke, and *Moyugba Orisha* with violist Juan-Miguel Hernandez, the 2006 Sphinx Competition gold award winner. Since 2005, Rubia Cristina Souza Santos and Portuguese pianist Alexandra Mascolo-David have partnered in the BelleDonne piano duo, dedicated to performing music by Northern and Latin American composers. Most recently, Santos and mezzo-soprano Melanie Ohm formed Duo Braziliiana, devoted to the performance and research of Brazilian Art Song. The duo compact recording, *Brazil in Song* will be released in 2008 in the US.

In 2006, Rubia Cristina Souza Santos was featured as the artist in

BIOGRAPHIES OF COMPOSERS AND PRESENTERS

residence for the Kalamazoo Symphony Orchestra-Gilmore Foundation in school partnership presenting "Brazil –Piano style." Currently, Santos is assistant professor of piano and collaborative arts at the University of Wyoming. Previously to this appointment, Professor Santos was in the faculty at Central Michigan University. Rubia Cristina Souza Santos is an active member of the Mediterranean Studies Association, The College Music Society, and the Music Teachers National Association.

Schimpf, Peter

Dr. Peter Schimpf is an assistant professor at Metropolitan State College of Denver, where he teaches courses in music history, world music, music appreciation, music fundamentals, and directs the Early Music Ensemble. He earned a Ph.D. from Indiana University in musicology, and has a BM in performance from California State University-Sacramento, where he studied guitar and lute with Dr. Richard Savino. His research interests are focused on cross-cultural interactions in twentieth-century music, and he has presented papers on the transcultural music of composer Henry Cowell to the Society for American Music, the American Musicological Society, and The College Music Society. He has an additional interest in the music of India, and he has studied the sitar with Roshan Bhartiya.

Wright, Trudi Ann

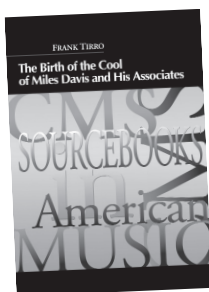
Trudi Wright is a Ph.D. candidate in musicology at the University of Colorado at Boulder where she is completing her dissertation, *Pins and Needles on Broadway (1937–1941): Performing the Ideals of the ILCWU*. During her studies at CU, Wright was a research assistant at the American Music Research Center and helped in the planning and execution of the international musicology symposium, Nadia Boulanger and American Music. She is an affiliate faculty member at Metropolitan State College, teaches American music history for the University of Colorado's Continuing Education Department and is an instructor at Arapahoe Community College. Her most recent article, "Music of the Black Theatre, 1943–1968," will be published in the *Encyclopedia of African American Music* (Greenwood Press, 2009). Wright is also on staff at Trinity United Methodist Church in Denver where she directs the Youth Choir. ♦

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ABSTRACTS AND PROGRAM NOTES

Andres, Hoyt

Extended Performance Techniques and Their Relation to Form in Folke Rabe's Basta for Solo Trombone

Folke Rabe's *Basta* is a textbook example of a piece that employs extended techniques that are only possible on the trombone. Written in 1982 for trombone virtuoso Christian Lindberg, and recorded shortly thereafter, this piece quickly found its way into the standard recital repertoire of professional trombonists all over the world. Rabe himself is a trombonist, which is apparent in the extremely difficult, yet idiomatic writing.

The formal structure of the piece can be determined by the type of extended technique being used. The opening section uses an extended technique involving the rapid alternation between identical notes in two different positions. Section 2 involves rapid "against-the-grain" legato. Section 3 combines traditional trombone glisses with glissed singing through the instrument (multiphonics), and section 4 rapidly alternates among all of the extended techniques mentioned above.

The presentation will consist of a performance of the piece (4 minutes in duration), an explanation of the various extended techniques, and then a discussion of the form based on these techniques. Not only is this type of analysis helpful to the performer, but it also contributes to the listeners' understanding of an otherwise complex "20th Century" style piece.

Bedner, Edward C.

Aspects of Chen Yi's Mature Compositional Style Found in the Piano Solo Baban

The Chinese-American composer Chen Yi was born in Guangzhou in 1953. Her early musical studies were interrupted at age 15, when she was sent to the countryside to be "re-educated" doing forced labor. Not until the "cultural revolution" ended was Chen Yi able to continue formal education, entering Beijing Central Conservatory in 1977 and completing her bachelor and master degrees in 1986.

