



South Central Chapter  

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THE COLLEGE MUSIC SOCIETY

22<sup>nd</sup> Regional Conference  
March 15–17, 2007

Arkansas State University  
Jonesboro, Arkansas



# South Central Chapter

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## THE COLLEGE MUSIC SOCIETY

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March 15–17, 2007

Dear Conference Participants,

We are so very pleased and honored to welcome you to the Arkansas State University campus in Jonesboro for the 22nd College Music Society (CMS) South Central Chapter Conference. During the course of the conference, you will have an opportunity to attend fifteen research presentations, three lecture-recitals, three poster presentations, and two evening concerts (featuring works by CMS composers) including two world-premieres!

We are especially honored to welcome our Keynote Speaker, Dr. Randall G. Pembroke, Dean of the Conservatory of Music and Dance at the University of Missouri-Kansas City. In his keynote address, Dr. Pembroke will discuss the Interdisciplinary Ph.D. program at UMKC as well as inter-/transdisciplinary issues as they relate to college music educators. Dr. Pembroke brings with him a wealth of experience (see his entry in the “Biographies and Abstracts” section) as a pianist, researcher, scholar, music educator, and as Dean of the 102-year-old institution known today as the UMKC Conservatory of Music & Dance.

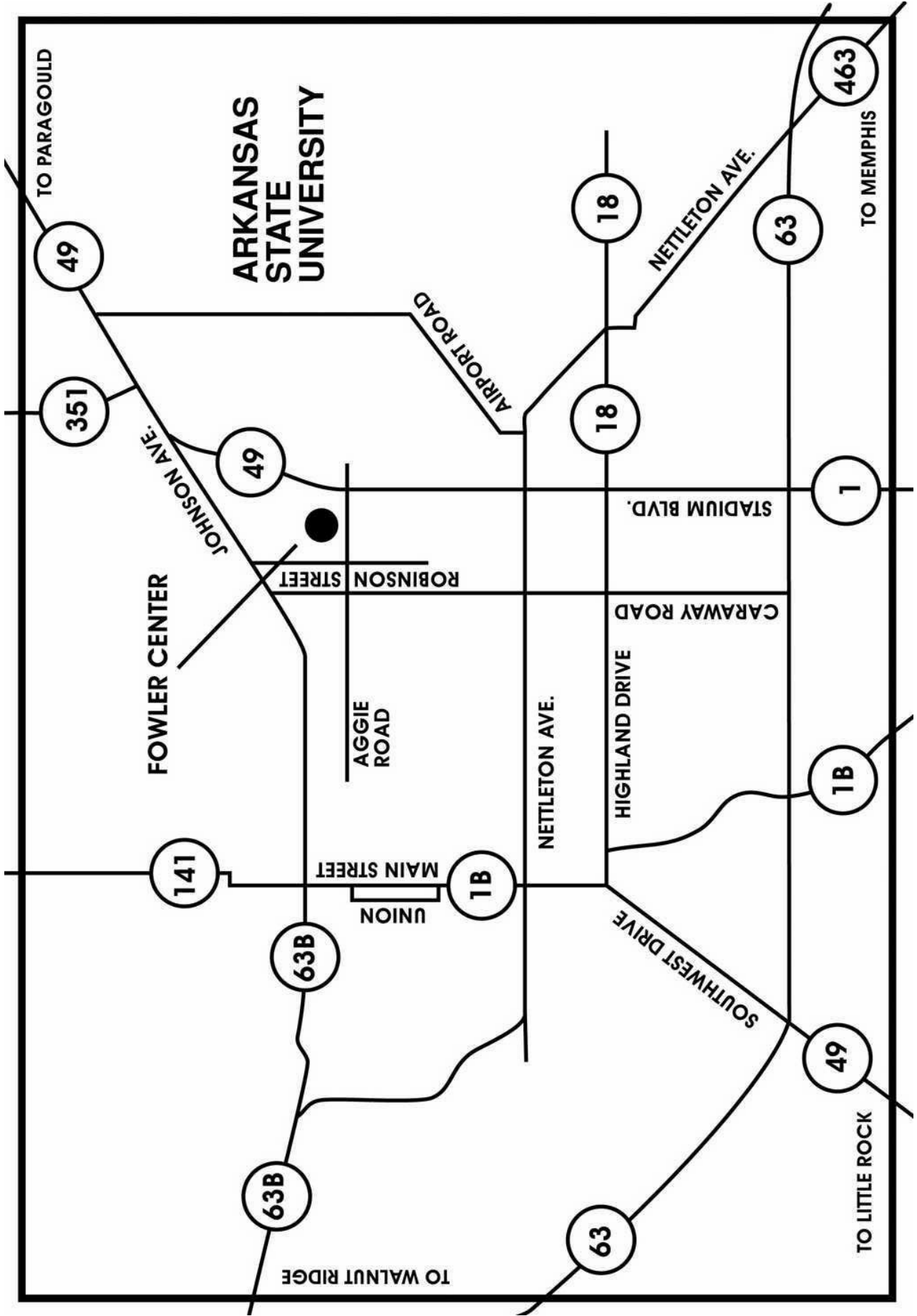
We also want to welcome you to the Fowler Center on the ASU campus. This beautiful facility, named in honor of benefactors Wallace and Jama Fowler, is known throughout the region as a hub for civic, arts, and community functions. Most of our meetings will take place in Riceland Hall, a 975-seat concert hall with a 60-foot-wide stage. We are so very thankful to Arkansas State University for permitting us to use this superb facility!

Most important of all is the heartfelt expression of thanks to all those individuals who have worked together to make this conference possible. Special thanks go to Dr. Tom O’Connor, Professor and Director of the ASU School of Music, as well as Mr. Jerome Biebesheimer, Director of the Fowler Center. To Joy Fiala, Local Arrangements Chair, I express my sincere thanks and appreciation for her keen eye for detail and for her expert organizational skills. I couldn’t have handpicked a finer LAC! I am also most grateful to ASU Professor Dr. Neale Bartee for his willingness to serve as moderator for the Friday afternoon panel discussion. Thanks are also due to ASU Catering Services for providing the delicious Friday afternoon luncheon.

Other individuals who have helped tremendously in preparing for the conference are Dr. Timothy Crist of Arkansas State University and Dr. Paul Dickinson of the University of Central Arkansas (Conway, AR). These two gentlemen reviewed and selected all of the compositions that will be performed during the conference. Lastly, I want to thank my CMS South Central colleagues and fellow Board Members for all of their time, for their many helpful emails, and most of all for their encouragement. They seemed to believe that things would pull together at those times when I was beginning to have my doubts.

We wish you a pleasant stay in Jonesboro and a most wonderful conference experience!

Chris Thompson, 2007 CMS South Central Conference Coordinator



# 2007 SOUTH CENTRAL CONFERENCE SCHEDULE

*All conference sessions and performances will be in ASU Fowler Center*

## THURSDAY, MARCH 15, 2007

**4:00–5:00 p.m.**

**Registration (Lobby of ASU Fowler Center)**

**7:30 p.m.**

**Concert I (Riceland Hall)**

(see page 11 for full concert program)

Program will feature works by the following composers:

Bruce Hurley Johnston (University of Tennessee-Knoxville), Philip Parker (Arkansas Tech University),  
Stephen Stace (Penn State-Abington College), and Stephen A. Trana (University of Arkansas)

**9:00 p.m.**

**Post-Concert Reception (Great Hall of ASU Fowler Center)**

Sponsored by Mu Phi Epsilon Music Honor Society, Williams Baptist College, Zeta Alpha Chapter

## FRIDAY, MARCH 16, 2007

**8:00–8:45 a.m.**

**Registration (Lobby of ASU Fowler Center)**

**8:45 a.m.**

**Welcome (Riceland Hall)**

Dr. Tom O'Connor, Professor of Theory and Composition; Chair: Department of Music  
(Arkansas State University)

**9:00–10:00 a.m.**

**Applications to Applied Teaching I (Riceland Hall)**

*Creating Connections: Popular Music and the Private Voice Studio*  
Melody Baggech (East Central University)

*Improvisation in Group Piano Curricula*  
E. Mark Laughlin (Coker College)

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# 2007 SOUTH CENTRAL CONFERENCE SCHEDULE

**Friday, March 16 (continued)**

**10:15–11:15 a.m.**

**Applications to Applied Teaching II (Riceland Hall)**

*Empowerment Through Apprehension Management*  
Joe Ella Cansler (West Texas A&M University)

*The Evaluation of Teaching Effectiveness in Applied Music*  
Lesley Sisterhen (Baylor University)

**11:30 a.m.**

**Lecture Recital (Riceland Hall)**

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

**12:15 p.m.**

**Membership Luncheon (Great Hall of ASU Fowler Center)**

**1:00 p.m.**

**Membership Meeting (Great Hall of ASU Fowler Center)**

**2:00 p.m.**

**Keynote Address (Riceland Hall)**

Dr. Randall G. Pembroke, Dean (University of Missouri-Kansas City, Conservatory of Music and Dance)

