

**2009 CMS International Conference
June 30–July 7, 2009
Zagreb, Split, and Dubrovnik, Croatia**

ABSTRACTS AND PROGRAM NOTES

Arnone, Francesca M.

Northern Neighbors: Landmark Solo Flute Works by Feld and Rózsa

This performance will feature works widely recognized as staples in the 20th-century solo flute repertoire by two significant composers from lands neighboring Croatia: Jindrich Feld (1925–2007) of Czechoslovakia and Miklós Rózsa (1907–1995) of Hungary. Although from different countries and musical perspectives, both composers' works often featured nationalism and enjoyed much success in the music world. Feld's *Quatre Pièces pour Flûte Seule* (1964) is a compactly-written four-movement composition featuring an homage to the Hungarian composer Bartók, whose flute writing and cadenza from the *Concerto for Orchestra* are cleverly quoted in this solo flute work. Rózsa's *Sonata per Flauto Solo, Op. 39* (1983), is a tour-de-force three movement sonata that similarly contrasts driving rhythms with singing folk elements, yet on a much grander scale. Although widely known for his substantial and successful contributions to the film score genre, Rózsa's strengths as a composer shine in his concert music as well. This presentation will reflect the performer's summary of Rózsa's sketches and revisions housed in the special collection of Syracuse University.

Performed in their entirety, these two selections total 22 minutes, permitting brief introductions provided by the performer:

Quatre Pièces pour Flûte Seule (1964)

Jindrich Feld (1925–2007)

1. Méditation
2. Caprice
3. Intermède
4. Burlesque

Sonata per Flauto Solo, Op. 39 (1983)

Miklós Rózsa (1907–1995)

- I. Allegro risoluto
- II. Andante, quasi pastorale
- III. Vivo e giocoso

Austin, Valerie A.

Haunted Songs and Viking Ghosts: Roots and Routes of Musical Myth in the Song, 'Twa Sisters'

From the time of the first collectors of songs, certain works were notable for their Pan-European presence. One of these is the haunting song, "Twa Sisters", or "The Cruel Sister", remarkable for its numerous musical and balladic variants. These variants are found in high numbers in the Scandinavian countries, somewhat fewer in other European countries, and extend even to the New World. This presentation examines the musical means which express a possible ethnic identity, characteristics of which also appear in the social and historical contexts of the standard variants. The notion of 'looking back' to former cultural expressions is inherently complicated and multidimensional; thus musical and narrative items are examined with heed to historiography, folklorology, anthropology, and musical practices and logics. These layers of

these 'historic-mythical' accounts are compared with known facts of historic cultures, and surprising parallels become evident. The wide routes of dissemination of the work will be outlined, and multiple variant forms will be presented. From ethnographic and musicologic data, conclusions will be drawn as to cultural significance of the confluence of music and imagery. Questions of continuity and change within a musical culture will be explored and, based on the multiple aspects explored in the research, a single source of origin for the song will be suggested.

Auvil, Richard

Piano Miniatures of Dora Pejačević: Art and Politics in Miniature

Although the cycle of piano miniatures *Zivot cvijeća* (Life of Flowers), Op. 19 by the Croatian composer Dora Pejačević (1885-1923), is well-known to musical circles within Croatia, it awaits greater exposure outside of her home country. Like those of most great composers, Pejačević's miniatures demonstrate economical use of musical material; her excellent craftsmanship won the admiration of the Viennese cultural elite during her compositional lifetime. Yet because Croatia was trying to break free from the Austro-Hungarian Empire in the years leading up to World War I, this association negatively influenced the reception of her music within her home country.

During the 1990s, however, a period in which Croatia saw an opportunity to establish itself as an independent nation, Pejačević's relationship with the traditions of Austrian romanticism quickly came to be viewed positively, as one means of claiming stature among the countries of Western Europe.

A short lecture relating elements of selected Pejačević miniatures to relevant 19th-century salon traditions of Western European music, and elucidating their changing relationship to the artistic and the political state of Croatia from Pejačević's time to today, will lead to a performance of selected pieces from the cycle.

Beard, Robert Scott

Where East Meets West: Contemporary Chinese Piano Music

During the past three decades, the West has increasingly discovered the enormous variety of music that permeates Chinese culture. While we are aware of the highly talented pool of piano performers from China, composers of Chinese art music who have incorporated Western musical idioms in their piano works have remained largely unknown.

China's first contact with Western keyboard music dates back to 1601, with a performance on a spinet by a visiting Jesuit priest; however, it was not until the twentieth century that exiled Russian and Jewish musicians began to actually teach Western music to the Chinese. By the 1940s, the piano became a highly prized possession of the upper class. It was during this time that Chinese composers began to incorporate Western musical language in their pedagogical and concert piano works. Today, thanks to performers such as Lang Lang, the beauty of this important body of repertoire has reached a global audience.

This lecture-recital will focus on concert and pedagogical works where composers have skillfully blended the interesting timbres, improvisatory elements and tunings of Chinese folk music with the more traditional aspects of Western concert music.

Works performed in their entirety or in excerpts:

Thunder Drum, by Li-Ly Chang
Island Watch, by Li-Ly Chang
Shepherd's Joy, by Lao Chih-Cheng
Silver Clouds Chasing The Moon, by Wang Jian Zhong
Eight Memories in Watercolor, by Tan Dun
Dew-Fall-Drops, by Tan Dun
Guessing, by Chen Yi
Ba Ban, by Chen Yi
Sinkiang Dance, by Kuo Chi Hung

Bedner, Edward C.

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

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

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

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

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

Bender, Susan Maria

The Stories of (Extra) Ordinary Women: Music of Libby Larsen

For anyone interested in feminism, women in music, American music or art song generally, the program offers two finely-crafted song cycles focusing on female characters who strained against gender norms of the 19th century American West. Like many women then and now, Calamity Jane and Antonia Shimerda, the title character of Willa Cather's *My Antonia*, found themselves at odds with what was expected of them, with inner voices demanding something else. While both women possessed distinct personalities, they did not set out to be gender pioneers: they

found themselves making choices they might not otherwise have made had circumstances or times been different.

American women, often from the 19th century, seem to be a vital source of inspiration for composer Libby Larsen; they are amply represented in her output of vocal music. These hardscrabble frontier stories are perfect raw material for a musician who clearly trusts her own voice – Larsen’s affinity with the subject and her skills as a composer combine to paint a sonic portrait of extraordinary vibrancy.

Larsen’s music is significant because she has carried on the tradition of American lyricism and has resisted the temptation to overwork the material. She maintains an appreciation to the wider American experience with its emphasis on the dignity of Everyman and Everywoman; this recital will show how a leading contemporary composer uses the familiar musical idiom of her country to tell the stories of its (extra) ordinary citizens.

Bergman, Rachel

see Monson, Linda Apple (*Mathematical Approaches to Music Analysis: Schoenberg/Ullmann, Berg/Finney; Variations on a Theme*)

Bernardes, Julia-Miguel R.

Parallel Affinities: The Music Biennale Zagreb and the Lisbon Encontros Gulbenkian de Musica Contemporânea

Historical Musicology and Ethnomusicology have stressed, for the past twenty years, the protagonism and weight of hegemonies in musical historiography. These disciplines have examined issues of power and musical decision-making within the Western world, including Europe. However, these disciplines have overlooked the fact that some “peripheral” European countries have often taken central roles in commissioning, performing and presenting works of “contemporary” Western music. In my paper, I discuss the crucial roles of the Encontros Gulbenkian de Música Contemporânea, which took place yearly in Lisbon, Portugal (Western Europe), between 1977 and 2002, and of the Zagreb Music Biennale, which has taken place biannually in Zagreb, Croatia, Yugoslavia (“Eastern Europe”), since 1961. I examine the hundreds of pieces commissioned, the thousands of performers involved, and I focus on two works by two composers from Croatia/Yugoslavia (Milko Kelemen and Dubravko Detoni) which were commissioned by the Portuguese festival. I hope thus to demonstrate that two “peripheries” were actually pivotal centers for music-making in and since the second half of the 20th century.

Billaud, Louise

Incantations from the Popol Vuh

Incantations from the Popol Vuh was inspired by the longest American Indian language poem - the Popol Vuh - which traces the beginnings of the cosmos and the awakening of the Mayan civilization. The sacredness of the earth, its inter-connectedness with the universe and the titanic struggle between good and evil are portrayed in this unique late twentieth-century composition for piano.

The Hero Twin protagonists leave the Middle World of the humans to confront and vanquish the Lords of Death of the Underworld. Their eventual triumph elevates them to the Upper World where they transform into the sun and moon. American composer Kent Holliday travelled alone

through the jungles of Guatemala, forging rivers and off-beaten paths to explore the ancient Mayan temples. Inspired by the lieu and the Quiché Maya sacred book, he opens the work with a musical description of the beginning of time, very free and nebulous, with all three worlds presented with the rapid exploitation of the entire keyboard. The trials and triumph of the Hero Twins are skillfully portrayed in contrasting episodes thematically interspersed throughout the entire composition.

Challenging in its technical virtuosity, complex rhythms and offbeat accents, this unique ten-minute piece is a forceful musical statement which explores the depth of the pianist's abilities and the instrument's wide range of colors, sonorities, dynamics and power. Incantations from the Popul Vuh offers another cultural perspective on the universal theme of creation through a modern and innovative expression.