In the late 1950s, the Chinese government had defined a national style restricting what music could be composed, with folk music as the main acceptable source material, set in a homophonic texture using basic functional harmony. In 1978, when the government adopted an open-door policy, the Chinese were exposed for the first time to Western contemporary avant-garde music. Chen Yi and other "New Wave" composers sought to transform the national style, using 20th century compositional techniques in processing the nationalistic materials.

Chen Yi entered Columbia University in 1988, and received a DMA in 1993, becoming a U.S. citizen in 1999. Here, Chen Yi studied Chinese philosophy and aesthetics, from which she selected elements to use in developing a personalized compositional style, which also showed increased utilization of contemporary Western techniques.

The piano solo *Baban*, written in 1999, reveals Chen Yi's mature musical language and an international mainstream style. The lecture identifies and discusses the significance of elements related to traditional Chinese culture, including the imitation of the timbres of Chinese instruments on the piano, floating or dancing lines suggesting Tang dynasty calligraphy, and the structure of the *Baban* tune which incorporates the ancient Chinese numerological concepts of the Eight Trigrams in the Yijing. The analysis examines the interaction of the modal Chinese *Baban* folk tune and the Western atonal and 12-tone thematic materials throughout the piece, as the Chinese and Western musical cultures merge.

A performance of *Baban* will follow the lecture.

Brosh, Thomas D.

Peace for Piano: To R.D.H. (2006)

This piece was written in memory of composer, Roger Hannay (1930-2006). The inspiration for the title was taken from his 1970 work, *Elegy: Peace for Dawn*, for viola and tape, written for his daughter. There are two very brief quotations from a 1986 work of mine that Hannay would have termed "self-borrowing," one of his often-used compositional techniques. It ends with the last four measures from "Happy Trails," by Dale Evans-Rogers; this same excerpt also concluded my incidental music to a 1973 theatre production. I premiered the work at The Roger Durham Hannay Memorial Concert on April 9, 2006.

Brown, Timothy J.

Returning

Returning is a song cycle using six texts by soldiers returning home from World War I. The texts selected raise consciousness about the treatment of veterans returning home. The texts are by lesser-known British empire writers: G.A. Studdert Kennedy, Leon Gellert, Leslie Coulson, Geoffrey F. Fyson, E. Hilton Young, and one is of unknown authorship.

Brown, Timothy J.

An Analysis of James MacMillan's Búsqueda

James MacMillan (b. 1959) is a prolific Scottish composer. Among his socially conscious compositions is a work titled *Búsqueda*, which was written in 1988. Texts by South American mothers of the "disappeared" are used, juxtaposed against Latin texts from the Ordinary of the Mass. MacMillan uses an instrumentation identical to Luciano Berio's *Laborintus II*, for which it was intended as a companion piece. His writing includes use of serial technique as well as indeterminacy, planing, primitivism, polytonality, neo-Romanticism, and a host of others. This study is an analysis of *Búsqueda* using set theory techniques, and drawing attention to particular composition techniques incorporated in the work. Set theory analysis of measures 1-46 was undertaken. The analysis reveals that most of the sets are related to each other, with only 3 being completely unrelated. Analysis of the inclusion relationships of sets, subsets, and supersets reveals MacMillan's technique of adding factors to an initial set to transform them into larger sets. Polyrythms are frequently used. Also contained in *Búsqueda* are numerous examples of layering technique, including the overlapping of quartal harmony with twelve-tone technique. This study also includes a brief examination of the use of indeterminate techniques, which are utilized on a large scale beginning in measure 235.

Chacko, Rachel E.

Defining Lou Harrison's Hybrid Style: Untangling East and West in His Works for Gamelan and Western Instruments

If Lou Harrison succeeded, as commonly argued, in integrating Western and Eastern musical principles at a fundamental level of structure in his compositions, then the works for gamelan and solo Western instruments ought to adhere to stylistic rules governing both Javanese and Western performance traditions. In particular, we expect these works to exhibit traditional patterning of *gatra* (four-note melodic groupings) and standard methods of elaboration in the gamelan parts, and some reliance on discernibly Western approaches to musical structure. But instead, close analysis reveals music that foregrounds Harrison's personal melodic voice and employs hidden compositional games unique to the composer.

