

# South Central Music Bulletin

Volume I, Number 2 (Spring 2003)

Journal & Newsletter of the South Central Chapter — The College Music Society

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## Message from the Editor

Nico Schüler, Southwest Texas State University, E-Mail: [nico.schuler@swt.edu](mailto:nico.schuler@swt.edu)

I am happy that this issue -- the second -- of our journal & newsletter "South Central Music Bulletin" contains a number of articles and reviews. At the same time, I would like to call for new submissions for the Fall 2003 newsletter, which will again contain articles and announcements in the following categories:

- **short articles with a special focus** (see below; length: max. 1500 words);
- **short articles** that deal with issues related to the mission of CMS and / or with our region (length: max. 1500 words);
- **short responses** to articles published in this issue (length: max. 500 words);
- **short reviews** of books, printed music, CDs, and software (length: max. 500 words);
- **short reports** on recent symposia, conferences, and concerts (length: max. 500 words);
- **announcement** of the CFP for our 2004 chapter meeting;

- **announcements** of regional conferences, concerts, festivals, research activities, honors, etc.

I would like to call for submissions that fit any of these categories. The submission deadline for the Fall 2003 issue is August 15, 2003. All submissions are expected via e-mail with attachments in Word format or in Rich Text Format.

The **special focus** of the Fall 2003 issue (to be released in September 2003) will remain "Local Music Traditions", which may include local research and composing & performing music with a local idea / program. Points of discussions could be, for instance: what are areas of interest regarding the musical life of a specific geographical area; what are the methodologies for local music research; how do musicians and composers express local "ideas" and "programs"; examples of, and reports on, such activities; etc. I welcome any other idea that fits the special focus.

### Visit the CMS South Central Website:

1. Go to <http://www.music.org/southcentral.html>
2. Log in with your CMS user ID and password.

## CMS South Central Annual Meeting 2003: Preliminary Conference Program

February 27 - March 1, 2003 • Baylor University, Waco, Texas

All events take place in Meadows Recital Hall, Glennis McCrary Music Building, unless otherwise noted.

### Thursday, February 27, 2003

- 6:30 – 7:30 p.m.      Registration, McCrary Music Building Lobby
- 7:30 – 8:30 p.m.      Opening recital, Baylor University students
- 8:30 p.m.              Reception, Treasure Room

### Friday, February 28, 2003

- 8:00 – 9:00 a.m.      Registration & Refreshments, McCrary Music Building Lobby
- 9:00 – 9:15 a.m.      Welcome - Dean William May, Baylor University School of Music

#### Session I

Moderator – Lon Chaffin, University of Mary Hardin-Baylor

- 9:15 – 9:45 a.m.      “Enhancing Musical Imagination Through Writing and Drawing”  
Bernard Scherr, Hardin-Simmons University
- 9:45 – 10:15 a.m.    “Singers as Authors: Teaching the Art of Writing Program Notes for Choral Music Educators”  
Michele Henry and Laurel Zeiss, Baylor University
- 10:15 – 10:30 a.m.    BREAK

#### Session II

Markham Organ Studio

Moderator – Gary Mizener, University of Texas - Pan American

- 10:30 – 11:00 a.m.    “Understanding Polyrhythms Through Their Divisions”  
Maurice Nick Rissman, Lamar University
- 11:00 – 11:30 a.m.    “The North German Toccata as Dramatic Speech”  
Leon Couch III, Texas A&M University
- 11:30 – 12:00 a.m.    “The Circle of Gian Francesco de Majò (1732-1770) and his *una bellissima Musica*”  
Sheryl K. Murphy-Manley, Sam Houston State University
- 12:00 – 1:45 p.m.      LUNCH BREAK

**Session III**

1:45 – 2:45 p.m.

Concert of CMS Performers

*Program:*

Isaac Albéniz: Selections from *Suite Española*

David Asbury, guitar, Southwestern University

Henri Dutilleux: Sonatine pour flute et piano

Sarah Gill, flute, and Jason Kwak, piano, Texas A&M University - Kingsville

Daniel McCarthy: Time Out of Mind

Starla Hibler, piano, East Central University

Roger Quilter: Selections from *The Arnold Book of Old Songs*

Deborah Williamson, soprano, and Andrew Hudson, piano, Baylor University, McLennan Community College

Sergei Rachmaninoff: Two Preludes from Op. 32

Kenneth Saxon, piano, University of Texas-Pan American

Arnold Bax: Elegiac Trio for Flute, Viola and Harp

Helen Ann Shanley, flute, Kathryn Steely, viola, and Delaine

Fedson, harp, Baylor University, The University of Texas at Austin

2:45 – 3:00

BREAK

**Session IV**

Moderator – Larry McCord, McLennan Community College

3:00 – 3:30 p.m.

