



South Central Chapter  

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THE COLLEGE MUSIC SOCIETY

21st Regional Conference  
March 9–11, 2006

Texas State University  
San Marcos, Texas

S T E I N W A Y

IS THE OFFICIAL PIANO

*of*

THE COLLEGE MUSIC SOCIETY'S

NATIONAL CONFERENCE



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



Texas State University | SAN MARCOS

*School of Music*  
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San Marcos, TX 78666-4616  
Office: 512-245-2651  
Fax: 512-245-8181

March 9-11, 2006

Dear Conference Participants,

We are delighted to welcome you to our campus for the 21<sup>st</sup> College Music Society (CMS) South Central Chapter Conference, held as a joint conference with the Texas Chapter of the National Association of Composers USA (NACUSA Texas). We will offer a rich program of 11 lecture-recitals, 17 research papers, nine posters, two panels, and six concerts. Among the many performances of compositions by CMS and NACUSA Texas composers, we will be able to enjoy 10 world premiere performances.

We are especially delighted to welcome our Keynote Speaker, the well-known American composer Charles H. Ruggiero, who will present the keynote lecture on “Creative Collaborations: A Composer’s Perspective.” Two of his compositions will be performed by saxophonist Joseph Lulloff and pianist Jun Okada. Furthermore, an invited recital will be given by flutist Danilo Mezzadri, accompanied by pianist Faith DeBow.

As part of the conference, the Annual NACUSA Texas Membership Meeting will take place on Thursday, March 9, after the evening concert. The Annual CMS South Central Membership Meeting will take place on Friday, March 10, immediately following the Conference Luncheon.

Let us tell you a bit more about our university and our School: Texas State University has about 27,000 students and is the flagship of the Texas State University System, the oldest multi-campus system in Texas with currently nine institutions. Our School of Music is the home of about 500 music majors and has a strong emphasis on undergraduate instruction in Music Education, Performance, Jazz, and Recording Arts. Furthermore, we offer Masters degrees in Music Education, Conducting, Composition, Music Theory, Performance, Music History and Literature, as well as a Kodály certification.

We would also like to point out that the area around Aquarena Springs in San Marcos is one of the longest – if not *the* longest – continuously inhabited area in North America. Excavations have shown that this area has been continuously inhabited for more than 10,000 years. We hope that all conference attendees will be able to visit the springs – which discharge 150 to 300 million gallons of water daily – and possibly take a glass bottom boat ride and / or have a peek at several endangered species, some of which live *only* here in San Marcos. Finally, some attendees may also wish to visit the largest Outlet Mall in the State of Texas – here in San Marcos.

We wish all conference attendees a wonderful stay and a successful conference!

Sunnie Oh  
Conference Co-Host

Nico Schüler  
Conference Co-Host



# South Central Chapter

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## THE COLLEGE MUSIC SOCIETY

### ACKNOWLEDGEMENTS

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

- all members of the CMS South Central and the NACUSA Texas Chapters
- all Staff and Faculty at Texas State University's School of Music
- Dr. Joe Stuessy, Director of the School of Music at Texas State University
- Dr. T. Richard Cheatham, Dean of the College of Fine Arts and Communication
- the University Bookstore at Texas State University
- Texas State University Public Lecture Series Committee
- HEB Groceries San Marcos
- Walmart Superstore San Marcos
- Fuschak's B-B-Q
- Nabi

### CMS South Central Chapter Executive Board

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# 2006 SOUTH CENTRAL CONFERENCE SCHEDULE

2006 Joint Conference  
CMS South Central Chapter and NACUSA Texas Chapter  
Texas State University

Program (as of February 18, 2006)

**Conference Registration**, March 9-11, 7:30am – 10:00pm, Room 221.

The **Listening & Reading Room** (Room 221) opens March 9-11, from 7:30am – 10:00pm.

## Wednesday, March 8, 2006

### 8:00pm – 9:30pm Lecture-Recital Session, Evans Auditorium

Chair: Keith Winking, Texas State University

- “General Benjamin H. Grierson: Cavalryman and Pioneer Texas Bandmaster”  
Lavern Wagner (presenter), Quincy University, Illinois  
Texas State Wind Ensemble, under the direction of Rod Schueller

This event is co-sponsored by the Department of History Taylor Lecture Series, Texas State University.

## Thursday, March 9, 2006

### 8:00am – 9:00am Lecture-Recital Session, Recital Hall

Chair: Charles Ditto, Texas State University

- “Canonic Craft in Castelnuovo-Tedesco’s Sonatina for Bassoon and Piano op. 130” (25 min.)  
Carol McNabb (presenter, bassoon), University of Texas at Brownsville  
Kenneth Saxon (piano), University of Texas at Brownsville
- “The Flute Music of Grace Wiley-Smith and Its Cultural Inspiration” (25 min.)  
Susan D. Fain (presenter, flute), University of Oklahoma

### 9:00am – 9:15am Coffee / Tea and Muffins, Room 221

### 9:15am – 9:30am Conference Opening, Recital Hall

- *Conference Welcome*

Dr. T. Richard Cheatham, Dean of the College of Fine Arts and Communication

Dr. Joe Stuessy, Director of the School of Music

Ms. Sunnie Oh & Dr. Nico Schüler, Conference Co-Chairs

### 9:30am – 10:00am CMS Common Panel Session, Recital Hall

*Education in Music is Every Musician’s Responsibility*

Chair: Caroline Stuppel, Southern Methodist University

- Joe Stuessy, Texas State University
- Caroline Stuppel, Southern Methodist University

Thursday, March 9 (continued)

**10:00am – 11:30am Paper Session *Music Education, Recital Hall***

Chair: Caroline Stuppel, Southern Methodist University

- “Music, Mission, and the Public Purpose”  
David Bruenger, University of Texas at San Antonio
- “Middle School Ensemble Recruitment: The Importance of Administrative Support”  
Susan Bruenger, University of Texas at San Antonio:
- “Emerging Course Design in the Digital Era: A Technology Delivery System for the Intro to Music Classroom”  
Kay Williams, Abilene Christian University

**11:30pm – 1:00pm Lunch Break**

**1:00pm – 1:30pm Panel Session *Teacher Education: It Takes a Village, Recital Hall***

Chair: Robin Stein, Texas State University

Robin Stein, Adah Toland Jones, Cynthia I. Gonzales (all Texas State University)

**1:30pm – 2:10pm Lecture-Recital, Recital Hall**

Chair: Daniel Adams, Texas Southern University

- “‘I Can’t Learn That!’ – Dispelling the Myth of Contemporary Music” (30 min.)  
Melody Baggech (presenter, soprano), East Central University, Oklahoma  
Starla Hibler (piano), East Central University

[walk to Evans Auditorium]

**2:30pm – 3:30pm Concert, Evans Auditorium**

- *Ave Maria* for wind ensemble (1999) by Rob Deemer (University of Oklahoma)  
Texas State Wind Ensemble **under the direction of Rod Schueller**
- *Mosaics* for wind ensemble (1999) by Timothy Kramer (Trinity University, Texas)  
Texas State Wind Ensemble **under the direction of Rod Schueller**
- *Arcangelo Red*, Rhapsody for solo bassoon (2005) by Lynn Job (University of North Texas)  
**World Premiere**  
Lori Wooden (bassoon), University of Central Oklahoma)
- *Three Essays* for solo trombone (1997) by Neil Flory (Del Mar College, Texas)  
Eileen Meyer Russell (trombone), Del Mar College, Texas
- *Jazz Set* for clarinet and bass clarinet by William O. Smith (b. 1926)  
Sandra Mosteller (clarinet), Wayland Baptist University, Texas  
John Cipolla (bass clarinet), Western Kentucky University
- *Colonnades* for trumpet and French Horn by Mark Francis (Mississippi Symphony Orchestra)  
Stephen Hager (French horn), Texas State University  
Jack Laumer (trumpet), Texas State University
- *Embracing Personal History* (2003) by Daniel Adams (Texas Southern University)  
Paula Bird (violin), Texas State University

**3:30pm – 4:00pm Break – Coffee / Tea & Snacks, Room 221**

**4:00pm – 4:45pm Lecture-Recital, Recital Hall**

Chair: Adah Jones, Texas State University

- “Gradus Ad Parnassum for the Flute Pedagogue and Performer” (35 min.)  
Lorie Scott, East Texas Baptist University

**4:45pm – 6:15pm Paper Session *Listening, Performing, Composing*, Recital Hall**

Chair: Sunnie Oh, Texas State University

- “The Sounds of the Hunt in Art Music: Interpretations for Modern Listeners and Performers”  
Drew Stephen, University of Texas at San Antonio
- “Performance Dimensions, Enhancement, and Intervention of Performance Anxiety”  
Joe Ella Cansler, West Texas A&M University
- “Pre-Composition Sketches – One Composer’s Approach”  
Daniel Adams, Texas Southern University

**6:15pm – 8:00pm Dinner Break** [NACUSA Texas Board Meeting in Room 214]

**8:00pm – 9:30pm Evening Concert, Recital Hall**

- *Landando* for five percussionists by Nilo Velarde Chong (National Conservatory of Music, Lima, Peru)  
Stefan Cadra, Bobby Lopez, Ryan Pride, Billy Leo, Andrew Silver, under the direction of Genaro Gonzalez, all  
Texas State University
- *Three Quasi Bird Songs* (Moumin Quazi; 2005) by Ken Metz (University of the Incarnate Word)  
Chia-Wei Lee (baritone), Trinity University  
Irina Khovanskaya (piano), University of the Incarnate Word
- *Three Sandburg Settings* for soprano and piano (2000) by Michael Remson (American Festival for the Arts)  
Juli Wood (soprano), Texas State University  
Sunnie Oh (piano), Texas State University
- *String Quartet* (1995) by Charles Ditto, Texas State University  
Paula Bird (violin I), Texas State University  
Amelia Gray (violin II)  
Ames Asbell (viola), Texas State University  
Christopher Haritatos (cello), Texas State University

**NACUSA Texas Composition Competition:**

- *Trio* for three laptop computers (2005) by Richard D. Hall (Texas State University)  
**World Premiere**  
Richard Hall (laptop computer), Texas State University  
Russell Riepe (laptop computer), Texas State University  
Aaron Ward (laptop computer), Texas State University
- *Córdoba* for solo oboe (2004) by Aaron Alon (Rice University)  
**World Premiere**  
Ian Davidson (oboe), Texas State University
- *Peregrino* for soprano and piano (2005) by Aaron Clift  
**World Premiere**  
Emma McNairy (soprano), Austin Community College  
Faith DeBow (piano), Texas State University

Thursday, March 9 (continued)

- *Yi Ch'I – Po Mo* for Bb clarinet, cello, and piano (2004) by Stephen Yip (Houston, TX)  
**World Premiere**  
David Pino (clarinet), Texas State University  
Christopher Haritatos (cello), Texas State University  
Owen Lovell (piano), Texas State University
- *Van Gogh Vignettes* for violin and viola (2005) by Greg A. Steinke (Marylhurst University)  
**World Premiere**  
Paula Bird (violin), Texas State University  
Ames Asbell (viola), Texas State University

**9:30pm – 10:00pm Reception (Snacks), Room 221**

**10:00pm – 11:00pm NACUSA Texas Membership Meeting, Room 214**

## **Friday, March 10, 2006**

**8:00am – 9:15am Lecture-Recital Session, Recital Hall**

Chair: Terry Lynn Hudson, Baylor University

- "Tumult and Tranquility: The Depiction of Natural and Psychological Phenomena in Two 21<sup>st</sup> Century Piano Works" (30 min.)  
Jane Perkyns (presenter, piano), Texas Southern University
- "Forgotten Music: Erwin Schulhoff and His Violin Sonata No. 2 (WV 91)" (35 minutes)  
Eka Gogichashvili (presenter, violin), Baylor University  
Vincent de Vries (piano), Baylor University

**9:15am – 10:00am Poster & Breakfast Session, Room 221**

- "The Use of Imagery, Mental Practice, and Relaxation Techniques for Musical Performance Enhancement"  
Lesley Sisterhen, Baylor University
- "Post-Modern Influences on Contemporary Performances of Norwegian Folk Music"  
Karen Nathman, University of Oklahoma
- "The Infinite Liminoid: A Look at Clara Schumann, Franz Liszt, and the Rest of Us Amidst the Wonders of Performative Neverland"  
Ludim R. Pedroza, University of the Incarnate Word
- "The Comprehension of Basic Music Theory Among Undergraduate Music Majors"  
James Hickey, Texas State University
- "A Review of Literature that Examines Job Satisfaction and Personality Factors that Contribute to Music Teacher Attrition"  
Caroline Stuppel, Southern Methodist University

**10:00am – 11:30am Paper Session *Ethnomusicological Research*, Room 214**

Chair: Paolo Susanni, Texas State University

- "Louis W. Ballard (b. 1931): Native American Identity Preserved in Piano Art Music"



Friday, March 10 (continued)

Courtney J. Crappell, University of Oklahoma

- “Symbiosis and Identity: A Study of the Relationship Between Drum and Bugle Corps and Their Fans”  
Dennis Cole, Kent State University
- “Sing a New Song: The Music of Victor Jara and the Chilean Nueva Canción Movement”  
Rachel McCarthy, University of Oklahoma

[walk to Old Main (on top of the hill!)]

**11:45am – 12:45pm Conference Luncheon, Old Main, 3<sup>rd</sup> floor**

**12:45pm – 1:30pm CMS South Central Membership Meeting, Old Main, 3<sup>rd</sup> floor**

[walk back to the Music Building]

**2:00pm – 3:30pm Keynote Lecture & Performance, Recital Hall**

Chair: Nico Schüler, Texas State University

- “Creative Collaborations: A Composer’s Perspective”

Keynote Speaker: Charles Ruggiero, Michigan State University

The keynote lecture will be followed by the compositions *Night Songs and Flights of Fancy* and *Strayhorn* by Charles Ruggiero, performed by **Joseph Lulloff** (saxophone; Michigan State University) and **Jun Okada** (piano).

This Event is being co-sponsored by the College Music Society and by the Texas State University Public Lecture Series Committee.

**3:30 – 4:00pm Break – Coffee / Tea & Snacks, Room 221**

**4:00pm – 4:45pm Invited Recital: Texas Composers Concert, Recital Hall**

**Danilo Mezzadri (flute), University of Southern Mississippi**

**Faith DeBow (piano), Texas State University**

- *Silver and Gold* for flute and piano (1991/2004) by Deon Nielsen Price
- *Iris* for flute and piano (1994) by Wieslaw Rentowski
- *Variations* for flute and piano (1995/2005) by Michael Remson
- *Ambivalence Recalled* for solo flute (2005) by Daniel Adams
- *Inquietude* for solo flute (1995) by Greg A. Steinke

**4:45pm – 5:00pm Break – Coffee / Tea & Snacks, Room 221**

**5:00pm – 6:30pm Paper Session *Modern Music*, Room 214**

Chair: Ricky Hall, Texas State University

- “Polymodal Expansion and Chromatic Compression in Maurice Ravel’s *Sonate pour violon et violoncelle*”

Elliott M. Antokoletz, University of Texas at Austin

- “Just ‘a Composer of Blackboard Music’? – Paul Hindemith in the United States”

Rüdiger Jennert, University of Würzburg, Germany

- “Axial Symmetry as a Means of Establishing Tonal Progression”

Paolo Susanni, Texas State University

### **6:30pm – 8:00pm Dinner Break**

### **8:00pm – 9:30pm Evening Concert, Recital Hall**

- *TIME* for piano solo (2005) by Adam Sovkoplak (Sam Houston State University)

Adam Wiggins (piano), Sam Houston State University

Candidate for the Outstanding Student Award

- *Quips, Quotes, and Quibbles* (2005) by Stephen Weber (University of Science and Arts of Oklahoma)

#### **World Premiere**

Kenneth Bohannon (baritone), University of Science and Arts of Oklahoma

Stephen Weber (piano), University of Science and Arts of Oklahoma

- *Kaleidoscope* for violin, contrabassoon, and piano (1999) by Elliot Schwartz (b. 1936)

Terry Lynn Hudson (piano), Baylor University

Matthew Morris (contrabassoon), Baylor University

Sue Blaker-Jacobson (violin), Central Texas String Academy

- “Viens, Mallika . . . Sous le dôme épais” from *Lakmé* by Léo Delibes (1836-1892)

Marilyn Govich (mezzo-soprano), University of Central Oklahoma

Barbara Streets (soprano), University of Central Oklahoma

Samuel Magrill (piano), University of Central Oklahoma

- *Inventions* for flute and piano (2004) by Harry Bulow (Lamar University)

Harry Bulow (flute), Lamar University, Texas

Ellen Bulow (piano), Lamar State College, Texas

- *Three Wishes* for voice and piano (1999) by Robert Boury (b. 1946)

Jeanie Darnell (voice), Ouachita Baptist University

Robert Boury (piano), University of Arkansas at Little Rock

### **9:30pm – 10:00pm Reception (Snacks), Room 221**

## **Saturday, March 11, 2006**

### **8:00am – 9:15am Lecture-Recital Session, Recital Hall**

Chair: Dimitar Ninov, Texas State University

- “Lessons from the ‘Lost’ String Quartet: A Radical New Version of Beethoven’s Piano Sonata in E Major op. 14, No. 1” (25 min.)

Arthur Houle (presenter, pianist), International Festival for Creative Pianists

Saturday, March 11 (continued)

- “The Teaching Piano Literature of Almeida Prado” (25 min.)  
Carina Joly (presenter, pianist), University of Oklahoma

**9:15am – 10:00am Poster & Breakfast Session, Room 221**

- “Substantiating Worthy Musical Expression with Reason”  
Hui-Yiing Chang, Texas State University
- “Recent Music Education Graduates’ Attitudes Towards ‘Real-World’ Applicability of Their Undergraduate Coursework”  
Jin-Ho Choi, University of North Texas  
W. Barton MacMillan, University of North Texas  
Christine Rewolinski, University of North Texas  
H. Janice Steele, University of North Texas
- “Hindemith, Schenker, and the University of North Texas”  
Michael Lively, University of North Texas
- “The Life and Works of Franz Xaver Wolfgang Mozart (1791-1844)”  
Michael Walker, University of Texas – Pan American
- “Practical Tips for the First Year Band Teacher”  
Eddie Briskey, Texas State University
- “Robert Schumann’s *Piano Quintet in E-flat, Opus 44*: The Quintessential Romantic Piece?”  
Elizabeth Lee

**10:00am – 10:30am Presentation by the American Music Center, Room 214**

“The New-Music Savvy Student: Resources for the Classroom” by Lyn Liston, Director of New Music Information Services

**10:30am – 11:30am Paper Session *Minimalism*, Room 214**

Chair: Cynthia Gonzales, Texas State University

- “Minimalist Structure in Steve Reich’s *Electric Counterpoint / II*”  
Charles Ditto, Texas State University
- “Minimalism in the Movies”  
Rebecca M. Doran, University of Texas at Austin

**11:30am – 11:45am Coffee / Tea & Snacks, Room 221**

**11:45am – 12:30pm Lecture-Recital Session, Recital Hall**

Chair: Joey Martin, Texas State University

- “The Decomposition of Vocal Music, or: ‘Songs Without Words’” (35 min.)  
Ruth Morrow (co-presenter), Midwestern State University, Texas  
Kathy Scherler (co-presenter), Midwestern State University, Texas  
James Schuppener (co-presenter), Midwestern State University, Texas

**12:30pm – 2:00pm Lunch Break**

**2:00pm – 3:00pm Concert, Recital Hall**

- *Flood* for flute and percussion (marimba and vibraphone) (2005) by David Heuser (University of Texas at San Antonio)  
**World Premiere**

Saturday, March 11 (continued)

Rita Linard (flute), University of Texas at San Antonio

Sherry Rubins (percussion), University of Texas at San Antonio

- *Lavender Mist* for solo percussionist utilizing marimba and auxiliary percussion (2005) by Richard D. Hall (Texas State University)

Eric Martin (percussion), Texas State University

- *In Memoriam: John D. Hill* for alto trombone and piano (2004) by John D. White (Talladega College, Alabama)

**World Premiere**

David Johansen (alto trombone), Southeastern Louisiana State University

John D. White (piano), Talladega College, Alabama

- *Rondo* for piano op. 6 (1993/2003) by Dimitar Ninov (Texas State University)

Joey Martin (piano), Texas State University

- *Jazz Fantasy* for piano (1976) by Arthur Houle (International Festival for Creative Pianists)

Arthur Houle (piano), International Festival for Creative Pianists

**3:00pm – 3:15pm Break – Coffee / Tea & Snacks, Room 221**

**3:15 – 4:45 Paper Session *Music Theory*, Room 214**

Chair: Nico Schüler, Texas State University

- “The Cadential Six-Four Revisited”

Dimitar Ninov, Texas State University

- “A New Approach to Interval Training”

Erik Heine, Oklahoma City University

- “Sudoku: A Prelude to Part-Writing”

Cynthia I. Gonzales, Texas State University

**4:45pm – 5:00pm Break – Coffee / Tea & Snacks, Room 221**

**5:00pm – 6:15pm Lecture-Recital Session, Recital Hall**

Chair: Erik Heine, Oklahoma City University

- “Das Buch der hängenden Gärten by A. Schönberg” (35 minutes)

Clara O’Brien (mezzo soprano), University of Oklahoma

Howard Lubin (piano), University of Oklahoma

Lance Hulme (presenter), University of Oklahoma

- “Who Was Schubert’s Erlking?” (25 min.)

Andrew Hudson (presenter and pianist), McLennan Community College, Waco, Texas

Lise Uhl (soprano), McLennan Community College, Waco, Texas

**6:15pm – 8:00pm Dinner Break [CMS-SC Board Meeting in room 214]**

**8:00pm – 9:30pm Concert, Recital Hall**

- *Three Songs* for soprano and piano (1996-2004) by Jason Bahr (Mississippi State University)

**World Premiere**

Lise Uhl (soprano), McLennan Community College, Waco, Texas

Andrew Hudson (piano), McLennan Community College, Waco, Texas

- *Floating* for piano (1980 / 2003) and *Wrap it Up* for piano (2005) by Phillip Schroeder (Henderson State

Saturday, March 11 (continued)

University)

Jeri-Mae Astolfi (piano), Henderson State University

- *Three Songs of Friendship* for baritone and piano (1998) by Joe Stuessy (Texas State University)  
Christopher Holmes (baritone), Texas State University  
Rick Rowley (piano), University of Texas at Austin
- *Vignettes* – Eight songs for soprano and piano (1991) by Samuel Magrill (University of Central Oklahoma)  
Pamela Richman (soprano), University of Central Oklahoma  
Samuel Magrill (piano), University of Central Oklahoma
- *Davidsbündlertänze* op. 6 by Robert Schumann (1810-1856)  
Sohyoung Park (piano), Rice University

9:30pm – 10:00pm Reception (Snacks), Foyer of the Music Building

## Sunday, March 12, 2006

Check out Aquarena Springs (off Aquarena Springs Drive), take a glass-bottom boat ride, and learn about the longest continuously inhabited area in North America.