The cross-cultural assimilation of musical materials and styles resulted in music that is neither Eastern nor Western but may be best categorized as pure Harrison. As such, these compositions cannot be fully described by either Indonesian or Western analytical systems. Harrison committed much of his life to finding connections between cultures, and his rare ability to beautifully express the possibilities for intermixing cultures and styles in his music merits further consideration. This paper examines the intersection where both Eastern and Western analytical approaches fall short of revealing the intricacies of Harrison's musical language and proposes an alternative analytical system that offers new ways of understanding Harrison's compositional style. In offering a deeper understanding of Harrison's unique mixture of gamelan and Western musical resources and styles, my analysis aims to advance greater appreciation of Harrison's personal aesthetic and the place he sought for himself as an artist and as a citizen of the world.

Cleveland, Lisa Ann

Parallel Paths: A Comparison of the Stylistic Approaches of Picasso and Stravinsky

This paper presents a comparative view of the revolutionary and parallel careers of Pablo Picasso and Igor Stravinsky. The paper will briefly address some of the similarities and subtle differences in their personalities, lives, and work habits. The remainder of the discussion focuses on their creative responses to some of the artistic challenges of the early 20th century.

At the time of their early careers, both artists were challenged to find alternatives to the perceived excesses of the 19th century Romantic style. Although Picasso and Stravinsky worked with very different media, their responses reflect remarkably parallel approaches to the artistic concerns of their day. Picasso's response resulted in the development of the Cubist style as portrayed in *Les Femmes d'Alger*, a work which eventually led

ABSTRACTS AND PROGRAM NOTES

to the modern abstract movement. Stravinsky focused on capturing a new type of primal consciousness in his music, as demonstrated in *Le Sacre du printemps* (*The Rite of Spring*).

Both artists also experienced a second stylistic change in which both were influenced by works of the past and made individual as well as collaborative efforts to synthesize these traits into their modern works. The result led to the neo-classicism in music history as evidenced in Stravinsky's *Pulcinella* while it represented a form of 'appropriation' in art history as seen in Picasso's *The Pipes of Pan*. Both artists understood the importance of creative continuity, yet both were willing to exploit the boundaries of their respective art.

Coe, Judith A.

Creativity and Reflection: Expanded Learning in a Singer/Songwriter Ensemble

This presentation focuses on commercial/popular song creation, expression, and reflection within the context of a signature university singer/songwriter performance ensemble and seeks to discover and explore how reflection enhances/expands creativity and understanding of the creative process and its products. The project is qualitative in nature, and consists of original student creative/reflective work that includes peer discussions on and individual reflective writing assignments about the process of writing/performing original songs, creative domains and rituals, and experimentation. The presentation will include sonic, photographic, and written student artifacts and case studies from a year-long Carnegie-sponsored Scholarship of Teaching and Learning (SoTL) initiative project, and will offer pedagogical strategies and resources on SoTL, creativity, and reflective practice.

Cremaschi, Alejandro

Self-Efficacy, Practice, Achievement and Attitudes Toward Piano in Music-Major Class Piano Students

This study examined different aspects of motivation, practice regulation and attitudes toward piano in college students enrolled in class piano for music majors. The voluntary participants were 47 non-piano majors enrolled in the second semester of class piano. The participants completed a questionnaire designed to measure Self-efficacy Beliefs (the appraisal of their ability to learn the material and do well in the class), Control of Learning (the belief that their efforts would result in positive outcomes), Task Value (their evaluation of how important learning the piano was), Intrinsic and Extrinsic Goal Orientations (the perception that their goals for learning the piano were external, such as to earn a good grade, or internal, such as to satisfy their curiosity), Self-regulation of practice and Practice Resource Management. A second survey was administered at the end of the semester, and included questions about the students' view of piano as a tool in their future career, and their assessment on how well the class had prepared them. The study found that participants with higher Self-efficacy Beliefs tended to be intrinsically oriented, value piano more highly, believe that they can control the outcome of learning, manage their practice efforts better, view piano as an important tool for their future careers, and earn higher class grades. Unlike other studies, gender was not found to be a factor on self-efficacy or practice regulation, nor was there a significant correlation between Self-efficacy and practice Self-regulation. In addition this study found that students with previous piano study tend to earn higher class grades. Implications for teaching are discussed later in the paper.