Bliss, Andy

David Lang: Deconstructing a Constructivist Composer

This presentation will expose conference attendees to the music of 2008 Pulitzer Prize winner, David Lang. Lang's compositions are known for their post-minimalist texture, mechanical construction, and unconventional instrumentation; according to Los Angeles music critic Mark Swed, "there is no name yet for this kind of music." This lecture recital will deconstruct Lang's defining compositional characteristics as they manifest themselves in several of his most heralded works: The Anvil Chorus, String of Pearls, Little Eye, and The Little Match Girl Passion. The discussion will be followed by a performance of String of Pearls (2006), Lang's fresh new work for solo marimba. I believe a presentation including such extraordinary and progressive music would be a unique addition to the 2009 International CMS Conference.

"String of Pearls evolved from the idea of making a piece out of a series of little bursts of energy, with tiny pauses in between, accumulating in power and density. I later realized that the form of the piece resembled a string of pearls — short, exciting, shiny moments strung together in a continuous line. In the score, I give very little instruction on how to shape the performance. All notes and rhythms are written down quite specifically, but there are no dynamic markings, no accents, no crescendi, etc. It is my hope that by being vague with the performance instructions, each performer will find a unique interpretation of the piece." -DL

Bossard, Claudia M.

You Say Tomato, I Say we Better Start Talking about the Bologna Process

With the creation of a European Higher Education Area by the Bologna Process, students in Europe will receive their training in a three-tier system similar to the United States - bachelors, masters and doctorate. The dissimilarity is that the European bachelors will encompass three years, not four. How can they do this? By delineating the general education courses from the curriculum and loading the degree with more professional courses. How will this effect us in higher education and more specifically, music in higher education? Amazingly, we do not hear about the major change in the media.

At one extreme, the effect could be the dismantling of our bachelor's degree - cut out the first year of general education courses and make sure the students know exactly what they want to major in and what career they want as they enter college. Would the music major lose out? Would the art form of music loose out in the US?

At the other extreme, the Process could devastate our university system, especially in music because the numerous Asian students that we draw into our programs will most likely be satisfied with a European college experience.

This paper will focus on the "what ifs" of the Bologna Process. It will describe possible outcomes for music in higher education if the Process is successful across Europe and with the subsequent links with Asia, Africa and Australia.

Bronkhorst, Julia

see Nemko, Deborah (*The Vocal Works of Henriette Bosmans: Dutch Masterworks of the 20th Century*)

Bushard, Anthony J.

Duke Ellington's Far East Suite: An "Historical" Concert

One week after Martin Luther King, Jr. electrified the American public with his "I Have a Dream" speech, Duke Ellington and his orchestra began a State Department-sponsored, fifteen-week tour of the Middle East. The tour came during a period in the composer's life when he composed and performed with an improved enthusiasm, curiosity, and creativity. Ellington also faced the challenge of remaining relevant to audiences that reveled in the familiar and satisfying his own creative and artistic appetite. The Far East Suite (1964) was one notable solution to this dilemma.

Often, jazz concertgoers listen without a clear sense of the historical context/importance of pieces on a given program. In order to enrich our audience's experience, I collaborated with Paul Haar and the UNL Jazz Ensemble, to present an "historical concert" of Duke Ellington's Far East Suite. Interspersed between suite movements was original commentary providing insights on Ellington's compositional inspirations as well as how effectively the music realized the people and places Ellington encountered on his tour. Furthermore, I pointed out that this particular work has much to say about current sociopolitical developments in both the Middle and Far East. Through this collaborative multimedia lecture recital, I hope to demonstrate the educational value inherent in such a presentation as well as the benefit of exposing our community to jazz in a new way. Furthermore, it is our hope that the audience witnesses not only great music, but also learns something about jazz and its place in American culture.

Chavez, David E.

Snapshots in the Family Album: The Structure, Content, and Context of Three Pink Floyd Guitar Solos

Pink Floyd's songs "Another Brick in the Wall, Part 2," and "Comfortably Numb" include famous examples of David Gilmour performing blues-based, improvised-sounding electric guitar solos. These solos are used by Pink Floyd as crucial instruments of storytelling and meaning within the whole of the concept album The Wall.

In "Another Brick in the Wall, Part 2," the guitar solo symbolizes an escape from an environment of suffocating conformism. In "Comfortably Numb," the guitar solos express the pain in which the album's main character is trapped. These solos fill their roles through well-crafted large-scale structure and rhythm, deftly executed figuration and ornamentation, exciting timbral choices, appropriate backing instrumentation, and precise recording-studio craft and composition.

The paper begins with a short discussion of Schenkerian analysis—a significant feature of the analyses that follow. Next is a brief overview of the electric guitar solo and the blues before 1979, and a biographical sketch of Pink Floyd's career up to *The Wall* (1979). These sections culminate in an analysis focusing on the guitar solos of “Another Brick in the Wall, Part 2” and “Comfortably Numb.” The analysis of each song is divided into sections on pitch, rhythm, timbre, and other (non-guitar) instruments, all of which are unified in a section discussing extra-musical meaning. Though the sections on pitch also discuss Gilmour's local level pitch construction and ornamentation, a primary focus is placed on finding larger-scale structure. A creative application of Schenkerian principles aids in understanding and fruitfully hearing Pink Floyd's broad musical structures.

Chavez, Melissa Jean

Maria de Buenos Aires: Astor Piazzolla's Tango Opera

Astor Piazzolla's Tango Nuevo movement transformed the traditional Argentinean tango into an art form appropriate for the concert hall. While Piazzolla's instrumental works are performed on programs worldwide, his vocal compositions are rarely performed. A study of the United States performance history of Piazzolla's tango-opera *Maria de Buenos Aires* reveals some of the reasons for this.

There have been a handful of professionally staged productions of *Maria de Buenos Aires* in the United States, and all productions hired singers from Buenos Aires to perform the three lead roles. This suggests a lack of readily available information to accurately guide and inform non-Argentinean performers of *Maria de Buenos Aires*. Through examining historical information about Astor Piazzolla and librettist Horacios Ferrer, providing an analysis of the libretto language, and examining accurate Argentinean recitative style and tango vocal conventions, this lecture recital will address the performance issues of Piazzolla's *Maria de Buenos Aires*.

This lecture recital will include four selections from *Maria de Buenos Aires*. Selections will be presented with a piano reduction of the score.

Tema de Maria: 3 minutes

Poema valseado: 2 minutes, 30 seconds

Yo soy Maria de Buenos Aires: 4 minutes

Milonga de la annunciation: 2 minutes

Chong, Eddy K. M.

Teaching Music Theory Across Different Musical Traditions

The age of globalization has brought on an increased recognition of the need for cross-cultural understanding. In music education, what may perhaps have previously occupied a more peripheral position has now come much more to the centre of (music-)educational concerns. From the perspective of music learning, as opposed to other more politically- or economically-motivated standpoints, such multi-cultural teaching endeavours need to be more carefully handled if we were to avoid tokenism, and if we are concerned about the musical learning involved.

In the teaching of music theory, we are immediately faced with the challenge of finding a defensible common ground to negotiate the learning of different musical systems and their

underlying aesthetics that is to varying extent different from the western classical tradition. What and how should we teach such that we do not impose an inappropriate set of aesthetical values upon the musics taught? At the same time, paying heed to this, how do we then ensure coherence in the music-curricular content?

As a step forward, I propose using the idea of “enduring understandings” or core disciplinary ideas (Wiggins and McTighe, 2005) to guide and shape our music curriculum and teaching approach. I shall illustrate with the teaching of pentatonic scales with reference to the western and such non-Western musical systems as that of the Chinese, the Japanese and the Javanese. I will uncover the underlying “big ideas” that will help make the learning musically meaningful and yet also faithful to the respective musical cultures.

Coe, Judith A.

My Country, I Give You My Heart: Croatian Pop Music

With a population of less than 5 million people, Croatia still has one of the most dynamic domestic pop scenes in Europe. Although no Croatian popular artists have peaked on the International charts, there are dozens of artists who have achieved national recognition and star status. Apart from dance music, the vast majority of pop songs are written in Croatian, and aimed at the domestic market and the rest of former Yugoslavia. Many Croatian pop songs share aspects of Croatian folk music traditions; Mandolin-laden Dalmatian ballads are ubiquitous and the *klape*, male a cappella groups from the Dalmatian coast, are often pressed into service as backing vocalists for Croatian pop recording divas.

Prominent mainstream Croatian pop artists include Danijela Martinović, Severina, Gibonni, Toni Cetinski and the patriotic band Thompson. Croatia is known for the specific Dalmatian sound performed at various festivals along the Adriatic coast, with Oliver Dragojević being one of Croatia’s most eminent artists. A highly acclaimed singer-songwriter is the chanson-inspired Arsen Dedić. Groups such as Darko Rundek & Cargo Orkestar fuse Balkan brass music, Croatian folk songs, and rock and roll. Some of the most successful and long-lasting rock music acts include Parni valjak and Prljavo kazalište, while the underground music scene include Let 3, the punk rock band Hladno Pivo and many others. This paper will provide an introduction to and an overview of pop music in Croatia, including a listening/viewing component of established and emerging Croatian pop artists, and extensive resources for further study.