“Relationships Between Listening Behaviors of Music Appreciation Students and Previous Concert Attendance and Musical Experience”

Charlotte Mizener, University of Texas-Pan American

3:30 – 4:00

“Online Music Appreciation: Views of a New Course”

Richard Davis, University of Texas-Pan American

4:00 – 4:30

“The Drum Set as a Solo Multiple Percussion Performance Medium”

Daniel Adams, Texas Southern University

4:30 – 5:00

“Louis Armstrong’s Innovations: Let Us Count the Ways”

Michael Meckna, Texas Christian University

5:00 – 7:30

DINNER BREAK

7:30

Evening Concert – University of Central Oklahoma Orchestra

Jones Concert Hall

*Program:*

Peter Ilyich Tchaikovsky: Capriccio Italien

Claude Debussy: Nocturne

Stephen Yip (CMS): Kaph for Chamber Orchestra

Sam Magrill (CMS): Three Americans

David Heuser (CMS): Cauldron

**Saturday, March 1, 2003**

8:00 – 9:00 a.m. Registration & Refreshments, McCrary Music Building Lobby

**Session I**

Moderator – Terry Lynn Hudson, Baylor University

9:00 – 10:00 Mentoring Workshop  
“Academic Passages: From Candidacy to Tenure”  
Nancy Barry, University of Oklahoma  
Deborah Schwartz-Kates, University of Texas-San Antonio

10:00 – 10:45 Panel Discussion  
“What You Can Do with a Degree in Music: Career Options Outside of  
Music Teaching and Performance”  
Chair – Paula Conlon, University of Oklahoma  
Michael Meckna, Texas Christian University  
Rob Gibson, Holze Music Company

10:45 – 11:00 BREAK

**Session II**

Moderator – Ken Metz, University of the Incarnate Word

11:00 – 12:00 Guest Speaker  
Peter Webster, John W. Beattie Professor of Music Education and Tech-  
nology, Northwestern University

12:00 – 2:00 LUNCH / BUSINESS MEETING, Harrington House  
Proceedings led by Sam Magrill, President

**Session III**

Moderator – Frank Heidlberger, University of North Texas

2:00 – 2:30 “Core Music Theory and Group Piano in Intra-Disciplinary Music Studies:  
Refining an Integrated Curriculum”

Nico Schüler and Sunnie Oh, Southwest Texas State University

2:30 – 3:00 “The Unfinished Chopin”  
Arthur Houle, Albertson College

3:00 – 3:30 “*Spozializio* – Liszt’s First Vestige of Tribute to his Italian Sojourns”  
Michael Esch, DMA student, Rice University

3:30 – 4:00 “Arnold Schoenberg, *Two Songs*, Opus 1: Spanning the Impassable Gulf  
Between Conservative and Progressive”  
Stafford Turner, Hardin-Simmons University

4:00 – 4:15 BREAK

**Session IV**

4:15 – 5:15

Concert of CMS Composers, Jones Concert Hall

*Program:*

Lynn Job: Armiger's Gate

Kathryn Steely, viola

Stephen Yip: T'ang

Baylor University String Quartet

Mark Dal Porto: At Midnight

Eastern New Mexico University Trio Encantada

Arthur Houle: Interplay

Michael Jacobson, saxophone, and Arthur Houle, piano

Misook Kim: Seven Little Pieces for Two Pianos

Misook Kim and Eun-joo Oh, piano

Scott McAllister: With Growing Wind and Tide

Baylor University Wind Quintet

Greg Duncan: This Time, This Place

Baylor University Jazz Ensemble

## Special Focus: Local Music Traditions

### Zarzuela in the Rio Grande Valley

by Richard Davis  
University of Texas Pan American  
E-Mail: [davisw@panam.edu](mailto:davisw@panam.edu)  
Web: <http://panam2.panam.edu/~davisw/>

The Rio Grande Valley of Texas has long been blessed with the performing traditions of its Mexican culture. Mariachi music is the order of the day not just at fiestas, quincinieras (age 15 coming out parties), and public functions, but also as restaurant and bar entertainment all over the Valley. The University of Texas Pan American (UTPA) Music Department's Mariachi is nationally renowned and allied with UTPA's Opera Theatre to present the first full-length zarzuela in the Valley in April of 2000.