Doran, Jeremy

Prelude - Spring

This piece is part of a four-movement suite, with each individual work corresponding to one of the four seasons. Although officially titled after its completion, it was given the title of "Spring" because of the inherent themes of beauty and rebirth present throughout the work. There is no formal structure to the movement; instead, harmonic and thematic progressions move from tension to release, climax to peace as one idea flows naturally into the next. Hints of folk-like melodies and rolling triplet figures from the opening duet between flute and cello are restated throughout the work, creating a sense of unity even as the music continues to ebb and flow, developing as organically and naturally as a stream might wind its way through a valley.

The piece centers around Ab Major and F minor, the oscillation creating a rural, modal center of harmony and mild dissonance. The beauty of the instruments' timbres and the colors they create in combination with one another helps to paint a pastoral image of peace and gentle exploration.

No single instrument is featured above the others; each has its own place within the fabric of the work. The lines cannot be taken out of context; each is intricately connected to the rest. It is this intimacy of relationships that creates an overall ambience of continuous sound. Some instruments play more often than others, but the counterpoint between lines has been carefully structured as to ensure that the transitions between harmony, accompaniment and solo passages are seamless.

Felice, Frank

Basta!

Basta! was written for a percussionist friend that I knew while I attended the University of Minnesota—he asked a number of us composers to write works for an honors recital, and this is my contribution to that program. The word literally means “enough!” in Italian, and is usually spoken when children are getting too rambunctious, or when one becomes overwhelmed. Both of those meanings apply to this piece. (The first time I heard this word spoken was when I played bass for a production of Puccini’s *Tosca*: the jailer Roberti is driving screws into poor Mario’s head and when Tosca gives in to Scarpia’s evil wishes, Scarpia booms out “Basta, Roberti!” and the torture stops, at least for Mario—Tosca still has her lot to bear).

Inoguchi, Ikuko

Circulating Images, Circulating Sounds: Aesthetics and Ideas in the Water Pieces of Debussy and Takemitsu

Celebrating the 150th anniversary of open relations between Japan and France in 2008, this lecture-recital focuses on two water pieces by French and Japanese composers, Claude Debussy’s “Reflets dans l’eau” from *Images* (1904–05) and Toru Takemitsu’s “Rain Tree Sketch” (1982).

Although both Debussy and Takemitsu lived far apart both in time and space, both “Reflets dans l’eau” and “Rain Tree Sketch” sound strikingly similar. They also share an image of circulating water rather than a stream, depicted by means of the cyclic repetition of motif, phrase and, in Takemitsu’s case, pitch-class set. For Debussy, a French composer, it is understandable that he expresses the beauty of water with a wide range of colors in an elegant and delicate manner; however, it is quite unusual for him to depict the static yet ever-changing beauty of concentric ripples. For Takemitsu, a Japanese composer, it is logical to associate the circular image of water with the idea of cyclic nature, the doctrine of Buddhism and Japanese culture; however, it is unexpected to hear French sonority in his music. The affinity of these works can be explained by the cultural phase Japonisme, the circulation of aesthetics and ideas between East and West, in particular, Japan and France, and Takemitsu’s lifelong admiration for Debussy.

These pieces are culturally and artistically significant in the piano literature because, in showing how these composers bridged different cultures with music, they help deepen our understanding of cross-cultural interaction.

Jones, Robert J., and Froelich, Andrew I.

A Musical Interpretation of the ‘Gu Shi’ Poetry of Li Po: Three Chinese Wine Songs by Richard Cumming

“Gu shi” (old poetry) was the preferred poetic form of Li Po (705–762), celebrated poet of the T’ang Dynasty (618–907). ‘Gu shi’ evolved from a Han Dynasty (206 B.C.–220 A.D.) form that framed a rhymed verse with prose passages. This form more successfully expressed important themes of Chinese lyric poetry: human emotion and the natural world. Simile and metaphor were rare, used only when directly linked to the main idea. Individual passages never eclipsed a poem’s central theme.

Li Po wrote in a romantic style. Preferred subjects included love, friendship, wine, and awe-inspiring aspects of nature. His vivid imagery was frequently derived from folk sources. His “gu shi” tends to leave ideas within the text unwritten (referred to as “wu”).