**3:00 p.m.**

**Panel Discussion on “Transdisciplinarity” (Riceland Hall)**

Moderator: Neale Bartee (Arkansas State University)

Panelists: Stacey Davis (University of Texas-San Antonio), R. Michael Meckna (Texas Christian University);  
and Nico S. Schüler (Texas State University-San Marcos)

**4:00–4:30 p.m.**

**Poster Sessions (Riceland Hall)**

The following presenters will be available during this time for questions from conference attendees:

*Analytical Findings from Tchaikovsky’s Symphony No. 5, Second Movement*  
Joshua High (Stephen F. Austin State University)

*Isang Yun: A Major Composer?*  
Ju-Sun Kim (Texas State University)

*Improvisation in Western Art Music*  
E. Mark Laughlin (Coker College)

# 2007 SOUTH CENTRAL CONFERENCE SCHEDULE

**Friday, March 16 (continued)**

**4:30–6:00 p.m.**

**Bruch, Mahler, Schoenberg, and Hindemith (Riceland Hall)**

*Paul Hindemith's Sonata (1938) for four hands: A comparative analysis of the work to a new arrangement for Wind Band by Mark Spede*  
Michael R. Beard (University of Memphis)

*The Treatment of Kol nidrei as Thematic Material in Two Works by Max Bruch and Arnold Schoenberg*  
Tara L. Mayorga (New Braunfels, TX)

*The Philosophical and Sociological Implications of Mahler's "Kindertotenlieder"*  
Kelly Thurmond (Texas State University)

**6:15 – 7:15 p.m.**

**CMS South Central Chapter Board Meeting (The Edge Coffee House, 1900 Aggie Road)**

**7:30 p.m.**

**Concert II (Riceland Hall)**

(see pages 12–13 for full concert program)

Program will feature works by the following composers:

Mark Adamo (New York University and Lehman College), Donald C. Freed (Sul Ross State University), Ken Metz (University of the Incarnate Word), and Sam Magrill (University of Central Oklahoma)

**9:00 p.m.**

**Post-Concert Reception (Great Hall of ASU Fowler Center)**

Sponsored by the ASU School of Fine Arts

## **SATURDAY, MARCH 17, 2007**

**8:30–9:30 a.m.**

**Music Theory Pedagogy (Riceland Hall)**

*Constructing versus Identification in Teaching Music Theory*  
Elizabeth Lee (Texas State University)

*A 'New Theory of Meter': Towards Removing of Discrepancies*  
Dimitar Ninov (Texas State University)



# 2007 SOUTH CENTRAL CONFERENCE SCHEDULE

**Saturday, March 17 (continued)**

**9:45–10:45 a.m.**

**Stravinsky and Shostakovich (Riceland Hall)**

*Stravinsky's Pulcinella: Parody or Pastiche?*  
Mary Heiden (University of North Texas)

*Shostakovich's The Limpid Stream, Op. 39: Comparing Views of Soviet Collective Farm Life*  
Rachel Maine (Baylor University)

**11:00 a.m.–12 noon**

**Lecture Recitals (Riceland Hall)**

*Composer and Performer Viewpoints on Two New Works for Piano*  
Stephen Lias and Tracy Ward (Stephen F. Austin State University)

*Orpheus and Euridice: Ricky Ian Gordon's Genre Blending Cycle*  
Laura Storm (Henderson State University)

**12:00 noon**

**Lunch** (Several off-campus options available)

**1:30–2:30 p.m.**

**Music in Books and Films (Riceland Hall)**

*A History of Minimalism as Film Music*  
Rebecca M. Doran Eaton (University of Texas)

*Musicians in Novels: Good Reading for Teachers and Students*  
Michael Meckna (Texas Christian University)

**2:45–3:45 p.m.**

**Lesser-Known Composers (Riceland Hall)**

*Saga Marista and Kabbalah: The Result of Marlos Nobre's Most Recent Compositional Tendencies*  
Ilka Vasconcelos Araújo (University of Florida)

*Mario Castelnuovo-Tedesco: His Life and Music*  
E. Mark Laughlin (Coker College)

– END OF CONFERENCE –

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Arkansas State University  
(Jonesboro, Arkansas)  
Fowler Center: Riceland Hall  
Thursday, March 15, 7:30 p.m.

*So Suite for Violin, Clarinet and Piano (2006)* – world premiere ..... Stephen A. Trana (b. 1947)

- I. Intrada, Reflections, and Counterpoint
- II. Turning Point
- III. JB Blues
- IV. Finale

Stephen A. Trana, clarinet  
Juan D. Serna, violin  
Linda Webster, piano

*Fantasia for Electric Bass (2002)* ..... Bruce Hurley Johnston (b. 1974)

Bruce Hurley Johnston, electric bass

*Three Songs for Soprano (2001)* ..... Stephen Stace (b. 1948)

Kristi Freeman, soprano  
Sean Pollock, piano

*Episodes for Trombone and Timpani (2006)* ..... Philip Parker (b. 1953)

- I. Fanfare
- II. Dirge
- III. Duel

Timothy Howe, trombone  
Philip Parker, timpani

*Four Selections from Dances of the Dreamer (2005)* ..... Bruce H. Johnston (b. 1974)

Arkansas State University Percussion Ensemble  
Prof. Craig Collison, Conductor

# CMS COMPOSERS' CONCERT 2

Arkansas State University  
(Jonesboro, Arkansas)  
Fowler Center: Riceland Hall  
Friday, March 16, 7:30 p.m.

*Octet in E-flat Major, Op. 103 (1792–93)* ..... Ludwig van Beethoven (1770-1827)

- I. Allegro
- II. Andante
- IV. Presto

The Harris Chamber Players  
Robert Nathan Nix, oboe; Christopher Myles Jackson, bassoon; Megan Cloud, oboe; Charlton Hughes, bassoon;  
André Feagin, clarinet; Brandon Rushing, horn; Kofi Martin, clarinet; Abby Kattentidt, horn  
Michael R. Beard, Conductor

*Desert Heat and Winter Snow (2006)* – world premiere ..... Donald Callen Freed (b. 1952)

1. *Cactus Flowering in Winter*
2. *White Dazzle*
3. *Wind, Dust and Sand*
4. *A Contemplation*

Donald Callen Freed, tenor and poet  
Rachel Schrag, piano

*Bermudas, Op. 37 (1984)* ..... Lee Hoiby (b. 1926)

*Little Women (1998)* ..... Mark Adamo (b. 1962)

Act II, Scene 4—Aria and Duet: “*You, alone*”  
Scene 5 Soliloquy: “*So the days go by*”

Barbara Streets, soprano  
Marilyn Govich, mezzo-soprano  
David Forbat, piano

(continued)

**Experiments for Flute and Piano (2006)** ..... Ken Metz (b. 1954)

1. *balancing act*
2. *If Only*
3. *crash and burn*
4. *No Return*
5. *Tonés Wholés*

Christina Webster, flute  
Ya-Ting Liou, piano

**Reflections (1986)**, four songs for soprano and piano ..... Samuel Magrill (b. 1952)

- How to Eat a Poem* (Eve Merriam)  
*Crossing Kansas by Train* (Donald Justice)  
*Southbound on the Freeway* (May Swenson)  
*Reflections on a Gift of Watermelon Pickle Received from a Friend Called Felicity* (John Tobias)

Pamela Richman, soprano  
Samuel Magrill, piano

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



# Upcoming CMS Events

## **CMS Institute on the Pedagogies of World Music Theories**

May 29–June 2, 2007

University of Colorado at Boulder

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

## **Indonesian Encounters 2007**

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

Payangan Festival: July 4–7, 2007

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

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

## **NEC Summer Intercultural Institute**

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

Agbadza!: July 9–14, 2007

World Rhythm Boot Camp: July 22–28

New England Conservatory, Boston, Massachusetts

[www.newenglandconservatory.edu/worldmusic](http://www.newenglandconservatory.edu/worldmusic)

## **CMS Summer Institute**

### **Argentine Tango Music: History, Theory, and Practice**

July 1–July 13, 2007

Buenos Aires, Argentina

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

## **CMS International Conference Bangkok and Ayuthaya, Thailand**

July 16–22, 2007

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

## **31st Annual Classical Music Festival**

July 31–August 16, 2007

Eisenstadt and Vienna, Austria

<http://cmf.scrippscollege.edu>

## **CMS 50<sup>th</sup> National Conference**

November 15–18, 2007

Salt Lake City, Utah

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

## ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

**Ilke Vasconcelos Araújo** (Presenter) was born in Brazil and is the winner of first prizes at the *I Festival Jovem Instrumentistas*, *I Paurillo Barrozo Piano Competition* and the *Alec Courtelis International Student Competition*. She has performed and taught master classes in Brazil, the U.S., France, Germany, and the Czech Republic. She has presented papers at national and international conferences and been featured on television programs in Brazil. She holds a B.M. in Piano Performance and Pedagogy, and is currently a Ph.D. candidate in Musicology at the University of Florida where she has also worked as a Teaching Assistant.