Cornett-Murtada, Vanessa

Melodic Quotation and Social Change in Twentieth-Century Art Music

One could contend that the history of Western art music is in fact a history of musical borrowing. The use of quotation, the incorporation of existing music into another work, may be traced back to the first surviving bodies of notated medieval liturgical chants. Centuries later, composers such as J.S. Bach, Mozart, Beethoven, Brahms, Saint-Saëns, Rachmaninoff and others incorporated quotations into original compositions. More recently, twentieth-century composers such as Charles Ives (1874-1954) and Frederic Rzewski (b. 1938) have incorporated folk melodies, hymn tunes, and spirituals into their music.

This paper examines the methods and effects of incorporating folk or popular tunes into modern compositions. Rzewski’s works for solo piano serve as a basis for understanding the compositional philosophies and procedures for integrating or contrasting popular and art musical cultures. Embracing a technique he refers to as “human realism,” Rzewski uses quotation as a

vehicle for political activism and social change. Each of his North American Ballads (1979) serves as a protest against war, poverty, racism, or poor labor conditions of the working class. The juxtaposition of folk tunes and art music illustrates other philosophical opposites in this music: realism vs. idealism, unity vs. individuality, and conflict vs. peace. This use of quotation also demonstrates divisions within the medium of music itself: improvised vs. notated music, lyrical vs. percussive textures, and tonal vs. polytonal or avant-garde compositional techniques. Audio examples will be used to illustrate these concepts of inciting social change through art music.

Couch, Leon W.

Narrative and Rhetorical Strategies to the Interpretation of Buxtehude's Fugues

Since the groundbreaking musicological work of Willi Apel (1972), Joseph Hedar (1951), and other scholars during mid-twentieth century, scholars and performers have intensified their focus on the fantastic style (*stylus phantasticus*) and on the roles of musical rhetoric (“*musica poetica*”) in the preludia of Buxtehude and his contemporaries. Having been studied separately, however, the vital symbiotic relationship between *stylus phantasticus* and musical rhetoric has not fully explored. In magnificent studies, Paul Collins (2005), and many others, for instance, primarily ascribe to Johann Mattheson’s definition (1739) of the *stylus phantasticus* and identify agglomerations of musical-rhetorical figures in the free sections. (The most in-depth analysis of the ordering of textures is in Lawrence Archbold (1996), but Archbold does not employ any rhetorical machinery.) On the rhetorical side, attention has been on large-scale musical forms with Latinate labels: Jacobsen (1982), Sharon Gorman (1990), John Butt (1995/2004), and Leon Couch (2002–2003). With fugal analysis essentially untouched, the performer must rely upon the old-school fugal analyses of Hans-Jakob Pauly (1964), the somewhat derisive judgements in Apel (1972), or even Phillip Spitta’s laudatory descriptions (1870– 80). A rhetorical analysis of Buxtehude’s fugal processes—especially appropriate in light of Kircher’s contrapuntal conception of the *stylus phantasticus*—has not yet been performed. This paper briefly displays fugue from a rhetorical vantage point (the topic of a related, unpublished paper) and then demonstrates a number of so-called possible narrative strategies for rhetorical interpretations of *stylus phantasticus* fugues, with the ultimate goal of enhancing one’s playing and enjoyment of this great literature.

Cowden, Tracy E.

Engaging Audiences with Cross-Disciplinary Concerts

Participants in this workshop will learn how to design concerts with a cross-disciplinary component that engages new audiences or broadens current audiences. At first, I will briefly explain the concept, using current research from the literature about audience development and habits. This literature establishes the need for creativity and innovation in programming.

I will use three examples from my own experiences to jumpstart the next section of the workshop. These examples include a lecture recital on the songs “From the Diary of Virginia Woolf” by Dominick Argento, which included collaboration with English department colleagues; “Music in Bloom,” a concert in collaboration with a landscape architect and designed specifically for non-traditional venues such as botanical gardens; and a concert featuring Civil War-era music, with large-scale musical forces and a multimedia component, created in collaboration with a renowned Civil War historian. These three concerts had distinctive objectives, including the desire to make the music more accessible, to produce a concert at a

venue that might attract new types of audiences, and to collaborate with certain colleagues with expertise in non-musical fields.

The focus of the workshop will be on brainstorming ways to create such projects with multiple disciplines and multiple types of music literature. The diversity of backgrounds, musical disciplines, and experiences among workshop participants should allow us to have a productive and lively discussion. Each participant will leave with methods for creating similar projects, and a resource list of literature and links to current outstanding models of audience engagement projects.

Davidson, Warren

see Gray, Colleen (*Musical Pearls of the Adriatic: Nationalistic Works by Croatian Composers for Soprano, Violin and Piano*)

Dewey, Christopher

see Peterson, Elaine L. (*Walther's Law and Schenkerian Analysis: Geological and Musical Examples of Thematic Design, Process and Change Over Time*)

Ditto, Charles

High Wood

High Wood, performed here by Ian Davidson, is inspired by the highly ornamental stylings of Iranian and Turkish ney music. The piece is in a 5-part arch-form rondo: ABCBA. The A section features an elaborated drone around D. The B section is based on a whole-tone complex supported by harmonies derived from the adjacent common-tone triads B major and C minor. The contrasting C section has a more chromatic quality and is punctuated with changing asymmetric meters emphasizing F#. *High Wood* was the winner of the 2008 National Association of Composers-USA (NACUSA) composition competition.

Faganel, Gal

Slovenian Music for Violoncello

This lecture recital will be a presentation of select works for violoncello by Slovenian composers. I will discuss the complete opus of Slovenian composers for violoncello, but will focus on few select contributors (Savin, Škerl, Krek, Pucihar). I will discuss their place in broader music history and their influences within Slovenia as well as internationally.

I will perform three selections representing different periods. I will demonstrate parallels between the Slovenian composers and their influences, using specific examples from standard 19th century literature.

Program:

Savin: *Sonata for Violoncello and piano*, Op. 22, Allegro moderato (1922)

Škerl: *Three Intermezzos for Violoncello Solo* (1987)

Pucihar: *Summer Sonata* (2005)

At this time there are 98 compositions for violoncello by Slovene composers. They were written between 1894 and present. I will present a catalogue of the complete opus of Slovenian composers for violoncello. The catalogue is divided into four sections:

- violoncello solo
- violoncello and piano
- violoncello and one other instrument other than piano
- violoncello and orchestra

A recently published CD (Astrum d.o.o.) includes some of the compositions presented at this lecture recital and will be available at the conference. This CD is the first in the set of eight CDs entitled "Slovenian Music for Violoncello."

Fawcett-Yeske, Maxine

From the Black Mountain to the Shining Brow: The Life and Music of Olgivanna Lloyd Wright

Olgivanna Lloyd Wright (ca.1896-1985) sparked a renaissance in her husband's career and possessed a creative spirit of her own that flourished in the music she composed. To date, however, Mrs. Wright's works are scarcely known, the manuscripts placed in storage at the time of her death. Utilizing primary sources, this paper chronicles and contextualizes the life of Olga Ivanovna ("Olgivanna") Lazovich Hinzenberg Lloyd Wright, placing emphasis on her Montenegrin roots and her music.

The daughter of a Montenegrin army general (her mother) and the chief justice of the Montenegrin Supreme Court (her father), and the granddaughter of Duke Marco Milianov, a patriot credited with preserving Montenegro's freedom from Turkish rule, Olgivanna inherited a strong will that informed the feminist narrative characterizing her life.

The third wife of Frank Lloyd Wright, Olgivanna was instrumental in the construction of Taliesin (Welsh for "shining brow"), the couple's home in Wisconsin, and Taliesin West, their home in Arizona. She conceived the idea for the school of architecture, initially called the Taliesin Fellowship, where students "learned by doing" as apprentices to Mr. Wright. In the context of the Fellowship, Olgivanna's music found voice and purpose.

Olgivanna wrote, Mr. Wright and I "always endeavored to give [the apprentices] a cultural basis for growth, integrating architecture, poetry, music, dance, and speech." To that end, apprentices participated in the arts, with festival performances open to the public. This paper discusses works illustrating Wright's eclectic musical style.

[NOTE: The spelling "Montenegrin," while unusual is indeed the correct adjectival ending.]

Garbes, Heather MacLaughlin***The Choral Works of Estonian Composer Ester Mägi***

The choral works of Ester Mägi represent a genre of music that combines the tradition of folk music style with the innovation and creativity of contemporary harmonies and voicings. Through her knowledge of the past and her ongoing quest to be an innovative composer, she has created a body of choral works that represent the cultural voice of the Estonian people: proud of their rich history and traditions and eagerly looking to the future for innovation and advancement.

Ms. Mägi has drawn from the traditional Setu and folk melodies, but then has used those formulas as a springboard to compose original melodies. This combination of compositional techniques brings life, newness and vitality to the old traditions that allow them to continue through the generations.

A short history of Baltic Choral music will give a general overview of the emotional and societal aspects of the importance of singing and choral music in this region. There will then be a survey of Ester Mägi's choral works with a focus on the text and compositional techniques of some of her benchmark pieces as well as the translation process, text source, difficulty and general forms used in her work.