Li Po’s poetry has inspired several Western composers, including American Richard Cumming. Born and raised in Shanghai and Manila, and educated in San Francisco, he wrote *Three Chinese Wine Songs* for baritone and piano. These unpublished songs were set to “Drinking Alone by Moonlight,” translated by Arthur Waley. In these works, Cumming shows a keen ability to capture the nuances of the text and illuminate the principal themes.

The durability of Li Po’s poetry lies in his ability to resonate with his audience through vivid imagery and direct meaning. This lecture-performance will examine how Cumming magnifies the central poetic themes. How the music reflects the poet’s philosophy on metaphor will be

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studied. Finally, how Cumming responds to the concept of “wu” will be determined.

Kramer, Keith A.

Inexplicable

Inexplicable was originally composed for David LaVorgna and the Mariner String Quartet and was premiered at An die Musik in Baltimore, Maryland in 2005. The title refers to the seemingly unexplainable mysteries of existence, but as Albert Einstein once said, “the most incomprehensible thing about the world is that it is comprehensible.”

Leiter, Cherise D.

Composer-Performer Collaboration: A Stitch in Time for Solo Viola

From the standpoint of a composer, working with a specific performer to create a new work is extremely valuable and rewarding. Not only does it provide immediate and specific feedback, but it often encourages both the composer and performer to attempt the new and exciting. *A Stitch in Time* for solo viola was developed in conjunction with violist Matthew Dane and is a five-movement work based on different knit stitches or patterns. The first movement, “K2, P2”—translated knit two, purl two—assigns ascending intervals to knit stitches and descending intervals to purl stitches moving through all chromatic intervals from a minor second to a ninth and back. “Movement II, slip 1, k1, pss0” (slip one, knit one, pass slipped stitch over) uses a slide and an arpeggio pattern to represent the slipped stitch and passing it over. “Work Cable” asks the violist to slide in different directions at the same time, indicating a cable stitch. “Yon” (yarn over needle) is a scherzo with use of whole tone scale and arpeggios, and the last movement, “P2, K2” (purl two, knit two) is an inversion of the first movement. The work is approximately ten minutes in length.

Lovelace, Jason R.

Remember Me

This work is a setting of a sonnet by nineteenth-century English poet Christina Rossetti. The lyrics depict the narrator’s parting words to her former love, and the text expresses an alternation of sorrow and resentment with reluctant acceptance of her imminent departure. The harmonic and melodic vocabulary of the song reflects these emotions; frequent references to the Phrygian mode amidst fluctuating tonal centers underscore the dark aesthetic of the text, and the use of tone clusters, extremes in register, and angular melodic gestures further emphasize the narrator’s angst. Pervasive quartal sonorities, on the other hand, intimate the author’s melancholic resignation to the pair’s inevitable parting.

In terms of structure, the three quatrains of the sonnet form a ternary structure, while the final couplet serves as a coda. A pair of metric modulations connects the outer quatrains, which are cast in a simple duple meter, with the compound meter that characterizes the central quatrain. The use of invertible counterpoint in the accompaniment of the first and third quatrains further solidifies the connection between the two outer sections. The coda contains a final outburst of intensity that gradually diminishes into a somber recollection of the work’s beginning.

Luther, Christopher

Adaptive String Playing

The world of music has changed tremendously and continues to evolve at an exponential rate! The more options a student has upon graduation from school, the greater the likelihood that the student will be able to achieve success as a professional. Because collegiate music school curricula often focus only on the development of classical music training, students can leave school with a very narrow skill set. I believe there is an answer to this predicament and it has to do with broadening the base of performance training and experience.

For violinists, some schools are offering viola training through private lessons or orchestral experience. This is a step in the right direction. I would propose schooling in an even more diverse set of styles and idioms including Jazz, Bluegrass, Country, Celtic, Hip Hop and Rock, in addition to the classical training already offered for string players. The over-arching goal is to enhance and enlarge the student’s capacity to deal with the range of expectations he/she will confront when entering the professional world. I call my approach to solving this problem, Adaptive String Playing. The focus of this pedagogy is on chart-reading, improvisation, rhythm training/independence, and most importantly to open the connection between the inner-ear and the instrument so that the student can realize the music in his/her head.

To help explain the relevance of this topic, my presentation will include a demonstration of ways to teach, play, and relate these areas of Adaptive String Playing through the violin and/or viola.