### ***Saga Marista and Kabbalah: The Result of Marlos Nobre's Most Recent Compositional Tendencies***

Among the contemporary composers in Brazil, Marlos Nobre (b. 1939) has come to occupy a prominent position within the Brazilian avant-garde. Rhythmic vitality and vigor, melodic roots in Brazilian folklore and nature, striking sound combinations, and spontaneity, mark the multifaceted music of this composer who lists Debussy, Bartók, and Lutosławski as major influences.

Nobre's musical language spans several styles including tonal, modal, polytonal, and atonal until the 1980s when the composer finally defined a more personal style. Nobre's eclectic academic background is paralleled by influences from different periods and styles of music. To him, the greatest formal structures emanate from the 18<sup>th</sup>- and 19<sup>th</sup>-century classical works, which he combines with modern techniques.

This presentation will analyze various formal, harmonic, melodic, and rhythmic aspects of Nobre's compositions *Saga Marista: Passacaglia* for Orchestra, Op. 84; and *Kabbalah*, Op. 96. *Saga Marista* was written in 1997 as a commission by the Marist Brothers of Brazil. *Kabbalah* was commissioned for the 35<sup>th</sup> International Music Festival of Campos do Jordão in Brazil. This work was written in June and July of 2004 and is dedicated to Roberto Minczuk.

~

**Melody Baggech** (Presenter) received her doctoral of Musical Arts degree from the University of Oklahoma. She has been active as a performer in a variety of musical media including opera, oratorio, musical theater, contemporary and improvisatory music, recitals and sacred music. Melody has sung in both concert and operatic settings in Italy and Austria as well as in the U.S. She has performed with the Amarillo Opera, Rome Festival Opera, Cimarron Circuit Opera Company, Opera International, and the Washington Savoyards. She is a faculty member at East Central University (Ada, OK) where she serves as Opera Director and Assistant Professor of Voice.

### ***Creating Connections: Popular Music and the Private Voice Studio***

Recent research into the process of learning strongly suggests that human beings learn by establishing connections between what they already know and are interested in and what they wish to learn. One of the challenges of teaching private studio voice to students of most backgrounds and skill levels is that the student's knowledge of classical vocal technique and style often pales in comparison to their familiarity with and admiration and affinity for popular music. Helping students create useful mental and vocal connections between classical and popular repertoire and technique can benefit them both in terms of vocal progress and musical fulfillment.

There are several teaching techniques that can encourage students at all levels to create these connections for themselves. First, when teaching classical technique or style, avoid teaching techniques that may induce a defensive "fight or flight" reaction such as immediately correcting "flaws," pointing out obvious differences in style and structure between popular and classical music, and using unfamiliar musical jargon. Next, help students apply the desirable aspects of the way they sing music for which they have a natural affinity to classical singing. One innovative approach is to extemporaneously create a vocalise based on a passage of a pop or musical theatre song that the student already

## ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

sings well. Finally, once the student has acquired some technical expertise, help his apply that technique to singing in any musical style.

~

**Neale Bartee** (Panel Moderator) is Professor of Music at Arkansas State University, where he teaches trombone and conducts the ASU Concert Orchestra and the ASU Trombone Choir. Dr. Bartee is a member of the ASU Faculty Brass Quintet as well as Coordinator of Graduate Studies. He is the founder and conductor of the Delta Symphony Orchestra for which he has created the Young Artist Competition.

Dr. Bartee is past President of the Arkansas Music Educators Association (affiliated with the National Association for Music Education). ASU named him a President's Fellow in 1988-89. In 1999 the ASU Chapter of Sigma Alpha Iota named him Friend of the Arts. His professional affiliations include the International Trombone Association, the Conductor's Guild, Music Educators National Conference, and the Christian Instrumentalists and Directors Association.

~

**Michael R. Beard** (Presented and Conductor) earned his Bachelor of Music Education degree from Arkansas State University and a Master of Music Education from the University of Nebraska at Omaha. He has conducted the UNO Wind Ensemble on concerts in Ireland, England, and France during their 2004 European tour and the UNO Flute Choir in Riga, Latvia in 2006. Mr. Beard formerly taught public school for nine years in Nebraska, Arkansas, and Texas. He is presently pursuing a D.M.A. degree in conducting from the University of Memphis and is a student of Dr. Kraig A. Williams.

***Paul Hindemith's Sonata (1938) for four hands:  
A comparative analysis of the work to a new arrangement for Wind Band by Mark Spede***

A comparative analysis of Hindemith's four-hand Sonata (1938) to a new arrangement for Wind Band will focus on various aspects of voicing as well as harmonic and rhythmic structure differences existing between the two versions. The presenter will also comment on the arranger's process of transferring this work to the wind medium.

~

***Performance of Beethoven's Octet in E-flat Major, Op. 103 for Winds (1792-93)***

The *Harris Chamber Players*, a student group rehearsed and conducted by Michael R. Beard, will perform three movements of this work on Friday evening, March 16.

~

**CMS 2007 International Conference  
Bangkok and Ayuthaya, Thailand**

**July 16–22,  
2007**



**Joe Ella Cansler** (Presenter) is currently an Associate Professor of Studio voice at West Texas A&M University in Canyon, Texas. She completed her Ph.D. in Fine Arts with a concentration in Vocal Performance 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. 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 worked with celebrated artistic directors auditioning, casting, and producing professional theatre.

### ***Empowerment Through Apprehension Management: Scaredy Cats Unite!***

The human voice and body language are our chief means of communication and fundamental tools for working and living. Actors, singers, broadcasters, as well as teachers, physicians, salespeople and many others depend on their voices and communication skills to earn a living.

A primary source of concern is a problem usually labeled “nervousness,” “stage fright,” or “performance anxiety.” Two main factors contributing to this condition are fear of forgetting, and inhibitions of self-expression. A musical performance or speech is a form of self-disclosure and is subject to inhibiting influences.

Of course, there’s no substitution for preparation; however, solutions can lie in the realm of the psychological as well as the practical. One may begin to displace or reform bad habits through interactive exercises, visualization, relaxation and discussion. This presentation offers “key cues,” steps, and brief exercises to establish positive action for achieving one’s ideal performance in any arena.

~

**Stacey Davis** (Panelist) holds Ph.D. and M.M. degrees in Music Theory from Northwestern University and a B.M. in Violin Performance from Arizona State University. She joined the faculty of the University of Texas at San Antonio in 2002 where she teaches courses in music theory and is the Director of the Institute for Music Research. Prior to this appointment, she held a position as a full-time lecturer at Northwestern University and coordinated the music theory program for the National High School Summer Music Institute.

In her research, Dr. Davis seeks to make connections between traditional approaches to music analysis and empirical research in music cognition and perception. Portions of her numerous research projects have been presented at the International Conference on Music Perception and Cognition and at conferences for the Society for Music Perception and Cognition, the Society for Research in the Psychology of Music and Music Education, and The College Music Society. Dr. Davis also serves as Treasurer for the South Central Chapter of The College Music Society.

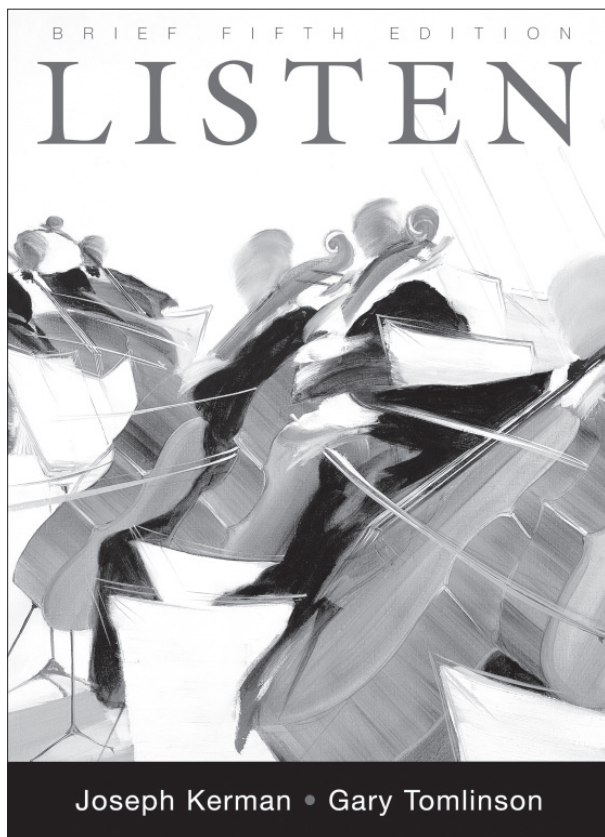
~

**Rebecca M. Doran Eaton** (Presenter) received a Masters of Music 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 has taught freshman music theory and freshman and sophomore ear training. Her dissertation, in progress, is on the function of minimalist music in film.