With the celebration of Ester Mägi's 85th birthday in 2007, it is a fitting and wonderful opportunity to be able to begin sharing the gift of her compositions, one of the greatest kept secrets of the Baltic musical world.

Gray, Colleen***Musical Pearls of the Adriatic: Nationalistic Works by Croatian Composers for Soprano, Violin and Piano***

We propose a performance that includes significant works representative of Croatian musical development. Until the 19th Century, Croatian art music was dominated by performances of Italian opera. Croatia's efforts to create a national identity in opposition to Austrian Hungarian domination spawned the first Croatian operas by composer Vladimir Lisinski (1819–1854). His successor, Ivan Zajc (1832–1914), left a successful European career to take over the Croatian National Opera Company and reorganize the Croatian Institute of Music in 1870, becoming the most prolific composer and influential musical figure in Croatian history. He composed in a cosmopolitan style that drew heavily upon Croatian folk tunes. After WWI, there was a movement to create a totally original Croatian compositional style, again using folk tunes, but many composers found this approach stifling. Modern composers employ a variety of individual styles.

Our program includes soprano arias from Lisinski's opera, Porin, Zajc's opera, Nikola Šubić Zrinski, and art songs of the 20th Century including Tri Pjesme by Baranovic (1894–1975) and Erotski Moment by Gotovac (1895–1982), all sung in Croatian. The violin works include three romantic pieces for violin and piano by Josip Andrić (1894–1967) and Kroateska (2003), for solo violin, by contemporary composer Miroslav Miletić (b. 1925). The piano works include Lijepa naša domovina, a fantasia in the virtuosic style of Liszt based on the Croatian National Hymn, and Suboticke Impresije by Josip Andrić.

Griffin, John***Counterrevolution***

This piece is comprised of two movements: "Disruption" and "Suppression." Both movements are essentially derived from the same three pitches: F-sharp, G-sharp, and A. Movement One is agitated and edgy, while Movement Two is more languid in feeling. In the first movement, the three pitches are presented vertically at the beginning via double stops; in the second movement, the pitches are stated in a more linear, horizontal fashion after a short introduction. The piece, therefore, can be seen as viewing two sides of the same coin by presenting similar materials in different guises.

Grote, Adalbert

see Monson, Linda Apple (*Cultural and Pedagogical Influences of the Brahms Circle in Central Europe During the Late 19th Century*)

Hinderlie, Sanford E.***The Ins and Outs of Teaching Online - Example: The History of American Popular Music***

This presentation demonstrates the ins and outs of an online course at a traditional university offering online classes to augment the regular curriculum of a course entitled "The History of American Popular Music". Examples will be shown in the PowerPoint presentation and online if available.

There are several online management teaching systems including Blackboard, Angel Learning, and Scholar360, as well as online training software. Several systems will be briefly discussed, but Blackboard will be used to show examples of what capabilities exist for this presentation.

One of the most important issues for online learning is to keep students on task. Materials are provided online for each chapter including downloadable files for an overview, important names, key terms and review questions. The review questions are answered by the students for each chapter with specific due dates to keep them on task. (Examples can be seen under "Supportive Materials" accompanying this proposal). Effective ways to present materials online are provided, including Quick Time movies made of PowerPoint presentations with embedded music and commentary from the professor. Software to create this material is discussed. Copyright discussion is also important when using music. Examples of testing are shown and how to test and when.

Social networks such as Facebook, YouTube and MySpace are discussed as tools for interaction, with comparisons to Blackboard discussion tools and how to use them effectively.

Advantages and disadvantages of traditional courses and online courses are included, as well as how to create a hybrid course in a traditional setting.

Hoag, Melissa***Re-composition as Pedagogical Device in the Music Theory Classroom***

Re-composition has frequently been used in music-theoretical research to illuminate the "normative" in a spectrum of the composer's compositional possibilities. Theorists who have used this technique include Rothstein, Meyer, Schachter, and others.

Re-composition manifests itself in the classroom in several ways:

1. Improvised re-composition by the teacher at the piano: Demonstrates the innovation of the composer's compositional choice. One may substitute chords, remove a parenthetical insertion, or create a new continuation.
2. Student re-composition (harmonic): Students re-compose progression from existing piece of music. Example: give students a phrase containing V/V and ask what harmony might replace it. Reinforces the notion there are many chords, but few functions, and that harmonies can substitute for one another while having different effects.
3. Student re-composition (melodic): Students re-compose a melody to make it less disjunct/more free-flowing above the existing progression. This is a good counterpoint exercise, and shows what is special about the composer's compositional choice.
4. Beginning reduction: Remove decorative melodic tones and chords to show voice leading. Facilitates a discussion of the difference between structural and non-structural harmonies. Frame as "backward composition": we start with simple things and embellish them in counterpoint; here, we start with an embellished thing and simplify it.

Re-composition challenges the assumption that the way a finished work stands was inevitable and introduces the idea that there are many paths a piece of music might have taken that would also have been convincing, while perhaps mundane. This allows students to recuperate a sense of surprise toward musical experience.

Hristov, Miroslav P.

Historical, Theoretical, and Technical Considerations for Teaching and Performing Rumén Bairaktarov's Concerto for Violin and Orchestra

Rumén Bairaktarov is an influential name among music scholars in Europe. His compositions, blending traditional elements from Bulgarian Orthodox chant with western compositional philosophy have given way to a rising musical style representative of the music literature emanating from this region. His fusion of distinctive musical styles has led to the creation of texturally rich works that with thoughtful examination reveal several levels of complexity. By examining the different layers comprising each of these works, music scholars will inevitably discover unique approaches to thematic development, as well as applications of meter, rhythm and timbre. This lecture will summarize the Bulgarian roots behind Bairaktarov's music, exploring their connection with classical music education, and placing them in the context of the musical traditions of the composer and his contemporaries.

Following a historical overview of the composer and his works, the Concerto for Violin and Orchestra is the main emphasis of this presentation, including a description of its form and structure, as well as the variety of characters it demonstrates. However, greater emphasis will be placed on all aspects related to an authoritative performance of the piece through a discussion of technical skills required from the performer, as well as the stylistic implications to phrasing and execution.

Keathley, Elizabeth L.

The Schoenbergs' Post-Feminist Zeitoper, "Von heute auf morgen" (1929)

Von heute auf morgen (From one day to the next), Schoenberg's first 12-tone opera, has engendered several recent studies emphasizing dramaturgy, performance practice, or the opera's relationship to Zeitoper (opera of the time), especially Hindemith's *Neues vom Tage* (News of the day, 1929). A significant facet of the opera that has been largely overlooked is its imbrication in the new gender relations of the 1920s. As confirmed by reports of the 1929 Berlin Congress of the International Alliance of Women for Suffrage and Equal Citizenship, acquisition of the vote in 1918, new industrial jobs for women, and new marriage and property rights did not guarantee that women and men were held to an "equal moral standard."

Gertrud Kolisch Schoenberg (1898-1967), Arnold's second spouse, wrote the libretto of *Von heute auf morgen* and imbued it with many of the signifiers of modernity typical of Zeitoper (e.g., everyday technologies and modern fashion. But she also—and this feature distinguishes *Von heute auf morgen* from *Neues vom Tage* and other domestic comedy operas--embedded in her libretto a clear call for companionate marriage. Companionate marriages, in which members of the couple act as equal partners, were on the rise in the 1920s, and were often thematized in cinema.

This paper will demonstrate how Gertrud Schoenberg's libretto fits into the new context of modern gender relations in the 1920s and how Arnold Schoenberg's music interacts with the text to create a persuasive and amusing social critique with a feminist edge.

Krampe, Christopher

Franjo Dugan: Croatian Composer, Organist, and Teacher

Franjo Dugan (1874-1948) was one of Croatia's most important musical figures during the late nineteenth and early twentieth centuries. He was a respected teacher, organist at Zagreb Cathedral, an integral force and champion of the Cecilian Movement in Croatia, and an active composer. Included in his extensive output are 45 works for his principal instrument, the organ. These compositions are among the most significant Croatian contributions to the organ repertory. This paper will place Dugan's organ oeuvre within its historical and stylistic contexts. Like many of his contemporaries, Dugan strove to achieve a musical synthesis between the broader European musical heritage and his own national identity. This is strongly reflected in the distinctive nature of his organ music. For example, "Fantasy on the Folk Melody 'Pozdravleno budi telo Jezusa' (Greeted is the Body of Christ) incorporates traditional Croatian folk music idioms while "Prelude and Variation on the Advent Tune 'Ptičice lijepo pjevaju' (The Birds Sing Beautifully)" is based on a well-known Croatian melody. These identifiable Croatian elements appear alongside more general stylistic markers of late nineteenth/early twentieth century organ music, namely, the use of traditional contrapuntal techniques merged with Romantic chromaticism as typified in the music of German organist Max Reger. It is this melding of Croatian source material with German musical practice that gives Dugan's organ music its particular character and appeal.

Lee, Elizabeth J.

The Cognitive Domain in the Teaching and Learning of Music-Theoretical Concepts in Selected College-Level Music Theory Courses

This poster will discuss Benjamin Bloom's Taxonomy of Learning Domains - more specifically the Cognitive Domain - as it relates to the pedagogical approaches of teaching music theory and

their influences on the students' comprehension of music-theoretical concepts. The search for available books and articles discussing Music Theory pedagogy with respect to Benjamin Bloom's Taxonomy of Learning Domains shows that little research has been conducted concerning this issue.