McGowan, Sean

The Art of Solo Jazz Guitar: A Unique Niche in a Rich Musical Tradition

This lecture/recital will encompass the tradition of solo jazz guitar developed by important pioneers such as Eddie Lang, Joe Pass, Johnny Smith, Lenny Breau and Stanley Jordan. This stylistic niche of jazz guitar is comparable to classical guitar performance, but with particular relevance to the “Great American Songbook” of standards as well as the complexities of contemporary improvisation. Over the years, the repertoire has been diversified to include Brazilian and Latin American styles, and requires a deep harmonic inquiry by the performer who in turn, engages the audience in a uniquely personal and intimate concert setting.

The performance program will include highlights from the repertoire of Edward Kennedy Ellington, James Van Heusen, Oliver Nelson, and Rodgers & Hart, and include a high level of improvisation.

Metz, Paul W.

Analysis—“How?” and “Why?”

In his landmark work on music theory pedagogy (*Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies*), Michael Rogers states, “The most basic problem in defining [musical] analysis is to distinguish it from description. Confusing the two has probably resulted in more feeble student work and more misguided analytical teaching than almost any other issue.” He goes on to suggest that this problem is not limited to student analysis: “It is astonishing (and disappointing) . . . how often such descriptive commentary is displayed in texts and professional literature under the guise of analysis—the poverty of insight often camouflaged by needless technical jargon.”

The purpose of this paper is to explore this problem and potential solutions in greater depth. How can we help students move beyond the “what” and “where” questions that result in mere description (“What is the chord in measure 15?”—“Where does Theme II start?”) to the more important “how” and “why” questions that are so crucial in true analysis? As Rogers says, “This is the point, and the method, and the ultimate satisfaction of analysis: to come to understand, from the inside out, why and how a piece of music works, to recreate the process by which it grew to life in the composer’s mind, and to learn a little more about ourselves.”

Mintcheva, Miroslava

Expressive Meaning in the Last Movement of Beethoven’s Piano Sonata in A-flat Major, Op. 110

The last movement of Beethoven’s Piano Sonata, Op. 110, exhibits an expressive narrative structure. Beethoven constructs its first half upon the thematic opposition between the Arioso (Ex.1) and the Fuga (Ex.2). The former is in A-flat Minor, and exhibits soft dynamic levels, a slow tempo, and a homophonic texture. In contrast, the Fuga is in A-flat Major, it utilizes louder dynamic levels, a faster tempo, and a contrapuntal texture. The juxtaposition of the two signifies the transition from despair to affirmation.

As the Fuga fails to overcome the grief of the Arioso, the aria returns in intensified form, sinking back into even greater despair (Ex.4). The inverted fugue re-emerges with a renewed sense of purpose out of the deep plunge into G-Minor (Ex.6). This time the fugue does not function as a negation of the arioso. Instead, it absorbs and transcends it. Beethoven achieves this through the process of thematic synthesis (troping).

The two formerly adversarial entities exhibit a similar descending melodic contour, as well as identical tonal areas. Moreover, they are linked together through obsessive repetition of a G Major triad (Ex.5). Their integration culminates in the movement’s last section.

Through double diminution and stretto (Ex.7), Beethoven conveys the idea of “earning spiritual victory.” The original fugue subject is finally presented over a gradual registral ascent within a homophonic background (Ex.8). Aurally, we experience a “lift” from G Major to A-flat Major. The overall result is that of “textural plenitude,” or thematic saturation.

Okaly, Clayton J.

Gerald Finzi’s Earth and Air and Rain: The Marriage Between Text and Music

One of the more underappreciated names in the world of music, and most specifically British art song, is that of Gerald Finzi. This lecture recital conducts analysis of Finzi’s *Earth and Air and Rain*, Op. 15, a set of songs

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Finzi composed with texts by Thomas Hardy. Often, Hardy's texts are described as containing peculiar, awkward language and as decidedly unfit for musical setting, therefore it is intriguing that Finzi should choose to set such a poet. A look into the lives of these two men helps to clarify Finzi's choice, as both men shared many of the same thoughts about life and the world in general. Of particular interest to the lecture is an analysis of the score in order to reveal exactly how Finzi set Hardy's texts, and what relationship the music holds to the texts. Finzi stands out as one who held great understanding of Hardy's poetry, with a firm grasp on how to create a song that was both memorable and true to the poet's intent. A selection of songs from *Earth and Air and Rain* will be chosen to best illustrate the intents of both Finzi and Hardy, as well as give an overall sense of the significance of this fine music.