The zarzuela is actually not a Mexican tradition, but a Spanish one. The name derives from the inception of the form at the Palace of La Zarzuela near Madrid. "Zarza" means "bramble", and the palace was apparently surrounded by them. The earliest performance of this popular music form which blended singing, dancing, and dialogue was Vegas's *The Forest without Love* in 1629. This form of the zarzuela resembled the ballet de cour, and was followed in the mid-nineteenth century with an operetta-like form that parodied Italian opera. This Romantic period form came in two flavors: zarzuela grande and género chico. The larger form was usually three acts in Romantic opera style, and the smaller form denoted a satirical one-act.

UTPA chose for its first outing *La Gran Via* by Chueca and Valverde. This political allegory based on the construction of Madrid's Grand Way dealt with the hazards of urban renewal alla 1886. The zarzuela

was accompanied by the school's own Mariachi in a special arrangement by Chris Gassler and reflected a very interesting melding of European singing tradition, American Vaudeville, and Mexican Mariachi.

The zarzuela is a very malleable form. Generally the music comes from one place, dialogue is either found or newly written, and the performance locations are very flexible. The UTPA brought back a new and improved *Gran Via* in November 2000, and followed it up with two different productions of *Luisa Fernanda* by Torroba in 2002.

*Luisa Fernanda* represents the last flowering of the Romantic zarzuela. It premiered in 1932 and uses the Spanish Revolution of 1868 as its setting. It is the story of love won and lost, of honor and ambition, and is immensely popular in Spain. This production used the resources of a symphony orchestra and professional singers. Rafael Davila, tenor, and Luis Ledesma, baritone, encouraged a student cast to deliver excellent performances.

An interesting sideline to these productions involved the use of language. Since the Valley is populated by more Spanish speakers than English speakers, *La Gran Via* was presented with spoken dialogue in English and vocal music in Spanish. *Luisa Fernanda* was presented wholly in Spanish with English surtitles.

The zarzuela and the mariachi will hopefully entertain audiences at UTPA for a long time to come. The producers / directors of these productions were Ruth Crews and Richard Davis. The Mariachi is directed by Dahlia Guerra. Pictures can be seen at <http://homepage.mac.com/wendellrdavis/PhotoAlbum2.html> and <http://homepage.mac.com/wendellrdavis/iMovieTheater4.html>.

## Articles

### **How Do Art Composers Get Paid? A Primer For Performers**

by Lynn Job

University of North Texas

E-Mail: [director@buckthornstudios.com](mailto:director@buckthornstudios.com)

Web: <http://www.buckthornstudios.com>

I am alarmed at the lack of knowledge by American arts and performing professionals concerning their obligations toward their compatriot composer colleagues when commissioning or performing new music. A composer in mid-career, I find this lack has increased, not lessened, since the 1970s. In response, I offer this short introduction to the topic for consideration.

#### **Question: How do composers get paid for their labor to compose new works?**

In America, this is answered by negotiation between the composer and her market, as best she can create one. Composing is a skill, and this skilled labor is compensated by wages paid by an individual or organization interested in the composer's product. Material costs must be added as line items in the contract or the composer will find herself underpaid and unable to stay in business. Would-be professional concert composers, who are talented and original contributors but lacking in personal resources and connections, find little shelter or support in this society, much to the impoverishment of our American culture.

The largest survey of all types of U.S. music writing, commercial and non-commercial, was conducted through the auspices of *Meet the Composer*. Their resulting pamphlet "How to Commission a Composer" (1992) remains the best summary to date of American protocol, pricing, and re-

sources. The best .pdf version of this pamphlet resides on my own website <http://www.buckthornstudios.com> (click on "brochure," or "how to commission").

Anyone can commission a piece of music, and for any price. Creative fund raising is key, as with any venture. Research and forward planning can bring good things to pass. Fine art compositions are fee-based enterprises in which the composer retains the copyright and all other rights due to creators of intellectual property.