This poster is threefold in its purpose: (1) to thoroughly characterize the different pedagogical techniques of 'constructing' and 'identifying', (2) to consider the student's comprehension and determine which, if either, technique is more effective, and (3) to evaluate available and commonly used resources in the teaching and learning of music fundamentals. A survey of students enrolled in a music fundamentals course was conducted to measure their perception of whether 'identifying' or 'constructing' tasks were more difficult and student testing measured the actual success rate of task completion. After statistically analyzing the results, I can show

- that "identification" is the easier task, compared to "constructing"
- that students can easily complete "identification" tasks when they are able to "construct"
- that students cannot necessarily "construct" when they are able to "identify"
- that constructing is more effective for the comprehension of music theory concept

Finally, I will draw conclusion on the general teaching approaches to music theory and how music theory instruction can be improved by appropriately planning the learning sequences and effective student tasks.

Li, Haichuan (Jack)

East Meets West: An Analysis of Cross-Cultural Dynamics in Music Studio Teaching and Learning

Today, cross-cultural issues are increasingly common in our global society. It is especially true in music that students from Asian countries are willing and even eager to cross cultural boundaries to pursue advanced studies with artist-teachers at prestigious music schools in the US.

Sometimes we are personally baffled by our experiences of trying to communicate across a cultural divide. I have experienced this myself, having grown up in China and later studying piano pedagogy at University of Oklahoma and Florida State University in the US. I intend to present a broad view of the ways culture affects communications in music teaching and learning, which would help the teachers and students better understand each other and eliminate possible misunderstandings caused by cultural differences.

This presentation will focus on how the Theory of Four Cultural Dimensions developed by Geert Hofstede, can be applied to the field of music pedagogy. By providing a series of examples from the areas of music teaching and learning, this presentation aims to show how the 4-D Model can be successfully applied to interactions between students and teachers as well as to interactions between students.

In music lessons, our attention is usually focused on the music and the individual student's immediate needs, and teachers rarely spend time exploring the student's cultural background and how it can affect communication and teaching in the music studio.

This presentation will address some ways culture can affect teachers and students relationships, understanding individual characteristics of various cultures improves communication with music students from around the world. I will also include specific suggestions for teachers and students.

Lieuwen, Peter

Phoenix

Written for violinist Andrzej Grabiec, this composition is a musical image of the unique bird that lived for five or six centuries in the Arabian desert, after this time burning itself on a funeral pyre and rising from the ashes with renewed youth to live through another cycle. Such allusions as there are to the phoenix myth are represented musically through various means including the juxtaposition of chromatic gestures (employing the diminished scale) with those that are primarily pandiatonic. The syncopated rhythmic influence is drawn from contemporary American musics including jazz and country fiddling.

Miller, Terry E.

Responding Effectively to 'Purposeful Misbehavior': Applying Parenting Principals to Create a More Harmonious Music Department

Music departments, like families, consist of multiple individuals at various phases of development, each member having a different role and performing a unique function, from beginning student through full professor to administrator. Maintaining harmonious interactions among the often individualistic performers remains one of the greatest challenges, not only for administrators but everyone else, including students, staff, faculty, and their families. We propose that successful relationships within a department parallel similar relationships as found within the family, and therefore we have turned to the STEP program for advice.

STEP (Systematic Training for Effective Parenting) was developed and published by the psychologists Don Dinkmeyer Sr., Gary D. McKay and Don Dinkmeyer Jr. The STEP program, which started in 1976, growing from a book called Raising a Responsible Child, is currently the most used parenting guide program in North America, with over thirty years of experience in educating millions of parents. STEP is based on Alfred Adler's individual psychology and the work of the psychologists Rudolf Dreikurs and Thomas Gordon.

STEP's creators propose that all misbehavior is purposeful, often consisting of old strategies learned during childhood from which individuals have not yet outgrown. The authors divide these misbehaviors into four groups in a particular order: 1) desire for attention, 2) the power struggle, 3) revenge, and 4) display of hopelessness. One recognizes which misbehavior is occurring by noting what emotion you are experiencing. STEP proposes effective strategies for responding to these misbehaviors. Two presenters, one a senior faculty member, the other a department chair, will discuss applications for STEP in an academic situation.

Molumby, Nicole

see **Ridilla, Andrea** (*Tradition & Innovation: Eastern European Views for Flute & Oboe*)

Monson, Linda Apple

Cultural and Pedagogical Influences of the Brahms Circle in Central Europe During the Late 19th Century

The artistic fabric of society and important music traditions were greatly shaped by the Brahms Circle in the late 19th century, whose members formed a seminal artistic and cultural network

throughout Central Europe, Germany, Austria-Hungary, and surrounding regions. With Johannes Brahms and Clara Schumann as central figures in their united desire to maintain the heritage of Robert Schumann, representative composers in the Brahms Circle included: Julius Otto Grimm, Theodore Kirchner, Hermann Grädener, Heinrich and Elizabeth von Herzogenberg, Robert Fuchs, and Felix Otto Dessoff. This lecture-recital will capture the unique cultural contributions and pedagogical significance of these representative composers within the Brahms Circle—through new discoveries in musicological research, theoretical analysis of scores showing direct relationships to Brahms, and illustrative solo piano performances of these composers' works. Within the Brahms Circle, not only did Brahms influence the younger composers of Fuchs and Grädener, but Brahms in later life, was himself influenced by the Baroque-like fugues of Herzogenberg, as well as character-pieces of Grimm and Kirchner which show relationships to the scores of Brahms' Hungarian Dances and his Waltzes for four hands. The extremely high compositional standards that were established within the Brahms Circle, as well as important musical idioms within their compositions, are of the utmost importance for the development of music compositional skills and philosophies which directly influenced the next generation of composers in central Europe, including Mahler, Wolf, Zemlinsky, and Enescu.

Monson, Linda Apple

Mathematical Approaches to Music Analysis: Schoenberg/Ullmann, Berg/Finney; Variations on a Theme

This lecture-recital will demonstrate the relevance of mathematical principles to music analysis through an exploration of the musical structure of two theme and variation works by Second Viennese School pupils Viktor Ullmann and Ross Lee Finney. Viktor Ullmann (1898-1944), who studied with Schoenberg in his Seminar für Composition (1918-19), and American composer Ross Lee Finney (1906-97), who studied with Alban Berg in Vienna (1931-32), both appropriated the concept of "one recurring structural unit" from Schoenberg. Schoenberg, along with his followers, was interested in generating a coherent musical structure through the manipulation of a limited amount of referential material, which lends itself to mathematically-oriented analysis.

Ullmann's *Variationen und Doppelfuge über ein Thema* von Arnold Schoenberg (1925) and Finney's *Variations on a Theme* by Alban Berg (1952) both clearly reflect the influence of the Second Viennese School. Explanation will be given to the mathematical concepts of permutation, inversion, and retrograde and their relationship to mathematical set theory concepts. Through performance/demonstration of salient points, the unique musical language of each composer is revealed. Analysis of the Schoenberg/Ullmann Variations reveals an interest in symmetrical structures as well as a unique musical language that combines tonal and atonal elements. Personal interviews with Ross Lee Finney shed light on unique aspects of Berg's philosophy on dodecaphonic and variation techniques. These concepts will be explored through analysis of the Berg/Finney Variations which are dodecaphonic, yet maintain a "tonal center" of G Minor. A solo piano performance of the Ullman and Finney Variations will conclude the lecture-recital.

Nemko, Deborah

The Vocal Works of Henriette Bosmans: Dutch Masterworks of the 20th Century

Composer Henriette Bosmans while largely unknown outside of The Netherlands, is perhaps most appreciated for her compositions for the voice and piano. Bosmans, a Dutch Jew, was the product of a musical family- her father a cellist and mother a pianist- and her early training led

her to the concert stage as a pianist. As a child she listened to music performed by visitors to her house including Joseph Joachim and Carl Flesch. During World War II she barely composed yet was invited to perform and have her works performed at clandestine house parties. In part through her study with composer William Pijper, Bosmans developed a musical voice that merged Romanticism and the newly developing dissonant contemporary traditions. Though she composed works for the piano that gained recognition including her beloved Concertino as well as numerous chamber works, she should be most recognized for her vocal music. Bosmans both accompanied in concert Benjamin Britten's partner Peter Pears on several occasions as well as maintained a lively correspondence with Britten. Perhaps her most remarkable musical association was with the French singer Noemie Perugia, a soprano with whom she worked, who inspired 22 of her greatest vocal compositions including *Aurore* and *Le Chiffonier*. Bosmans died of stomach cancer in 1952 at the age of 56.

This lecture-recital will explore the development of Bosmans' musical voice through an exploration of her French songs. This presentation will focus on the integration of musical text and accompaniment as well as offer practical suggestions for performance.

Parker, Craig B.

Edwin Gerschefski: A Centennial Retrospective

From 1928 until his death in 1943, Russian-born Joseph Schillinger ranked among America's most sought-after composition teachers. His compositional method, which reduced musical elements to geometric relationships, was detailed in *The Schillinger System of Musical Composition* and elsewhere. Schillinger's students included popular music icons Tommy Dorsey, George Gershwin, and Glenn Miller.