Or shop at the largest Outlet Mall in Texas (two miles south of San Marcos, exit 200 on I-35).

END OF CONFERENCE

# THE COLLEGE MUSIC SOCIETY

## The College Music Society

*is a consortium of college, conservatory, university and independent musicians and scholars interested in all disciplines of music.*

*Its mission is to promote music teaching and learning, musical creativity and expression, research and dialogue, and diversity and interdisciplinary interaction.*

## Professional Activities

- **CONFERENCES**  
Annual regional and National Conferences, and biennial International Conferences
- **FORUMS AND DIALOGUES**  
Dialogue concerning all aspects of music and its relationship to higher education through committees and electronic discussion groups
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- *Music Vacancy List*, a necessity for anyone seeking employment; *Directory of Music Faculties in Colleges and Universities, U.S. and Canada*, the essential reference work in the field; *On-line data resources*



THE COLLEGE MUSIC SOCIETY

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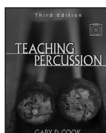
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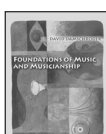
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## Abstracts of Papers, Lecture-Recitals, Panels, and Posters

All abstracts are listed alphabetically by the last name of the main presenter, or, in case of several (equal) presenters, the alphabetically first.

Daniel **Adams**, Texas Southern University

“Pre-Composition Sketches: One Composer’s Approach”

The purpose of this paper is to demonstrate, in the first person, how one composer (myself) approaches the process of pre-composition. Although the method varies from work to work and continues to evolve, several factors have remained consistent throughout its evolution. All graphs for example, are drawn on artist’s sketch paper, and all are proportional in the horizontal representation of time and in the vertical representation of pitch. Each graph varies considerably, however, in the interconnection between the verbal content and in the quasi-musical symbols used to denote gestures, transitions, and climax points. Additionally, all contain various symbols denoting specific performance practices, such as pizzicato (strings), mallet choices (percussion), and muting (brass). – Five examples of single-page pre-composition sketches will be briefly presented and compared, with an emphasis on the interrelationship between the temporal aspect of musical organization and elements such as timbre, rhythmic density, and register. Short musical excerpts correlating to each will demonstrate the extent to which the graph was a determinate in the actual composition of the respective pieces.

Elliott **Antokoletz**, University of Texas at Austin

“Polymodal Expansion and Chromatic Compression in Maurice Ravel’s *Sonate pour violon et violoncelle*”

At the first performance of Maurice Ravel’s *Sonate pour violon et violoncelle* on 6 April 1922, some critics were shocked by what they referred to as a “massacre” because of its supposed abundance of “wrong notes.” While this invective is incongruous with a work of such beauty and logic, the “wrong-note” conception does nevertheless invoke a certain “mischievous” quality that is manifested initially in the bimodal (minor-major) duality of the first movement. This movement was followed by three more movements that came as an interruption of Ravel’s work in May of 1921 on his opera, *L’Enfant et les Sortilèges*, whose dramaturgy and music expressly invoke the mood of mischief. The intention in this study is to show how Ravel’s *Duo Sonata* exhibits principles of polymodal chromaticism based on what appears to be “mischievous” transformations between diatonic (i.e., symmetrical minor/major) constructions and a more abstract chromaticism. These two conflicting spheres—modal and chromatic—are linked by means of intermediary intervallic stages between them. These stages include the octatonic scale especially, a symmetrical construction that represents a partial chromatic compression of the pentatonic and diatonic intervallic content. Harmonic transformation in the *Duo Sonata* reflects some of the “sardonic” contrasts and interactions so prominent to the musico-dramatic character of his opera.

Melody **Baggech** (presenter, soprano), East Central University, Oklahoma

Starla Hibler (piano), East Central University

“‘I Can’t Learn That!’ – Dispelling the Myth of Contemporary Music”

Much of the music of the 20<sup>th</sup> century is often overlooked by performers, because it is considered too difficult. My goal is to offer some ideas about how to break down the complicated musical notational language of many of our more recent composers. Most performers try to decipher the information in a musical score all at once: notes, rhythms, phrasing, articulation, tempi, etc. With new music, however, a more systematic approach is helpful. Isolating the individual musical parameters and learning them separately is one method of isolation. My procedure for learning Webern’s *Fünf Lieder* op. 3 was to speak the text in rhythm, then incorporate ritardandi and tempi, and finally to add the notated dynamics. Only when all of these aspects were learned accurately and could be combined comfortably did I begin to learn the notes. John Cage’s *Aria* presents the additional challenge of graphic notation. Even though graphic notation may not be as exact as traditional notation, it should be followed as closely as possible to

render a performance that represents the composer's intentions. Similarly, when executing extended vocal techniques, as in Luciano Berio's *Sequenza III*, it is still necessary to interpret the music as one would in a traditional work from another century.

**Eddie Briskey**, Texas State University

"Practical Tips for the First Year Band Teacher"

Last year was my first year teaching, and throughout the year there were a few things that I wish I had known before I started teaching. Issues like setting up a filing cabinet, talking to parents, creating a band handbook, and concert planning are all things that I wish I had known more about. – Speaking to parents is, in my opinion, the hardest, especially at concerts. However, it is a necessary and vital part of the job. Whenever I meet a parent, I am always careful of how I portray myself. Do I look immature? Am I being disrespectful? These are sample questions that have flown through my head as I am about to meet a parent. At parent conferences, the teacher should not tell the parent how horrible their child is in class. Taking the latter approach will result in defensive parents, because they are being attacked on how they have raised their child. Parent conferences have also a fifty-fifty chance to modify a student's behavior. These and other issues will be raised in this presentation.

**David Bruenger**, University of Texas at San Antonio

"Music, Mission, and the Public Purpose"

Robert Phillips (*Stakeholder Theory and Organizational Ethics*, 2003) posits "that business is beholden not only to shareholders but also to customers, employees, suppliers, management, and the community." In recent years, the stakeholder model of operation has been increasingly applied in higher education as part of a trend toward using business-inspired quality management strategies. While the correspondence between business and educational purpose and philosophy is imperfect at best, in its broadest sense stakeholder theory is intended to explain and guide the operation of any organization comprised of numerous participants attempting to "accomplish multiple, though not always entirely congruent purposes." What does stakeholder theory offer the college music program tasked with educational, vocational, and performance missions and a public that appears increasingly distant from traditional music program values? Using stakeholder theory and current research on public expectations for the arts, this presentation will explore the possibility of designing a blueprint for music institutions that is responsive to the needs of teachers, learners, business, and the community.

**Susan Bruenger**, University of Texas at San Antonio

"Middle School Ensemble Recruitment: The Importance of Administrative Support"

Recruitment is a critical issue for music educators teaching middle school through graduate school. Recruitment is a concern, because it can make the difference between a successful program and one that is struggling. This presentation will focus on recruitment on the middle school level, because it is usually the first opportunity for students to decline participation in music education. In general, past research has found that the decision to choose to participate in musical activities may be a combination of student-centered, teacher and school-centered characteristics. School-centered characteristics, which may influence student participation in music, include administrative support and beliefs and understandings of music education, scheduling of classes, attrition between school levels and variances in curriculum. This paper will focus on the ways that the elementary principal, middle school principal and fine arts supervisor can either facilitate or hinder the middle school ensemble director's ability to recruit. Suggestions for how to develop helpful communication strategies between ensemble directors and administration will also be made.

**Joe Ella Cansler**, West Texas A&M University

"Performance Dimensions, Enhancement, and Intervention of Performance Anxiety"

As music is essentially a performing art, any factors, which impair or enhance the quality of performance, are naturally



of importance to the student, teacher, and professional. A primary source of concern is a problem usually labeled “nervousness” or “stage fright,” which can be termed “performance anxiety”. This paper and demonstration will focus on the understanding and improvement of the interference of performance anxiety. Hopefully, it will enlighten and challenge each of us! Two main factors contributing to this condition are fear of forgetting and inhibitions of self-expression. Solutions can lie in the realm of the psychological as well as the musical. How does one gain control? What tools does one use to break tension and make an audience friendly? Perhaps this presentation can be a launching pad for a new beginning! One may begin to displace or reform bad habits through interactive exercises, visualization, relaxation and discussion. This workshop offers “key cues,” steps and brief exercises to establish positive action for achieving one’s ideal performance. There is no quick fix, but like the 12 steps of AA or Weight Watchers, one must take the steps into life changing habits and thoughts; then, these must be applied to everyday life and performance. It is all about trust and freedom.

Hui-Yiing **Chang**, Texas State University

“Substantiating Worthy Musical Expression with Reason”

Along the lines of synchronizing the arts and sciences, as is presently promoted in public school education, musicians and music educators seek to find the connection between both areas. I believe that worthy musical expression is not born out of mere fantasy, but can be substantiated with reason; the more passionate the musical expression, the more vivid the scientific and logical explanation. We first explore the cosmic relationships in music, considering its vast and infinite qualities. We apply the theory of relativity, where a situation’s components are given value based on its context. They tend towards equilibrium, being subjected to gravitational forces. They are portrayed with reality and given completion when the three dimensions of time and space are exploited in terms of development of the sections and balance in the parts. They are performed beautifully when they imitate the curved motions of physical phenomena and impose the Fibonacci series, 0.618. Lastly, passionate performance is rendered with a conception of the infinite, which reflects in curved motions that imitate asymptotes. The learning process happens with sensing of artistic qualities preceding reasoning. The synchronization of both is crucial and produces results highly appreciated by professionals as well as amateurs.

Jin-Ho **Choi**, W. Barton **MacMillan**, Christine **Rewolinski**, H. Janice **Steele**, University of North Texas

“Recent Music Education Graduates’ Attitudes Towards ‘Real-World’ Applicability of Their Undergraduate Coursework”

The bachelor’s degree in music education at a majority of four-year institutions in the United States and Canada requires a relatively high number of hours of coursework. Sometimes exceeding 130 hours, the Bachelor of Music Education degree often surpasses course requirements of other bachelor’s degrees. The growing perception among university administrators that this is too demanding was recently addressed by the State of Texas, which mandated that the required coursework be reduced to 120 hours. Such a complex decision requires broad input from multiple sources, which faculty and administrators at the University of North Texas are considering. This poster will present results of a study conducted to determine the attitudes of recent music education graduates. The purpose of the study is to ascertain which courses recent graduates find to be most applicable to their current profession. This combination qualitative / quantitative study utilizes survey research methodology. Analysis of the data will be considered by appropriate administration as one component in the decision to reduce hours.

Dennis **Cole** and Xin “Cindy” **Wang**, Kent State University

“Symbiosis and Identity: A Study of the Relationship Between Drum and Bugle Corps and Their Fans”

Previous scholarship on the drum and bugle corps activity fails to take into account the complete cultural context in which the drum corps activity exists. Today’s drum corps community exists as an interdependent relationship: a drum and bugles corps depends on its fans for artistic inspiration and financial support, while fans of the activity depend

on drum corps as a means of entertainment. This study examines the close-knit relationships that exist between a drum and bugle corps and its fans. To do this, we will consider the basic principles of exchange between producer and consumer, as suggested by John Fiske. Divided into two main sections, the goal of this study is both ethnographic and theoretical: the first section analyzes the relationship of participants within the drum corps activity in the context of its cultural calendar. The next section examines specific aspects of formalized behavior between a drum and bugle corps and its fans, which reflect a symbiotic, mutually-beneficial relationship, and questions the ways in which one's personal identity is developed through their participation within the drum corps activity.

Courtney J. **Crappell**, University of Oklahoma

“Louis W. Ballard (b. 1931): Native American Identity Preserved in Piano Art Music”

Described as “the foremost Indian musical composer and music educator in the United States,” Louis Ballard, of the Quapaw / Cherokee tribes, distinguishes himself from other composers who incorporate Native American themes into contemporary art music. In her discussion of Native composers of art music, Tara Browner describes Ballard's methods saying: “His music relies on indigenous instruments, rhythms, forms, scales, vocal phrasings, and other musical elements originating with historic traditions and performance practices . . .” Ballard's methods contrast with other compositions that merely include motivic fragments of Native American melodies within a composition. As one of the few contemporary art music composers approaching this challenge from a Native perspective, Ballard's works offer a unique opportunity for analysis. – Ballard's compositions encompass several styles and genres, and many of his compositions have achieved international recognition. The purpose of this paper is to investigate the *Four American Indian Piano Preludes (1963)*, four intermediate-to-advanced piano pieces. This analysis will offer insights into Ballard's compositional techniques that allow for the successful incorporation of Native elements into his compositions for the Western piano. The discussion will include Ballard's contributions to the preservation of Native American identity.

Charles **Ditto**, Texas State University

“An Analysis of Minimalist Structure in Steve Reich's *Electric Counterpoint II*”

To a large extent, minimalist music is “pre-composed,” or at least “predetermined,” in the sense that the final product is the result of a relatively small amount of musical material set into motion by a series of motoric processes. An analysis of the second movement of Steve Reich's *Electric Counterpoint* can yield insights into the nature of these processes, the underlying structure of a music devoid not only of traditional motivic development and tonal function, but also music in which the Western concept of tension and release is supplanted with an Eastern contemplative staticity. This movement offers a particularly clear exposition of typical minimalist techniques pioneered by Steve Reich, mainly “phasing” or “phase-shifting” (the simultaneous sounding of the same melodic material in two or more parts, but shifted from one another by some measure of time, à la canon) and “pulsing” (the building and sustaining of vertical sonorities by the playing of long stretches of quick repeated notes). But far from being simply a dry mechanistic construction, analysis reveals a rational grid of compositional decisions that precisely determine the details of the musical fabric. There is symmetry and there is curious breaking of symmetry. At every level, there is a tight control.

Rebecca M. **Doran**, University of Texas at Austin

“Minimalism in the Movies”

Since it exploded onto the scene with the 1983 release of *Koyaanisqatsi*, minimalism has grown to a prominent place among musical styles used for scoring film. Philip Glass has continued to be a prolific film composer; his other scores include *The Hours* (2002) and *The Truman Show* (1998). Other minimalist film composers include Cliff Martinez, with films such as *Traffic* (2001) and *Solaris* (2002), and Michael Nyman, who scored *The Piano* (1993) and *Gattaca* (1997). But not only so-called minimalist film composers are using minimalist techniques in film. John Williams

used minimalism in both *Minority Report* (2002) and *A.I.: Artificial Intelligence* (2001), and Don Davis used it in the *Matrix* trilogy (1999-2003). So why is minimalism an increasingly popular scoring technique? What makes it effective, and what can it do? Through an examination of film clips from *Koyaanisqatsi*, *A.I.*, *The Truman Show*, *Solaris*, and *Minority Report*, this paper will show how the very stylistic features that constitute minimalism allow it to manipulate the perception of time, to be a marker of repetitive events and obsessive control, and to mark otherness in film.

Susan D. **Fain**, University of Oklahoma

“The Flute Music of Grace Wiley-Smith and Its Cultural Inspiration”

The flute music of Oklahoma composer Grace Wiley-Smith shows the influence of her Native American Muscogee Creek culture, balanced with a devotion to her Christian faith. Smith’s works have been performed throughout the United States by high school, university, and professional flutists. Smith teaches flute at the University of Central Oklahoma in Edmond, Oklahoma, where she received her B.M.E. and M.M.E. degrees. Smith also teaches Native American culture and language classes for Indian Education with the Edmond Public Schools. – The Native American influence is readily apparent in Smith’s music, but a more subtle inspiration has guided the composition of these works. Religion and hymn singing have long been an important part of Muscogee Creek Nation culture and that continues today. The Germanic sense of spiritual expression found in hymn singing and its relationship to functional harmony form the backdrop of this paper. Native American flute music with its more linear orientation is then explored. These two avenues converge in the music of Grace Wiley-Smith as we witness the European-based musical heritage of Christianity meld with Native American aesthetics. A performance of *Momis Komet*, a solo for flute and piano by Smith, will conclude the presentation.

Eka **Gogichashvili** (presenter, violin) and Vincent **de Vries** (piano), Baylor University

“Forgotten Music: Erwin Schulhoff and His Violin Sonata No. 2 (WV 91)”

During the pre-World War II years, the leadership of the Third Reich continued his efforts to make Europe Jew-free. There is a great interest among musicologists of the present day toward rediscovering the music of “entartete” (degenerate) composers, and much has been written about the historical circumstances of that time. However, there are other composers who have not gotten much attention yet, ones that were sent to more strict and inhumane places. Erwin Schulhoff is among them. Schulhoff was an incredibly gifted pianist, conductor, composer, and writer, who spent the last years of his life in the Wülzburg internment camp in Bavaria. He was punished for being an avant-garde composer, Jew, communist, and a Soviet citizen. – The Sonata No. 2 for Violin was composed in 1927. It was premiered by Richard Zika in Geneva for the festival of the International Society of New Music in 1929. The reviews were mixed; some critics did not see anything different from Schulhoff’s other compositions, some admired its driving rhythms and energy. This lecture-recital will address Erwin Schulhoff’s compositional style supported with the examples from the Sonata No. 2.

Cynthia I. **Gonzales**, Texas State University

“Sudoku: A Prelude to Part-Writing”

I will demonstrate how Sudoku puzzles can be used to introduce and reinforce the logical thinking skills used in part-writing. The thought processes required to complete a Sudoku puzzle replicate those used in part-writing. In Sudoku, for example, one looks at the contents of a column, a row, or a “footprint” to account for each digit 1-9. In part writing, one looks at the vertical contents of a chord to account for every chord member. In Sudoku, if a column has eight of the nine required digits, the identity of the ninth digit can only be one number. In part-writing, if the chord’s root and fifth are supplied by three voices, the fourth voice must take the third. Sudoku allows students to practice these thought patterns in a simple context before transferring them to a complex, multivariable, four-voice part-writing assignment that must account for chord spelling, spacing, doubling, voice leading, and harmonic progression. These musical variables can overwhelm the beginning music theory student, particularly those whose prior experience

is limited to reading a single-line score instead of the grand staff. Sudoku is an engaging (and entertaining) means to learn and practice the mental processes and logical thinking skills necessary to part-write successfully.

Erik **Heine**, Oklahoma City University  
“A New Approach to Interval Training”

Intervals, both singing and aurally recognizing, are one of the first topics to be covered in the first semester of aural skills. However, the methodology that is practiced regarding intervals usually runs contrary to the way that the rest of the aural skills class is taught. Most people, professionals and students alike, were taught intervals by hearing or recognizing a tune that is associated with a particular interval. I believe that a more efficient way of teaching intervals exists, teaching intervals within the framework of the major scale. In this paper, I will outline my approach to teaching intervals to my aural skills classes, in terms of both sight singing and ear training, and show how this approach can also cross over into the teaching of intervals in a theory class.

James **Hickey**, Texas State University  
“The Comprehension of Basic Music Theory Among Undergraduate Music Majors”

All too often, many who enjoy the art of music do not know how to read it or understand the theoretical connections within. As with any other language, music theory has its own set of grammatical rules. As an expected requirement, college-level students majoring in music must go through two years of music theory core courses to understand the written language they have come to learn with their instrument. Yet, some concepts are harder to follow and comprehend than others. Equally important, some students have strengths in particular areas, while other students fall weak. What is to blame for poor theoretical comprehension? Are the students' instruments a hindrance or an avail? Are the textbooks too vague or too technical? Do professors' techniques assist in the learning process or only make it more confusing? – This poster is based on research for a Master's thesis, which focuses on the comprehension of basic music theory. Questions to answer are, what students find to be more difficult or easier to learn, why, and if particular teaching styles help, as well as if their instrument is of any avail. Part of this research is also the review of various college textbooks and articles on basic music theory regarding their pedagogical approach and quality.

Arthur **Houle**, International Festival for Creative Pianists  
“Lessons from a ‘Lost’ String Quartet: A Radical New Version of Beethoven's *Piano Sonata* in E Major, Op. 14, No. 1”

Beethoven composed his *Piano Sonata* in E op. 14/1 in 1798-99. His subsequent string quartet version is altered far beyond what was necessary to accommodate the string idiom. Czerny called the string version “lost,” and even today, many string players and pianists are unaware of its existence. This lecture-recital evolved from a telling coincidence: Czerny (having apparently never seen the string version) added dynamic marks to his edition of the piano sonata – marks only found in the string version! Did Czerny hear Beethoven play the piano sonata this way? Beethoven's playing was never static. Many alterations in his string arrangement are arguably compositional improvements over the piano version. It would have been logical for Beethoven to incorporate at least some of these changes into his piano interpretation. Should fear of violating the “Urtext” paralyze the modern pianist? Reverence for the original score is always commendable, a sign of respect for the composer. With op. 14/1, however, the secrets of Beethoven's most evolved thinking are hidden in the later string version. My piano performance conflates both versions, while accounting for historical evidence concerning performance practice – particularly Beethoven's manner of playing op. 14/1, as recounted by his contemporaries.

Andrew **Hudson** (presenter and pianist) and Lise **Uhl** (soprano), McLennan Community College, Waco, Texas  
“Who Was Schubert's Erlking?”

This lecture-recital explores specific poetic and musical devices used by Goethe and Schubert to convey the changes

in the *Erlkönig*'s character over the course of his three statements. In the first statement, the *Erlkönig* speaks to the boy as a companion with long vowels, alliteration, and a generally smooth rhythmic flow. He mentions his mother, giving him more human qualities, and tempts the boy with fantastic descriptions of landscape. Schubert's music involves changes of mode and accompaniment figuration, and a lilting melody with a childlike but eerie contour. During the second statement, both poetic and musical elements indicate increased urgency. The third statement the *Erlkönig* shows his true nature, beginning with love and ending with violence. Here, Schubert forces us from the tempting, colorful world the *Erlkönig* has tried to portray and plants us firmly back in reality. – Both Goethe's and Schubert's *Erlkönig* represents something absolutely real, and completely capable of disrupting our lives at any time. This, ultimately, is what makes this song so terrifying and so magnificent.