### ***A History of Minimalism as Film Music***

Many people have heard Philip Glass’s music for *The Truman Show* or *Koyaanisqatsi*, but few realize that the history of minimalism’s use as film music reaches back even before Terry Riley’s *In C* brought the style out of the underground loft scene and onto the LP. During the 1960s and 1970s, minimalist music was an avant-garde phenomenon;

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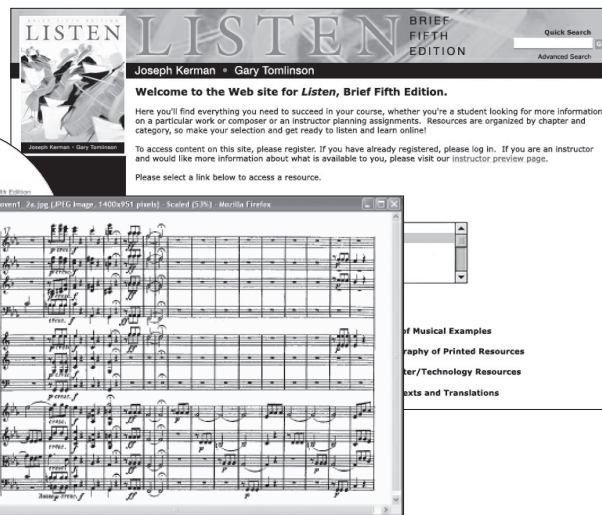
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— Jane Viemeister, *Bridgewater State College*

this status is reflected by the films of that era that used the style for soundtracks. Short films, experimental films, documentaries, and foreign films were the typical genres of the time, and are still common genres to use minimalist scores.

Following Glass's success with *Koyaanisqatsi* (1982)—the avant-garde film that reached a mainstream audience—the handful of minimalist music scores became a torrent, with Glass and Michael Nyman each writing at least one almost every year since. The 1980s saw dozens of minimalist scores, still in more intellectual film genres—but by the 1990s, minimalist soundtracks were used in mainstream horror, drama, and science fiction films, and minimalist techniques were even used on soundtracks not wholly minimalist in style. In more recent times, minimalist music has been absorbed into popular audio-visual culture, appearing in commercials, television shows, and big-budget studio blockbusters. Starting with Steve Reich's 1963 soundtrack for *The Plastic Haircut* through *The Illusionist* of 2006, with soundtrack by Philip Glass, this presentation will trace the little-known history of minimalism as film music from its avant-garde origins to its more recent appearance in the Hollywood blockbuster film.

~

**Donald Callen Freed** (Composer and Performer) is Associate Professor of Vocal Music at Sul Ross State University (Alpine, TX) where he teaches applied and class voice, vocal music pedagogy, music literature, secondary music education, and directs the University Choir. He received a B.M. degree from Nebraska Wesleyan University and M.M. and Ph.D. degrees from the University of Nebraska.

***World-Premiere Performance of Four New Art Songs, Desert Heat and Winter Snow (2006)  
by Donald Callen Freed (b. 1952)***

Pianist **Rachel Schrag** will accompany tenor Donald Callen Freed—composer and poet of *Desert Heat and Winter Snow*. Ms. Schrag is a Staff Accompanist and Instructor of Piano at Henderson State University (Arkadelphia, AR). She received a B.M. degree from Moody Bible Institute under the instruction of Dr. Un-Young Whang and completed an M.M. degree from the University of Kansas, where she studied with Robert Koenig.

~

**Marilyn Govich** (Performer), D.M.A, teaches voice and is Chair of the Music Theatre/Opera Division at the University of Central Oklahoma (Edmond, OK). At Oklahoma University, she received the O.U. Provost's Outstanding Dissertation Award, and was co-winner of the Biennial Dissertation Award of the National Opera Association. She has sung with the Oklahoma Collegium Musicum, performed 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. She sang at the National Opera Association in New York, and recorded an opera scene with the Polish National Radio Symphony.

***Performance of Bermudas, Op. 37 (1984) by Lee Hoiby (b. 1926)  
and selections from Little Women by Mark Adamo (b. 1962)***

Vocalist **Barbara Streets** is Assistant Professor of Music at the University of Central Oklahoma where she serves as Chair of the Vocal Arts Division. She maintains an active schedule as a recitalist and oratorio soloist, including presentations on Artist Series Recitals for the NATS Texoma Region.

Pianist **David Forbat** holds a D.M.A. in Piano Performance from Peabody Conservatory and has held teaching appointments at Geneva College, the University of Pittsburgh, Carnegie Mellon University, and William Carey

## ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

College. Currently he is an Assistant Professor of Music at the University of Central Oklahoma.

~

**Mary Heiden** (Presenter) is currently pursuing the Ph.D. in Musicology at the University of North Texas where she is organ and harpsichord accompanist for the UNT Collegium Singers and Baroque Orchestra. A Toulouse Graduate Fellow in 2002-03, she was named UNT's Outstanding Graduate Student in Musicology in 2005. She received degrees in Piano Performance from Lawrence Conservatory and Stephen F. Austin State University.

### ***Stravinsky's Pulcinella: Parody or Pastiche?***

While Stravinsky recognized the importance of the ballet *Pulcinella* (1919-20) to his later development, this work has sometimes been dismissed as a pastiche or caricature of 18<sup>th</sup>-century models by Pergolesi (1710-36). Moreover, *Pulcinella* has been unjustly neglected in music scholarship both as a neoclassical work and as a composition based on borrowed material that it seeks to transcend.

In this presentation, *Pulcinella* will be examined: (1) as an example of neoclassical compositional techniques within the context of Stravinsky's stylistic development; (2) through a discussion of its overall structure and generic metamorphosis; and, (3) by a comparison of one of the original models with its corresponding movement in the *Pulcinella Suite* for chamber orchestra. As a result, *Pulcinella's* categorization as a parody will be evaluated to determine the success with which it both achieves parody (through its transformation of 18<sup>th</sup>-century material) and avoids the designation *pastiche*.

~

**Joshua High** (Poster) is currently pursuing an M.A. degree with an emphasis in Music Theory at Stephen F. Austin State University (Nacogdoches, TX). He graduated with a B.M. degree in Music Performance (Double Bass) in 2005 from the same institution.

### ***Analytical Findings from Tchaikovsky's Symphony No. 5, Second Movement***

This research poster is based on an analytical study of this movement, which revealed that Tchaikovsky treats the diminished chord in three ways: (1) as a dominant substitute (i.e., its usual tonal function); (2) as a non-functional sonority used for color or effect; and, (3) as a first-inversion b-minor triad. A chart summarizing Tchaikovsky's handling of the diminished chord shows that each instance must be approached on its own terms.

~

**Timothy Howe** (Performer) received a trombone performance degree from Northwestern University, where he was a student of the late Chicago Symphony trombonist Frank Crisafulli. Dr. Howe received his M.M. and D.M.A. degrees from the University of Nebraska-Lincoln. He has held positions with the Omaha Symphony, Lincoln Symphony, and Des Moines Metro Opera. In addition, he has been a faculty member at the University of Nebraska-Lincoln, Grace University, Nebraska Wesleyan University, Dana College, and Union College. Dr. Howe is currently a faculty member at Arkansas Tech University (Russellville, AR), where he teaches trombone, euphonium, and directs the Tech Jazz Ensemble.

### ***Performance of Episodes for Trombone and Timpani (2006) by Philip Parker (b. 1953)***

This new three-movement work was premiered in November 2006 on a faculty recital at Arkansas Tech University.

The composer, **Philip Parker**, holds an M.M. degree from Indiana University and a B.M. degree from Wichita State University. He currently teaches percussion, music history, theory and composition at Arkansas Tech University.

As a composer, Mr. Parker has published numerous works for a variety of media. He is a recipient of an Arkansas Arts Council Fellowship in composition, and was recently honored with Arkansas State University's prestigious Excellence in Scholarship Award for his work in composition.

~

**Bruce Hurley Johnston** (Composer) is a summa cum laude graduate of the Berklee College of Music in Boston where he earned a B.M. degree in Composition. He grew up in Arkansas and was playing blues on Memphis' famous Beale Street by the age of 21. At age 25, he received a Talent Scholarship from Berklee based on his skills as a composer and performer. While in Boston, he studied with composers John Bavicchi, Thomas J. McGah, and Arthur Welwood. Currently, Bruce is a Graduate Teaching Assistant in Music Theory at The University of Tennessee where he studies with Dr. Kenneth Jacobs.

***Performance of Fantasia for Electric Bass (2002) and  
selections from Dances of the Dreamer (2005) for Percussion Ensemble by Bruce Hurley Johnston (b. 1974)***

Performing selections from *Dances of the Dreamer* is the **Arkansas State University Percussion Ensemble** directed by Craig Collison. Prof. Collison joined the music faculty at Arkansas State University in 1998. He formerly served as an Assistant Professor at Western Illinois University as well as a percussionist with The United States Air Force Concert Band in Washington, D.C. from 1985-1996.

Prof. Collison received his bachelor's degree from Washington State University and his master's degree from The University of North Texas. His post-graduate work took place at the Eastman School of Music. Prof. Collison is currently a member of the Arkansas Symphony and is also a member of the Percussive Arts Educational Committee.