Among Schillinger's "classical" students was Yale graduate Edwin Gerschefski (1909-92), who worked with him during 1936-38. Eschewing a concert career, Gerschefski taught at Converse College from 1940, and headed their music department during 1945-59. He later chaired departments at the universities of New Mexico (1959-60) and Georgia (1960-72), and taught piano at Georgia until 1980.

Gerschefski's compositions reflect the stylistic diversity obtainable with Schillinger's system. Some are unabashedly tonal, while others are modal or atonal. Piano music comprises the bulk of Gerschefski's output, reflecting his own performing and teaching needs. His vocal works employ diverse literary sources, from the Bible to Carl Sandburg's poetry to magazine articles. *Half-Moon Mountain* (1947-48), based on a story in *Time*, then resulted in a feature story on Gerschefski in that magazine. Chamber, orchestral, band, and film music also occupy important roles in his oeuvre.

Parker, Mara

The Cello-Basso Sonatas of Carlo Graziani

In his *Sonata in the Classic Era*, William S. Newman notes that the sonata of the second half of the eighteenth century could serve multiple purposes: as a stepping stone in the career of professional performer or composer, as a pedagogical tool, and as a work to be used for either a private or public concert. Newman's discussion of the sonata is highly useful for he offers a means by which one might distinguish between seemingly similar works of a single composer. Such is the case with the Italian cellist, Carlo Graziani. With but few exceptions, Graziani's output consists of sonatas for cello and basso: eighteen sonatas published in three sets (Opp. 1-

3), and nearly twenty others which remained unpublished during his lifetime. Despite their similarities--a fast-slow-fast/moderate tempo sequence, use of key signatures with a limited number of accidentals, a near uniform approach to first-movement sonata form, and an emphasis on figuration and technical feats, especially in the final movements--one can divide these sonatas into categories based on their likely function. This paper will examine representative examples of Graziani's sonatas, both published and unpublished, consider their probable function and audience within the context of the Italian cellist's life.

This paper offers a centennial retrospective on Gerschefski's career and compositions. His Septet for brasses, Op. 26 and Toccata and Fugue (after Bach), Op. 40a will be discussed, with explanations of Gerschefski's uses of Schillinger's procedures. This presentation will conclude with a performance of Gerschefski's brief Two-Part Invention, Op. 27 by the author, who studied with the composer for three years.

Perlongo, Daniel

Thai Souvenir

The work is in 4 movements played without pause. It begins with a slow movement called Buddha Reclining. Buddha images, of which there are many in Thailand, are generally found in four stylized poses or stances: seated, standing, walking and reclining. In each position, or pose, there are variations of gesture or attitude, and each attitude is related to a period in the Buddha's life. The reclining Buddha, with his head resting in the palm of his right hand and a half-smile gracing his serene face, represents his passage to Nirvana, symbolizing complete peace and detachment from the world.

The 2nd movement, Shadow Puppet Dance, in a fast compound meter, refers to an important classical art form of Thailand, shadow puppetry, the manipulation of puppets behind lighted screens. The stories portrayed in these puppet plays often come from Thailand's great epic-myth and venerated theater tradition, the Ramakien (literally, the worship of Rama) which in turn evolved from the ancient Indian mythological tale, the Ramayana.

Also featured in the Ramakien is Hanuman the celestial monkey-general at play who, with his brave and wily stratagems, rescues Princess Sita from the demons, and reunites her with her lover Prince Rama. Hanuman's Adventure is the 3rd movement, the longest, most involved, and where the ideas are most extensively developed.

Finally, Elephant Ride, with its fast tempo, bouncy rhythms and thematic references to the 2nd movement, refers to Ganesh, the Hindu god of knowledge and the creator and remover of obstacles.

Perttu, Daniel

Valediction

At first, this piece is a portrayal of leave-taking and the mixed emotions that result from departure. The strength and intensity of these emotions are present immediately from the beginning of the piece and are expanded and developed in order to shape the first formal section. Although departures from good times or places are often difficult, the change allows for the discovery of new destinations. When the composer once found himself in an unfamiliar forest, he became immersed in the polyphony created by Baltimore Orioles fluting their quicksilver songs. This birdsong forms the basis of the second major formal section. While experiencing the

thrills of the new environment, however, the composer was continually reminded of the past, and the persistence of memory motivates the interaction between the departure material and the birdsong material throughout the rest of the piece.

Peterson, Elaine L.

Walther's Law and Schenkerian Analysis: Geological and Musical Examples of Thematic Design, Process and Change Over Time

Reflections of scientific principles found in nature abound in the arts. Utilizing a cross-disciplinary approach, complimentary concepts found in the architectural design analysis of music and geology can be used to enhance understanding in both fields. Just as vertical harmonic structure can reflect horizontal melodic sequence in music, geological facies stacked in continuous vertical sequence reflect laterally adjacent depositional environments. In both cases it is possible to explore layered structures, which change through time and that depend on a unifying theme.

Johannes Walther (1860-1937) stated that the vertical layering of geological facies reflect lateral adjacency of the environments in which they were formed. As sea level fluctuates, environments that create sedimentary deposits change position with time. Walther's Law therefore proposes that vertically stacked facies should be the same as corresponding lateral facies changes. Vertical and horizontal structures reflect each other.

Heinrich Schenker (1868-1935) developed a theory of analysis of tonal music that examines the shapes and patterns of harmony, melody, and form. Schenkerian analysis proposes that music is made up of various layers. Foreground, middleground and background layers can be understood as being elaborations of the same simple underlying progressions. Horizontal melodic figures reflect vertical harmonic structures.

Both Walther and Schenker generated theories that are simple, powerful tools by which the processes of change over time and architectural design can be readily examined and understood. Bringing these concepts and points of view together increases their effectiveness and adds clarity to our understanding of nature and music.

Phillips, Nicholas S.

Mendelssohn's Muses: Understanding the Role of Women as Inspiration for the "Songs without Words"

As we celebrate the bicentennial of Mendelssohn's birth, a re-evaluation of the role women played in his *Songs without Words* is in order. Critics have often referred to these popular pieces as overly sentimental, saccharine, and even effeminate. This view has much to do with their popularity among, and association with, amateur female pianists, which began in the nineteenth century and continues to the present day. It has also caused many to dismiss these character pieces as popular domestic trifles; pleasant pieces, but undeserving of serious study or performance.

The feminine association of the *Songs without Words* is indeed a valid one. Mendelssohn knew that women were the primary audience and consumers for these works, and strengthened that association by dedicating the six sets published during his lifetime to specific women. However, women also played an important role in shaping the genre itself, and promoting it through performances in the home and on the concert stage. This lecture-recital will embrace these

feminine connections, exploring how both amateur and professional female pianists inspired Mendelssohn. I will discuss and play four *Songs without Words* and their connection with four women in his life – Delphine von Schauroth (Op. 19, No. 6), Cécile Jeanrenaud (Op. 38, No. 6), Fanny Mendelssohn (Op. 30, No. 2), and Clara Wieck (Op. 38, No. 3) – and how their pianistic skills and differing relationships with him helped define the characteristics of a genre.

Ridilla, Andrea

Tradition & Innovation: Eastern European Views for Flute & Oboe

The wind music of Eastern Europe has been one of the best-guarded secrets of the 20th century. Hidden from the West by the dark cloak of the Soviet block, composition and performance continued to thrive in spite of government efforts to stifle artistic expression. The Czechs are proud of their contributions with its composers, soloists, the legendary Prague Wind Quintet, which has remained active for over 60 years and the many professional orchestras.

The dissemination of culture from the Czech Republic came after the Velvet Revolution in 1989. Since then Czech wind music has been published at record speed and is performed worldwide.

Its Slavic neighbor, the former Yugoslavia is not been far behind as a leader of fine wind music. With its six Republics, Croatia, Serbia, Bosnia-Herzegovina, Slovenia, Macedonia, Montenegro all united as one nation until 2006, when the Yugoslavian state was finally dissolved. Current compositions from these newly born states authentically reflect these cultures.

We propose to perform music of the Bohemian composer, Ignaz Moscheles (1794-1870), the *Concertante in F Major for Flute and Oboe*, followed by two compositions of Macedonian composer, Stojan Stojkov: *Ballade for Flute* and *Sonata for Oboe and Piano*. We have invited the composer to be a part of our presentation to explain his music, the political climate in which he was writing his pieces, how the Bohemian/Czech school influenced the development of musical composition in neighboring Slavic countries and to discuss the future of wind music in the 6 new ethnic states.

Robison, John O.

From the Slums of Calcutta to the Concert Halls of London: The Life and Music of Indian Composer John Mayer (1930–2004)

Born into extreme poverty in the slums of Calcutta, John Mayer eventually rose beyond his lowly shudra caste system origins to become one of the most innovative intercultural composers of the late twentieth century. Amongst the many people who had a role in his development as a musician and as a composer, one could cite north Indian classical musical specialist Sanathan Mukerjee, well-known conductor-violinist Mehli Mehta, and Hungarian composer Matyas Seiber as being three of the most influential. Arriving in London in 1952 on a scholarship to study violin at the Royal Academy of Music, Mayer by 1958 was well-established as a professional violinist with the Royal Philharmonic Orchestra. In spite of being told by his British professors that he could never be a composer because "Indians only know how to improvise," Mayer began fifty years ago to develop his own unique style of writing, one that successfully integrated modern Western techniques such as serialism with Indian ragas, talas, and musical instruments.