Lance **Hulme** (presenter), Clara **O'Brien** (mezzo soprano), and Howard **Lubin** (piano), University of Oklahoma  
 “*Das Buch der hängenden Gärten* by A. Schönberg”

Recent research of Arnold Schoenberg's “atonal” period has concentrated on deciphering the principles that govern the choices of pitch material. Schoenberg's emphasis on counterpoint constitutes continuity with the basis of western-European musical rhetoric. The emphasis on melody as the compelling force of composition seen throughout the *Buch der hängenden Gärten*. The accompanimental melodic lines in the piano bear a close relationship to contemporary Viennese composers. The text setting has close similarities to late-Romantic Germanic opera composers. Recognizing the rhetorical continuity between Schoenberg and his contemporaries is important to correct interpretation.

Rüdiger **Jennert**, University of Würzburg, Germany

“Just ‘a Composer of Blackboard Music’? – Paul Hindemith in the United States”

Hindemith “throws out compositions by the dozen” and has “the fertility of a rabbit.” His works often sound “dry” and “monotonous”. He is more an “academic” than a composer. These and other descriptions of Paul Hindemith and his works were printed in many American newspapers. Therefore, Hindemith, who taught music theory and composition at Yale University from 1940 until 1953, must have been without a doubt “a composer of blackboard music”. However, statistics on performance frequencies of Hindemith's compositions in the United States and countless statements about Hindemith's influence on young American composers confirm his widespread popularity and his enormous impact on the American musical scene in general during the 1940s. In my paper, I am going to describe features of Hindemith's idiom on the basis of a musical caricature that I discovered in the Paul Hindemith Collection at Yale University. Furthermore, I want to shed light on the reception of his so-called “old” and “new” style in the United States. Finally, Hindemith's somewhat decaying influence in the 1950s and 1960s will be discussed briefly.

Carina **Joly**, University of Oklahoma

“The Teaching Piano Literature of Almeida Prado”

José Antonio Resende de Almeida Prado (b. 1943) has enjoyed international recognition as one of the foremost contemporary Brazilian composers. A composer whose music exhibits highly individual harmonic language and organic structure, Prado attracts increasing attention from performers and researchers throughout the world in the past two decades. This lecture-recital will introduce Prado as a composer, will contextualize him within the trends in Brazilian twentieth-century music making, and will discuss the development of his compositional style. As musical examples, selected piano pieces from the collection entitled *Jardins Sonoros* [Sonorous Gardens] will be performed. Performers and teachers will be introduced to the style of Prado's piano music and will become acquainted with exclusive teaching literature. This project aims to arouse interest in this valuable source of late twentieth-century Brazilian piano repertoire.

Elizabeth **Lee**, Texas State University

“Robert Schumann's *Piano Quintet* in E-flat, Opus 44: The Quintessential Romantic Piece?”

Robert Schumann's *Piano Quintet* in E-flat, Opus 44, was the first composition of its kind. After a brief introduction



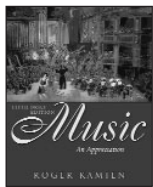
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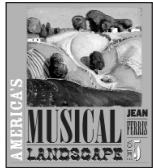


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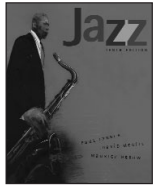
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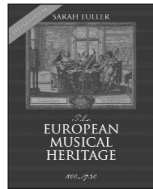
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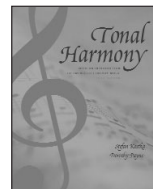
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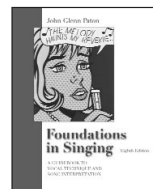
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to Schumann's career, his significance, characteristics and contributions to the Romantic Era are given. The poster will discuss the elements of Romantic style found within the opus. Analytical observations will detail Schumann's use of form, melody, harmony, keys, rhythm, scoring, and movement types. Lastly, the poster will evaluate the composition's contribution to the development of the Romantic Era.

Lyn **Liston**, Director of New Music Information Services

“The New-Music Savvy Student: Resources for the Classroom”

How can students keep a finger on the pulse of the new-music world now and after they graduate? Where can they get answers to common music-business questions that they will encounter in their careers, and how many of those questions can you answer correctly? Do you know where to go to get a small-rights, grand-rights, mechanical, or synchronization license? What is “fair use”? Do your students know about ASCAP, BMI, and SESAC? How many years is a work composed in 1967 or 1992 in copyright? Where can performers go to learn about new works and possibly give a premiere with or without funds to commission? It is a big world out there – how can composers promote their music to the broadest possible audience? Lyn Liston of the American Music Center will cover these and other issues with a demonstration of resources for the classroom and the music department.

Michael **Lively**, University of North Texas

“Hindemith, Schenker, and the University of North Texas”

Shortly after Robert W. Ottman joined the University of North Texas, he became involved with the supervision of two very unusual, and perhaps remarkably forward-looking, master's theses. These student projects, Grace E. Knod's “A Comparison of the Hindemith and Schenker Concepts of Tonality” and Nathan Miron's “The Analytical Systems of Hindemith and Schenker as Applied to Two Works of Arnold Schoenberg,” were submitted in 1955 and 1956, respectively, narrowly in advance of the revised edition of Schenker's *Free Composition* and well ahead of the important body of English-language investigation of the Schenkerian system that appeared in the late 20<sup>th</sup> century. In many ways, the work of Ottman's students seems to pre-figure the extreme avant-garde of Schenkerian thought that developed several decades after the theses were submitted. The idea of systematically integrating the analytical methods of Heinrich Schenker and Paul Hindemith remains as compelling today as it must have seemed to Robert W. Ottman and his students during the mid 1950s, yet this important and still relevant area of research is largely unexplored by both the scholars of Hindemith, as well as by Schenkerian music theorists.

Rachel **McCarthy**, University of Oklahoma

“Sing a New Song: The Music of Victor Jara and the Chilean Nueva Canción Movement”

The musical movement known as Nueva Canción (new song) began in the 1950s and 1960s in South America as a form of political protest. Musicians sang about folk heroes who defied the government; they played the instruments of their ancestors, and they inspired activism through their music. What began in Chile spread throughout Latin America. The role of folk instruments in Nueva Canción not only defines its sound, but represents the political subversion of the movement. This music helped to unify oppressed people and comment on social and political situations they faced. Drawing on the writings of Schechter, González, and Moreno-Chá, I will discuss the music of Victor Jara, Inti-Illimani, and Quilapayún. By analyzing the melodic features, lyrical content, and structure of this genre, I will show the powerful extra-musical associations that accompany the music itself, making this repertoire highly controversial and empowering.

Carol **McNabb** (presenter, bassoon) and Kenneth **Saxon** (piano), University of Texas at Brownsville

“Canonic Craft in Castelnuovo-Tedesco's *Sonatina* for Bassoon and Piano op. 130”

The session examines Mario Castelnuovo-Tedesco's *Sonatina* primarily from a compositional standpoint, but also includes brief information about the composer and pedagogical applications of the work in bassoon teaching. The work, dating from 1946, is in three movements, and is approximately 14 minutes in length. The *Sonatina* is in a tonal

idiom with impressionistic elements. The bassoon part is of moderate difficulty and piano participates in the work as an equal partner. The first movement is a lyrical *allegretto* in sonata form, while the second movement, marked *andantino grazioso e un poco malinconico*, relies on two principle thematic ideas, one of which incorporates mixed meters and short phrases, while the other is a more intense *appassionato*. The playful, third movement is marked *Rondo alla marcia* and exhibits a typical structure, but with a slower middle section. The first and second movements rely on compact melodic material, which is developed through the use of canonic interplay between the bassoon and piano, at varying intervals and rhythmic displacement. During the session, several examples of the compositional technique will be demonstrated, followed by a performance of the entire work.

Ruth **Morrow**, Kathy **Scherler**, and James **Schuppener**, Midwestern State University, Texas

“The Decomposition of Vocal Music, or: ‘Songs Without Words’”

Classical vocal repertoire often appeals to the listener as a voice-dominated genre, in part because the soloist(s) stand in front of the keyboard and in [probably greater] part from the preeminence we give to words as a communicative medium relative to that of music. The introduction of the German *Lied* in the early 19<sup>th</sup> century sought to change that mis- or preconception through the composition of a piano accompaniment replete with meaning. This presentation will decompose, if you will, a German *Lied*: presenting it first in piano transcription, then with original text, in English translation, and finally as piano accompaniment only, thereby illustrating the hypothesis that the text is conveyed as much through the accompaniment as through the vocal part. General ideas of *Lied* composition will be discussed, as will those of singing in translation, performing transcriptions, and imbedded imagery in piano composition.

Karen **Nathman**, University of Oklahoma

“Post-Modern Influences on Contemporary Performances of Norwegian Folk Music”

“Listen to all folksong attentively, for they are the treasure trove of the most beautiful melodies and through them you can get to know the character of peoples.” The words of Zoltan Kodaly are important to the study of any culture. Music in a society is born of its triumphs, tragedies and hopes. As a culture changes through time, so might its music. The purpose of this study is to examine prevalent post-modern influences and their effects on the performance of traditional Norwegian folk music. The defining musical elements of the vocal music will be studied including common sources and subject of lyrics. Examples of contemporary influences will be identified and compared to traditional elements to understand what performance elements have remained constant and what elements have been influenced.

Dimitar **Ninov**, Texas State University

“The Cadential Six-Four Revisited”

The common notion of the cadential six-four chord suggests that it be interpreted as a dominant chord with a double suspension (two accented non-chord tones). Yet there are scholars, including the author of this article, who consider that sonority a bi-functional chord – a tonic over a dominant bass. This approach casts a new light on some cases that could never be explained if the chord were regarded as a mere dominant. The interval of a perfect fourth seems to be a major argument for those who treat the cadential six-four as a dissonant sonority. Yet Arnold Schoenberg did not seem to be very convinced in the solidity of this argument when he wrote in his *Theory of Harmony*: “Nevertheless, whereas in the actual dissonance tones sound together that can never in any arrangement be consonant, the tones of the six-four chord are in other arrangements absolutely consonant (triad, sixth chord). The demand of the six-four chord for resolution, to be treated as a dissonance, is thus by no means as stormy as that of a real dissonance.” Let me use this statement as a strong point of departure from the conventional way the cadential six-four chord is regarded in most theory books.



Ludim R. **Pedroza**, University of the Incarnate Word

“The Infinite Liminoid: A Look at Clara Schumann, Franz Liszt, and the Rest of Us Amidst the Wonders of Performative Neverland”

The solo recital emerged in the 19<sup>th</sup> century amidst the cultural dialogues of a number of performers, Franz Liszt and Clara Schumann being the most conspicuous. Liszt’s legacy is generally perceived as one that celebrates the physical and mental skills of the empowered performer. Clara Schumann, in reaction to Franz Liszt, rejected what she considered mere exhibitionist skill and suggested a performance style that projected contemplative values. Subsequently, 20<sup>th</sup> century performers struggled with Liszt’s and Schumann’s unspoken creeds. In the end, as critic Harold Schonberg once stated, “Clara Schumann . . . eventually triumphed,” and the solo recital appeared to solidify as a quiet musical occasion ideal for contemplation. – Presently, nonetheless, many of us in academia find ourselves part of, willingly or not, a heterogeneous society that boasts multiple modes of performance and ongoing merging of styles. In response to these tendencies, curriculums and traditional performance tendencies are continuously changing. Sometimes we find ourselves in “academic neverland,” a boundless space in which we are compelled to negotiate multiple views, styles, and modes of performance. This is anthropologist Victor Turner’s global *liminoid*, a space rich with conflict and contradiction where modern performers struggle to find means of self-expression.

Jane **Perkyns**, Texas Southern University

“Tumult and Tranquility: The Depiction of Natural and Psychological Phenomena in Two 21<sup>st</sup> Century Piano Works”

This presentation will look at two specific works for piano: *Between Stillness and Motion* (2004) by American composer Daniel Adams and *Star Burning Blue* (2000) by Canadian composer Kelly-Marie Murphy. Although seemingly unrelated, both pieces are programmatic, with the composers drawing on natural and psychological phenomena as the basis for their structural material. *Between Stillness and Motion* was inspired by the poem “Passional Landscape” by Octavio Paz, in which the poet “parallels the tumultuous forces of the natural world with those within the human psyche” (Composer’s program notes). *Star Burning Blue* depicts the life cycle of a main sequence, super-giant star with its strong gravitational force that draws matter to it at an ever-increasing rate, burning its nuclear fuel until the inevitable stellar explosion. The presentation will examine the common methods with which the two composers depict the ideas of motion versus stillness and power versus emptiness. Specific areas that will be discussed will include textural sonorities and sonic contrasts, rhythmic gestures used to portray the duality of moods, and the use of uniquely pianistic sonorities through pedal techniques to create specific effects fundamental to the programmatic intent. The presentation will conclude with a performance of the two works in their entirety.

Charles **Ruggiero**, Michigan State University

“Creative Collaborations: A Composer’s Perspective”

Stereotypes of the master composer as an independent and isolated creative agent are supported by our knowledge of the working habits and personalities of some important composers of Western art music. Whereas many composers have collaborated with artists from other fields (choreographers, authors, film directors, etc.), examples of composers who have written music with other composers are relatively rare outside the worlds of Broadway, Tin Pan Alley, and some other kinds of popular music. The most notable composer-collaborators of American music were Duke Ellington and Billy Strayhorn. An examination of their professional relationship yields insights into the nature of successful artistic collaboration. Effective composer collaborations and composer/performer collaborations may result in artistic products that are different and richer than what individual musical artists can achieve. Successful collaborations in the arts occur when collaborators provide different ingredients to the creative mix but share goals and know when and how to lead and follow. Perhaps musicians and other artists can demonstrate to the rest of the world how collaboration, rather than isolation, egoistical competition, and confrontation, might lead to solutions to social problems.

Lorie **Scott**, East Texas Baptist University

“*Gradus ad Parnassum* for the Flute Pedagogue and Performer”

In 1919 Sigfrid Karg-Elert completed *30 Capricen für Flöte allein* Opus 107 (subtitled *Gradus ad Parnassum*) and provided flutists with a collection of pieces intended to connect existing technical flute literature to the progressive demands of contemporary orchestral music. Since their conception, the Caprices have held a most important place in technical studies of the twentieth century for the flute; however, the reasons for their importance and an understanding of how deeply connected they are to the changing musical aesthetic of the early twentieth century is lacking. This lecture-recital will (1) place these short, didactic works within their historical context, (2) discuss the two expository sections in the Caprices’ publication, which direct the flutist’s understanding of their intention and design, (3) detail how Karg-Elert’s Caprices for flute solo provide the flutist with a summary of musical styles from the baroque to early 20<sup>th</sup> century and then subsequently point towards future techniques and ideas, and (4) present the Caprices as musically substantive works, deserving of inclusion in solo performance repertoire as ‘concert-etudes.’ A performance of selected Caprices will conclude the presentation.

Lesley **Sisterhen**, Baylor University

“The Use of Imagery, Mental Practice, and Relaxation Techniques for Musical Performance Enhancement”

This study presents information on how imagery, mental practice, and relaxation techniques may be used by musicians and music teachers to enhance performance. Imagery is a mental process in which an individual consciously imagines an experience in his or her mind, and its effects on performance have been studied extensively in the field of sport psychology. Sport psychologists recommend that imagery be preceded by relaxation techniques to help the performer associate the simulated performance with a state of calmness and control. Mental practice is a specialized form of imagery that may be used to enhance memory and concentration. – An exploratory study was conducted involving five graduate pianists from the University of Oklahoma. The subjects engaged in mental practice, imagery, and progressive muscular relaxation over a period of four weeks. After going through a relaxation and imagery exercise during each group session, the subjects performed one memorized piece for each other. The performances were videotaped and subjects were required to evaluate the performance by rating the areas of accuracy, concentration, memory, confidence, and overall performance after watching the videotape. Investigation of the ratings on performance evaluations indicated that the ratings for the final performance had the highest means in all five categories.

Robin **Stein**, Adah Toland **Jones**, and Cynthia I. **Gonzales**, Texas State University

“Teacher Education: It Takes a Village”

The purpose of this panel discussion is to address how to create integrated learning experiences for pre-service music educators that mirror how music teachers engage their musical knowledge and skills in the classroom. Conventional practice in schools and departments of music has been to present discrete content in music theory, music history, performance, and music education. Rarely, however, is the work of a music educator so compartmentalized. More often, music educators, as well as other music majors, will benefit from comprehensive experiences that integrate instructional pedagogies, historical perspective, theoretical foundation, and technical skills. Panel members will offer specific examples of cross-curricular collaboration and generate dialogue with audience members.

J. Drew **Stephen**, University of Texas at San Antonio

“The Sounds of the Hunt in Art Music: Interpretations for Modern Listeners and Performers”

The hunting motif is pervasive in 18<sup>th</sup> and 19<sup>th</sup> century art music. Still, while performers and listeners today are aware of a hunting style, few understand the socio-cultural meanings it mediates. Even fewer people are familiar with the procedures and protocols of the activity that inspired it, the courtly European hunt. In this paper, I describe a typical hunt, focusing on the function of the music. I establish a lexicon of gestures and techniques that were used by composers to refer to the hunt and which were clearly understood as having this function by contemporary listeners. To conclude, I focus on a series of representative works that feature hunting music and explain the significance of

the hunt in these specific contexts. The musical works run from Bach's Hunt Cantata, "Was mir behagt" (1713), to Brahms's Horn Trio op. 40 (1865). By examining these works in the terms that the composers and their audiences understood them, modern listeners, who do not necessarily hold the earlier assumptions about the hunt, are offered a better understanding of their intention and significance. For performers, this awareness provides the tools to convey more convincingly the meanings embedded in the hunting style.

Caroline **Stupple**, Southern Methodist University

"A Review of Literature that Examines Job Satisfaction and Personality Factors that Contribute to Music Teacher Attrition"

Music teacher attrition and job satisfaction, a prominent topic for years, is especially relevant today due to a growing shortage entering the field. Research has focused on the musician's personality (Parker 1993, Bergee 1992, Krueger 1976) as well as autobiographical information (Forbes 1982, Natale 1993, Scheib 2001, Scheib 2002). Findings for job satisfaction have been mixed however; some commonalities can be gleaned. In a frequency count compiled by this researcher, factors related to school administration were cited more often (Scheib 2001, Heston & Whitehead 1996, Phelps 1982, Krueger 1976). Overwork was the second largest contributor (Phelps 1982, Forbes 1982, Gregory 1987, Hamann 1987). Similarly, a case study by Scheib (2002) revealed issues related to role conflicts, role overloads, underutilization of skills and resource inadequacy. Krueger (1976) supports this reason, finding that music teachers have a strong attachment to the home. Secondary leave because they are dissatisfied with the demands of adjudications and competitions (Forbes 1982, Gregory 1987, Parker 1993). Most studies cited no gender differences in satisfaction / dissatisfaction (Phelps 1983, Coleman 1987). However, Krueger (1976) did find differences in motivation and personality between the sexes and music specialty area. Based on the studies cited in this review, university faculty seems to be more satisfied with their jobs than the public school music teacher (Jones 1986, Aubrey 1995).

Paolo **Susanni**, Texas State University

"Axial Symmetry as a Means of Establishing Tonal Progression"

In traditional tonal music, the establishment of tonal areas (keys) and the means of tonal progression are both regulated by special tonal relationships based on function. This function is generated by a tonal hierarchy intrinsic to the structure of the major and minor scales and their triadic derivatives. The symmetric pitch collections and relative harmonic derivatives found in an abundance of 20<sup>th</sup> century music create new kinds of tonal relationships that generate their own means of tonal progression and create new kinds of tonal centers that have little, if nothing in common with their traditional tonal counterparts. Tonal centricity based on axial symmetry is an example of the "new" tonality. The sonic space of pieces based on this principle is defined by the symmetrical distribution of tones around axes. The earliest musical examples based on this principle date back to the late 19<sup>th</sup> century. It seems as if a large number of works by several 20<sup>th</sup> century composers may be analyzed using the principle of axial symmetry. Thus far, however, this principle is not widely used in analytical methods and systems. The adoption of said principle as a standard analytical tool would allow analysts to discover more about the compositional processes in 20<sup>th</sup> century music.

Dr. Lavern **Wagner**, Quincy University, Illinois

"General Benjamin H. Grierson: Cavalryman and Pioneer Texas Bandmaster"

Benjamin Grierson led one of the first bands in Texas. His collection of two manuscript sets of band books and a manuscript of full scores for band from the 1840s are the earliest substantial collections known for an American band. He was one of the earliest band composers in the United States and one of the first band composers to write out scores. (Previous composers simply wrote out the instrumental parts without a score.) Grierson was stationed at Ft. Davis, Texas, following the end of the Civil War, and it was at this location where Dr. Wagner conducted considerable research on the General's life. The movie *Horse Soldiers*, starring John Wayne, is loosely based on General Grierson. – As part of the lecture, a band comprised of Texas State faculty and students will perform music from the Grierson Collection.

Michael **Walker**, University of Texas – Pan American

“The Life and Works of Franz Xaver Wolfgang Mozart (1791-1844)”

Although Franz Xaver Wolfgang Mozart is usually held in high esteem by music historians, there have been few recent studies of his life or works. Despite the fact that he never held any important or highly regarded musical position during his lifetime, he was well known and admired by several important musical figures, including Robert Schumann and Felix Mendelssohn. As a composer, he wrote more than 60 works, many of which have not been studied, performed, or recorded. As a pianist, he was known as a virtuoso and was appreciated mainly in small music circles. As it is, he is still very much unknown today – even his very existence is largely unknown. And his music, for the most part, remains filed away in museums and libraries primarily in Vienna, and a few pieces in the *Mozarteum* in Salzburg. Although a few of his compositions were published during his lifetime, many of them have yet to see print. This poster portrays the life and career of Franz Xaver Mozart, featuring selected music from each of his three compositional periods.