The nationally-expanding non-profit *American Composers Forum* (ACF), first started in Minnesota by composer Libby Larsen, now administrates the largest community commissioning program in the U.S.. ACF now pulls the largest percentage of all funding for promotion of new classical composers. The *American Music Center* (AMC), started in 1939, has made a recent upsurge in promotion of new classical music beyond their past sponsorship. The AMC composer websites (which composers pay for by membership and load themselves <http://www.amc.net>) now rival the best of those created for free for composers in Britain and continental Europe. As these AMC pages reside in a central location, they make a profound national resource.

#### **Question: What about new compositions written "for arts sake" without commission? If composers don't get paid at the time of composing, do they ever pick up income for the completed works?**

In most cases, the composer will never recoup the value of the initial labor and material costs invested, since follow-on revenue is rarely forthcoming. For the serious professional, art is not a hobby. This should be considered, when requesting a new piece without any compensation to the composer.



While some are reticent to negotiate, even below-market wages are less demoralizing than an offer of \$0.00.

**Question: What is the follow-on revenue available to the copyright owner(s) - the composer or the publisher, or both - of new concert music?**

The composer must hope for future sales or rentals of scores and parts, and performance royalties. Music publishing is an industry in crisis. Most serious music composers have opened their own publishing companies to retain the widest profit potential in these hard times, although independent publishers who bring in money over expended costs are few. Commercial recordings yield mechanical royalties and create inherent advertising value. Good press might bring new commissions.

**Question: How do performers of new concert music contribute to the composer's revenue?**

This is critical. Performers owe performance programs and information to the copyright owner, and must seek performance licenses, recording licenses, etc., as applicable. Performances in venues licensed by ASCAP, BMI, etc., reach internationally and include colleges, community stages, civic centers, theaters, bars, clubs, restaurants, and more. The managers of these venues are to send title reports, but as human failure is widespread, composers and publishing companies want to report activity directly to their performance rights organization. Such reporting depends on good communication with the composer; with accurate information, the composer can request performance royalties for herself at no cost to the performer.

**Question: What about church and primary / secondary educational concerts, etc.?**

Again, the performance data is key. For example, ASCAP concert composers may voluntarily send a comprehensive re-

port of *all activities* every April. They can compete for an ASCAP Standard Award in Composition by relating the many activities that never showed up in the ASCAP surveys and were therefore never considered for royalty compensation. This is ASCAP's way of patronizing the fine & community arts. No one who already draws over \$20,000 / year in royalties may apply for this award and the usual award is only \$500.

**In summary**, performers can ease the strain on contemporary writers. Please, report all performances of music by living composers to them or their representatives. Please, help America nurture her talent by paying commissions, at whatever sum, promptly and fairly. Teachers and instructors should educate their students and the public regarding the cultural value of our living American composers working today and lobby for better endowments that will make us competitive with our Asian and European counterparts. Our commercial writers are surviving, but our fine art composers are battling: (1) a growing American illiteracy in even conventional notation; (2) a degradation of performance skills in the techniques advanced in the recent century; (3) the collapse of the American music publishing industry and related services; (4) the imposition of advanced technology costs upon the composers; (5) the continued eclipse of women composers by funded orchestras and choruses (which are also declining); (6) a marketplace confused by overhyped and over-funded mediocrity; (7) prohibitive demo recording costs; and (8) the general malaise we all share in these times.

On behalf of all composers in this CMS chapter, I would like to thank our performers for their contributions toward enhancing our American new music opportunities for the next generation.

**Resources:** New music commissioners can obtain free advice, guidance, and

information from many arts organizations such as:

- *The American Composers Forum* (<http://www.composersforum.org>);
  - *Meet the Composer* (<http://www.meetthecomposer.org>);
  - *The American Music Center* (<http://www.amc.net> & see composer catalogs at <http://www.newmusicjukebox.org>);
- the major performing rights organizations:
- ASCAP (<http://www.ascap.com>),

- BMI (<http://www.bmi.com>), and
- SESAC (<http://www.sesac.com>);
- National Public Radio (<http://www.npr.org>), and
- the National Endowment for the Arts (<http://www.arts.endow.gov>).

Contact Dr. Lynn Job for additional details: University of North Texas, phone: 940-565-3707 or E-Mail: [director@buckthornstudios.com](mailto:director@buckthornstudios.com).

### Teaching Class Piano for Future Music Teachers

by Sunnie Oh  
Southwest Texas State University  
E-Mail: [sunnie@swt.edu](mailto:sunnie@swt.edu)  
Web: <http://www.swt.edu/~ss38/>

Class piano at the college / university level is one of the essential core courses for undergraduate music majors, especially for music education students. Even though many instructors discuss the contents of such a class piano curriculum, the *philosophy* of teaching class piano is seldom discussed. If musicians think of the importance of music education and its impact on youngsters, it is imperative that the philosophy of the instructors, who would directly or indirectly shape future music educators, should be sufficiently discussed.