This paper will discuss some of Mayer's most innovative compositions, including the ones that he composed for his highly acclaimed Indo-Jazz Fusions ensembles. Particular emphasis will be placed on works commissioned by his professional friends in England (James Galway, Erich Gruenberg, Rohan de Saram), and on the music composed shortly before his unexpected death in

2004. To Mayer, ragas and talas were not the exclusive property of musicians in the north Indian gharanas, but compositional tools for the whole world to enjoy and use in novel ways.

Ruzevic, Nikola

The Art of the 21st century Croatian composers in works for Cello and Piano

The recital will feature works for cello and piano by contemporary Croatian composers. The goal of the performance will be to reveal very recent compositional trends and artistic ideas of some of the most renowned Croatian composers of the 21st century. All of the works selected for this program will be compositions that combine sounds specific to Croatian land and its people with modern compositional techniques. Such works as the following will be included: Sami (Alone) I and II (2004), by Berislav Sipus, (8 min.), with its modal, longing singing and distant and discrete sounds of church bells; Kolo (Dance) (2001), by Miroslav Miletic, (5 min.), evoking the sounds and energy of Croatian folk singing and dancing; Etude, (2003), by Tomislav Saban, (4 min.), combining new and unusual cello technique with the sounds of the Adriatic sea; and Pjesma (Song) (2006), by Srdjan Dedic, (5 min.), a very soulful work, composed with the aid of computer software. Moreover, a new work by a well-known Croatian composer will be commissioned and premiered at the conference.

Smith, Kenneth Owen

Sébastien de Brossard's Manuscript Cadence Treatise

Among the manuscripts of Sébastien de Brossard (1655–1730) is a draft version of his *Dictionnaire* containing an incomplete entry for the term “cadenza.” Absent from the printed edition of the *Dictionnaire* (1703), this entry constitutes an extended treatise on the subject of cadences. As the most extensive treatment of cadences by any French Baroque theorist, Brossard’s manuscript supports and clarifies the writings of Masson, Nivers, Loulié, and Charpentier. The manuscript’s structure and vocabulary closely resemble Joachim Burmeister’s treatment of cadences, which Brossard knew only after to the publication of *Dictionnaire*. It is therefore likely that the manuscript was prepared as a revision. Because of his formulation of a system of major and minor modes in the *Dictionnaire*, scholars commonly cast Brossard as actively seeking to replace an outdated modal theory with a modernized conception of keys (e.g., Lester, Cohen, Duron, and Ranum). However, the manuscript clearly shows that he never questions the traditional compositional function of mode as governing pitch content in individual voices and overall piece structure through cadences. It is equally important to note Brossard’s ambivalence towards the importance of contemporary chord theory, which, remarkably, plays no role in his discussion of cadences. Since one may easily trace his most central modal precepts to Renaissance theorists, especially Zarlino, Vicentino, Lippius, and Burmeister, a fair historical assessment of Brossard should regard him as a progressive Modernist who took for granted his right to rationalize the inconsistencies of a contrapuntal-modal paradigm to which he remained deeply committed.

Solomon, Nanette Kaplan

see Gray, Colleen (*Musical Pearls of the Adriatic: Nationalistic Works by Croatian Composers for Soprano, Violin and Piano*)

Su, Jessica YuTai

The Trend of Musical Instrument Selection by Analyzing Music Examinees in Taiwan Using On-Line Analytical Processing Approach

Taiwan United Music Grade Test hosted by Chinese Culture University is one of the academic music examinees in Taiwan initiated in 2000. The test employed twice a year consists of 9 levels of proficiency for each of the western instrument as well as the Chinese instrument. The research analyzed the database of 5582 testees who participated in Taiwan United Music Grade Test from 2000 to 2008. This investigation employed On-Line Analytical Processing (OLAP) technique of computer science to offer analytical modeling capabilities. OLAP is the use of a set of graphical tools that provides users with multidimensional views of their data and allows them to analyze the data utilizing simple windowing techniques. It is able to generate summarizations, aggregations, and hierarchies at each granularity level and at every dimension intersection of data cube in databases. Computer analysis generated results such as: The number of female testee was over twice of the number as male testee. Regarding the preference of musical instrument selection, the top two selections of western instruments were violin and piano, and Chinese instruments were Guzheng and Erhu. The results may indicate that the female music learner population in Taiwan as likely has twice size large than the male music learner population. In addition, the string instruments, such as violin, Guzheng, and Erhu, may possibly be the favorite instruments than other instruments for Taiwanese music learners. Finally, this study concluded with providing insight into the trend of musical instrument selection for future studies.

Tan, Kia-Hui

Grazyna Bacewicz's Polish Caprices for solo violin

Polish violinist-composer Grazyna Bacewicz (1909–69) wrote three sets of caprices for solo violin over a twenty-year span – the most popular *Polish Caprice* in 1949, *2nd Caprice* in 1952, and *4 Caprices* in 1968. Each caprice lasting 2-4 minutes is a microcosm of Bacewicz's distinctly personal harmonic language that could have been developed only by a virtuoso violinist who pushed the conventions of neoclassic style using non-diatonic harmony that was ahead of its time in the postwar Polish culture. As with many of her contemporaries, she was intensely nationalistic, often incorporating folk elements into her works, which are most reminiscent of Szymanowski and Bartok. The violin caprices collectively reflect Bacewicz's growth as a composer on her primary instrument (she was also a formidable pianist) as she progressed from her "second period" (1945–59) to her mature "third period" (1960–69). Her inaugural *Polish Caprice* consists of a folk song and dance, with a few portamento slides imitating the soulful voice and open-string pedal points ringing under chromatic sequences. The *2nd Caprice* encompasses a wider range of expressions and is even more idiomatic with devices such as tremolos and harmonics in double-stopped fifths. Her final set of *4 Caprices* is effectively a compendium of violinistic possibilities in the post-tonal era – scalar patterns conveniently played across each string (only possible by a composer with intimate knowledge of the instrument) and fully utilizing open strings and harmonics, indeterminate-pitched glissandi along with ricochet or trills, all combined in a folk-inspired soundscape that has remained unique to Bacewicz.

Thomas, Margaret

Tom Waits' "Grim Reaper" Works

Tom Waits' music defies easy categorization. At times sentimental, at others abrasive, it is music that draws upon a wide variety of American genres, ranging from ballads to blues to Tin Pan Alley to vaudeville to avant-garde experimentalism. Critics often divide his output stylistically into "grand weepers" and "grim reapers." [1] The musical factors that contribute to this division are many, of course, but the most striking differences are found in lyrical content, texture, and instrumentation, including Waits' varying vocal style. This paper examines four representative "grim reaper" works: "Cemetery Polka" (1985), "I'll Be Gone" (1987), "Eyeball Kid" (1999), and "We're All Mad Here" (2002).

My analysis of these songs begins with the text, which in each case features dark thematic elements. The texts coordinate with, and indeed necessitate, the amalgamation of conspicuously "grim" musical characteristics found in each song. Through a multi-faceted analysis that draws on the work of Dai Griffiths, Richard Middleton, and Philip Tagg, [2] I develop an aesthetic model that is not just particular to these four songs, but that leads to a better understanding of Waits' eclectic output as a whole. It is music in which the grim or grand details create fascinating textural mosaics. As Waits says, "I like my music with the pulp and skin and seeds." [3]

[1] These terms appear to have first been used by Waits' wife and musical collaborator, Kathleen Brennan, but have now entered the general discourse on Waits, frequently used, in fact, by Waits himself to describe his works.

[2] See especially Dai Griffiths, "From Lyric to Anti-Lyric: Analyzing the Words in Pop Song," in *Analyzing Popular Music*, ed. Allan Moore (Cambridge: Cambridge University Press, 2003); Philip Tagg, "Analysing Popular Music: Theory, Method, and Practice," in *Reading Pop*, ed. Richard Middleton (Oxford: Oxford University Press, 2000); and Richard Middleton, "Popular Music Analysis and Musicology: Bridging the Gap," also in *Reading Pop*.

[3] Tom Waits, quoted in Elizabeth Gilbert, "Play it Like Your Hair's on Fire," *Gentlemen's Quarterly* (June 2002), reprinted in Mac Montandon, ed., *Innocent When You Dream: The Tom Waits Reader* (New York: Avalon Publishing Group, 2005), 333-353.

Vlahcevic, Sonia K.