Kay **Williams**, Abilene Christian University

“Emerging Course Design in the Digital Era: A Technology Delivery System for the Intro to Music Classroom”

Music as a discipline has a record in the 20<sup>th</sup> century of adopting various technological opportunities to improve its product. Early recording devices were important to musicians as they tried to study the music of other nationalities. As the quality of recording equipment improved, the music industry provided enhanced enjoyment of music to its audiences. The work done by composers has been altered by the capabilities of music software and computer systems. However, the one area that has lagged behind in music departments is the tactical design employed to teach music courses. Until very recently, music teachers were confined to teaching methods and equipment that have changed little from the mid-20<sup>th</sup> century classroom and are rather cumbersome to use. Only in the last few years have music instructors begun to apply rapidly changing technology to the music classroom. Kay Williams has produced 37 class support packages to provide enhanced digital components for a more effective presentation in the lecture setting. These individual lecture units contain musical examples, video clips, artwork, historical illustrations, and lecture notes to assist students in understanding the musical ideas presented.

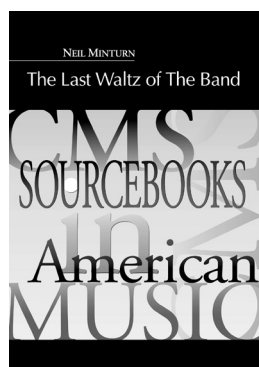
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## Program Notes for Compositions

All program notes are sorted alphabetically under the composer's last name.

Daniel **Adams**, Texas Southern University

*Embracing Personal History* for violin (2003) is a commentary on the shamanic concept of erasing personal history. The process begins with a 'personal inventory' of all conscious and unconscious memories of people, places, events, and experiences. The intention is not to lose the memories, but to neutralize their effects on the psyche (both good and bad), so that the memories no longer limit one's power or expression of free will. To erase personal history, however, one must first embrace it. One must recognize previously discarded parts of the self and fearlessly confront contradictory interpretations of experiences that evolve as byproducts of social conformity. – In the introductory section of this brief piece, distinct motives emerge from a texture of long, rhythmically nebulous sonorities of contrasting timbre and register; much like forgotten memories emerging from the unconscious mind. Rapid melodic passages follow in a framework of changing meters and subdivisions, representing the tumultuous effects of owning repressed memories. These passages are interspersed with interludes of tranquil clarity. A lyrical four-measure codetta represents the reconciliation of conflict and the memories laid to rest.

Daniel **Adams**, Texas Southern University

*Ambivalence Recalled* for solo flute (2005)

The term ambivalence, coined in 1911 by psychologist Eugen Bleuler, is the coexistence of two opposing drives, desires, feelings, or emotions. It may manifest itself in either the conscious or unconscious parts of the mind. In Freudian psychoanalysis, ambivalence is described as "feelings of love and hate toward the same person." The concept of ambivalence is represented in this solo by the interplay of two distinct motives, each derived from separate matrices and varying in rhythmic character. In the beginning section, one motive is mostly legato and lyrical and the other is more strident and complex. Both are transformed through meter changes, shifting rhythmic subdivisions, and changes of tempo and register. As a result, they become nearly indistinguishable, neither one prevailing over the other. In several passages repeated notes are played with subtle variations of timbre through changes of fingering. The coda is a variant of the introductory passage, played as harmonics.

Aaron **Alon**, Rice University

*Córdoba* for solo oboe (2004), World Premiere

Each movement of *Córdoba* references an excerpt from a different, but similarly themed, poem. The first movement references Lorca's poem *Canción de jinete*, as translated by Susana Cavallo; this is also the origin of the title "Córdoba". The second movement makes reference to Samuel Coleridge's *Rime of the Ancient Mariner*. The third movement references C. P. Cavafy's *Walls*, as translated by Rae Dalven. To the best of my knowledge, these texts have never been grouped together before, separated as they are by time, country, and language. Yet their juxtaposition for this setting may strike the reader as surprisingly natural. The poems are drawn together here by their common literary themes, their shared observations of a human nature that transcends nationalist boundaries, and by the embodiment of human isolation in the pathos of a solo oboe.

### **Movement I:**

Ay! That death should await me  
before I reach Córdoba.

Córdoba.

Far-off and alone.

*(from Lorca's "Canción de jinete", translated by Susana Cavallo; used with permission)*

### **Movement II:**

Like one that on a lonesome road  
Doth walk in fear and dread,

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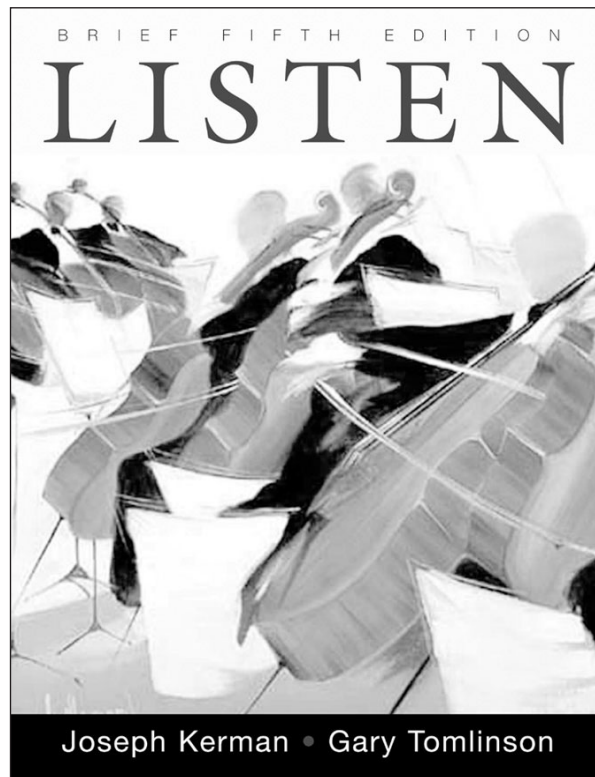
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*University of Pennsylvania*

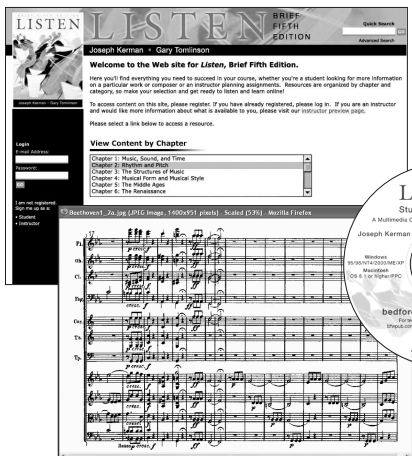
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And having once turned round walks on,  
And turns no more his head,  
Because he knows a frightful fiend  
Doth close behind him tread.  
(from Coleridge's "Rime of the Ancient Mariner")

**Movement III:**

Without consideration, without pity, without shame  
they have built big and high walls around me.  
... Ah why didn't I observe them when they were building the walls?  
But I never heard the noise or the sound of the builders.  
Imperceptibly they shut me out of the world.  
(from Cavafy's "Walls", translated by Rae Dalven; used with permission)

Jason **Bahr**, Mississippi State University

*Three Songs* for soprano and piano (1996-2004), **World Premiere**

Alone (1996/2001)

Time Passes (2001)

My Beloved Spake (2004)

The three songs were all written at different times, and despite the contrasts of style and language (and perhaps, maturity as a composer), there is one element that remains constant: angst. "Alone", with its troubled text by Poe, is set in a very expressionistic manner. The sense of loneliness expressed by Poe is something I quite relate to. In "Time Passes", there is angst of a different sort. It speaks of the very temporal nature of man. Indeed, I was certainly aware of the scarcity of our time while writing this work. It was an exam of sorts during my graduate days. I was given a text and had to return in 24 hours with a finished score! Finally there is "My Beloved Spake". Though the subject matter is certainly more optimistic, there is a certain underlying sadness. I tried to capture both tenderness and longing in this expressive Biblical text.

Robert **Boury**, University of Arkansas at Little Rock

*Three Wishes* for voice and piano (1999)

The Swan

This

To a Dejected Poet

Robert Boury has written over a hundred art songs since 1979, when he began his renaissance of interest in song writing. Having a great love for poetry and literature, most of Boury's songs are set to texts by 20<sup>th</sup> century American poets. *Three Wishes* was written by Boury as an encouragement for Jeanie Darnell, when she was in the midst of completing her D.M.A. degree. The text of the first poem, "The Swan", is by the poet Mary Oliver and speaks of a swan coming to the shore as the lyric speaker tries to decide what to do. The swan is symbolic of opportunity, and how one will embrace it when it arrives. "This", a poem by the Arkansas poet Andrea Hollander Budy, speaks of a house wife who has come to terms with and accepted her role in life, symbolic of an individual embracing life as it is and being happy with one's self. The third song, "To a Dejected Poet" speaks of an artist's calling, not necessarily of his own choosing. The artist is possessed by the muse to create, regardless of the price he must pay.

Harry **Bulow**, Lamar University

Adagio

Allegro

Adagio

Allegro

*Inventions* for flute and piano was completed in 2004. It consists of four inventions, all of which are based upon

the opening five-note figure. The various inventions are played without interruption and are sectional in nature. The intervals of the opening five-note figure include the minor second, major and minor thirds, and the major seventh. The idea behind the work was to use the intervals associated with the opening figure in stringing together increasingly intense and dynamic melodic shapes. The work makes use of chordal designs more as points of punctuation and color than any sense of progression or harmonic movement. The four inventions correspond to the following tempo changes: adagio, allegro, adagio and allegro.

Aaron **Clift** (b. 1981)

*Peregrino* for soprano and piano (2005), **World Premiere**

In the spring of 2002, I studied Spanish literature in Madrid, Spain, as part of a study abroad program through Tufts University. At the Autonomous University of Madrid, I took a class called “Spanish Poetry Since 1939,” in which I discovered the works of Spanish poet Luís Cernuda (1902-1963). I was greatly moved by Cernuda’s insight into the human condition and realized that many of his poems would make excellent songs. So, in 2003, I began work on what would become a two-year project of setting Cernuda’s poetry to music. I chose four poems for this song cycle that I feel exemplify his style and singular vision. “Peregrino” [Pilgrim], the final poem in the song cycle, challenges us to seek spiritual enlightenment. While this journey is difficult, Cernuda urges us to “continue, continue on and don’t return” (“*Sigue, sigue adelante y no regreses*”). In setting “Peregrino” to music, I strove to maintain the integrity of Cernuda’s words, while at the same time provide new commentary on his message. Today, I’m proud to present you with the debut performance of this work.

Translation of the lyrics (translated by Aaron Clift):

*Go back? He who has returned is,  
After long years, after a long journey,  
Weary of the road and the greed  
Of his land, his house, his friends,  
Of the love that would faithfully await his return.  
But you? Go back? You don’t think of returning,  
Rather you think of continuing freely ahead,  
Always available, young or old,  
Without a son to seek you, like he seeks Ulyses  
Without Ithaca waiting and without Penelope  
Go on, go on ahead and don’t return,  
Faithful to the end of the road and your life,  
Don’t miss an easier fate,  
Your feet upon untrodden earth,  
Your eyes facing what you’ve never seen.  
from “Desolation of the Chimera” (1956-1962)*

Rob **Deemer**, University of Oklahoma

*Ave Maria* for wind ensemble (1999)

Composer Franz Biebl (1906-2000) was an organist / choirmaster and teacher in the Fürstentfeldbruck parish near Munich, when a local fireman asked Biebl to compose a work for an amateur firefighters choir in 1964. The result was the double male choir version of Ave Maria. The piece was relatively unknown for many years, until it was introduced to a touring choir from Cornell University and was subsequently brought back to the United States, where it received a large following in the choral community. It was recorded by the choral ensemble Chanticleer and became one of the most popular choral works of the late twentieth century. – In 1999, I chose to set the double male choral version for winds, while I was working on my Masters degree in composition at Northern Illinois University. I had been interested in writing for the wind ensemble for some time and this work gave me the opportunity to experiment with combining instrumental timbres in a choral texture. The work consists of statements by a solo instrument, followed by



a chamber ensemble chorale; this is heard three times by three different combinations of instruments and concludes with a prayer by the full group.

Léo **Delibes** (1836-1892)

“Viens, Mallika . . . Sous le dôme épais” from *Lakmé*

Translation by Martha Gerhart:

*Lakmé:*

Come, Mallika, the flowering vines  
are already casting their shadows  
over the sacred stream  
which flows, calm and deep,  
awakened by the song of noisy birds.

*Mallika:*

Oh, mistress,  
it's the hour when I may see you smile –  
the blessed hour when I can read  
into the ever locked heart of Lakmé!

*Both:*

Beneath the wooded canopy  
where the white jasmin entwines with the rose ...  
upon the flowering bank.  
greeting the morning –  
come, let us down together.  
Let us glide gently;  
upon its delightful billows  
let us follow the running current.  
Upon the shimmering water,  
with a languid hand,  
come, we'll reach the shore  
where the spring is still  
and the birds sing.  
Beneath the wooded canopy,  
beneath the white jasmin,  
ah, we will go down together!

*Lakmé:*

But, I know not what sudden fear  
possesses me;  
when my father goes alone  
to their cursed village,  
I tremble with fear!

*Mallika:*

That the god Ganesha may protect him,  
as far as to the pond where joyfully frolic  
the swans with snowy white wings  
let us go and gather the blue lotuses.  
Ah!

Neil **Flory**, Del Mar College, Texas

*Three Essays* for solo trombone (1997)

The first of the *Three Essays* consists mostly of fast, intense, chromatic music; however, consonant lyricism is encountered in the interior of the piece. The second piece of the set, also highly chromatic, begins with soft, pulseless music, which is eventually and almost reluctantly replaced by aggressive gestures of great virtuosity. The general unrest of the first two movements is finally resolved in the consonant lyricism of the concluding piece. Across the entire set, related registral structures and symmetrical sets of pitches are developed.

Mark **Francis**, Mississippi Symphony Orchestra

*Colonnades* for trumpet and French horn

*Colonnades* is named after the colonnade-shaped lines of that makeup the piece. The musical lines are some kind of colonnade or variation on that shape.

Richard D. **Hall**, Texas State University

*Trio* for three laptop computers (2005), **World Premiere**

*Trio* was written to explore the live performance opportunities of laptop computers. This is achieved through real-time manipulation of 5 various motives based on the notes found in Skryabin's Mystic chord. These manipulations may include pitch, tempo, reverb, delay, filtering and / or any number of audio effects. During most of the piece, the exact manipulation is left up to the performers. The performance is notated through a series of curves and graphic characters that are placed on a staff and given timings as to their placement in the piece. Not only was the goal of this piece to produce a laptop performance, but also to create an electronic piece that would not be out-of-date any time soon. The effects, software, and hardware are not specified. Hence, the performers may use any computer software they wish as long as it can handle real-time manipulation.

Richard D. **Hall**, Texas State University

*Lavender Mist* for solo percussionist utilizing marimba and auxiliary percussion (2005)

*Lavender Mist* was inspired by the abstract expressionistic work of the same name painted by the American artist Jackson Pollock (1912-1956). Pollock revolutionized the art of painting by developing a technique called "action painting." This method of painting involved laying the canvas down on the ground and dripping the paint on it, using sticks, brushes, and / or other objects. The actual act of painting was just as important as the product. The result was a type of dance that occurred around the canvas with controlled (and at times random or accidental) splashes of paint, even though Pollock "denied the accident. The first section, performed on marimba, contains a row of pitches that are determined by the letters in the title of the painting. The second section consists of material using a group of 14 auxiliary percussion instruments. Since the scope of these sounds exceed the traditional 12-note chromatic scale, note position and note shape determine the instrument that is being played. These pitches (sounds) are derived from a pitch set inspired by Pollock's name. The third section alternates between the marimba and the auxiliary instruments, utilizing the same pitch sets. All three sections contain several improvisational passages with just the pitches or the rhythms given. This piece was written for and with the help of percussionist Eric Martin.

David **Heuser**, University of Texas at San Antonio

*Flood* for flute and percussion (marimba and vibraphone) (2005), **World Premiere**

Ripple

Wave

Flood

*Flood* is a *small* piece; more precisely it is one of limited musical ambitions, an idea I value highly and often struggle to instill in my composition students. Almost nothing happens in the first movement of the piece, "Ripple": the unfolding of the flute melody out of the first three notes is slow and methodical, and the vibraphone simply and

gradually drops down an octave. The second movement, “Wave”, consists of a fair number of notes played quickly. In “Flood”, the final movement, calmness prevails, except for a short outburst in the middle. The piece was composed around the same time hurricanes Katrina and Rita hit the Gulf Coast of the United States last August and September. The piece was not written in response to these events, but *alongside* them. It was almost impossible not to be bent towards reflecting the devastation in Alabama, Mississippi, Texas, and Louisiana, and the titles, as well as some of the musical characteristics of the work, came out of this reflection.

Arthur **Houle**, International Festival for Creative Pianists

*Jazz Fantasy* for piano (1976)

*Jazz Fantasy* was one of two selections that took First Prize in the 1978 New England Conservatory Pi Kappa Lambda Scholarship Competition. Originally written in December of 1976, it has gone through a number of subsequent revisions and allows for a good deal of improvisatory license. Its creation was spurred by a rebellious streak, since several of Houle’s early teachers detested jazz, calling it “just music out of tune.” Ironically, like so many so-called “fantasies” in the classical repertory, *Jazz Fantasy*’s taut construction and thematic unity belie the feeling of spontaneity it engenders. It is really a classically constructed work in a jazzy style; listen, for example, for the recurring walking and boogie-woogie style bass lines. Don’t, however, try to figure out what key it is in – with all its modulations, you’ll just hurt yourself.

Lynn **Job**, University of North Texas

*Arcangelo Red*, Rhapsody for solo bassoon (2005), **World Premiere**

The original *Arcangelo Red* (a rhapsody in free rondo form, 2003) for violin has been submitted for the 2006 Pulitzer Prize. Today’s presentation is the world premiere of the composer’s own bassoon transcription. While staying true to the original piece, the composer dramatized and shaded the emotional imagery through sweeping idiomatic alterations. (Versions for flute and clarinet also exist.) The title is a play on the first name of the great Baroque composer Arcangelo Corelli (1653-1713), meaning Archangel, and the intense vividness the color red imparts (portending wisdom and anointing). A line in the score – “. . . *beyond the tent - gardens of immortal starlight . . .*” – hints at a vision of death, a conflicted look beyond this life into a transcendental brilliance that one can only anticipate, not attain, while fixed to this earth. As the performer is looking “beyond the tent,” she is still “this side of paradise.” Chromatics and embellishments take second place to the beautiful arches of the stirring tonal motif. Quickly changing moods take the audience on a whirlwind tour through a mystical song of intense, intimate soulscape. The number 12, connoting Israel, figures prominently in the construction.

Timothy **Kramer**, Trinity University, Texas

*Mosaics* for wind ensemble (1999)

*Mosaics* was commissioned in 1999 by the Board of Directors of the Midwest Clinic, with a request for a work that is challenging – but playable – at the high school level. My initial ideas were to design a piece, in which simple figures would build larger, more complex musical objects. As a result, this work is based on a small four-note group (C-D-F-G and its transpositions) that forms harmonic, melodic, and motivic patterns throughout the piece. Material made from relatively simple rhythms is then used to create larger gestures and motion. In many cases, patterns are broken between pairs of instruments, registers, or choirs within the ensemble. On a formal level, the work presents itself as a fantasy with five interior sections, surrounded by an introduction and coda. Each section takes on a different mood and texture, displaying various perspectives of the mosaic “tiles”, from which the work is constructed.

Samuel **Magrill**, University of Central Oklahoma

*Vignettes* – Eight songs for soprano and piano (Donald E. Hines; 1991)

Red Raspberries

Renaissance

The Poet's Dilemma

Street Lights

Fall Masque

Skitterbugs

Symphony

Odyssey

Vignettes, a set of eight songs for soprano and piano, is also a set of variations, as each song is based on the same material. What changes is the character and presentation. Sometimes it is trilly; sometimes there are slow arpeggios; sometimes there is repetition or a fast cascade of notes or a jazzy feel. The poems are by Donald Hines, Professor Emeritus of Humanities at the University of Central Oklahoma. The work was commissioned jointly by the Oklahoma Music Teachers Association and the Music Teachers National Association.

Ken **Metz**, University of the Incarnate Word

*Three Quasi Bird Songs* (Moumin Quazi; 2005)

“Migrant Birds”

“Lost Duck”

“Coffee House Sparrows”

These songs are an attempt to add music to the wonderful poetry of my friend, Dr. Moumin Quazi. I wish to thank him especially for his inspiring take on life. Dr. Quazi is currently a professor of English at Lamar University in Beaumont. There are musical jokes, hidden references to a popular song, and quotes from Copeland and Wagner. There are also musical connections made to the words, both through spelling and meaning. It was great fun to compose these songs. Finally, I wish to give more special thanks to my friends Irina Khovanskaya and Chia-Wei Lee for being so kind as to perform this music. They are great artists indeed.

**“Migrant Birds”**

Swept by invisible brooms, blackbirds like words on a page,  
specks of spilt ground pepper blown in the wind,  
much bigger though, tightly not randomly  
change course all together,  
but not altogether at the same exact moment.  
So called junk birds swim the skies,  
come north for a while to make a life.  
Ready now, they once again become fluid spice,  
do their instinctual dance, moved not by whim, but fancy anyway,  
and the hot pepper blows home to southern climes,  
seasoning skies elsewhere for a time.

**“Lost Duck”** [Note: Mallards are from the Anatidae family and are from the Anatini tribe. Ducks are related to geese and swans. Mallards are known as “dabbling” ducks.]

Neck outstretched,  
I strain to keep you  
In my sight.  
Lone duck, lost,  
Circling high over  
Head and homes.  
Why alone?  
In a summer sky  
I can see it.  
But winter?

Where are your fellow  
 Quacker friends?  
 Neck outstretched,  
 You seem naked  
 Sans flanking hens and drakes.  
 Do you know  
 How lost you are?  
 Or did you choose,  
 like me,  
 To dabble  
 with solitude?