~

**Ju-Sun Kim** (Poster) studied at Sungshin Women's University and is currently pursuing a graduate degree in Music Theory at Texas State University (San Marcos). Her research interests include Korean traditional music and its relationship to modern (Western) music as well as methods of music research and teaching.

***Isang Yun: A Major Composer? Reception and Musical Contribution***

In Asia and Europe, Isang Yun (1917-1995) is considered to be one of the most famous 20<sup>th</sup>-century composers, and many books and papers have been published about him, his music, and his achievements.

Yun created his own musical style, integrating Asian and Western music by using Asian as well as modern Western compositional techniques and writing for Western classical music instruments. Yun is also regarded as one of the first Korean composers to have achieved international recognition in composition and attempted a true synthesis of Asian and Western musical traditions. Most of Yun's musical ideas are based on Asian philosophies, such as Taoism, Buddhism, and Shamanism.

This poster will present the reasons for Yun's fame in Asia and Europe, and show his musics' significant and unique characteristics rooted in Asian traditional music and the European atonal tradition. Furthermore, the poster will also provide some musical examples including the *Hauptton* (main-tone) technique, the decorative indirect technique, and the nong-hyun (Korean traditional vibrato) technique in his piece *Der Traum des Liu-Tung* (*The Dream of Liu-Tung*, 1965).

## ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

**Mark Laughlin** (Poster and Presenter) currently serves as Assistant Professor of Piano and Piano Pedagogy at Coker College (Hartsville, SC) and has held teaching positions at the University of South Carolina and the University of North Carolina at Charlotte. Dr. Laughlin holds a B.M. in Piano Performance from the University of North Alabama, an M.M. in Piano Pedagogy from the University of Memphis, and a D.M.A. degree in Piano Pedagogy from the University of South Carolina. His book on the life and music of Mario Castelnuovo-Tedesco is soon to be published by the University Press of Mississippi.

### *Improvisation in Group Piano Curricula*

This presentation is based on a study that was designed to investigate how N.A.S.M accredited institutions meet the improvisation requirements set forth by N.A.S.M. in their Group Piano Curriculum. The study surveyed the frequency of exposure to improvisation in the classroom, and which texts and instructional approaches were used. The population for the study consisted of 100 group piano instructors at 4-year degree-granting colleges and universities accredited by N.A.S.M. Only full-time faculty members at the surveyed institutions were considered for participation.

The research instrument revealed that improvisation is often considered a great asset and is held by the majority of those surveyed in high regard, yet very few have the knowledge or experience to nurture the skill within a group setting. It is hoped that the information provided by this study will allow college and university music departments, music administrators, and group piano coordinators to observe how N.A.S.M.'s improvisation requirement is being fulfilled, thus providing a model for better curriculum development.

~

### *The History of Improvisation in Western Art Music*

This poster session will trace and examine the evolution of improvisation throughout the history of Western art music. Many composers and performers throughout music history were masters of improvisation including J.S. Bach, Mozart, Chopin and Liszt. From a historical standpoint, many musical techniques and compositional forms—especially variation forms—originated in or were strongly influenced by improvisatory practices.

Many scholars believe that those who learn to improvise begin to internalize forms, scales, chords, melodic construction and development, harmonic vocabulary, ear training and many other aspects of music at a faster rate than those who do not. One not only begins to develop overall musical understanding but the skill by its very nature allows students the opportunity to explore and express their individual creativity through music.

~

### *Mario Castelnuovo-Tedesco: His Life and Music*

This presentation explores the life and works of the Italian-born American composer, Mario Castelnuovo-Tedesco. It provides an overview of the composer's works from all genres including piano, guitar, orchestra, concerti, film music and chorus. It will draw upon relevant historical information about the composer's life from his unpublished autobiography (translated from Italian). The content of the presentation is drawn from the author's forthcoming book-length study of the life and works of Castelnuovo-Tedesco.

~

**Elizabeth Lee** (Presenter) is a graduate student in Music Theory at Texas State University (San Marcos). She received the B.A. degree in December 2005 from Texas State and plans to complete an M.M. degree in Music Theory in December 2007. At Texas State, Elizabeth studied piano with Dr. Timothy Woolsey and played cello in the Texas State Symphony for several years. She was the recipient of the International Education Scholarship for Study Abroad during the summer of 2003. She currently holds a Teaching Assistantship in Music Theory at Texas State.

### *Constructing vs. Identification in Teaching Music Theory*

This presentation will examine two different pedagogical approaches to teaching music theory and their influence on the students' comprehension of music-theoretical concepts. "Constructing" refers to active-learning writing tasks, such as "construct a specific interval above / below a given note" or "construct a major triad with the given root," etc. "Identification," on the other hand, refers to identifying intervals, triads, etc. Constructing and identification are two common types used for teaching and learning of most concepts in music theory.

After administering "constructing" and "identification" tests to about 300 music theory students enrolled at a Music School within a mid-size university, a statistical evaluation of the results shows that: (1) "identification" is the easier task; (2) students can easily complete "identification" tasks when they are able to "construct"; (3) students cannot necessarily "construct" when they are able to "identify"; and (4) "constructing" is more effective for the comprehension of music theory concepts.

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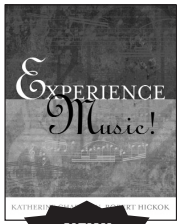
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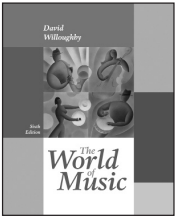
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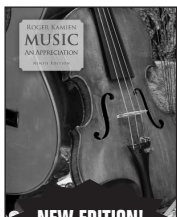


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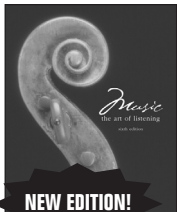


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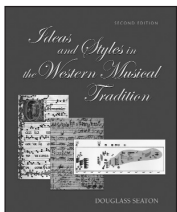
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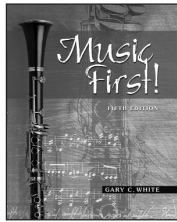
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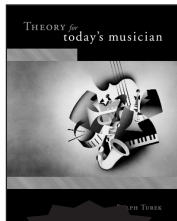
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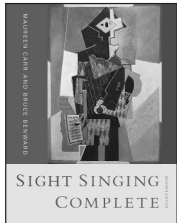
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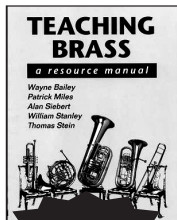
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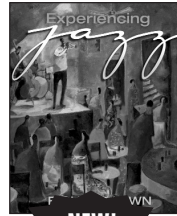
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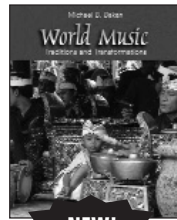
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**Stephen Lias** (Composer) currently teaches composition at Stephen F. Austin State University. His works have been performed throughout the U.S. and abroad by The Monmouth College Chorale, The Louisiana Sinfonietta, the NYU New Music Ensemble, and the Chamber Orchestra Kremlin. Publishers of his music include the Sacred Music Press, Connors Publications, and Southern Music. His awards include the 2003 TMTA Commissioned Composer Award, and seven consecutive ASCAP Standard Awards. He has composed original music for over 30 professional theatrical productions and served for nine years as Composer in Residence at the Texas Shakespeare Festival.

***Composer and Performer Viewpoints on Two New Works for Piano:  
Summer Diaries (1999) and White Water (World Premiere)***

This lecture-recital will include discussion and performance of two new piano works. For each work, both the composer and the performer will discuss the piece, focusing on elements that reflect their unique viewpoint. The composer's comments will include aspects of the creative process, sources of inspiration, compositional intent, and musical vocabulary. The performer will explore issues such as collaboration with the composer, illumination of hidden details, aesthetics, and memorization technique. Following these comments from both presenters, each piece will be performed.

The first work, ***Summer Diaries***, is comprised of five short movements written in the summer of 1999. Each movement was written in a single day over the course of a single week. The individual titles provide hints as to the content of each movement:

- I. Monday (A Movie)
- II. Tuesday (A Birthday)
- III. Wednesday (A Meeting)
- IV. Thursday (A Show)
- V. Friday (A Lecture)

The second work, ***White Water***, is a single-movement work approximately four minutes in length. It is a challenging work for an advanced pianist. This performance will be a **world premiere**.

Pianist **Tracy Ward**, a native of Sicily Island, LA, received a B.M. in Piano Performance from Stephen F. Austin State University. Her teachers have included Constance Carroll and Linda Parr. She is currently pursuing an M.M. in Piano Accompanying at Stephen F. Austin State University where she serves as a graduate assistant accompanying vocal and instrumental students, choir, musical theatre and jazz band.