The piano is one of the musically most flexible instruments in terms of accompanying, solo performance, as well as teaching music theory. Many music students do not think that piano skills are essential for the profession they pursue, even if they are pursuing a teaching degree. Because of what they have seen when they went to school -- not applying any piano skills for teaching music, which is certainly not the ideal

teaching model --, they are usually not motivated to acquire piano skills as much as possible for the best of their teaching potentials. From the perspective of the class piano instructor, this fact is neither very pleasing nor makes the teaching easier. Needless to say, we as instructors must feel the heavy responsibility of educating future music educators and, furthermore, pursue the *direction* of the future music education of this country.

The quality of music education in the United States partially depends on how comfortable students are with the piano and what kind of repertoire and styles they are familiar with. If the music teachers have poor keyboard skills in K-12 music instruction, they will have to limit their means and methods of teaching to the resources (recordings and / or scores, and sometimes not even those!) they have available. This could limit the music instruction to a mono style in the worst case, which is, unfortunately, common in some places. This also puts our children in jeopardy of appreciating music. (Can someone imagine listening to, and playing, the same style of music all year long, or for many years?)

What music teachers actually need is: (1) the ability to learn new music quickly, (2) good sightreading skills, (3) the ability to

play score reductions, (4) at-sight-harmonization and transposition skills, (5) the ability to make musical changes to adopt music to a special occasion, and (6) skills to sing and play at the same time. With these skills and abilities, teachers will be able to build a repertoire of songs and compositions -- pieces that are commonly used in standard textbooks. But most of all, with these skills music teachers will be able to accompany their students. All of these are necessities for teachers of vocal music, general music, and band.

So, what can we do to build these skills and develop such abilities? As class piano instructors, we need to introduce a variety of styles and a variety of methods to students. Although we do have standard textbooks, it is imperative to think beyond what books suggest. We need to incorporate aural learning into piano instruction, in other words: adopt the sequential learning procedure of aural learning for teaching group piano with a variety of styles. Also, students need to practice the coordination and independence of hands by emphasizing linear sightreading. Such independence exercises can, and should, also be given in aural learning courses, where students work on rhythmic and melodic tasks.

A high percentage of music-practical job responsibilities of music teachers is harmonization. Band teachers often need to play along the harmonic progression, even, or especially, if practicing one specific part. This will help the musicians when they put all ensemble parts together. Vocal teachers need to harmonize melodies instantly. Such harmonization skills can be trained via scale harmonizations and many exercises to harmonize simple melodies. We need to challenge our students with harmonization and transposition skills that are musically satisfying. This is a very difficult task for instructors as well as for students. However, if we parallel our piano classes with theory

core courses (both, aural and written theory) and communicate efficiently among the faculty, we can reinforce positive learning experiences in each area and, thus, make the curricula stronger and even more fun for students.

Furthermore, we should not ignore the importance of listening and of piano improvisation. We can use familiar songs (both, classical and popular). This will motivate and challenge many students to practice some basic skills in, and techniques of, piano playing, because that way students realize why they need to practice, for instance, scales and arpeggios.

The ability to sing and play at the same time requires much practice, too. Some aural learning textbooks offer such exercises (to sight-sing and -play). While this emphasis may remain with the aural learning curriculum, this emphasis needs to be reinforced in class piano.

Most importantly, we need to enlighten our students about the reality of teaching, which requires selecting songs and a specific repertoire from standard K-12 textbooks and from music repertoire lists. Unfortunately, some curricula require future music educators to take only two semesters of class piano. If we then realize that the reality of teaching music in public schools -- as required by some school districts -- may not just require the teacher's specialization (for instance, vocal music or band), but music subjects such as music theory or music appreciation, we may have to reevaluate our college / university curricula accordingly. Some vocal music teachers even need to teach band, or some band teachers vocal music. Making our students aware of such situations, will also motivate many students to work harder in class piano.

We all stand where we are, because some of our teachers believed in us (while others, at some point, may not have). The teachers who believed in us were the great-

est teachers for us. Class piano instructors should ask themselves whether they could be this “someone” who gives trust to students. It may be impossible to complete this difficult task, unless we hold our standards up by believing in our students and their potentials, and try to deal with the reckless reality.