**“Coffee House Sparrows”**

Now, they flit and flutter  
 From chair to chair, table to table, perch to perch.  
 The smaller one not far from the larger one, for very long anyway.  
 But, even house sparrows grow old and die some day.  
 Though some are killed by cats, or hit by cars, and others fly into glass  
 That masquerades as clear, blue sky, do the others die of understandable  
 Exhaustion from flying to and fro, finding their mates, preparing nests,  
 Getting food, and protecting their place,  
 Finally, just dying mid-flight, heart bursting, causing that last plummet  
 To ground--that last fall that His eye supposedly sees?  
 Or is it a slow and painful death, where sickness robs it of air [this verse omitted]  
 And ability to fly, period?  
 Or is it possible that one day they simply close their eyes and [this verse omitted]  
 Will their passage to the great beyond while they are asleep one last time?  
 Do their sparrow mates know that their sparrow mate has flown away forever?  
 Or do they awaken to silence, awaiting a first chirp of new day,  
 And not hearing it, know, and having known a different heart failure,  
 Draw close to the other, smooth feathers, fold wings, and tuck head  
 Between breast and neck, and breathe,  
 Until, in silence, they die, too?  
 Go to the aftersky or an afternest  
 In an aftereave in the afterafter,  
 Where they aftersing, and afterfly,  
 And afterflit, and afterflutter,  
 And cause the afterlife also  
 To afterwonder  
 At their afterlove.

Deon Nielsen **Price**

*Silver and Gold* for flute and piano (1991/2004)

In his Poetics of Music lectures, Stravinsky probes the concepts of unity and variety in artistic creation. His insights into the aesthetic effects of achieving a proper balance of unity and variety have always a beacon to me, guiding the form and the intricacies in every composition. Each of my compositions has its own unique scalar and harmonic basis, created sometimes from computer generated digital vectors of intervallic possibilities of chords, or, perhaps from the melodic material, as in *Silver and Gold*. I strive always to unify this variety, however, with basic forms and

textures. – *Silver and Gold* was first composed in 1991 for solo flute as a “Happy Birthday” greeting for composer / musicologist / flutist Jeannie Pool (former NACUSA Board Chair and Officer). In 2004, it was re-composed as a Duo for Flute and Piano. The premier performance on April 7, 2004, at Chaffey College (CA), was played by flutist Tamara Chadima with the composer at the piano.

Michael **Remson**, American Festival for the Arts

*Variations* for flute and piano (1995/2005)

The primary inspiration for “Variations for Flute and Piano” was Copland’s “Piano Variations” – a work I have both studied and admired for many years. The primary four-note motive of the piece is stated at the outset and is then treated in a variety of ways over the course of ten variations and a coda. As in the Copland, the first set of variations is primarily melodic and contrapuntal, making special use of range displacement and canonic treatments. The remaining variations are more rhythmic in nature and help to increase the tension and excitement of the piece, while continuing to explore the primary motive in new ways. As the performers continue to exchange and enjoy the interplay of the central motive, the work culminates in a more majestic finale, in which the central idea is stated one final time. The fun, for lack of a better term, in the work comes from hearing the motive in unexpected ways and enjoying the interaction between the two performers.

Michael **Remson**, American Festival for the Arts

*Three Sandburg Settings* for soprano and piano (2000)

Carl Sandburg arguably ranks among the most “American” of American poets and, even more importantly, as one who helped to refashion American poetry using a new vernacular and brevity of expression. That brevity, it struck me, was ideal for a series of songs. Culled from Sandburg’s “Handfuls” collection, these works have not, to my knowledge, been grouped together in this manner. In reading Sandburg’s collected works, I was struck by his use of colors and selected these four poems (which together comprise three distinct songs) as they seemed to go together so organically. From a musical standpoint, I chose to incorporate several aspects of American art song, from the works of the early part of the century (heard in “White Shoulders”) to a more modern sound (heard in “Yellow Dust”) as well as a quasi-jazz idiom (heard in “Sand of the Sea” and “White Light”). Spanning several idioms, of course, presents interesting challenges to both the singer and pianist in maintaining an organic flow from song to song – one that is borne out in the nuances of the performers.

#1

Your white shoulders

I remember

And your shrug of laughter

Low laughter

Shaken slow

Form your white shoulders

#2

Yellow dust on a bumble

Bee’s wing,

Grey lights in a woman’s

Asking eyes,

Red ruins in the changing

Sunset embers:

I take you and pile high

The memories

Death will break her claws

On some I keep.

#3

Sand of the sea runs red  
 Where the sunset reaches and quivers.  
 Sand of the sea runs yellow  
 Where the moon slants and wavers.  
 Your white light flashes the frost to-night  
 Moon of the purple and silent west.  
 Remember me, one of your lovers of dreams.

Carl Sandburg's *White Shoulders*, *Troths*, *Flux* and *Whitelight* are copyright © 1916 as part of the *Handfuls* poetry collection. These poems are currently in the public domain.

### Wieslaw **Rentowski**

*Iris* for flute and piano (1994)

*Iris* is based on the Irish folk song "St. Patrick" and is in three movements. Conceived and composed after St. Patrick's feast, the work remains a reminiscence of *Iris*[h] tune written for a masquerade, with some aeolian flare. The piece was premiered on June 1, 1995, at McGill University, Montreal, Quebec, and is dedicated to Wolfgang Bottenberg (German-Canadian composer from Montreal).

Phillip **Schroeder**, Henderson State University

*Floating* for piano (1980/2003) and *Wrap it Up* for piano (2005)

*Floating* was written in 1980 and revised in 2003. The music integrates extended techniques, for example strumming and plucking the strings, with traditional use of the keyboard. The music emphasizes space – registral extremes, harmonically ambiguous chords, long resonances between articulations – and expansion / contraction. – I have long been asked to write a piece that could be used either as a work to end a program or as an encore. *Wrap It Up* is simply meant to be fun to play and light-hearted, full of compound melodies, and mischievous rhythmic figures, and a modest tip of the hat to one of my favorite piano works, Brahms' Op.119, No. 2.

Robert **Schumann** (1810-1856)

*Dauidsbündlertänze* op. 6

The *Dauidsbündlertänze* were composed in 1837, when Schumann had become secretly engaged to his beloved Clara Wieck against her father's wish. He wrote her: "My Clara will understand all that is in the dances for they are dedicated to her, and that more emphatically than any of my other things." In fact, he used a motif from one of Clara Wieck's Mazurkas at the very beginning of the piece. All eighteen dances were initialed with an 'F' for Florestan or an 'E' for Eusebius, or sometimes both. The two characters, the fiery Florestan and the dreamy Eusebius, belong to the fictitious Davidsbund, which refers to the circle of Schumann's musical friends. Like the biblical David, this group opposed many Philistines around them, who do not own imagination or musical purity. Even though Schumann dropped the reference to his imaginary characters from the revised version in 1851, the intimate and direct connection to his inner world are evident in both editions. The uniquely tender and optimistic spirit behind the work makes it one of the greatest compositions by Schumann among his many brilliant piano works.

Elliot **Schwartz** (b. 1936)

*Kaleidoscope* for violin, contrabassoon, and piano (1999)

In the creation of *Kaleidoscope*, I have tried to let the nature of its three instruments (violin, contrabassoon and piano) influence many of my compositional choices. At times, the work exploits the disparities, seeming mismatches and violent contrasts among these instruments. At other times, though, the listener may notice an alternative focus upon "common ground" areas, which dictate a very different kind of musical discourse. In deciding to explore ALL of these timbral and textural possibilities – literally, a kaleidoscope of colors! – I needed to compensate by unifying the total structure. Accordingly, I have tried to center the formal design around a recurring series of easily recognizable

motives, and reference to a single twelve-tone row. (The latter translates, for the listening ear, into three triads, each of which has a discordant kick attached.) The composition of *Kaleidoscope* took place over the course of an entire year, and on three continents – mostly in England, but also large sections of it in Japan, and at my home in Maine as well. The piece is dedicated to contrabassoonist Henry Skolnick, who gave the 1999 premiere performance in Florida, at Festival Miami.

William O. **Smith** (b. 1926)

*Jazz Set* for clarinet and bass clarinet (1988)

“Swinging”

“Incantation”

“Energetic”

As William O. Smith celebrates his 80<sup>th</sup> birthday, we are belated in celebrating his many contributions to contemporary music and to the clarinet world. “William O.” has been an important innovator in contemporary clarinet music. His unique compositions include a plethora of extended techniques, including use of multiphonics, microtones, muting, and jazz, as well as the experimental creations for the demi-clarinet, for double clarinet, and for clarinet and electronics. Philip Rehfeldt’s landmark book *New Directions for Clarinet* (rev. 1994) dedicates an entire chapter to Smith’s multiphonic fingerings. He has provided clarinetists challenging repertoire for nearly five decades. *Jazz Set* for clarinet and bass clarinet (1988) combines Smith’s expertise in the jazz and in the contemporary classical arena. This four-movement work blends jazz styles and inflections with classic forms and harmonic structures. Today’s performance includes three of these movements. The first piece, “Swinging,” incorporates its swinging “set” within a canonic style. In the second movement, “Incantation,” the bass clarinet plays in a free, improvisatory fashion, while the clarinet drones lightly above the melody. The fourth movement, “Energetic,” frequently highlights the performers playing in homophony at the interval of a major second. This exciting finale uses extremes in dynamics, register, and timbral changes.

Adam **Sovkopl**as, Sam Houston State University

*TIME* for piano solo (2005)

Clock

Tick-Tock

Jaws of Time

Out of Time

Based on aspects of time, this piece has a strict tempo of 60 beats per minute. The first movement (Clock) represents the twelve strikes of a grandfather clock. The constant eighth note represents the ticking of seconds in the second movement (Tick-Tock). The third movement (Jaws of Time) introduces death, the monster that brings the cessation of time, and is represented by a tri-tone phrase and the masticating sound caused by beating the damper pedal. In the fourth movement (Out of Time), the motives slowly accelerate until they spin out of control ending in an abrupt halt. The duration of this piece is exactly 11 minutes and 59 seconds. Time runs out before the twelfth hour, alluding to the initial twelve strokes of the grandfather clock.

Greg A. **Steinke**, Marylhurst University

*Van Gogh Vignettes* for violin and viola (2005), **World Premiere**

As has been expressed in a journal of the painter Edvard Munch, “at times you see with different eyes,” a composer “at times [hears] with different [ears.]” And so it is here of “hearing” these paintings at this moment in time. Another moment might produce a different “hearing”, or “hearing” impression. I’ve attempted to create my “hearing” of these paintings and even create different possible hearings within the “hearing” through passages of structured improvisation, which in turn produce different hearings for the listener. So I’ve composed what I heard, to paraphrase Munch, at this moment in time.



Greg A. **Steinke**, Marylhurst University

*Inquietude* for solo flute (1995)

*Inquietude* was written for flutist Julia Larson, for a recital featuring my own works. This is a short etude-like piece, written in memory of the famous flutist William Kincaid (1895-1967). It is meant to capture the flavor of some of his practice exercises for flute I remember some of my flute colleagues doing in the practice room from my conservatory days as well as essences of famous flute passages (e.g., *Midsummer Night's Dream*, *Daphnis and Cloé*, etc.) the composer remembers being performed by Mr. Kincaid. The piece was premiered by Dr. Larson on September 19, 1995, at Ball State University.

Joe **Stuessy**, Texas State University

*Three Songs of Friendship* for baritone and piano (1998)

The *Three Songs of Friendship* were commissioned by Timothy Jones, a fine bass-baritone now on the music faculty at the Moores School of Music at the University of Houston. Dr. Jones supplied the Walt Whitman texts for the first two songs ("For You O Democracy" and "I Saw in Louisiana a Live-oak Growing"). Dr. Jones, by the way, was born and raised in Shreveport, Louisiana. To complete the set, he asked that I create a "drinking song" with original lyrics. My wife (Chris) and I did so – hopefully with a touch of humor.

Stephen **Weber**, University of Science and Arts of Oklahoma

*Quips, Quotes, and Quibbles* (2005), **World Premiere**

The song cycle *Quips, Quotes and Quibbles*, for medium voice and piano, contains 18 very short vignettes based on spoken or written observations about music and musicians. The songs range in duration from thirty seconds to two minutes. The quotes utilized as texts are generally direct, flippant, witty or insightful. An attempt has been made by the composer of the song cycle to hint at the referenced or quoted composer's style in each setting. In some cases, the composer of the cycle presents mutated or nestled melodic or rhythmic ideas from a referenced or quoted composer. Hence, there is a great diversity of musical styles, vocabularies, and textures present in the cycle. In most cases, a very brief piano prelude and postlude wrap around the text presented by the singer. *Quips, Quotes and Quibbles* is the third cycle in a 3-set series of light and humorous cycles by Stephen Weber. The first two cycles are *The Unofficial Guide to Above-Average Singing* (2004) and *Vocal Vernacular: Three Songs for Voice and Piano on "Englishized German, French and Italian Texts* (2005).

John D. **White**, Talladega College, Alabama

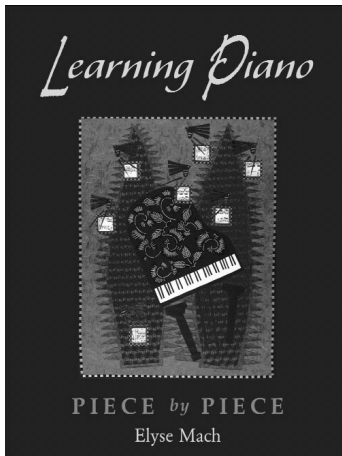
*In Memoriam: John D. Hill* for alto trombone and piano (2004), **World Premiere**

[Program Notes for this composition will be distributed at the conference.]

Stephen **Yip**, Houston, Texas

*Yi Ch'I – Po Mo* for Bb clarinet, cello, and piano (2004), **World Premiere**

This trio was inspired by Chinese brushwork in calligraphy and painting. The Chinese word "Yi Ch'i" in English means "one breath". "Po" means "broken", and "Po Mo" means "to be done layer by layer". *Yi Ch'I – Po Mo* is the second piece in the series of "Yi Bi", which is one of the basic technique in Chinese brushwork and calligraphy. The painting is clear, simple, and direct. "One breath" is one of the Chinese brushing techniques. There is different balance, density, and depth that could be produced by different applications of the brushing technique. Each of the melodic gesture is inspired by this "one breath" technique, "brush down-brush pull-brush up" to complete the entire musical phrase. I employed the numeral idea into this music, such as "three": there are three instruments, three main sections, and the motivic elements are based in three note-sets. Regarding the texture of this piece, I was inspired by the idea of "Po Mo", using concepts of dots and lines as musical short notes and melodic long lines, density and looseness as texture, dark and light contrast as tone color, host and guests as dominant and secondary subjects, and space as empty measures and rests to create the effect of layer by layer.



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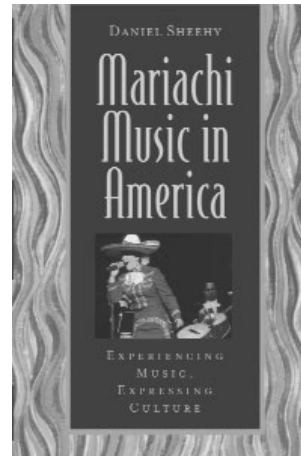
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## Active Participants' Biographies

**Daniel Adams** (b. 1956, Miami, FL) is a Professor at Texas Southern University in Houston. He holds a D.M.A. (1985) from the University of Illinois at Urbana-Champaign, a M.M. from the University of Miami (1981) and a B.M. from Louisiana State University (1978). Dr. Adams is the composer of numerous published musical compositions and the author of several articles and reviews on various topics related to Twentieth Century percussion music, musical pedagogy, and the music of Texas. His book *The Solo Snare Drum: A Critical Analysis of Contemporary Compositional Techniques* was released by HoneyRock Publishing in March of 2000. His music is recorded on Capstone Records and Summit Records.

**Aaron Alon** (B.A., University of Chicago; M.M., Cleveland Institute of Music) is currently pursuing a D.M.A. in composition at Rice University, where he is on the composition and theory faculty for the Shepherd School of Music Preparatory Program. He has received awards from NACUSA, NFMC, SCI, ASCAP, the Renée B. Fisher Composer Awards, Mu Phi Epsilon, the Tampa Bay Composers' Forum, the Ohio Federation of Music Clubs, and the Olga and Paul Menn Foundation, and has had his works performed around the country, including in Chicago, Cleveland, LA, Houston, San Antonio, and Greensboro. For more information, please visit <http://www.aaronalon.com>.

**Elliott Antokoletz** is Professor of Musicology at the University of Texas at Austin, where he has held the Tacquard Endowed Centennial Chair and E. W. Doty Professorship in Fine Arts. He is author of *The Music of Béla Bartók* (1984), *Béla Bartók: A Guide To Research* (1988, 1997), *Twentieth Century Music* (1992), and *Musical Symbolism in the Operas of Debussy and Bartók* (2004), which was nominated for the Kinkeldey Award by the AMS Awards Committee (2005). He is the editor of various books as well as of the *International Journal of Musicology*. He received the Béla Bartók Memorial Award from the Hungarian Government in 1981. Majoring in violin under Delay and Galamian at Juilliard (1960-1965), he later received his Ph.D. in Musicology from the City University of New York (1975).

Violist **Ames Asbell** is a founding member of the Austin-based Tosca String Quartet, which performs and records in various musical genres. Most recently, the group accompanied rock legend David Byrne on two world tours, performing in nearly 30 countries on 5 continents. A collaboration with tango composer / arranger Glover Gill yielded concerts in Argentina, California, and Texas, as well as the soundtrack to Richard Linklater's film *Waking Life*. Dr. Asbell is Assistant Principal of the Austin Lyric Opera orchestra and performs frequently with the Austin Symphony and other regional ensembles. She received the D.M.A. degree from the University of Texas in 2001, and joined the Texas State University faculty in 2005.

Canadian-born pianist **Jeri-Mae G. Astolfi** maintains an active and diverse career as a performer and educator. Her keen interest in new music has led to the commission, premiere, and performance of many new works, both solo and collaborative, which have been featured on live radio broadcasts and on recordings on the Capstone Records label, including *Mélange: New Music for Piano* (Society of Composer's Inc. Performer's Recording Series). She holds advanced degrees in piano performance from the University of Alberta, McGill University, and the University of Minnesota and currently teaches both piano and music theory at Henderson State University.

**Melody Baggech** received her M.M. degree and her D.M.A. degree from the University of Oklahoma. She has been active as a performer in a variety of musical mediums, including opera, oratorio, musical theatre, contemporary and improvisatory music, recitals, and sacred music. Dr. Baggech has sung in both operatic and concert settings in Italy and Austria, as well as the US. She has performed with Amarillo Opera, Rome Festival Opera, Cimarron Circuit Opera, Opera International, and the Washington Savoyards. She has been on the faculty at East Central University since 2001 and serves as Opera Director and Assistant Professor of Voice.

**Jason Bahr** is currently an Assistant Professor of music theory and HARP Fellow at Mississippi State University. He received his B.M. from the University of Missouri at Kansas City and his masters and doctorate from Indiana University. Dr. Bahr has studied composition with Samuel Adler, Claude Baker, David Dzubay, Don Freund, Gerald Kemner, James Mobberley, and Eugene O'Brien. His works have received more than 150 combined performances in 27 states and seven foreign countries. His awards include a Fromm Commission, the Northridge Prize, and the Cambridge Madrigal Singers Prize. When not composing, he frets over his student loans and the fate of the Kansas City Royals.

**Paula Bird**, an accomplished violinist and pianist, received her degrees from the University of Texas at Austin, the University of Texas at San Antonio, and Temple University. A former member of the San Antonio Symphony, Dr. Bird currently plays first violin with the Austin Symphony Orchestra and the Austin Lyric Opera, and she serves as Associate Concertmaster and Master Class Clinician with the Sunriver Music Festival in Oregon. She is also a principal player, soloist, and chamber player with the Conspirare Choir and the Victoria Bach Festival. Dr. Bird teaches chamber music and studio violin, and co-teaches the String Methods classes at Texas State University, where she also directs the Texas State University Suzuki String Institute.

**Robert Boury** has for the past twenty five years served as the Resident Composer at the University of Arkansas at Little Rock. A graduate of the Manhattan School of Music and the University of Michigan, Boury specializes in art songs to twentieth century poetry. He has written successful grants to bring poets Mary Oliver, Donald Hall and Robert Bly to his campus. Dr. Boury believes we are living during a renaissance of poetry, and his over one hundred art songs and three operas honor that surge in creativity. He also composes chamber music, piano music and has composed two symphonies.

**Eddie Briskey** is currently in his second year as an assistant band director at Dripping Springs Middle School. He earned his B.M. from Texas State University, where he is now working on his Masters degree. Mr. Briskey's work has been published in the *South Central Music Bulletin* and presented at the 2006 TMEA conference. In addition to his teaching duties, Mr. Briskey has helped to bring over \$7,000 to his campus through grants. These grants included the development and implementation of five computer stations, and an overhead projector for the band hall.

**David Bruenger** is Assistant Professor of Music at the University of Texas – San Antonio where he coordinates music industry studies and the music marketing degree program and teaches courses in the music industry, American music and culture, and the histories of jazz, rock, and roots music. He is actively involved in the performance and business of commercial music and his research explores social and economic aspects of classical and popular music and musical institutions.

**Susan Bruenger** is currently Assistant Professor of Music Education at The University of Texas – San Antonio, where she teaches elementary methods, choral methods, supervises student teachers, and sponsors an active student MENC chapter. Dr. Bruenger serves on the executive board of TMEC and is the South Central CMS music education board member. Her research interests lie in the area of recruiting, non-select performing groups, musical theater and recorder pedagogy.

**Ellen Bulow** studied piano with Kayleen Yuda at the University of Hawaii where she received her B.M. in musical performance. She studied with Dr. Eugene Barban at Winthrop University where she received her M.M. degree in performance. She was also a student of Dr. Joseph Piazza at the University of North Carolina and Walter Hautzig in New York. She currently teaches at Lamar State College in Port Arthur, Texas.

**Harry Bulow** was born in Des Moines, Iowa in 1951. He received his B.M. in music from San Diego State University (1975), and his M.A. and Ph.D. in music theory and composition from UCLA (1978, 1983). He studied composition and orchestration with Aaron Copland, Peter Mennin, Henri Lazarof, Roy Travis, David Ward-Steinman and Henry Mancini. His works have received numerous awards including 1<sup>st</sup> Prize at the International Composers Competition in Trieste, Italy, the “Oscar Espla” Prize from the city of Alicante, Spain, an NEA Composer Fellowship and 23 consecutive awards from ASCAP. Dr. Bulow is Professor and Chair of the Department of Music, Theatre and Dance at Lamar University in Beaumont, Texas.