~

**Samuel Magrill** (Composer) is Assistant Director of the School of Music and Composer-in-Residence at the University of Central Oklahoma (Edmond, OK). He received a B.M. degree in Composition from Oberlin Conservatory and master's and doctorate degrees from the University of Illinois, Champaign-Urbana. His works have been premiered in Russia, Australia, and Germany, at the National Flute Association Convention, The College Music Society (National Conference), the Oklahoma Opera Festival, the Amadeus Festival, the National Society of Composers' Conference, and Chennai, India. He is former President of the South Central Chapter of The College Music Society.

***Performance of Reflections (1986), four songs for soprano and piano by Samuel Magrill (b. 1952)***

These four songs are an experiment in variation technique. Though each uses the same pitch material, the similarities have been disguised and the distinctions heightened. "How to Eat of Poem," a reflection on the big band sound,

## ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

is a modified recitative. "Crossing Kansas," a reflection on Citkowitz and Ives, is as flat as the plains it suggests. "South-bound on the Freeway," a reflection on Brahms, is an "auto"-mated waltz, while "Reflec-tions on a Gift of Watermelon Pickle" reflects on the summer of 1986, when the work was composed. The musical setting preserves the text much the same way that pickling preserves a watermelon.

Soprano **Pamela Richman** received her M.M. in Vocal Performance from the University of Illinois, Champaign-Urbana, where she studied voice with Grace Wilson and Barbara Dalheim. A member of NATS and CMS, she has concretized throughout the south central region of the U.S. In 2001, she toured Australia. Currently she teaches courses in music fundamentals, aural skills, and class voice at the University of Central Oklahoma. She is the featured soprano on the XOLO CD "Cello Music by Samuel Magrill." In 2005 she recorded with the Polish National Radio Symphony.

~

**Rachel Maine** (Presenter) received a B.M. degree from Williams Baptist College (Walnut Ridge, AR) and an M.M. degree from Baylor University (Waco, TX). Currently she serves as an Adjunct Instructor of Music at Baylor University and Central Texas College (Killeen, TX). She also participates in community service by teaching music extension classes for the Texas Department of Corrections. She has presented at Baylor University's Scholar's Day and the Graduate Interdisciplinary Association. Her research interests include Soviet music, Shostakovich, Russian Orthodox Chant, interdisciplinary studies, musical diasporas, Daniel Sternberg, and various interactions between politics and music during the Cold War.

### *Shostakovich's Svetliy ruchey [The Limpid Stream, Op. 39]: Comparing Views of Soviet Collective Farm Life*

Shostakovich's ballet *The Limpid Stream* is often cited when discussing the censure Shostakovich received from the Soviet government in 1936. Moreover, it is frequently overlooked in favor of the composer's opera *Lady Macbeth of Mtsenk*. *The Limpid Stream* was criticized in a *Pravda* article published February 6, 1936. This article followed the infamous article, "Muddle Instead of Music," published January 28, 1936, criticizing *Lady Macbeth's* music and plot. Shostakovich withdrew *The Limpid Stream* from production shortly after the February 6 article, and it has since been overshadowed by the composer's earlier ballets, *The Golden Age*, Op. 22 and *The Bolt*, Op. 27.

This presentation will examine Shostakovich's representation of Soviet collective farm life, comparing it with the official position taken by the Soviet government, namely, that such farms are an essential element of the Soviet economy. This comparison will help to explain why the ballet was criticized, despite its musical conservatism, and will draw upon economic and political writings to reveal why these differences represented a fundamental conflict between aspects of Stalinist policies and the arts. Stalin's speeches concerning the collective farms and their place in Soviet life, propaganda films, newsreels, and even personal accounts will form the basis of an analysis of the ballet as well as the greater political and economic issues surrounding it.

~

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**Tara Mayorga** (Presenter) was born and raised in San Antonio, Texas. She received a B.A. in Music with a minor in Dance from the University of the Incarnate Word (San Antonio) in 1999. At the University of the Incarnate Word, she received University Fine Arts Scholarships in Music and Dance. Currently she is competing a master's degree in Music History and Literature at Texas State University (San Marcos). Following the completion of this degree, she plans to pursue a Ph.D. in Musicology. She is a member of The College Music Society, the American Musicological Society, and Pi Kappa Lambda.

### *The treatment of Kol nidrei as thematic material in two works by Max Bruch and Arnold Schoenberg*

On the eve of Yom Kippur (the Highest Holy Day in the Jewish tradition), a recitation of the *Kol nidrei* takes place. Commonly mistaken for a prayer, the literal translation of *Kol nidrei* means “all laws,” hence it is not a prayer but rather a declamation or affirmation of the Jewish commitment to follow the laws, commandments and traditions as prescribed in the *Torah*. The textural content of *Kol nidrei* is not to be taken lightly, as it is a “legal” statement, and according to Jewish law, no legal activity shall take place on High Holy Days and therefore must be recited or chanted BEFORE the onset of Yom Kippur.

The purpose of this presentation is to examine the *Kol nidrei* regarding its origins (which can be traced back to Medieval Spain) and its oral traditions (within the Ashkenazic and Sephardic heritages). Further, this presentation will explore two different settings of *Kol nidrei* by Max Bruch and Arnold Schoenberg. Bruch's *Kol nidrei, adagio on Hebrew melodies*, Op. 47 (1881) is a setting for solo cello, while Schoenberg's vocal arrangement alters the traditional text and adds an introduction. While Bruch's version is more aligned with secular practices, Schoenberg—fueled by his return to Judaism during the Nazi regime—intended his version for use in the synagogue.

~

**Michael Meckna** (Panelist and Presenter) is Professor of Music History and Musicology at Texas Christian University (Fort Worth). He has contributed articles to *American Music*, *The Musical Times*, *Neue Zeitschrift für Musik*, and other periodicals, as well as entries in nine encyclopedias, including four of the *Grove Dictionaries*. He is the author of *Virgil Thomson: A Bio-Bibliography* (1986), *Twentieth-Century Brass Soloists* (1994), and, in 2004, *Satchmo: The Louis Armstrong Encyclopedia*.

### *Musicians in Novels: Good Reading for Students and Teachers*

In this presentation I take a close look at a small selection of the more than 1500 novels which feature musicians as primary characters. Some books, such as Thomas Mann's *Doctor Faustus*, might well be on every musician's reading list, while others, such as J. B. Priestley's *Low Notes on a High Level*, are light and humorous diversions. In between are numerous other novels which music students contemplating a career would find rewarding. Hermann Hesse's *Gertrude*, for example, takes up the subject of the suffering artist, and several novels and short stories by Willa Cather present variations on a similar theme. The pretentiousness of classical musicians is a frequent subtext in literature, as illustrated by two Paul Horgan novels, and it is therefore perhaps easy to understand why musicians are frequent victims in murder mysteries, e.g., *Death of a Pooh-Bah* by Karen Sturges. There is also a considerable body of juvenile literature which provides excellent reading for younger students. Finally, for readers who like historical fiction, there are dozens of novels about Bach, Beethoven, Brahms, and the rest. Overall, it is enlightening to see what writers imagine about the lives of musicians.

~

## ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

**Ken Metz** (Composer) is Associate Professor of Music at University of the Incarnate Word (San Antonio) where he teaches music theory, composition, and other theory-related courses. He is a member of CMS, SCI, ASCAP, NACUSA, and CASA (Com-poser's Alliance of San Antonio). He was recently appointed co-chair of SCI Region VI.

### *Performance of Experiments for Flute and Piano (2006) by Ken Metz (b. 1954)*

1. *balancing act*
2. *If Only*
3. *crash and burn*
4. *No Return*
5. *Tonés Wholés*

Flutist **Christina Webster** is a doctoral student at the University of Missouri at Kansas City (UMKC) Conservatory of Music and Dance where she studies with Mary Posses. Winner of a Fulbright Award, she earned a Postgraduate Performance Diploma at the Royal Academy of Music (London). She holds an M.M. in Flute Performance from the UMKC Conservatory and a B.M. in Flute and Piano Performance, summa cum laude, from the University of Kansas. Ms. Webster is currently co-principal flutist of the UMKC Conservatory and Chamber Orchestras and performs regularly with the Kansas City Civic Opera Orchestra. Most recently, Ms. Webster received first prize, along with pianist Ya-Ting Liou, at the International Collaborative Piano Competition of the 2006 William Garrison Piano Festival and Competition held in Baltimore.

Taiwanese pianist **Ya-Ting Liou** is currently a doctoral student at the University of Missouri at Kansas City where she studies with Robert Weirich. She was selected to participate in Leon Fleisher's Piano Seminars at the Peabody Institute of Music and has herself given master classes in Taiwan and Argentina. Ms. Liou has presented concerts as a soloist and chamber musician in the U.S. and abroad, with music critics citing her "secure and impressive technique" and her "ability for expressive and moving playing" (*The Chronicle*, New Zealand). Her performance highlights include appearances in the Kennedy Center for the Performing Arts, the State of the Art at the State Department in Washington, D.C., St. Louis Artist Presentation Society, as well as concerts in Canada, New Zealand, Argentina, and Taiwan.