On a personal note, I had to reflect on my philosophy of teaching and re-motivate myself in the same way, in which I motivated myself during the fresh and exciting days when I started learning about

great music educators and wonderful teaching methods, along with different music education philosophies from all over the world. I just wanted to share some of my thoughts on class piano teaching. I always admire the teachers with many years of experience. I think that such an experience is priceless. For the time being, a person like myself -- a young aspiring teacher -- must always be ready to learn and must be open to the new ventures of the wonderful world of teaching.

## Reviews

### **Horns and Hands: The Music of Frank Heidelberg and Christoph Wunsch**

by Dennis Cole  
Southwest Texas State University  
E-mail: [DC34823@swt.edu](mailto:DC34823@swt.edu)

*Coloured Lines*. Compositions by the ensemble "Horns and Hands": Frank Heidelberg, saxophone, bass-clarinet, and computer; Christoph Wunsch, synthesizer, computer, and piano. *No Dreams* (1998); *Pentamania* (1992); *Spaces* (2000); *Introduktion und Pastorale* (1998); *Fin Du Temps* (1998); *Quatre Mouvements* (1989); *Cri de Ciel* (2000); *Coloured Lines* (1998). Owl Bridge Music (OWL 0002), 2002.

The ensemble "Horns and Hands" is comprised of Dr. Frank Heidelberg, associate professor of music theory at the University of North Texas, and Dr. Christoph Wunsch, professor of music theory at the Würzburg College of Music (Germany). The compositions of Horns and Hands exhibit a broad variety of stylistic features, including jazz-inspired compositions with improvised passages, experimental compositions with a mixture of computer applications and live electronics, and purely acoustic compositions for saxophone(s) and piano. *Coloured Lines* is Horns and Hands' current CD release (2002) that shows all of the features mentioned above and that exclusively contains compositions by F. Heidelberg and Ch. Wunsch.

The first piece on the CD, written in 1998 by Christoph Wunsch for saxophone, piano, and computer, is entitled *NoDreams*. While the formal structure includes composed and improvised sections, the style is jazz-influenced. Time and meter changes create some rhythmic interest. Wunsch, who

is a composer, pianist, and musicologist, used the computer-generated sound for a continuous accompaniment pattern.

Contrasting in sound and texture is *Spaces*, another Wunsch composition, written in 2000 for piano and computer-controlled sounds. Sampled and digitally processed piano sounds are controlled through a sequencer. This excellent composition is formed through various sound structures and performance-events, partially created through the interaction between the pianist and the computer. Here, Christoph Wunsch was able to unfold his virtuosity as a pianist.

One of the compositions by Frank Heidelberg, who is internationally known for his books and articles on various aspects of 16th through 20th century music history, is *Introduktion und Pastorale* -- two movements for alto saxophone and piano. Originally written in 1998 for saxophone and organ, the character of the two movements is mainly meditative. Cadences on each instrument may slightly interrupt the mood.

Another of Frank Heidelberg's compositions on this CD is *Cri de Ciel*, composed in 2000 for alto saxophone and computer sequence. It is based on an ostinato that initially originates from the accompanying computer sequence. It is presented unevenly and often interrupted; the saxophone part "confronts" the ostinato-based computer sequence. Overlapping rhythms add to the complexity of this interesting experimental piece.

Several other compositions by Wunsch and Heidelberg add to the color of *Coloured Lines* and to its stylistic variety. All in all, this refreshing 69-minute CD contains clear, high-quality performances of modern music that is surely enjoyable.

**Timothy Woolsey plays Kennan, Riepe, White, Mishell, Oquin, and Welcher**

by Ryan Davis

E-Mail: [contactryandavis@hotmail.com](mailto:contactryandavis@hotmail.com)

*Kent Kennan, Russell Reipe* [sic], *David Ashley White, Kathryn Mishell, Wayne Oquin, Dan Welcher*. Timothy Woolsey, piano. Centaur Records (CRC 2525), 2001.

Although this CD is without title (it just lists the composer names on the CD cover), it is an excellent collection of contemporary piano music by Texas composers. All the works on the album are performed by Timothy Woolsey, who is professor of piano at Southwest Texas State University and whose career has been increasingly active, nationally as well as internationally. His performances are characterized by their clarity, balance, and solid tone.