**Joe Ella Cansler** is currently an Assoc. Professor of Voice at West Texas A&M University in Canyon, Texas. She completed her Ph.D. at Texas Tech University, having graduated from West Texas State University with a Bachelor of Music Education degree and a Masters Degree in Vocal Performance. She performs lecture recitals, chamber music, clinics, and workshops all over the world. As a recipient of the Faculty Development Grant in 1999, she performed and conducted in Italy and Switzerland with the University of Sienna and in 2002 was Colloquium Guest Professor and Grant Recipient with Western Carolina University. As musical director of the Outdoor Drama Musical TEXAS, she has auditioned, cast, and produced professional theatre.

**Hui-Yiing Chang** earned her B.A. with distinction (*cum laude*), at Boston University and her M.M. Music Education at The University of Texas at Austin. She is presently pursuing a Masters degree in instrumental conducting and in physics at Texas State University, where she is studying under Mr. Howard Hudiburg. She has been nominated to the Chancellor’s List and Pi Kappa Lambda. She has presented at another music conference, participated in a physics research internship, and attended two conducting workshops. She was board member of the South Texas Youth Symphony and is currently vice-president of the Society of Physics Students on campus.

**Jin Ho Choi**, a native of Seoul, South Korea, received a Bachelor’s degree from Yonsei University in voice and music education and a Master’s degree in church music from the Southern Baptist Theological Seminary. He won the third place at the NATS competition in 1999 and was featured on numerous concerts as a baritone soloist and choral conductor. He has also served as a music minister at several mega churches, both in the US and in Korea. Jin Ho Choi, a Member of the National Scholar Honor Society, is currently pursuing a Ph.D. degree in music education at the University of North Texas and serves as a principal at Greater Dallas Korean School.

**John Cipolla** is Assistant Professor of Music at Western Kentucky University (clarinet & saxophone). He has performed with a variety of ensembles and artists in the classical, commercial, and jazz fields. He has been a member of the Radio City Music Hall Orchestra since 1985. Dr. Cipolla’s publications / recordings are on Sony, ECM New Series Records, G. Schirmer, Music Minus One, C. F. Peters Editions, and numerous journals and websites. John’s awards include the 2003/2004 Third District Kentucky Music Educators “College / University Teacher of the Year,” the 2005 Western Kentucky University Junior Faculty Scholarship, and First Prize at the 2003 International Clarinet Association Research competition.

**Aaron Clift** was born in 1981 in Chapel Hill, North Carolina. At Tufts University, he pursued guitar, voice, and piano performance and studied composition with John McDonald. At Tufts, Mr. Clift won several awards, including the Outstanding Achievement Award in Music. He was also one of only six finalists in the Tischler Music competition. In 2003, he graduated *summa cum laude* with degrees in music and Spanish. Today, he studies composition with University of Texas professor Dr. Donald Grantham, film music with composer Brian Satterwhite, and piano with Austin Chamber Music Center founder and director Felicity Coltman. Mr. Clift cites J. S. Bach, John Coltrane, and Frank Zappa as among his greatest musical heroes.

**Dennis Cole** is currently pursuing a Ph.D. in Ethnomusicology at Kent State University in Kent, OH, and works as an adjunct professor at Ashland University in Ashland, OH, where he teaches 20<sup>th</sup> century music to non-music majors. 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, and Oklahoma for both the College Music Society and the Society of Ethnomusicology, and has published articles on topics ranging from the Beatles and traditional African drumming to, most recently, ethno-musicological methodologies.

**Courtney Crappell** is currently pursuing a D.M.A. degree in Piano Performance with an emphasis in Piano Pedagogy at the University of Oklahoma. He earned his M.M. from OU and his B.M. from Louisiana State University. Mr. Crappell won the annual School of Music concerto competition in the Fall of 2005 and will be performing with the OU Orchestra in March 2006. In addition to his experiences in performance, Mr. Crappell's research at OU focuses on topics in ethnomusicology. He is currently teaching World Music classes at the University of Oklahoma.

**Jeanie Darnell** completed her D.M.A. in Vocal Performance and Pedagogy at the University of Colorado-Boulder in 2002, while already heading the voice area as an Asst. Professor at the University of Nebraska at Omaha. She has lectured on recital repertoire from Schubert to Berg at CMS conferences and presented her research on "Training Male Adolescent Voices in Private Studio" at the International Congress of Voice Teachers in Vancouver this past August. Having also served on the faculty at several other universities, Dr. Darnell also worked as a Part-time Graduate Instructor of Voice while at CU-Boulder and is currently Asst. Professor of Voice at Ouachita Baptist University.

**Ian Davidson** is Assoc. Principal Oboe of the Austin Symphony, Asst. Principal Oboe of the Austin Lyric Opera and Solo English Horn of the Bear Valley Music Festival. Other engagements include stints as Principal Oboe of the Dallas Bach Orchestra and the Austin Sinfonietta as well as Asst. Principal Oboe of the Santa Fe Opera and Co-Principal Oboe of the Dallas Chamber Orchestra. Concerto appearances include the Dallas Bach, the Austin Chamber, and the Dallas Chamber Orchestras, the Austin Sinfonietta, the Laredo Philharmonic, and Chamber Soloists of Austin. International recitals and residencies include the Moscow Conservatory, Hong Kong Baptist University, the University of Silesia, Trinity College of Music in London, and the Institute of Culture in St. Petersburg. Dr. Davidson is Assoc. Professor at Texas State University.

**Faith DeBow** has taught class piano and accompanying at Texas State University since 2001. She is also the instrumental staff accompanist at Trinity University and rehearsal pianist for the Lyric Opera of San Antonio. She regularly collaborates with Central Texas' finest singers and chamber musicians, such as Conspirare and the San Antonio Chamber Choir. Her interests include new music, neglected compositions, early-1900s popular song, and sacred music. Composers she has worked with include Jake Heggie, Donald Grantham, Libby Larsen, Jae-Eun Park, Aaron Clift, Charles Ditto, and Mark Cruz.

**Rob Deemer** (b. 1970) has had his musical works performed throughout the United States, Africa, and Europe. Recent concert works of his have been performed by the Millar Brass Ensemble, the Austin Civic Orchestra and various ensembles from the University of Texas, the University of Oklahoma, Roosevelt University, and Northern Illinois University. His film scores have been heard in major film festivals at Cannes, New York, San Francisco, Los Angeles and Austin. Currently, he is co-authoring a new textbook with noted film scholars David Neumeier and James Buhler. Dr. Deemer is a visiting instructor of composition at the University of Oklahoma.

**Vincent de Vries** was recently named to the Baylor University School of Music as Assistant Professor of Piano and Director of Collaborative Piano. Prior to his appointment at Baylor University, he was serving as an Assistant

Instructor at The University of Texas at Austin. Dr. de Vries received his D.M.A. degree from The University of Texas at Austin, where he studied with Nancy Garrett. He is the recipient of many scholarships and has won awards in several competitions, among them first prize in the National Young Artist Competition in The Netherlands and first prize in the Sydney Wright Accompanying Competition.

**Charles Ditto** received a B.M. in composition from the University of Houston in 1977. He established Ditto Records and Human Symphony Music, and has produced and marketed eight albums of original music to date. Performance credits include Walter Hyatt, Rajamani Gypsy Orchestra, and Kevin Fowler. He received a M.M. (1992) and a D.M.A. (1998) in composition from the University of Texas at Austin. His professional assignments have included many commissions for theater and dance. His score for “Raving” has been selected for performances at the International Michael Chekhov Festival (2005) in Amherst and the Metropolitan Playhouse (2006) in New York. He was the recipient of the Copeland Fellowship at Amherst College for the Spring of 1998. Dr. Ditto currently teaches at the School of Music at Texas State University.

**Rebecca M. Doran** received an M.M. in Composition in 2003 from the University of Louisville, where she studied under Dr. Marc Satterwhite. She is currently working on a Ph.D. in Music Theory at the University of Texas at Austin, where she teaches freshman theory and sophomore ear training. She spoke at last year’s CMS South Central Conference with a paper titled “The Sound of Laughter: The Role of the Soundtrack in the Parodies of Mel Brooks.”

**Susan Fain**, an engaging performer, a dedicated educator, and a scholarly writer, has served as principal flute with the University of Oklahoma Wind Symphony, the Eastern Washington University Orchestra, and the Great Falls Symphony in Montana. Pursuing doctoral studies at the University of Oklahoma, Mrs. Fain teaches music appreciation classes, flute students, and assists in directing the OU flute choir. Mrs. Fain is the adjunct flute instructor at Cameron University in Lawton, Oklahoma, and has been published in *Flute Talk* and the *Oklahoma Flute Society Newsletter*.

**Neil Flory**, Assistant Professor of Music Theory and Composition at Del Mar College, is an active composer whose music has been performed across the United States as well as in Europe, South America, and Asia. His work *Venn Music I* (for violin and guitar) is included on the 2003 Duo 46 release entitled *Untaming the Fury*, available through Summit Records. His music is published by Jomar Press, Go Fish Music, Tuba-Euphonium Press, and Harrock Hall Music. The composer continues to fulfill commissions for a variety of soloists and ensembles.

**Mark Francis** (b. 1958), Director of Education and Librarian for the Mississippi Symphony, has previously taught at Mississippi State University, Louisiana School for Math, Science and the Arts, Centenary College, and Northwestern State University. He holds a D.M.A. in composition from the University of Kentucky and is the recipient of 10 ASCAP Standard Awards and an ASCAP Plus Award. His compositions and arrangements are published by Conners Publications, Carillion Music from Albany and Little Piper Publications. He is a past Board Member for Composition of the CMS Southern Chapter, past President of the Southeastern Composers League, and a frequent contributor to *21st Century Music*.

**Eka Gogichashvili**, Asst. Professor of Violin at Baylor University, holds degrees in violin performance from US universities as well as from the Republic of Georgia. Throughout her studies and career, Dr. Gogichashvili has appeared in numerous performances as a soloist as well as chamber and orchestra musician. At different times, she has performed with the Contemporary Chamber Players, the LSU Piano Trio, the Tbilisi String Quartet, the Elag Quartet, Ohio Light Opera, Tbilisi Philharmonic Chamber Orchestra, Waco Lyric Opera, Waco Symphony, Baton Rouge Symphony, the Moscow Chamber Orchestra Arco, and the Bridgeton Symphony Orchestra. Dr. Gogichashvili’s awards include the Circle of Achievements Teaching Award (2001) and the Outstanding Teaching Award by Baylor

University's School of Music (2005).

**Cynthia I. Gonzales** earned degrees from the University of North Texas and Harvard University. Dr. Gonzales writes about text-music relations in German lieder, specializing in Arnold Schönberg's early songs. A frequent presenter at ATMI, Dr. Gonzales demonstrates ways to teach aural skills through web-based materials. Last month, she presented a paper at the International Association for the Study of Popular Music in a paper titled "From Ozzy Osbourne to G. F. Händel: Learning Dictation Skills through Popular Music." She is now in her 10<sup>th</sup> season with the Austin-based professional choral ensemble *Conspirare* and in her second year at Texas State University.

**Genaro Gonzalez**, Professor and Coordinator of Percussion at Texas State University, directed Texas State percussion groups at various conventions and festivals, including the Montreux Jazz and World Music Festival, the Berklee World Percussion Festival, and the Percussive Arts Society International Convention. Mr. Gonzalez is a very active performer, clinician, and adjudicator. He currently serves as Principal Percussionist with the Austin Symphony Orchestra and the Austin Lyric Opera, and he frequently performs with the San Antonio Symphony. He has been serving on the Percussive Arts Society's Board of Directors since 1989 and served in the offices of Secretary, Vice-President, and President.

### **Kelvin Gregory**

**Marilyn Govich**, DMA, teaches voice and is the Head of the Opera / Music Theatre Division at the University of Central Oklahoma. She received the University of Oklahoma Provost's Outstanding Dissertation Award and was co-winner of the Biennial Dissertation Award of the National Opera Association. She has performed with the Oklahoma Collegium Musicum, sung leading roles in opera, and continues to perform professionally in musical theatre. She is an active recitalist, oratorio soloist, adjudicator and clinician, twice presenting artist recitals for regional NATS. Recently she sang at the National Opera Association in New York City and recorded an opera scene with the Polish National Radio Symphony.

**Stephen Hager** is the professor of horn at Texas State University and a member of the Mid-Texas Symphony Orchestra. Professor Hager has been principal horn of the Austin Symphony Orchestra and a member of the Calgary Philharmonic Orchestra as well as the United States Army Band "Pershing's Own." He is in demand as a clinician throughout Texas and has concertized throughout North America, Europe, and Russia. Stephen Hager may be heard on the Mark Custom label in a recording of *40 Characteristic Studies for French Horn* by H. Kling and is the co-editor of the Southern Music Publication *The Standley Routine*.

**Richard D. Hall** is a Lecturer at Texas State University, where he teaches composition, electronic composition, music technology, and humanities. He also assists with the Texas Mysterium for Modern Music Ensemble. He holds degrees from Angelo State University and Texas State University. During his graduate work at Texas State University, Mr. Hall was the recipient of the Francis R. Schneider fellowship. He has received numerous commissions, scored two independent films, has several pieces published by Dorn Publications and has published software reviews for the *South Central Music Bulletin*. He holds memberships in the National Association of Composers USA and the American Society of Composers, Authors, and Publishers.

Cellist **Christopher Haritatos** has gained a reputation as a passionate and intelligent performer on both the Baroque and modern forms of his instrument. Holding degrees from the University of Chicago, the Cleveland Institute of Music, and the Eastman School of Music, he also studied with Jaap ter Linden as a Fulbright Scholar at the Akademie für Alte Musik in Bremen. He performs regularly with leading early music ensembles, such as Apollo's Fire (Cleveland),



Handel and Haydn Society (Boston), Publick Musick (Rochester), Fioritura (Philadelphia), and Ars Lyrica Houston. As a modern cellist, he has been Interim and Acting Principal cellist of the Austin Lyric Opera, and has performed in many orchestras. He teaches at Texas State University.

**Erik Heine** is Assistant Professor of Music Theory at the Wanda L. Bass School of Music at Oklahoma City University. He received his Ph.D. in Music Theory from the University of Texas at Austin in 2005. His research interests include film music theory and the music of Dmitri Shostakovich.

**David Heuser's** music has been performed by various groups and individuals and on festivals and conferences throughout the US and abroad, and he has won a variety of awards, grants, and commissions. A product of New Jersey, Dr. Heuser's degrees are from Eastman and Indiana University, and he currently resides in San Antonio, where he is an Associate Professor at the University of Texas at San Antonio and a founding member of the Composers Alliance of San Antonio. His works can be found on recordings on the Albany, Capstone, and Equilibrium labels.

**Starla Hibler** is Professor of Music at East Central University in Ada, OK. She holds D.M.A. and M.M. degrees from the University of North Texas, where she studied with Joseph Banowetz. She received a B.M. degree in Piano Performance from Illinois Wesleyan University and has studied at the Vienna Conservatory. She is active as a solo and chamber music performer. As an active member of Oklahoma Music Teachers Association, CMS, and Oklahoma Federation of Music Clubs, she serves regularly as a clinician and adjudicator. During the summer of 2005, Dr. Hibler served on the piano faculty at Inspiration Point Fine Arts Colony in Eureka Springs, AK, sponsored by the National Federation of Music Clubs. She is also an organist.

**James Hickey** – from Laredo, Texas – had a late musical start at age 18 by taking piano lessons. In a 4-year period studying piano with Friedrich Gechter, he revealed an innate ability for piano, songwriting, music theory, and music education. Graduating *summa cum laude* in 2004 from Texas A&M International University (TAMIU) with a B.M., he now pursues his M.M. in music theory at Texas State University. Credits include CD and book reviews in the *South Central Music Bulletin*, and first prize in the Arts & Literature division of TAMIU's Annual Academic Conference.

**Christopher Holmes** is a lecturer in voice at Texas State University. The baritone has appeared with Amarillo Opera, Austin Lyric Opera, Central City Opera, Eugene Opera, The Living Opera, Lyric Opera of San Antonio, Opera Circle Cleveland, Opera Del Sol, and Utah Festival Opera. Operatic role highlights include Belcore, Demetrius, Don Giovanni, Escamillo, Figaro, Ford, Germont, Guglielmo, Marcello, Papageno, and Valentin. He has received degrees from Temple University and the Oberlin College Conservatory.

**Arthur Houle** is founder and director of the International Festival for Creative Pianists. An active performer and clinician, Dr. Houle has written for Piano & Keyboard, Clavier, Piano Today, American Record Guide, FJH Pedagogy Newsletter, Music Educator journals, American Music Teacher, and the College Music Society Newsletter. He has degrees from the University of Massachusetts-Lowell, New England Conservatory, and the University of Iowa. Dr. Houle has taught at New England Conservatory, Boston Conservatory, the Universities of Iowa, North Dakota and Texas-Austin and, most recently, at Albertson College. He now teaches at the Idaho Music Academy and privately in the Boise, Idaho, area.

**Andrew Hudson**, holding B.M., M.M., and D.M.A. degrees, has given solo and collaborative performances in Italy, Germany, Canada, Mexico, and the US, and served during the summers of 2002-2004 as a faculty pianist at the American Institute of Musical Studies in Graz, Austria. Dr. Hudson is an active vocal accompanist and coach, having performed approximately fifteen hundred songs / arias with singers from around the world, including alumni of the Bayreuth, Leipzig, Metropolitan, New York City, and Nice Operas, and the National Opera of Prague. He is currently on the piano faculty of McLennan Community College in Waco, Texas, and is the rehearsal pianist for the Lyric Opera Waco and Principal Lieder Coach for Lied Austria.

**Terry Lynn Hudson** is a Senior Lecturer in Piano at Baylor University. She is an active performer, presenting recitals as soloist, duo pianist, and accompanist in Europe, Central America, and throughout the U.S. Other professional activity includes presentations and lecture-recitals at national, regional, and state conferences of the Music Teachers National Association, College Music Society, and Texas Music Educators Association. Dr. Hudson is President of the South Central Chapter of the College Music Society, and served as coordinator of the 2003 CMS Regional Conference held at Baylor. She has also held office in Pi Kappa Lambda National Music Honor Society, Sigma Alpha Iota Music Fraternity, and the Waco Music Teachers Association.

**Lance Hulme** teaches at the University of Oklahoma School of Music. His compositions have received numerous awards and grants and have been presented at many national and international concerts and festivals. Dr. Hulme has degrees from the Eastman School of Music and Yale University and was a Fulbright Scholar at the Universität für Musik in Vienna, Austria. Among his composition teachers were Jacob Druckman, Martin Bresnick, Dominick Argento. Last year, Hulme presented a theory paper at the Oklahoma Theory Roundtable.

**Suzanne Blaker Jacobson** is Assoc. Director and violin teacher with the Central Texas String Academy in Waco, TX. She is Concertmaster of the Temple Symphony and a member of the Waco Symphony. She received a B.M. from the University of Michigan, and both the M.A. and D.M.A. degrees from Ohio State University. Dr. Jacobson's orchestral experience includes serving as Principal Second Violin of the Toledo Symphony, Asst. Concertmaster of the ProMusica Chamber Orchestra (Columbus, OH), as well as the Columbus and Ft. Worth Symphony Orchestras. From 1995 to 1997, Dr. Jacobson was Asst. Professor of Violin and Viola at Eastern Kentucky University. She is currently Vice-President of the North Texas Suzuki Association.

**Rüdiger Jennert** studied Music Education and English at the University of Freiburg and at the University of Massachusetts (Amherst). He received his doctoral degree in Musicology from the University of Würzburg in 2004 with a dissertation on Paul Hindemith's reception in the United States. He has published articles on Hindemith in the *Hindemith-Jahrbuch* and other periodicals. Dr. Jennert teaches Music and English at the high school level and recently taught a course in music history at the University of Würzburg.

**Lynn Job** (pronounced with a long "o") (b. 1959) is an active American woman composer, author, thespian and publisher, born in South Dakota. She graduated from California State University Fullerton and the University of North Texas. Dr. Job continues to win awards from the American Music Center and ASCAP and has an active commissions roster. She serves as the South Central Board Member for Composition (interviewed in the *South Central Music Bulletin* IV/1, Fall 2005) and publishes through Buckthorn Music Press (over 100 works at <http://www.buckthornstudios.com>.) Several international premieres in 2006 include the Laubach (Germany) Organ Festival and the World Saxophone Congress in Slovenia.

**David Johansen**, Assoc. Professor of Trombone Studies at Southeastern Louisiana University, holds a D.M.A. from the University of Iowa. He currently holds the position of Second Trombone in the Baton Rouge Symphony Orchestra and has held the positions of Principal Trombone with the Composers' Workshop Ensemble at the University of Illinois, directed by Herbert Brün, and with the prestigious Center for New Music at the University of Iowa, directed by Kenneth Gaburo. Dr. Johansen specializes in contemporary chamber music for trombone and has premiered three works by the renowned composer John D. White. He has performed throughout the country in collaboration with Dr. White, and they have presented recitals together since 1987.

**Carina Joly**, originally from Brazil, developed seven years of intense activity as both a pianist and a piano teacher before moving to the United States. In 1997, she performed Brazilian piano music throughout Denmark in a professional

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exchange program sponsored by the Rotary International Foundation. Ms. Joly holds a M.M. from Pennsylvania State University, where she was a graduate assistant within the piano department. Since 2002, Ms. Joly has been in the D.M.A. program in piano performance and pedagogy at the University of Oklahoma. She currently conducts research on the teaching piano literature of the Brazilian composer José Antonio Resende de Almeida Prado.

**Adah Toland Jones**, Professor of Flute at Texas State University, is Principal Flute with the Austin Lyric Opera and the Victoria Bach Festival Orchestra and plays frequently with Austin and San Antonio Symphonies. Dr. Jones has been a soloist at National Flute Association Conventions in St. Louis, Boston, and Orlando and has conducted the National High School Flute Choir and Professional Flute Choir. She holds B.M. and M.M. degrees and a Performer's Certificate from the Eastman School of Music and a D.A. degree from Ball State University, where she received the Distinguished Alumni Citation in 2000. Dr. Jones was also the recipient of Texas State's Presidential Award for Excellence in Creative Activities.