~

**Elizabeth Moak** (Presenter and Performer) joined the faculty of the University of Southern Mississippi in 2004 and is the current CMS Southern Chapter Executive Board Performance Representative. As a pianist noted for her "sensitivity" and "generous imagination" (*La Suisse*, Geneva, Switzerland), Elizabeth's recent performances include the Québec Conservatory and the CMS 2006 National Conference (by invitation of composer and keynote speaker, Judith Lang Zaimont). In addition to honors for her solo playing, Elizabeth has also been recognized for her teaching ("Outstanding Young Faculty Award," Millsaps College). She earned a D.M.A. (studies with Fleisher, Martin, and Schein) from the Peabody Conservatory of Johns Hopkins University in 2003.

### *The Solo Piano Works of Judith Lang Zaimont*

This lecture-recital, based on personal conversations with the composer, surveys the life and works of Judith Lang Zaimont (b. 1945), while focusing on her solo piano works and identifying the major style features of her music. Zaimont's solo keyboard music is her lightest, most traditional sounding music. In some ways, it has allowed her to reconnect with tradition. Zaimont has called herself a "romantic modernist" or a "lyric modernist." Her compositional methods are basically Romantic in nature. Yet she maintains a personal, individual approach to harmony and rhythm (e.g., "American-sounding" chords, springy rhythms and syncopations characteristic of ragtime, incorporation of American dance styles and patriotic tunes) that are salient features of American music, situating her musical

compositions firmly within her social and cultural environment. In addition, Zaimont's change of media (1980s) from mainly vocal and piano works to instrumental ensembles allowed her to explore new possibilities in form and timbre. Her music also exhibits a 20<sup>th</sup>-century propensity for borrowing and for incorporating seemingly unrelated musical styles. Nonetheless, one consistently finds a Zaimont "fingerprint" distinguishing her works. The combination of her individual style with her openness to contemporary techniques has provided us with works that are engaging and appealing.

~

**Dimitar Ninov** (Presenter) is a composer and music theorist who lives in Austin, Texas. He teaches theory and aural training at Texas State University (San Marcos). Ninov's *Piano Album* was published by the FJH Music Company in 2005, and he is a recipient of 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, Ninov's primary interests include tonal harmony, musical form, and ear training.

### *A "New Theory of Meter": Towards Removing Discrepancies*

The commonly accepted method of classifying meters as simple and compound has been a source of much confusion among those who study music theory. The purpose of this presentation is to reveal the cause of that confusion and to offer a new (perhaps a well-forgotten old) principle of categorizing meters—one whose validity is not susceptible to tempo changes; one that suggests a uniform interpretation of all existing meters.

If at a certain tempo one perceives two main beats per measure in 6/8 meter, this does not mean that each of these beats represents the basic pulse that determines the meter. If the same passage were written in 3/8 instead, the listener would hear only one accented beat per measure. The number of accented beats per measure is the telling factor. Simple time signatures have only one accented beat per measure, and compound time signatures have two or more accented beats per measure. Thus all meters with numerators 2 and 3 are to be classified as simple. All other meters, representing a combination or two or more simple meters (including 4/4) are to be classified as compound.

~

**Randall Pembrook** (Keynote Speaker) received bachelors and master's degrees in Music Education and Piano Performance from Southern Illinois University (Edwardsville, IL). His doctoral work was completed at Florida State University. After finishing his Ph.D., he worked for four years at the Center for Music Research, which is part of the FSU School of Music. In 1987, he accepted the position as chair of the Music Education and Music Therapy division within the Conservatory of Music and Dance at the University of Missouri at Kansas City. He was appointed Associate Dean for Graduate Studies in 1997.

At the undergraduate level, Dr. Pembrook has taught acoustics, methods courses, and educational foundations in the arts. Graduate courses he has taught include history and philosophy of music education, descriptive and experimental research, and theories of learning. Dr. Pembrook has served on the editorial boards of *The Journal of Research in Music Education*, *The Quarterly*, and *Symposium*, and is currently a board member for *Psychomusicology* and *The Missouri Journal of Research in Music Education* for which he served as editor from 1992-1994.

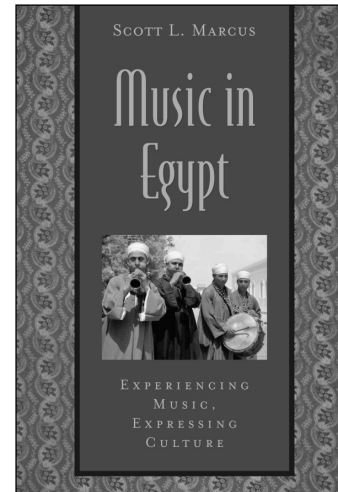
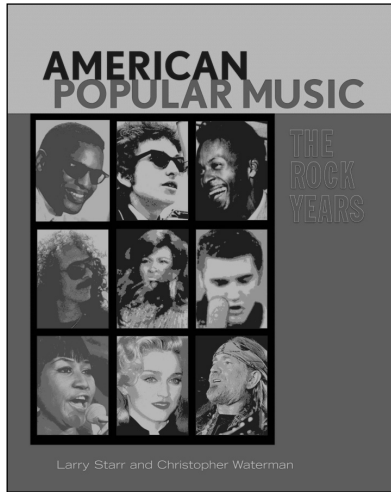
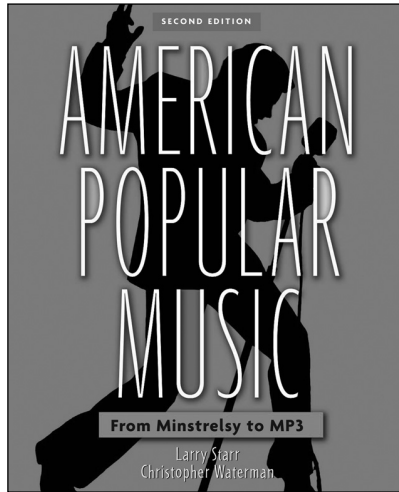
Dr. Pembrook's research interests include music perception, aural skills, teacher training, and theory pedagogy. He has published numerous articles in state, regional, and national journals. In 1996, Dr. Pembrook was recognized as the Outstanding Interdisciplinary Faculty Award winner at the University of Missouri at Kansas City and has received the Conservatory Excellence in Teaching Award.



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**Nico Schüler** (Panelist) is Associate Professor of Music and Director of Graduate Studies in Music at Texas State University (San Marcos). He also serves as Co-Director of the International Center for New Music (ICNM). He holds degrees from E.- M.- Arndt University in Greifswald, Germany (M.A., Musicology) and Michigan State University (Ph. D., Music Theory).

Dr. Schüler was the recipient of the 2003 Presidential Award for Excellence in Scholarly/ Creative Activities as well as a finalist for the Presidential Award for Excellence in Teaching (2004) and for the Presidential Award for Excellence in Service (2004, 2005) at Texas State University. He is the editor of the research book series *Methodology of Music Research*, the editor of the peer-reviewed journal *South Central Music Bulletin*, and a member of the editorial board for the *Greifswald Monographs in Musicology*. He is also a contributor to the new editions of the *New Grove Dictionary of Music and Musicians* as well as of *Musik in Geschichte und Gegenwart*.

Dr. Schüler is the 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. From 2002-2005, he was an Executive Board Member of the Texas Society for Music Theory. Since 2001, he has served as the CMS Campus Representative on the Texas State campus. Primary research interests include music theory pedagogy, interdisciplinary aspects of modern music, methods and methodology of music research, computer applications in music, and world music (especially West African and Korean music).

~

**Lesley Sisterhen** (Presenter) is Assistant Professor of Piano and Director of Piano Pedagogy at Baylor University (Waco, TX) where she teaches piano pedagogy, class piano, and directs the Piano Laboratory Program. She holds a D.M.A. in Piano Performance and Pedagogy from the University of Oklahoma and taught previously at the University of Central Oklahoma. Dr. Sisterhen has had articles published in *American Music Teacher* and the online *Piano Pedagogy Forum*. She has presented for numerous music teacher organizations as well as the 2006 Music Teachers National Association Conference.

### ***The Evaluation of Teaching Effectiveness in Applied Music***

In the field of music education, much research has been dedicated to the evaluation of teaching effectiveness. Behavioral research on direct music instruction has investigated two traits of teaching effectiveness in particular: teacher magnitude and teacher intensity. This presentation will include a review of the research literature on expert teaching and studies on the effect of teacher behaviors on student attitude and on-task behavior. Although the majority of these music education studies have been related to classroom teaching, the applied music teacher may draw on these findings when working with students in a one-on-one setting. The use of evaluative feedback may lead to improvement in teaching methods and processes.

After summarizing the research, the presentation will outline concrete ways for the applied music teacher to evaluate his or her own teaching. Videotaping and watching one's own teaching is one of the most effective ways to begin to critically evaluate oneself. Using a theoretical framework to assess the lesson can help teachers to become aware of teaching elements that may have been previously unnoticed. An awareness of the notion of "teaching intensity" (Madsen, 1990) can help applied music teachers to measure elements of the lesson beyond the more obvious transmission of subject matter and pedagogical content. Developing a teaching portfolio may also help to increase and document teaching effectiveness since the process of preparing a portfolio is a reflective one that demands critical reevaluation of teaching skills. The presentation will conclude with a summary of the main components of effective teaching.