This CD offers 64 minutes of music that borders on atonality with several different approaches to harmonic color. Therefore, I found this record most enjoyable. The CD serves as a good introduction to the composers' individual styles.

The Austin composer Kent Kennan (born 1913) is represented by the work *Retrospectives*. It is an eclectic collection of twelve pieces, written between 1938 and 1951, that have been revised and 'linked' together through melodic motives. These pieces vary greatly in energy level and mood, yet fit together naturally. *Retrospectives* alone makes this album worth listening to.

*The Philosopher's Path* was specifically composed for Timothy Woolsey by Russell Riepe (born 1945). Riepe, who is professor of composition at Southwest Texas State University and also well known for founding the Texas Mysterium for Modern Music, composed this piece in 1991. Its continuous three movements are very color-

ful and filled with imagery. It is relatively abstract, but the liner notes help to clarify the meaning of the work. The first movement, "Rock Garden," is based on the dialogue between two philosophers, as they debate the relationship between a 700 year old rock garden in Kyoto and the universe. The thrilling second movement, "The Way of the Warrior," requires the pianist to use the 'inner piece' of the piano (soundboard and strings) to illustrate the story of Samurai master Shoju Ronin, who was challenged to a match. In combat, the master is able to defeat his challengers, using a fan rather than a sword. Barrages of string and soundboard sounds are used to create the stunning effects. Although this excellent composition received a clear and flawless performance by pianist Timothy Woolsey, unfortunately a recording production decision seems to break the continuity of this album. Following this piece, there is an excessive 13 seconds of silence.

David Ashley White (born 1944), director of the University of Houston's Moores School of Music, is known as a composer of sacred as well as secular music. On this CD, he presents *Five Glimpses for Piano* (1973-82). This short suite is composed of 'glimpses' ranging in length between 36 and 65 seconds. Most notable are his rhythmic explorations in "March" and "Burlesque," which may remind the listener of Béla Bartók. Compared to Bartók, however, White's composition is more lyrical in nature, especially during the more modal glimpses "Night Song," "Canticle," and "Elegy."

Timothy Woolsey shines in the performance of *Five Preludes* (1991) by Kathryn Mishell (born 1940). Mishell's compositional work includes over a hundred piano pieces, but also pieces for dance, theatre, and orchestra. Her preludes "Moderato" and "Allegro Vivace" are debatably the most

technically difficult pieces on this album, mainly due to their leaping melodic lines and unrelenting tempos. The performances of these beautiful pieces are very exciting. Particularly interesting are the “Homage to Prokofiev” and the “Andante Rubato.”

The youngest composer represented on this CD is Wayne Oquin (born 1979). A former student of Russell Riepe and Timothy Woolsey, Oquin is currently studying composition at the Julliard School with Milton Babbitt. Oquin's composition *Nightfall*, composed in 1999, is the most recent on the album. This haunting work displays a fantastic array of harmonic color, as it floats through tonal areas. The sonorities and texture of this work are most interesting.

Dan Welcher (born 1948) has composed pieces in a wide variety of mediums, including opera, symphony, wind ensemble, vocal literature, and chamber music. Welcher is also known for his appearances as a guest conductor for several leading orchestras and ensembles in the US, and as the Assistant Conductor of the Austin Symphony for a ten-year-period. Welcher brings a sense of humor to this collection with two of his compositions. “The Digital Watch” from *High Tech Etudes* is “a musical description of an attempt to set one of these deceptively complex devices” (liner notes, p. 4). Wel-

cher uses the effect of strummed piano strings to illustrate the setting of the time and the watch alarm. Yet, the watch has its own agenda, and its uncontrollable alarm is represented by a set of 'screaming' rolled chords in the high register of the piano. The setting of this piece is ideal with its mechanically metronomic 12-note bass line. Welcher's second piece on the CD, *Pachel's Bells* is an excellent variation on Canon in D by Johann Pachelbel. Welcher explains the inspiration for this work: “Pianist Robert Spillman . . . told me he was so tired of playing atonal music that he didn't want to look at anything 'more harmonically advanced than the Pachelbel Canon' for at least a year” (liner notes, p. 5). *Pachel's Bells* was written as a birthday present for Spillman. Pachelbel's classic has been transformed into a fascinating collage of bell tones, chimes, and carillons, which Woolsey masterfully recreates.