**Irina Khovanskaya** received formal musical training at the Moscow Central Special Music College, during which time she also concertized extensively as a recitalist and with orchestras, e.g. at Moscow Conservatory's Small Hall, at the Russian Space Center, and on USSR TV. At the Moscow State Tchaikovsky Conservatory, she studied with Victor Merzhanov. She performed with the Moscow Symphony, in many Russian cities, in Zurich, Munich, Brussels, and Warsaw. Contests in Russia, Germany, and Belgium were capped by Khovanskaya's winning First Prize in the Texas Steinway Society Piano Competition in Dallas in 1999. Dr. Khovanskaya now resides in San Antonio, Texas, and teaches piano at the University of the Incarnate Word.

**Timothy Kramer's** works have been widely performed throughout the US, Europe, and Mexico, including performances by the Indianapolis, Detroit, Tacoma, and San Antonio Symphony Orchestras. He has received grants and awards from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, the American Guild of Organists, and the American Music Center, among others. His degrees are from Pacific Lutheran University (B.M.) and the University of Michigan (M.M., D.M.A.), and he was a Fulbright Scholar in Germany (1988-89). He is Associate Professor at Trinity University in San Antonio. His works are published by Southern, Earnestly Music, Hinshaw, and Selah and recorded on Calcante and North / South.

**Jack Laumer**, professor of trumpet at Texas State University, completed music degrees at St. Olaf College in Minnesota, where he was a finalist in the Young Artists' Competition of the Minnesota Orchestra, and at Manhattan School of Music. While in New York, he played in the National Orchestral Association Orchestra and Brass Quintet and was first trumpet and soloist with the Goldman Band. He studied trumpet with Ron Hasselmann of the Minnesota Orchestra, Cecil Collins at the Manhattan School of Music, and William Vacchiano of the New York Philharmonic. After teaching at Manchester College in Indiana for four years, Laumer arrived in Texas in 1977 and began playing in the Austin Symphony.

**Chia-wei Lee** is quickly establishing as one of the most compelling emerging baritones in the United States. His distinctively beautiful and strong baritone voice has also won him international acclaim. An extremely gifted artist, he is at home on both the operatic and concert stages. In past seasons, he has portrayed various characters including Germont (*La Traviata*), Ford (*Falstaff*), Don Giovanni (*Don Giovanni*), Gianni Schicchi (*Gianni Schicchi*), Marcello (*La Boheme*), and The Count (*The Ghost of Versailles*). A native of Taiwan, Dr. Lee currently resides in the San Antonio area, where he is on the voice faculty at Trinity University.

**Elizabeth Lee** is a graduate student in Music Theory at Texas State University. While she received her Bachelor of Arts Degree in December 2005 from Texas State, she hopes to complete her Masters in Music Theory in December

2007. There, she studied piano with Dr. Timothy Woolsey and played the cello with the Texas State Symphony for several years. Ms. Lee was the recipient of the International Education Scholarship for Study Abroad during the summer of 2003. She is also currently holding a Teaching Assistantship to teach Essential Musicianship.

**Rita Linard**, Assistant Professor of flute at the University of Texas at San Antonio, has her doctoral degree from the University of Texas at Austin. She also attended Indiana University, the University of Illinois, and Northern Illinois University. In addition to frequent solo-recital and chamber music appearances with the Linard-Buchanan Flute and Harp Duo, the King William Winds, the Nova Flute and Guitar Duo, and the Sonora Flutes, she is principal flute in the Mid-Texas Symphony, and frequently plays with the San Antonio Symphony and Austin Lyric Opera. In the summer months, Dr. Linard teaches and performs at Blue Lake Fine Arts Camp.

**Lyn Liston** is Director of New Music Information Services at the American Music Center (AMC), New York City. Previously, she was Promotion Associate at Boosey & Hawkes, working with orchestras, chamber music groups, opera companies, and choreographers / dance companies. At AMC, Ms. Liston oversees the production of publications, the Professional Development Program, NewMusicJukebox.org, in addition to fielding inquiries from around the world about music by American composers and music-business issues. She holds a M.M. degree in classical guitar performance from the University of Cincinnati College-Conservatory of Music and a B.M. degree from the University of South Carolina.

**Michael Lively** is currently a doctoral student in music theory at the University of North Texas. He has previously served as a high school and college band director and is an active conductor and organist in the north Texas area. Mr. Lively is researching a dissertation topic with Dr. Timothy L. Jackson relating to the suggestion of multi-linear and non-linear musical time in the “Krakow” sketches of Beethoven’s late period string quartets. He has recently published an article in the *Journal of Music Theory Pedagogy*.

Pianist **Owen Lovell** earned his Bachelor’s and Master’s degrees from the Peabody Conservatory, where his primary teacher was Boris Slutsky. While in Baltimore, he studied additionally with Julian Martin, Ellen Mack, and Leon Fleisher. Owen Lovell earned his D.M.A. degree from the University of Texas, where he studied with Betty Mallard and Gregory Allen. He has concertized through much of the US, Ontario (Canada), Mexico, and has been heard live on Austin’s NPR affiliate, KUT-FM. Dr. Lovell was appointed to the keyboard faculty of Texas State University in 2004, where he oversees the class piano program. Additional information about Owen Lovell can be found at <http://www.owenlovell.com>.

**Howard Lubin**’s career includes a wide range of interests and achievements. By age seventeen, he had won three awards for composition from BMI, after which he studied piano and German literature at Oberlin College. Following graduate study at the Juilliard School, he taught at the Juilliard Opera Center and worked with the Metropolitan Opera’s Young Artist Development Program. He later worked in Europe as head of the music staff at the Cologne Opera and as guest artist at the Bregenz and Spoleto festivals. He now teaches applied piano and chamber music at the University of Oklahoma.

**Joseph Lulloff**, invited **Keynote Musician** at this conference, is Professor of Saxophone at Michigan State University (MSU). He performs regularly as a soloist in many of the most prestigious concert venues in the US, Europe, South America, and Japan, as well as with leading symphony orchestras in America and abroad. Lulloff also serves as principal saxophonist with the St. Louis Symphony, Grand Rapids Symphony and the Flint Symphony Orchestras. He received his B.M. and a M.M. from Michigan State University and pursued a career as a professor of saxophone at the University of Illinois and eventually MSU, during which time he mentored many aspiring saxophonists and led

several large jazz ensembles. He is a recipient of numerous awards for solo performance, including the Concert Artists Guild Award in 1985, the Pro Musicus International Music Award (1987), and the 1995 Teacher / Scholar Award from MSU. Lulloff has been featured at World Saxophone Congresses in Tokyo (Japan), Valencia (Spain), Nuremburg (Germany), Montreal (Canada) and Chicago. Equally adept with both classical and jazz repertoire, Lulloff is featured both as a soloist and ensemble member in numerous recordings on the Arabesque, RCA, Albany, AUR, Veriatza, and Channel Classics labels.

**Bart MacMillan** is currently a Ph.D. student at the University of North Texas in Denton, TX. He received a B.M. from Wichita State University and a M.M. from Yale University. He has had a performing career as a trumpeter, free-lance pianist, and accompanist. Mr. MacMillan has two years of public school teaching experience as a junior high school band director and 17 years of college teaching experience as a jazz director, band director, and classroom instructor, teaching music appreciation, music theory and orchestration, as well as jazz history, styles and improvisation. He maintains an overly active schedule as adjunct college instructor, freelance performer and teacher, as well as a fulltime student in music education and research.

**Samuel Magrill** is the Assistant Director of the School of Music and Composer-in-Residence at the University of Central Oklahoma. He received a B.M. in composition from Oberlin Conservatory in Ohio and a Master's and Doctorate from the University of Illinois, Champaign-Urbana. He has received numerous awards and commissions, including ones from the NEA, the American Music Center, the Mid-America Arts Alliance, and the American Composers' Forum. His works have been premiered in Moscow, in Australia, at the National Flute Association Convention, the National CMS Conference, the Oklahoma Opera Festival, the Amadeus Festival, the National Society of Composers' Conference, and in Chennai, India.

**Eric Martin** is an in-demand teacher, clinician, and performer. He received his B.M. from the University of North Texas, and his M.M. from Texas State University. He currently holds the title of Lecturer of Percussion at Texas State University and Instructor of Percussion at Texas Lutheran University in Seguin. While at Texas State, he taught and arranged for the Front Ensemble at the 2004 PASIC Competition, where the group received the Best Pit award. Mr. Martin is now highly sought-after as a clinician and arranger throughout Texas.

**Joey Martin** is Associate Professor and Director of Choral Activities at Texas State University and also serves as the artistic director for the Alamo City Men's Chorale, music director for historic First Protestant Church (New Braunfels), and choirmaster for the Mid-Texas Symphony. His schedule is filled with engagements as guest conductor / clinician throughout the US and Europe. Recent engagements include conducting the Connecticut American Choral Directors Association Women's Honor Choir, Conducting Professor for the Transient Glory Choral Symposium and Festival at NYU, and conductor for the Southeast Region Oklahoma Honor Choir. He also enjoys collaborating with vocal artists in recitals, serving as coach / accompanist for such diverse artists are Jennie Olson, Maria Jette, Timothy Jones, and Cheryl Parrish.

**Rachel McCarthy** is a graduate teaching assistant at the University of Oklahoma, where she is a masters' student in piano performance and musicology. As a *magna cum laude* graduate of the University of Tulsa with degrees in Piano Performance and Spanish, she received numerous awards, such as the Parriott Music Scholarship, Top Ten Freshman, and Outstanding Senior in Spanish. McCarthy is a member of the Music Teachers National Association and Oklahoma Music Teachers Association. Pianistic achievements include performing as a concerto soloist with the Oklahoma City Philharmonic, Bartlesville Symphony Orchestra, and Oral Roberts University Orchestra. She was also an OMTA Collegiate Audition winner in 2002.

**Carol McNabb** holds degrees in bassoon performance from the University of North Texas, University of Louisiana–Monroe, and University of Arizona. She performed for over twenty years in the Fort Worth Symphony and Opera Orchestras, the Shreveport Symphony, and the Tucson Symphony, among others. She is an active solo and chamber music recitalist and has performed at the Desert Foothills Music Festival in Scottsdale, Arizona, for the past eleven years. Dr. McNabb is an associate professor at University of Texas – Brownsville, where she teaches double reeds, music theory and aural skills. She has performed at Texas Music Educators Association and Texas Bandmasters Association conventions.

**Emma McNairy**, soprano, is accomplished in many different art forms, ranging from opera to theater, to modeling and film. The seventeen year old recently graduated early from Gonzalo Garza Independence High School and is currently attending Austin Community College. Ms. McNairy’s performance credits include roles with Opera in the Ozarks, The Georgetown Palace Theater, Hyde Park Theater’s Frontera Fest, Pinkstone Productions, The Gilbert and Sullivan Society of Austin, the Vortex Theater, as well as four seasons with Austin Lyric Opera’s Chorus. Ms. McNairy plans to continue her musical and theatrical studies during the fall of 2006 at a music conservatory.

**Ken Metz** is an Associate Professor of music at the University of the Incarnate Word and an adjunct instructor of bass in the San Antonio Community College District. He teaches music theory, composition, and other related subjects. He is a member of CMS, CASA, SCI, NACUSA, and ASCAP.

**Danilo Mezzadri, invited recitalist** of this conference, is a Brazilian flutist who has sustained an active career as a performer and teacher in the United States as well as his home country. He has appeared as a guest soloist with many ensembles, including the Detroit Symphony Orchestra, University of Southern Mississippi Symphony Orchestra, Jackson Symphony Orchestra, Pró-Música Symphony Orchestra of Rio de Janeiro, and Camerata Florianópolis. As a founding member of the *Quarteto Brasilis*, Dr. Mezzadri has given international tours and recorded a CD featuring South American music for flute and strings. Dr. Mezzadri has won several competitions, such as the International Porto Alegre Symphonic Orchestra Young Instrumentalist Competition, Brazilian International Flute Association Competition and Detroit Civic Competition. He also has served as the principal flutist of several orchestras, including the Philharmonic Orchestra of the University of Paraná, Brazilian Popular Music Orchestra, Detroit Civic Orchestra, and Jackson Symphony Orchestra. Mezzadri has recently accepted the position of Assistant Professor of Flute at the University of Southern Mississippi. He has also been guest artist and visiting faculty at the Paraná Catholic University, Santa Catarina State University, School of Music and Arts of Paraná, and Blue Lake Fine Arts Camp.

**Matthew Morris** is Associate Professor of Bassoon at Baylor University and holds degrees from Florida State, Baylor, and East Carolina Universities. His principal teachers are Jon Pederson (North Carolina Symphony), Brian Kershner (Baylor University), and William Winstead (Florida State University). Dr. Morris has appeared in numerous festivals, concert series, radio and television broadcasts, studio recordings, chamber music series, and orchestral concerts in the US and abroad, including appearances at Carnegie Hall, the Bolshoi Theater, and the Kennedy Center for the Performing Arts in Washington, D.C. He has presented master classes, conducted workshops, and served as an adjudicator on the junior high through collegiate levels.

**Ruth E. Morrow, NCTM**, is the current Dolores P. Bolin and D. Phil and Aurora S. Bolin Chair of Piano and Chair of the Department of Music at Midwestern State University in Wichita Falls, Texas. She holds degrees from Indiana University, the Eastman School of Music, and Whitman College. With a background that spans all musical styles and includes performances throughout the United States and Europe, Dr. Morrow remains in demand as recitalist, collaborative pianist, and lecturer on topics from ragtime to movement. She teaches at the Indiana University Piano Academy each summer and is a Certified Instructor of the Feldenkrais® Method. In addition to her numerous musical endeavors, Dr. Morrow is an avid marathon runner.

**Sandra Mosteller**, Assistant Professor at the Wayland Baptist University, teaches clarinet, music education, and world music. She has performed solos across the East Coast, Midwest, and Europe. Dr. Mosteller has performed works for several composers, including Thea Musgrave, Donald Erb, Bruce Mahin, Mark Kilstofte, and Rodney Washka. She has premiered several works, including *Ebbtide*, which was written for her by Belgian composer Norbert Goddaer. She is principal clarinet in the Plainview Symphony and has contributed articles to the *Clarinet*, *North Carolina Music Educator's*, and *NACWPI Journal*. She earned degrees from UNC Greensboro, Arizona State University, and Truman State University.

**Karen D. Nathman** brings a wealth of experience to the field of music education. She is a coloratura soprano, adjudicator, pianist, and former public school choral director. These experiences stem from a profound passion for music and will culminate in a Ph.D. in music education, from the University of Oklahoma. Her desire is to teach at the collegiate level, create meaningful and comprehensive music curriculum, and participate directly in music teacher training. Nathman is currently a graduate teaching assistant at the University of Oklahoma, while pursuing her doctoral degree. She teaches two sections of the music education course entitled "Music for Classroom Teachers".

**Dimitar Ninov** is a composer and music theorist who lives in Austin, Texas. He is concert coordinator of the Texas Chapter of NACUSA. His *Piano Album* was published by the FJH Music Company in April 2005, and he is a recipient of some national and international awards in composition. He holds a doctoral degree in composition from the University of Texas at Austin (2003), and master's degrees in theory (1992) and composition (1996) from the State Academy of Music in Sofia, Bulgaria. In the field of music theory, Dr. Ninov's main areas of interest include tonal harmony, musical form, and ear training.

Mezzo-Soprano **Clara O'Brien** returns to the U.S. after sixteen years on the operatic and concert stages of Europe. A noted interpreter of art song, Ms. O'Brien has been awarded *Le Grand Prix Paul Derègne* at the *International Concours de Chant de Paris*, the *Special Prize* of the *1st International Coloratura Competition Sylvia Geszty*, and a Fulbright Grant. She holds a M.M. with Performer's Certificate from the Eastman School of Music. She also studied opera at the Curtis Institute of Music and went on to the Chicago Lyric Opera Center for American Artists apprenticeship program. Ms. O'Brien has recorded with the Bella Musica label and Südwest Deutscher Rundfunk, and is currently Asst. Professor of Voice at the University of Oklahoma.

**Sunnie Oh**, Lecturer at Texas State University, is holding a B.M. in Music Education and a M.M. in Piano Performance. She gave piano recitals and performances in South Korea, Slovenia, California, Michigan, Oklahoma, and Texas. She also won the second prize of the Aspiring Organist Competition of the American Guild of Organists (Greater Lansing Area, Michigan) in 1998. Ms. Oh's credentials include several published compositions and publications on piano pedagogy. She is the Secretary of NACUSA's Texas Chapter, the editor of the CMS South Central Chapter Newsletter, and a Review Board member of the refereed journal *South Central Music Bulletin*. – Together with Dr. Nico Schüler, she is the co-organizer of this conference.

**Jun Okada**, invited **Keynote Musician** at this conference, is internationally sought-after as a professional pianist and enjoys an active career, being involved in over one hundred performances annually as a soloist, in duo ensembles, and as a chamber music specialist. She has received critical acclaim for her expertise in the performance of string, low-brass and woodwind literature. Native of Hiroshima, Japan, she began her musical studies at Yamaha Music School, and received the Bachelors and Masters degrees from Michigan State University under the tutelage of Deborah Moriarty. Ms. Okada is particularly noted for her command of the contemporary saxophone repertoire and has performed with numerous internationally recognized artists throughout the United States, Japan, Belgium and Canada. As a member of Lulloff-Okada Duo with saxophonist Joseph Lulloff, she has performed at Carnegie-Weill Recital Hall, at the





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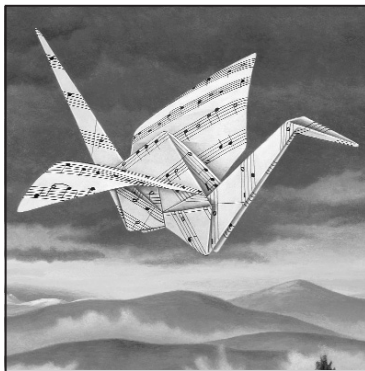
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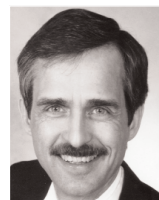
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Thailand International Saxophone Conference, as well as at many other international and national venues. The duo is featured on Volume VI of America's Millennium Tribute to Adolphe Sax, available through Arizona University Recordings. Ms. Okada has served as a faculty of the Music Department at Hope College in Holland (MI), and maintains teaching studios in Michigan.

Pianist **Sohyoung Park** received degrees from Rice University, the University of Michigan, and Seoul National University. She also received a Diploma of Merit from the Accademia musicale di Chigiana in Siena, Italy, and attended the International Chamber Music School of Trio di Trieste in Italy. Dr. Park performed in numerous countries and also appeared as a soloist with the Rice Chamber Orchestra at the Stude Concert Hall in Houston as well as with Ruse Philharmonic Orchestra in Bulgaria. She joined the faculty at Rice University in 2005. Previously, she has been a faculty member at Sam Houston State University. In addition, she is a highly sought-out teacher for pre-college students at the Rice University Preparatory Program.

**Ludim Pedroza** is Assistant Professor of Music at the University of the Incarnate Word, where she teaches Music History, Studies in World Music, and Piano. She holds an Interdisciplinary Ph.D. in Fine Arts from Texas Tech University and previous degrees in piano performance. Dr. Pedroza's research interests center on comparative studies in music and society, especially anthropological approaches to the study of performative events like the traditional solo recital. Dr. Pedroza is also an active performer and continues to experiment with different approaches to both traditional and untraditional piano repertoire.

**Jane Perkyns**, Associate Professor at Texas Southern University, teaches piano, music history, theory, piano pedagogy, and performance seminar classes. She served for three years (2000-03) as the Music Coordinator in the Dept. of Fine Arts. She received her graduate degrees from The Juilliard School and the University of British Columbia. Dr. Perkyns has performed extensively throughout Canada and the USA, both as soloist, and collaborative artist and has had the honor of premiering several works both in the solo and chamber music field. Dr. Perkyns has also been active in the area of musical theatre and composition. She is the co-founder of *Curtyn Calls Co.*, devoted to the writing, producing and teaching musical theatre to children with disabilities.

**David Pino**, clarinet, has been the clarinet professor and coordinator of woodwinds at Texas State University since 1967. He has performed and lectured in many countries in America and Europe, has made recordings of music for clarinet and piano with Frances Mitchum Webb, and has toured with the David Pino Chamber Ensemble (clarinet, strings, and piano). He is the author of *The Clarinet and Clarinet Playing*, published by Dover Publications, and is currently writing a long series of articles on the clarinet teaching of Keith Stein in *The Clarinet*, the journal of the International Clarinet Association.

**Deon Nielsen Price** holds degrees with honors from Brigham Young U., U. of Michigan, and U. of Southern California. She has served as Lecturer at the University of California, Santa Barbara, several California Community Colleges, and as Adjunct Associate Professor of Music at California State University, Northridge. A pianist, composer, educator, and author, Dr. Price performs and lectures as Resident Artist / Composer throughout the Americas, Asia, and Europe. For the last three years, she served as President of NACUSA and is also a former president of the International Alliance for Women in Music (IAWM), currently on the Board. She was a recipient of many grants and commissions.

**Michael Remson** is a composer, librettist, author, educator and Executive Director of the American Festival for the Arts. Dr. Remson's works have been performed by New York City Opera, Houston Grand Opera, Texas Tech Opera, Rhode Island College Choruses, Abilene Collegiate Opera, Houston Ballet, Eastman EROI, and by many other performers and performing organizations. He has received numerous grants, commissions and fellowships and

is on faculty at the University of Houston Moores School of Music, UH's Mitchell Center for the Performing Arts, and at the Houston Ballet. Dr. Remson's primary mentors include Carlisle Floyd, Robert Nelson, Nancy Galbraith, and Edward Albee.

The music of **Wieslaw V. Rentowski** has been performed at many International Festivals and Conferences in Europe and North America. In 1988, he was awarded first prize in the National Competition for Young Composers in Poland. Numerous commissions, grants, and awards followed in Poland, Germany, Canada, and the USA. Dr. Rentowski – also virtuoso organist and conductor – holds several advanced degrees in music, including a D.M.A. from Louisiana State University (1996). Most of his music has been published and recorded in both Europe and the US. He taught at colleges in Lodz, Baton Rouge, New Orleans, and appeared as a guest composer, lecturer, and soloist in many cities in Poland, Germany, Canada and the US. Dr. Rentowski currently resides in Dallas, TX, and is now active as the NACUSA Texas Chapter President.