**Stephen Stace** (Composer) is Associate Professor of Music and Integrative Arts at the Abington College of The

## ABSTRACTS OF PAPERS/PRESENTER BIOGRAPHIES

Pennsylvania State University. Dr. Stace received degrees in Composition from Miami University of Ohio, Penn State, and Temple University. His composition teachers have included Clifford Taylor, Maurice Wright, Burt Fenner, Barbara Kolb, Jere Hutcheson, and Martin Mailman. His works have been performed throughout Michigan, New York, Ohio, Pennsylvania, Texas, Virginia, West Virginia, and Wyoming. North/ South Editions, Augsburg/Fortress Publishers, and Mobart Music Publications have published his compositions.

### *Performance of Three Songs for Soprano (2001) by Stephen Stace (b. 1948)*

Soprano **Kristi Freeman**, a native of Poplar Bluff, Missouri, is a sophomore music education major at Arkansas State University where she studies voice with Mrs. Julia Lansford. At ASU she has appeared in Puccini's *Suor Angelica* and Offenbach's *La Perichole*. Also at ASU she has sung the roles of Cherubino in Mozart's *Le Nozze di Figaro* and Donna Ribalda in P.D.Q. Bach's *The Stoned Guest*. In March 2006, Kristi went to Poland with the ASU Concert Choir where they sang Mozart's *Requiem* with the Krakow Symphony Orchestra.

Pianist **Sean Pollock** serves as Director of Music and Worship at First United Methodist Church in Jonesboro, Arkansas. An accomplished coach/accompanist, Mr. Pollock has worked with internationally acclaimed tenor Stuart Neill and operatic soprano Kristine Biller Mattson. His youth choirs have traveled the U.S. and have received honors in festival participation. Mr. Pollock's students received top honors and were selected as members of the American Choral Director's Association National and Division Honor Choirs. He received the 2001 Memphis Theater "Ostrander" Award for Best Musical Direction in Germantown Community Theater's *Jon and Jen* and has performed baritone roles in various operas including the 50<sup>th</sup> Anniversary Performances of Menotti's *Amahl and the Night Visitors* with David Aiken.

~

**Laura Storm** (Presenter and Performer) currently serves as Associate Professor of Voice at Henderson State University (Arkadelphia, AR). She holds music degrees from Austin Peay State University, the San Francisco Conservatory, and Florida State University. Dr. Storm's opera credits include the title role in *Suor Angelica* in Salerno, Italy; Rosalinda in *Die Fledermaus*, Alice Ford in *Falstaff*, and The Governess in *The Turn of The Screw*. She has been featured as the soprano soloist with the Tallahassee Symphony, and as a prize-winner in the *Concurso Internacional de Canto Lírico*, performed in Trujillo and Lima, Peru with the Trujillo Symphony.

### *Orpheus and Euridice: Ricky Ian Gordon's Genre-Blending Song Cycle*

This lecture-recital features a work that, through a blending of genres, shares characteristics of both the song cycle and a chamber opera. Specifically it combines the dramatic flow of an opera with the minimal resources and stage action of a chamber cantata. In addition, Gordon's vocal music is an energetic amalgam of art song and Broadway styles. Some regard him as a Broadway composer who dabbles in art song, while others perceive him as heir to the American Art Song tradition of Ned Rorem.

*Orpheus and Euridice* was commissioned in 1997 by New York clarinetist Todd Palmer. The work was premiered in October 2001 in New York with Mr. Palmer on clarinet. In October 2005 a slightly expanded version, including choreography, was presented. Conceived as a stage work, the score was initially subtitled "A monodrama in two acts for Soprano, Clarinet and Piano." A later version of the score refers to the work as "A Solo Cantata" and its current published score uses the subtitle "A Song Cycle in Two Acts." Indeed, finding an appropriate label for the piece is somewhat problematic. The work represents an interesting blend of chamber music, chamber opera and musical theater genres—a mix of genres and musical styles that characterizes much of Gordon's music.

Clarinetist **Steven Becraft** holds music degrees from the University of Nevada (Reno), the San Francisco Conservatory



of Music, and Florida State University. He is a frequent performer on clarinet and bass clarinet with the Arkansas Symphony Orchestra and has been a member of the Utah Festival Opera Orchestra, Tallahassee Symphony, Fresno Philharmonic, Reno Philharmonic, and the Northern Nevada Concert Orchestra. He currently serves as Associate Professor of Clarinet and Saxophone at Henderson State University (Arkadelphia, AR), and has taught on the music faculties of Troy University, the University of Nevada, Reno, and the San Francisco Community Music Center.

Pianist **Ann Rye** is known throughout Arkansas as soloist, accompanist, collaborative pianist, adjudicator and organist. She is an alumnus of Henderson State University and completed an M.M. in Piano Performance at Louisiana State University under Dr. Jack Guerry before returning to HSU as a member of the piano faculty in 1972. She received a sabbatical award to complete the D.M.A. degree in Piano Performance at the University of Oklahoma as a student of Dr. Digby Bell. She has taught applied piano, piano pedagogy, piano literature, and music theory courses during her tenure at HSU.

~

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**Kelly Thurmond** (Presenter) graduated cum laude from the University of the Incarnate Word (San Antonio, TX) with a B.A. degree in Music Industry Studies. She is currently pursuing an M.M. degree in Music History and Literature at Texas State University (San Marcos). She is interested in pursuing research that explores the interdisciplinary aspects of musicology. A McNair Scholar, she presented her research “A Comparative Study of African Tribal Music and African-American Spirituals Associated with Death and Dying” at conferences in Denton, TX and Boulder, CO.

### *The Philosophical and Sociological Implications of Mahler’s “Kindertotenlieder”*

This presentation will focus on the philosophical and sociological aspects of Mahler’s orchestral song cycle in an attempt to clarify aspects of the song cycle that have been heavily debated, such as the chronology of the songs, the question of the cycle’s unity, the source of Mahler’s motivation, and the relationship between *Kindertotenlieder* and other works by Mahler.

The presentation will initially explore the philosophical character of the songs, exploring Mahler’s state of mind at the time of their composition and examining his need to write music of such an intimate and emotional constitution. Next, an investigation of the socio-logical implications of the songs will draw upon contemporary accounts of their first performances, their public reception, and their affect on audiences over time. Rückert’s role as a poet will be discussed as well as Mahler’s life at the time in order to uncover how these songs—which spoke only to a specific segment of the population—were so effective and touching to all who heard them.

~

**Stephen A. Trana** (Composer) is Associate Professor of Music at the University of Arkansas (Monticello, AR). He received his B.S. degree in Music from Northern Michigan University and both his M.M. and D.M.A. degrees from the University of Colorado (Boulder). In addition to teaching, he is an active performer, composer, and researcher.

### *World-Premiere Performance of So Suite for Violin, Clarinet, and Piano (2006) by Stephen A. Trana (b. 1947)*

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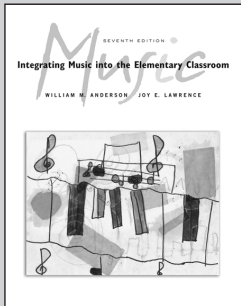
Violinist **Juan D. Serna** is Assistant Professor of Physics at the University of Arkansas (Monticello). He has performed in his native Columbia, with the Northwest Arkansas Symphony, and now in a faculty trio in Monticello, Arkansas.

Pianist **Linda Webster** is Professor of Speech Communication at the University of Arkansas (Monticello), and a long-time church musician, chamber musician, and piano accompanist.

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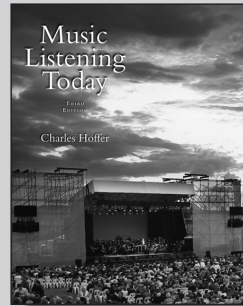
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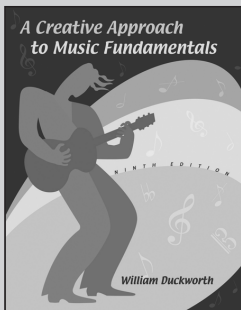
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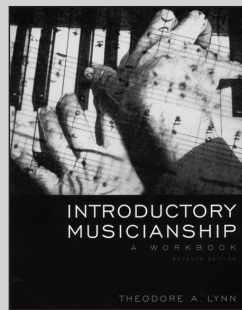
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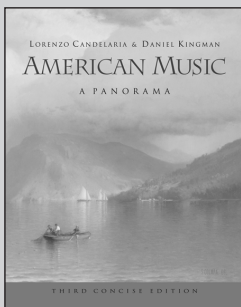
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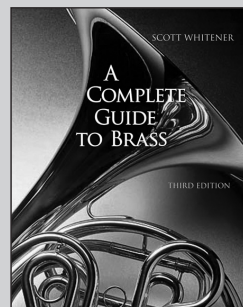
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