This CD is an elegant display of aural colors, much like the cover photo of colorful folds of fabric suggests. The twenty-eight tracks of original music by composers, who have shaped contemporary art music in Texas, are recommendable to anyone with an interest in modern music, piano literature, or even in the study of Texas music.

## Report(s)

### TCU Wins National Award

by Mike Meckna  
Texas Christian University  
E-Mail: [m.meckna@tcu.edu](mailto:m.meckna@tcu.edu)  
Web: <http://www.music.tcu.edu>

The National Federation of Music Clubs has given its 2002 First Place award for “The Promotion and Performance of American Music” to Texas Christian University's School of Music. The award, which comes with a \$500 cash prize, commends the School for its annual American Music Month (November) celebration, 25th Annual Jazz Festival, and third biennial Latin American Music Festival. During the period covered (June 2001 to May 2002), TCU mu-

sicians gave a total of 258 performances of works by 182 American composers on 123 programs. Ten percent of the programs were “all-American,” and at least one American work was heard on over 50% of the programs. Twenty-three composers were present for their performances, and nine works were given their premieres. In addition to concerts and recitals, 18 visiting artists and lecturers participated in seminars, workshops, or master classes which focused on American music. Discounting a considerable radio audience, approximately 16,810 people attended these events, and the average audience was 137. TCU has previously won the NFMC award in 1966, 1988, 1997, and 1999.



## Upcoming Concerts

### **Ballet Austin**

Wednesday, February 12, 2003, at 7:00 pm  
Southwest Texas State University  
Evans Auditorium  
San Marcos, TX  
General Admission: \$10  
SWT Students and High School Students: \$5  
Box Office: 512-245-3501

### **Mary Youngblood - Native American flute**

Masala World Music Series  
Friday, February 14, 2003, at 8:00 pm  
University of Oklahoma, School of Music  
Paul F. Sharp Concert Hall, Catlett Music Center  
500 W. Boyd, Norman, OK  
General Admission: \$8 • OU Students and Faculty, Seniors, and Children: \$5  
Box Office: (405) 325-4101

## Upcoming Regional Conferences

### **2003 TMEA Clinic / Convention**

Henry B. Gonzales Convention Center  
San Antonio, TX  
February 12-15, 2003  
<http://www.tmea.org>

### **AMS Southwest Chapter**

University of Texas at Austin  
Austin, TX  
Saturday, March 22, 2003  
<http://www2.uta.edu/hunt/ams/welcome.htm>

### **Texas Society for Music Theory (Annual Meeting)**

Texas Christian University  
Ft. Worth, TX  
February 21-22, 2003  
<http://tsmt.unt.edu/>

### **GAMMA-UT Conference**

School of Music  
University of Texas at Austin  
Austin, TX  
March 28-29, 2003  
<http://gammaut.music.utexas.edu/>

### **Symposium of World Musics**

School of Music  
Texas Tech University  
Lubbock, TX  
March 12-14, 2003  
<http://webpages.acs.ttu.edu/shinds>

### **MENC Southwestern Division Conference: "Music for All" In Urban and Rural Schools**

June 9 - 12, 2003  
Dallas - Ft. Worth Area, TX  
<http://music.utsa.edu/tmec/>

## South Central Chapter Officers and Board Members

CMS South Central members should feel free to contact any officer or board member to discuss and enhance professional activities of our society.

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<b>Chris Thompson</b> Music Theory (2001-2003)	Williams Baptist College Department of Music	<a href="mailto:cthompson@wbcoll.edu">cthompson@wbcoll.edu</a>
<b>Manuel Prestamo</b> At Large (2001-2003)	Oklahoma City Community College Cultural Programs and Community Development	<a href="mailto:mprestamo@okc.cc.ok.us">mprestamo@okc.cc.ok.us</a>
<b>Paula Conlon</b> Ethnomusicology (2002-2004)	University of Oklahoma School of Music	<a href="mailto:pconlon@ou.edu">pconlon@ou.edu</a>
<b>Nico Schüler</b> Newsletter / Website (2002-2004)	Southwest Texas State University School of Music	<a href="mailto:nico.schuler@swt.edu">nico.schuler@swt.edu</a>

## South Central Music Bulletin

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Dr. Nico Schüler, Editor  
School of Music, Southwest Texas State University, 601 University Drive, San Marcos, TX 78666  
Phone: (512) 245-3395 • [nico.schuler@swt.edu](mailto:nico.schuler@swt.edu) • <http://www.finearts.swt.edu/music/faculty/bios/schuler.html>