**Christine Rewolinski** is a Suzuki teacher and freelance violinist in the Dallas Fort Worth area. She has taught Suzuki violin for over 15 years and has been a guest clinician at Suzuki workshops and for the Dallas Independent School district. Ms. Rewolinski is currently working toward a Ph.D. in music education at the University of North Texas.

**Pamela Richman**, soprano, received her M.M. in Vocal Performance from the University of Illinois, Champaign-Urbana. Although she sings opera, oratorio and chamber music, her specialty has been new music, including performances of works by Previn, Ravel, Schoenberg, Dallapiccola, and Magrill. In 2001, she toured Australia with the University of Central Oklahoma (UCO) Cello Ensemble. She teaches Music Fundamentals and Aural Skills as well as class and private voice at UCO. She is the featured soprano on the XOLO CD "Cello Music by Samuel Magrill" with Tess Remy-Schumacher, cellist. Ms. Richman recently returned from Poland, where she recorded with the Polish National Radio Symphony.

**Russell Riepe**, Professor and Coordinator of Composition, Founder and Director of the Texas Mysterium for Modern Music, and Director of Graduate Music Studies at Texas State University, is a long-standing member (a Fellow since 1967) of the Woodrow Wilson Foundation. His music has been featured in North America, Europe, and Asia. Dr. Riepe is a member of ASCAP, and his articles, musical arrangements, and original compositions are internationally published, performed, and recorded. Although his career is principally devoted to Composition and teaching, as a pianist he has also appeared at Carnegie Hall, Lincoln Center, Rachmaninoff Hall (Moscow), and Shatin Town Hall (Hong Kong), to name a few.

**Rick Rowley** is a tremendously versatile musician and has appeared extensively as a recitalist, a concerto soloist and chamber performer with many of the world's leading musicians. He has made numerous recordings of solo and chamber music and his recent recordings for Plum CDs have received superb reviews. He is highly admired as a teacher in master classes and has worked with pianists, instrumentalists and actor / singers in that format. He is currently serving as a lecturer on the faculty of the University of Texas at Austin. Mr. Rowley has been very active in the theater and has acted in, directed, and served as musical director for over 40 productions.

**Sherry Rubins** directs the University of Texas at San Antonio Percussion program. Since the mid-1980s, Mrs. Rubins has performed as an extra musician with the San Antonio Symphony, and she has been the principal percussionist / timpanist with the Mid-Texas Symphony since 1991. She has been Vice-President of the Texas Chapter of the Percussive Arts Society as well as on the faculty of the Interlochen Arts Camp, the Texas Music Festival at the University of Houston, the Stephen F. Austin University Percussion Symposium, Texas Lutheran University, and the University of Houston.

**Charles Ruggiero**, invited **Keynote Speaker** at this conference, is a member of the School of Music faculty at Michigan State University, where he has taught both composition and music theory since 1973. Dr. Ruggiero has composed music for orchestra, wind ensembles, chamber groups, solo instruments, and voice. Since 1980, he has produced a number of substantial compositions for the saxophone. In many of his works, Ruggiero has fused elements from jazz and pre-20<sup>th</sup>-century Western “classical” music with materials, techniques, and formal concepts of 20<sup>th</sup>-century European and North American art music. Ruggiero’s music has been performed in Asia, Europe, South America, and throughout North America. Performances of several of his compositions are available on compact disc recordings on the ADMLIVE!, AUR (Arizona University Recordings), Centaur, Channel Crossings / Channel Classics, Mark Recordings, CRI (Composers Recordings, Inc.), Klavier, and Sunrise Music labels. Dr. Ruggiero is a member of ASCAP. Some of his compositions are published by Dorn Publications, and the Michigan State University Press, but most are available directly from the composer.

**Eileen Meyer Russell** is an Associate Professor of Music at Del Mar College in Corpus Christi, Texas. In addition to her teaching position in Corpus Christi, Dr. Russell teaches at Blue Lake Fine Arts Camp in Twin Lake, Michigan. She holds degrees from Indiana University (B.M. in Trombone Performance and D.M. in Brass Pedagogy) and the University of Northern Iowa (M.M. in Trombone Performance), and she is a trombone clinician and artist with C. G. Conn. Dr. Russell has presented clinics or performances at International Trombone Association Festivals, CMS South Central conferences, TMEA conferences, and at the Midwest International Band and Orchestra Conference.

**Kenneth Saxon** holds a D.M.A. in piano performance from the University of Alabama and M.M. and B.M. degrees in piano performance from Shorter College. Dr. Saxon has recently released a CD of the Preludes op. 32 (complete) by Sergei Rachmaninoff and recorded composer Kawai Shiu’s “clear shade” for the CD *music of kawai shiu*. His article “Teaching Sight-Reading: Old Saws and New Tools for Effective Sight-Reading Skills” appeared in the online 2004 Piano Pedagogy Forum. Dr. Saxon serves as the Coordinator of Collaborative Piano at University of Texas at Brownsville, where he also teaches keyboard skills and accompanying.

**Kathy Scherler**, Assistant Professor of Music at Midwestern State University in Wichita Falls, Texas, received her Ph.D. in Music Education from the University of North Texas. Dr. Scherler’s teaching experience includes elementary music, secondary choral music, and private voice. She currently co-directs the opera program at Midwestern State. Her research involves music education and the English language learner, and topics concerning music teachers. In addition to research presented at the 2006 TMEA Convention, she recently presented, at the 2006 Conference on Interdisciplinary Qualitative Studies at the University of Georgia, a paper on music teachers instructing English language learners explored through phenomenological interviewing.

**Phillip Schroeder**’s life as a musician began early and has paralleled the diversity of surroundings: trumpet in concert bands, boys and mixed choirs, electric bass in rock bands, orchestral and chamber conducting, experimental improvisation ensembles, and piano performance. Schroeder’s music appears on the Capstone, Boston, innova, and Vienna Modern Masters labels. Dr. Schroeder teaches at Henderson State University. He received degrees from the University of Redlands, Butler University, and Kent State University. Among the many influences on his work, the most significant include Taoism, good food, the overtone series, and the love and patience of friends.

**Rodney C. Schueller** is Assistant Professor of Music and Director of Bands at Texas State University. He earned the B.M. degree in Trumpet Performance and Music Education from the University of Iowa (1994), the M.M. degree in Wind Conducting from Indiana University (1997), and the D.M.A. degree in Wind Conducting from Michigan State University (2003). He has studied wind conducting with Ray E. Cramer and John L. Whitwell, with additional studies in orchestral conducting with James Dixon and Leon Gregorian. He is a contributing author to three volumes

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in the *Teaching Music Through Performance in Band* series published by GIA, and has published articles in both the *Bandmasters Review* and *The Instrumentalist*.

**Nico Schüler**, who studied music education, musicology, and music theory, is the Coordinator of Music Theory at Texas State University. His main research interests are interdisciplinary aspects of modern music, music theory pedagogy, methodology of music research, and World Music. He is the editor of the book series “Methodology of Music Research” (Frankfurt am Main, New York: Peter Lang) and of the refereed journal *South Central Music Bulletin*, the author or editor of 18 books, and the author of more than 70 articles. Dr. Schüler is President Elect of The College Music Society’s South Central Chapter and Vice President of the Texas Chapter of the National Association of Composers USA (NACUSA).

**James Schuppener** is in his third year as Director of Choral Activities at Midwestern State University in Wichita Falls, Texas. Before coming to Midwestern, he was Director of Choirs at Southwestern College in Winfield, Kansas, for twenty years. Dr. Schuppener received degrees from Milton College (Wisconsin), Illinois Wesleyan University, and the University of Arizona where he was a conducting student of Dr. Maurice Skones. Dr. Schuppener is a member of ACDA, TCDA, NATS, TACT and CMS. Choirs under his direction have performed throughout the United States and also Switzerland, Germany and Austria.

**Elliott Schwartz** has taught at Bowdoin College since 1964, and is presently Robert K. Beckwith Professor of Music Emeritus. Performances of Schwartz’s music include the Minnesota Orchestra, Cincinnati Symphony, Milwaukee Symphony, St. Paul Chamber Orchestra, Tanglewood, the Library of Congress, Monday Evening Concerts (Los Angeles), and De Ijsbreker (Amsterdam). He has appeared as visiting composer-lecturer at universities and conservatories in Paris, Strasbourg, Tokyo, Weimar, Mannheim, Rotterdam, Copenhagen, London, and Reykjavik. In 2006, his 70<sup>th</sup> birthday is being celebrated with many concerts. A number of his works are recorded on the New World, CRI, Albany, Capstone and Innova labels.

**Lorie Scott** teaches flute at East Texas Baptist University and Texas Wesleyan University. She holds Masters and Doctoral degrees in Flute Performance from the University of North Texas and a Bachelor of Arts degree, summa cum laude, in Music and Business from Luther College.

**Lesley Sisterhen** is currently the Visiting Assistant Professor of Piano and Director of Piano Pedagogy at Baylor University in Waco, Texas. At Baylor, she teaches piano pedagogy, class piano, and directs the Piano Laboratory Program. She received her D.M.A. in Piano Performance and Pedagogy from the University of Oklahoma, where she studied with Dr. Jane Magrath. Dr. Sisterhen previously taught piano at the University of Central Oklahoma. Her main area of research is the use of performance enhancement strategies, such as mental practice, imagery, and relaxation techniques.

**William O. Smith** (b. 1926) is Professor emeritus and the former director of the Contemporary Group at the University of Washington. Many of his over 180 works music have been published by Universal, Oxford University Press, Shall-U-Mo, Edi-Pan, MJQ Music, and Ravenna Editions, and recorded on the Columbia, Fantasy, Edi-Pan, New World, Contemporary, CRI and Crystal Records labels. He studied at Juilliard, Mills College, the Paris Conservatory, and the University of California, studying with Darius Milhaud and Roger Sessions. Smith received many awards and honors, including the Prix de Paris, the Prix de Rome, two Guggenheim fellowships, and grants from the NEA and the American Academy of Arts and Letters.

**Adam Sovkoplak** was born in Brownsville, Texas, on January 16, 1982. He holds a Bachelor of Arts in Music from the University of Texas at Brownsville, where he studied composition with pianist / composer Richard Urbis. Mr. Sovkoplak has won an Alpha Chi Alfred H. Nolle Scholarship (2003), the Christian Fellowship of Art Music Composers scholarship (2005), and the 2<sup>nd</sup> Annual SHSU Phi Mu Alpha / Fisher Tull Composition Contest (2005). Mr. Sovkoplak is currently working on his Master of Music in Composition with pianist / composer Dr. Trent Hanna at Sam Houston State University. He will complete his degree in May of 2006 and hopes to begin work on his Doctorate in composition that fall.

**Jan Steele** holds a Bachelor of Music Education from Université Laval (Québec City, QC, Canada). She taught elementary / secondary music in British Columbia public schools for 8 years before coming to Texas to pursue graduate studies. In 2003-2004, Jan completed a Masters in Music Education (jazz education) at the University of North Texas. In August 2004, she then traveled to the Middle East and taught elementary music (K-3) at an international school in Kuwait. Originally from Vancouver, BC (Canada), Jan is now back in Denton for the Ph.D. in Music Education, of which this poster presentation is part.

**Robin Stein** is the Coordinator of Music Education at Texas State University. She is an elementary general specialist and teaches the elementary methods classes, introductory music education courses, research in music education, and supervises student teachers. She holds Bachelors and Masters degrees in Music from the University of Wyoming and a Doctor of Arts in Music Education from the University of Northern Colorado. Dr. Stein has presented clinics at state, divisional and national conferences. She is currently on the National Executive board of the Society for Music Teacher Education and is the President-Elect of the Texas Music Educators Conference. Dr. Stein is also on the Editorial Board of the journal *South Central Music Bulletin*.

**Greg A Steinke**, now retired, is the former Joseph Naumes Endowed Chair of Music / Art and Associate Dean of Undergraduate Studies, Marylhurst University, Oregon. He was the Associate Director of the Ernest Bloch Music Festival (1993-1997) and the Director of the Composers Symposium (1990-1997) in Newport, Oregon. Dr. Steinke served as the National Chairman of the Society of Composers (1988-1997) and is currently the Secretary / Treasurer of Art Culture Nature Inc. He is the composer of chamber and symphonic music and author with published / recorded works and performances across the US and internationally. He was also a speaker on interdisciplinary arts and an oboist specializing in contemporary music.

**Drew Stephen**'s research concerns the social and cultural significance of the hunt in European music of the nineteenth century. He has presented and published papers on the role of the hunt in the works of Weber, Wagner, Verdi, and Brahms, on the hunt as a mediator of couleur locale, and on the history and development of the hunting horn and the orchestral horn. In addition to his academic pursuits, Dr. Stephen is also an active and accomplished performer on both modern and natural horns. He is Assistant Professor of musicology at the University of Texas at San Antonio.

**Barbara Streets** is a member of the School of Music faculty at the University of Central Oklahoma and serves as Head of the Vocal Arts Division. She holds the Bachelor of Music Education, Master of Music (Voice), and the Ph.D. in Music Education from the University of Oklahoma. She is active as a recitalist and oratorio soloist and presented an Artist Series Recital for the NATS Texoma Region Fall Conference. Her article "The Solo Songs of Michael Head" appeared in volume 22 of the journal *British Music* in 2000. In 2005, Dr. Streets recorded a scene from David Yeagley's opera *Jacek* with the Polish National Radio Symphony Orchestra for Opus One Recordings.

**Joe Stuessy** holds the Ph.D. and M.A. degrees from the Eastman School of Music and a B.M. from Southern Methodist University. He is Director of the School of Music at Texas State University. Dr. Stuessy's first Piano

Concerto was premiered by the Houston Symphony and has been performed by the San Antonio Symphony and the Moscow State Orchestra. His second Piano Concerto was premiered in 1996. Both concertos have been recorded by the Moscow State Orchestra and are available on Aquarius compact discs. A complete concert of his compositions was presented in 1993 at the Composer's Union in Moscow, Russia.

**Caroline Stupple**, Assistant Professor of Music Education at Southern Methodist University, earned a B.M. degree from Ithaca College, a M.M.E. from Temple University and is currently a doctoral candidate at Indiana University. Ms. Stupple has many years of experience as choral and general music teacher in New York State. She has studied conducting with Jan Harrington, James Jordan, Anne Howard Jones, and Volker Hempfling. Ms. Stupple is active as a guest conductor, clinician / consultant, researcher, and adjudicator. Most recently, she presented at TMEA and was a conductor for the Dallas All-City Middle School Honors Choir. Her present research interest is choral conducting gesture and its relationship to choir performance level.

**Paolo Susanni**, Italian born theorist and pianist, has been teaching music theory, music history, and aural skills at Texas State University since 2002. He received his D.M.A. from the University of Texas at Austin. His two-part treatise comprised an original analysis of Bartók's Sonata for Piano (1926) and a translation of Elliott Antokoletz's book *The Music of Béla Bartók*. He has since written three papers on Bartók's piano music, two of which will appear in forthcoming issues of the *International Journal of Musicology*. Two other, recently completed papers have been accepted for publication. He has presented papers and lecture recitals in the US and has been invited to play and speak at the State Music Conservatory in Izmir, Turkey, this summer.

**Lise Uhl** earned a Bachelor of Music Education from Mount Union College, Alliance, Ohio. Ms. Uhl was a graduate teaching assistant in voice and opera at University of Arizona, where she earned the M.M. degree in Vocal Performance. Ms. Uhl received numerous prizes in vocal competitions and has appeared on stage in opera, oratorio, and musical theatre in Arizona, Nevada, Texas, and Ohio and has presented several guest artist recitals. She has served on the voice faculty at University of Arizona and University of Nevada, Las Vegas. Since 1980, Ms. Uhl has taught voice, diction for singers, and directed opera at McLennan Community College. She also served as a guest stage director for the Lyric Opera Waco.

**Nile Velarde Chong**, born in Chimbote (Peru) in 1964, studied composition at the National Conservatory of Music in Lima, Peru. With a scholarship from the Spanish government, he also studied electro-acoustic and computer music in Madrid, Spain. His music has been widely performed in Europe and South America. He is currently professor of music theory and orchestration at the National Conservatory of Music in Lima.

**Lavern Wagner** was Professor and Chairman of the Music Department (1958-1991) at Quincy University, in Quincy, Illinois. His lecture at this conference is Dr. Wagner's first presentation in Texas on Benjamin Grierson. Dr. Wagner conducted a number of Grierson's works on C-SPAN in 1994 at the recreation of the 1858 Lincoln-Douglas debate in Quincy, Illinois. He has lectured on General Grierson at Southern Illinois University, Memphis University, Henderson State University and at the Sonneck Society for American Music conference in Kansas City. Dr. Wagner received a grant from the National Endowment for the Humanities and was a guest speaker at Europalia 85 Espana in Brussels, Belgium.

**Michael Walker** is currently Assistant Professor of Music at the University of Texas – Pan American. He received his B.A. in Piano Performance at Humboldt State University and both his M.A. and Ph.D. in Music Theory at the University of Oregon. In addition to teaching, he is an active composer and researcher.



**Xin “Cindy” Wang**, a native of the People’s Republic of China, holds Bachelor’s and Master’s degrees in violin performance. She resides with her husband, Dennis Cole, in Kent, Ohio. Besides assisting her husband with ethnomusicological field research, Ms. Wang is currently pursuing a second Master’s degree at Kent State University.

**Stephen Weber** is Associate Professor of Music and Coordinator of the Music Department at the University of Science and Arts of Oklahoma, where he teaches piano, piano-related courses, and music technology. His terminal degree is a Ph.D. in Fine Arts from Texas Tech University. Dr. Weber’s *Eight Etudes for Piano* and *Eclecticset for Percussion Quartet* have been recorded on the Opus One label. He has over 80 published works with various publishers. Dr. Weber has been the recipient of university teaching and research awards and was selected as 2003 Oklahoma Musician of the Year by the Oklahoma Federation of Music Clubs.

**Aaron Ward** is currently an undergraduate composition student at Texas State University under the direction of Dr. Russell Riepe and is planning to attend graduate school with Dr. Riepe at Texas State in the spring of 2006. Mr. Ward first became involved with the composition program at Texas State in the fall of 2004, and performed a solo computer-controlled electronic piece at the Texas Mysterium of Modern Music concert in April 2005. Mr. Ward’s electronic compositions and performances consist mostly of live manipulation and layering of prerecorded sounds.

**John D. White** is Professor and Chair of the Philosophy Department at Talladega College in Alabama. He holds a B.M. in piano performance from the University of Kentucky, a M.M. in composition from the University of Idaho, and a Ph.D. in composition from the University of Iowa. A catalogue of 90+ compositions includes pieces that range in scope from solo instrumental works, through a variety of chamber music, about half including voice(s) with texts also written by the composer, to large ensemble works. Philosophical essays, still unpublished, include *Philosophy of Law*, applications of formal logic to belief systems, *The Substance Argument* (a history), aesthetics, Spinoza, and points of contact between music and philosophy.

**Adam Wiggins** was born in Webster, Texas, and grew up around the Houston area. A composition major at Sam Houston State University, Mr. Wiggins has studied with Trent Hanna, Kyle Kindred, and pianist Jay Whatley, among others. He hopes to move to Manhattan after graduating next year and become a rehearsal pianist.

**Kay Williams** joined the faculty of Abilene Christian University in Abilene, Texas in the Fall of 1989 and is instructor of elementary theory, class piano, private piano, and introduction to music. She holds a Ph.D. and a M.M. from Texas Tech University and a B.M.E. from Abilene Christian University. In addition to her assigned collegiate duties, Dr. Williams is active in accompanying student and faculty recital performances and with community events, such as UIL solo and ensemble contests and community musical theater productions. Dr. Williams also maintains a private Suzuki piano studio.

**Lori L. Wooden**, Associate Professor of Bassoon at the University of Central Oklahoma, holds a D.M.A. degree from the University of Wisconsin-Madison, a M.M. degree from the University of Minnesota and a B.S. degree from St. Cloud State University. Dr. Wooden has performed with the Oklahoma City Philharmonic Orchestra, has been a member of the Duluth-Superior Symphony Orchestra, the Madison Symphony Orchestra, the Oshkosh Symphony Orchestra, and the Greater Rochester Women’s Philharmonic Orchestra. She currently teaches bassoon, coordinates the woodwind chamber music program, is Associate Conductor of the UCO Symphony Orchestra and Conductor of the Oklahoma Youth Symphony’s Young Artists Orchestra.

**Juli Wood**, dramatic soprano, has sung and taught music at all levels over the past 22 years. She received degrees from the University of Texas at San Antonio (UTSA) and Stephen F. Austin. She performed such opera roles

as Santuzza (Mascagni's *Cavalleria Rusticana*), Dinah (Bernstein's *Trouble in Tahiti*), Tosca (Puccini), Mother (Menotti's *Amahl*), Magda (Menotti's *The Consul*). Mrs. Wood has taught at UTSA and is now Asst. Professor of Voice at Texas State University. Many of her students were NATS finalists, won Regional Met Auditions, won prizes in the Houston Grand Opera Finals and other competitions, and have been accepted into opera apprentice programs around the US. Mrs. Wood is a recent past president of NATS.

**Stephen Yip** graduated from Rice University with a D.M.A. He has attended many music festivals, such as the Aspen Music Festival, the Asian Composers' League, and the IMPULS Ensemble Akademie. Dr. Yip's works have been performed in the US, Europe, and Asia. He has received several composition prizes, including the "Haifa International Composition Prize" and the First International EPICMUSIC Composition Prize, Italy. His orchestral work will be recorded in the ERM-Media compact disc series "Masterworks of the New Era." His music has been performed at several major music conferences and festivals: SCI, CMS and NACUSA conferences, ISCM World Music Days, Hong Kong Musicarama, and Hong Kong Arts Festival.

## Upcoming CMS Events

### **Institute in Music Technology**

June 3–8, 2006

Illinois State University, Normal, Illinois

### **Institute on Music History Pedagogy**

June 8–10, 2006

Butler University, Indianapolis, Indiana

### **Summer Intercultural Institutes**

June 10–17, 2006: *Vocal Music of Bulgaria*

July 9–15: *Unlocking the Art of Flamenco*

New England Conservatory, Boston, Massachusetts

### **International Choral Festival Choral Symposium**

July 10–16, 2006: *The Conductor and the Score*

University of Montana, Missoula, Montana

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