Okaly, Clayton J.

An Analysis of Vocal Technique Across Cultures: East vs. West

Music has always been lauded as the "universal language," but most people's reactions to music outside of their regular listening patterns seem to say otherwise. While it is safe to assume that nearly everyone has a particular genre of music they favor, along with the preference for one genre comes an aversion to others. Why do people dislike certain music; because it's truly bad? Or is it a lack of understanding for unfamiliar genres? And just because music may not be favored by the majority, does that mean it holds any less validity as a work of art? Who gets the final say?

This division between "good" and "bad" is all-too-often seen when Eastern and Western music is taken into account, likely because tonal spectrums and aesthetics are so varied between the cultures. This paper focuses on the vocal genre of pansori, a narrative form of Korean folk music, and uses it as a vehicle to compare and contrast vocal technique and aural aesthetics between Eastern and Western musical cultures. An assessment of these cultures is made, along with an in-depth analysis of the vocal aesthetics, training, and technique associated with pansori in an attempt to distinguish why the genre sounds so dramatically different (and thus often construed as "bad," "ugly," or "incorrect") to the Western ear. Is the music and vocal technique of either Eastern or Western culture superior to its counterpart? Or is it simply a difference of opinion?

Riggs, Krista

Gaming and Optimal Experience in the Music Theory Classroom

The paper builds upon current research regarding the beneficial use of games and gaming in higher education to connect the use of games with the attainment of flow or optimal experience in the music theory classroom. Theories of Maslow and Csikszentmihalyi on optimal experience and flow will be outlined. Parallels between necessary conditions for flow states and aspects of gaming will be discussed as relating to the theory classroom, such as competition, heightened attention, positive learning environments, and increased motivation. Available technology to assist in the development of games will be surveyed. Examples of teacher- and student-designed games, both simple and advanced, will be presented.

Riggs, Krista

Oboe Beyond Berio: Tracing the Influence of the Sequenza VII through Contemporary Compositions

This lecture-recital will examine the influential collaboration of Luciano Berio and oboist Heinz Holliger in introducing effective extended techniques in Berio's *Sequenza VII* for solo oboe. The impact of the *Sequenza* on works for oboe and English horn through the 20th- and into the 21st-Century can be traced in exact and varied form through substantial pieces from the oboe repertoire by Carter, Corigliano, Lavista, and Holliger, as well as in newer works by emerging composers. Levels of use of new techniques within varied compositions and the history of utilizing extended techniques in compositions for oboe will also be discussed. Occurrences of extended techniques such as multiphonics, harmonics, double trills, flutter tonguing, and overblowing in selections from the repertoire will be compared and contrasted in the recital portion of the presentation with a performance of Berio's *Sequenza VII* and two other contemporary works for solo oboe.

Santos, Rubia Cristina Souza

Villani-Côrtes's Pianistic Idiom: The Influence of Brazilian Popular, Jazz, Folk, and Urban Musical Elements

In the last twenty years, the Brazilian composer Edmundo Villani-Côrtes (b. 1930) has been recognized as one of the most influential composers in

Brazilian art music. Although this recognition came later in his lifetime, the composer once stated that it came during a period when he was finally able to dedicate himself to composing full time. Villani has worked most of his life as a jazz pianist, arranger, and professor of composition. Villani's output contains approximately two hundred compositions, most of which written for brass and large ensembles, such as his choral and orchestral pieces. In addition, he is renowned for his arrangements of popular Brazilian music for television and recording labels, as well as a composer of film music. However, it is in Villani's piano works and art songs that the composer's creative talent encounters its most crystallized expression. This expression is evident in the various musical features utilized by him, resulting in a unique combination of classical tradition and improvisatory manner. The composer has arranged a significant number of his art songs for piano solo. The pianistic idiom found in the piano works greatly conveys the various Brazilian musical styles and elements that influenced the composer throughout his life. Among them, there are the samba rhythm, bossa nova and choro styles, modinha form, and jazz harmonic vocabulary. In my presentation today, I will discuss and demonstrate Villani's unique pianistic idiom and illustrate the various folk and popular sources that influenced the composer's creative work.