Andrzej Dutkiewicz - Solo Piano Compositions

In the middle of last century, a Polish Renaissance was birthed in Eastern Europe. Composers like Łutoslawski, Penderecki, Górecki, to name a few, broke the bonds of the Soviet Union and wrote works which were most innovative. The generation that followed produced several composer-performers and amongst them is Andrzej Dutkiewicz. Born in Staszów, Poland in 1942, Dutkiewicz studied at the Chopin National Music Academy in Warsaw, Poland (1963-72) and received diplomas in piano and composition. As a recipient of the Fulbright Foundation Fellowship, he came to the USA and studied piano and composition at the Eastman School of Music (NY) where he earned a Doctorate of Musical Arts degree. During and since that time, his focus has been primarily on Twentieth Century music. A prolific composer in all genres, Dutkiewicz remains a proponent of the avant-garde and its techniques. He travels the world and brings back to his heritage the wealth of musical knowledge he acquires abroad. From 1999-2005, Dutkiewicz served as the Dean of the Department of Piano, Harpsichord and Organ at the Chopin Academy of Music in Warsaw. Currently, he serves as the Head of the Contemporary

Music Studies there as well as Co-Director for the Keimyung - Chopin Academy of Music located in Daegu, South Korea.

This lecture-recital will give a short synopsis of Dutkiewicz's professional accomplishments and focus on his major solo piano works:

Suite (1975)

I. Prelude

II. Aria

III. Toccata

Three Sketches in Retrospect (1985)

I. Hymnus

II. Mazurka

III. Pastorale

A-la (1986)

Each of these compositions reflects the eclecticism he has acquired during his numerous international sojourns. His use of form is traditional although the remaining musical elements are stunningly creative. All of Dutkiewicz's keyboard music is exceptionally pianistic and natural for the hands. His music is fun to play and satisfying to hear primarily due to his use of well-honed compositional techniques and a strong sense of musical proportions.

Walker, Erin

Discovering the Music of Slovene Composer Vinko Globokar

Vinko Globokar is an avant-garde composer of Slovene descent. Often inspired by extra-musical topics, such as politics, literature, and social criticism, many of Globokar's compositions center on theatrics and the rapport between the voice and instruments, as in *Toucher*, a 1973 work for a solo multi-percussionist. In *Toucher*, which uses text from Bertolt Brecht's *The Life of Galileo*, Globokar investigates the societal and religious ramifications of Galileo's discovery that the sun does not revolve around the Earth. Globokar's desire to highlight aspects of the human experience through musical performance often requires the invention of new performance techniques, the usage of unconventional musical materials, and the implementation of new forms of concert presentation. Though he is a highly creative and prolific composer, Globokar's work is generally unknown outside of experimental music circles. This presentation will seek to highlight hallmarks of Globokar's compositional style through examination and performance of *Toucher*.

In *Toucher* (1973), Vinko Globokar requires the text from several scenes in Bertolt Brecht's *The Life of Galileo* to be spoken and accompanied by a solo multi-percussionist. The performer chooses seven different percussion instruments with which to imitate the colors of thirteen given vocal sounds used frequently in the spoken text. *Toucher* is laid out in six scenes, which are separated by five instrumental interludes. In each scene, the performer takes on the role of different characters in Brecht's play.

Watson, Jeffery A.

see Bender, Susan Maria (*The Stories of (Extra) Ordinary Women: Music of Libby Larsen*)

Webster, Peter R.

Creative College Music Teaching: Issues of Definition and Assessment

Since the groundbreaking work of Boyer in his 1990 book, *Scholarship Reconsidered*, the question of what constitutes great teaching has been a subject of some interest in the academy. Just what is creative teaching in music and how should it be evaluated? The field of creativity and creative thinking often focuses on creative products of students and professionals in music (composers, performers, improvisers) but rarely have we considered the creative abilities of music teachers themselves. We often praise teachers for their command of a discipline either as scholars or performers, but much less attention is paid to the ways in which they creatively engage their students in learning. This paper will review the modern literature on creativeness in teaching, both from the general literature and within the discipline of music. Of particular interest will be those writings which focus on the question of definition and assessment. Also, the question of the relationship between creative teaching and the creativeness of students will be explored. Recommendations for research and practice will be presented.

Willis, Andrew

Generational Shift: a 1991 Snapshot of Chinese Piano Music

In 1991, fifteen years after the end of the Cultural Revolution in China, the People's Music Publishing House issued the first volume in their series "Selected Chinese Piano Compositions." Presenting the works of sixteen contemporary Chinese composers, this collection illustrates a generational transition, in which eminent elders share space with young composers at the outset of professional careers. A stylistic gap divides the older group, whose works are dominated by a folk-derived pentatonic idiom, from the younger, in whose works folk-derived material is fused with such idioms as sharp dissonance, free rhythmic patterns, and 12-tone sets. While both "voices" blend native Chinese music with Western classical traditions, the older generation favors the idioms and forms of romantic and impressionist literature, while the younger generation explores twentieth-century innovations not previously encountered in Chinese composition.

In this lecture-recital, I shall discuss and then perform four works from the 1991 anthology, two from each side of the generational divide. Chu Wanghua's "Prelude 1" and Wang Jianzhong's "5 Yunnan Folk Songs" will represent the older generation, and Lu Pei's "Mountain Song and Copper Drum" and Chen Yi's "Duo Ye" will represent the younger. Numerous elements in the latter pair of works that were innovative for Chinese music at the time of their composition will be clearly identified. In addition, the striking resemblance of certain formal and textural aspects of the pieces by Lu and Chen raises questions of mutual influence on which I hope to shed light.

Wiskus, Jessica

Proust and Debussy's "La Mer": Philosophical Themes

This presentation utilizes key passages from Proust's great novel, *A la recherche du temps perdu*, as a means of disclosing the affinity between philosophical themes of Proust and formal techniques in Debussy's *La Mer*.

It is well known that Proust's work utilizes descriptions of the musical experience at key moments in the narrative to turn his characters toward their own interrogation of more philosophical themes. Yet these descriptions, as for the musician they present an account of the musical experience that is familiar, insightful and beyond question, offer not the most innovative

material for the musician to apply to his or her own art. Rather, the philosophical themes that the descriptions inspire suggest the possibility of new musical understanding.

The themes of Proust described and analyzed in this presentation include:

1. The encroachment of the ideal and sensible worlds (the petite phrase of Vinteuil's sonata and septet);
2. The non-coincidence and multiplicity of experience (the Martinville steeple and the narrator's love affairs with Gilberte and Albertine);
3. The rise of involuntary memory and its link with forgetfulness (the episode of the madeleine and the mourning of the narrator's grandmother).

These themes can be explored to better illuminate the innovative work of Debussy; for, after a succinct formal analysis of *La Mer*, the philosophical expression achieved through the following musical techniques becomes clear:

1. Variation technique, the ritornello principle and (rotational) arch form;
2. Episodic organization and "open form" (Barraqué);
3. Multi-movement generative and cyclical motifs.

Wood, Charles E.

Nicolae Bretan, The Silenced Romanian Opera Composer

While many artists enjoyed free expression during the twentieth century, others were stifled by suppressive rulers and regimes. The latter was the case with the Romanian composer, Nicolae Bretan. In 1947, the Communist Party (PCR) in Romania demanded Bretan force his daughter Judit to stop seeing an American diplomat and join the Communist Party. Though often persecuted, he refused. In a final response, the PCR declared Bretan a "non-person". Though well-known to the Romanian and Hungarian public as a singer, stage director, and composer, Nicolae Bretan ceased to exist.

Bretan composed three one-act operas, *Luceafărul*, *Golem*, and *Arald*, one four-act opera, *Horia*, sacred works, and over 200 art songs in Romanian, Hungarian, and German. This presentation shows the importance of Bretan's works which contain uniquely Romanian substance within western models, the very types of work his young country sought and still seeks today to define its unique culture. Focusing on the one-act operas, this presentation uses excerpts (via Nimbus recordings) of Bretan's music demonstrating his Wagnerian style orchestrations, his compositional techniques including his skillful composing of vocal lines. In addition, the composer's careful development of libretti from the poetry of nationally treasured poets such as Mihai Eminescu is also discussed. As artists privileged to live in the free society, we share an obligation to help undo an injustice done not only to Bretan himself, but to all of us who respect the artistic achievements in Western culture and have been deprived of the artistry of Nicolae Bretan.

Woodard, Kathryn

From the Aegean to the Adriatic: Explorations in Mediterranean Piano Music

Adnan Saygun, *Theme and Variations* (1931/1960)

Hasan Uçarsu, *Aperlai* (1996)

Alan Hovhaness, *Macedonian Mountain Dance* (1956)

Ivan Bozicevic, *Sotto voce* (2005)

The location of the upcoming international conference is a unique opportunity for me to showcase repertoire that I have collected from the eastern Mediterranean region, including a work by Croatian composer, Ivan Bozicevic. The four works span almost 75 years and explore various sonic materials to evoke unique musical representations of the region. Saygun's *Theme and Variations* is a reworking of an early piece that he composed shortly after his student days in Paris. Its grand opening gesture and dance-like settings of the theme suggest influence from the Aegean coastal region where he grew up in the city of Izmir. Hasan Ucarsu traveled to another part of the Aegean coast in the mid-1990s to experience the ancient sunken city at Aperlai. He portrays the mystery of the place by using modal constructs that are evocative of ancient Greek music. Hovhaness' *Macedonian Mountain Dance* provides a stop further inland in the Balkans with the characteristic irregular meters of the region that Bartok had termed "Bulgarian rhythms." Bozicevic's *Sotto voce* completes the journey with simple textures and undulating harmonies that pay clear homage to American minimalism but at the same time establish a unique voice in new music.