Schimpf, Peter

Music and the Marketplace: Rethinking the Structure and Relevance of Music Appreciation

The design of most music appreciation courses is often tied to the structure of the chosen textbook. While dozens of textbook options exist—featuring a variety of approaches and the inclusion of a variety of musical styles—most are in one way or another bound by the older, chronological-historical approach to presenting the material. While this approach is valuable for students and teachers of music history, it is increasingly problematic in the face of an ever-changing and ever-evolving musical marketplace. Many appreciation textbooks seek to include more and more examples of jazz, popular, and world musics with each revision, while still holding onto the historical-chronological approach that privileges Western art music and necessarily relegates all added musics to the status of the “other.” This paper explores the fundamental problem with the chronological historical approach to teaching music appreciation to non-majors, and suggests an entirely new approach, based on the elimination of the historical period approach and a focus on the ways in which students are likely to encounter music in the marketplace. While the basic concepts of music that are central to any music appreciation course need to be retained, they should be exemplified in the types of music that students will likely encounter—be it a symphony orchestra concert or a performance experienced in a popular venue—and the ways in which those musics are marketed and disseminated.

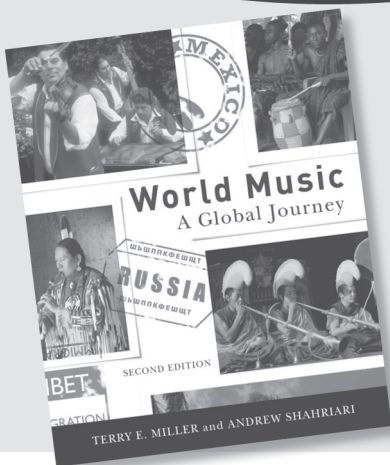
Wright, Trudi Ann

Pins and Needles on Broadway (1937–1941)

Pins and Needles could not have been a more unlikely hit of the late Depression. Its actors were pure amateurs, the sets were simple, and the theatre doubled as an education building for the International Ladies' Garment Workers' Union (ILGWU). No major critics came to see the show on opening night, even after being personally invited by the producer. And yet, on 23 January 1938, a mere two months after its opening, Brooks Atkinson, the chief drama critic of the *New York Times*, wrote,

Pins and Needles, performed by workers in the garment trades is witty, fresh, and box office....Most of the wit, humor, and sentiment that the revue makers have assembled spring logically from the culture of the union garment workers who play it. All satiric sketches are freshly and impishly written and Mr. Rome's music and lyrics are so sparkling that commercial managers have been holding their heads and running to and fro ever since.

In just a few short weeks, the *New York Times* declared that *Pins and Needles* was something worth seeing. How did this musical with disaster written all over it become the highlight of Broadway? By looking at the text and music, I will explain how great work from such leftist writers as Harold Rome, Marc Blitzstein, and Emmanuel Eisenberg, combined with the forward thinking of the show's producer, Louis Schaffer, came together to create an entertaining, yet socially significant production that changed with the times to keep audiences coming back for more. ♦



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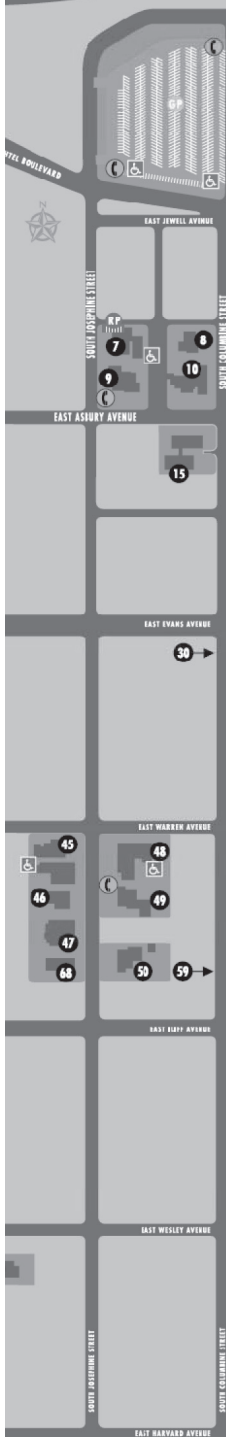
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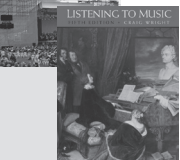


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