It is widely recognized that Astor Piazzolla’s music is universal. Thus while very Argentine, it escapes the bounds of nationalism. His music is appreciated especially by lovers of jazz, classical concert goers, and composers of classical music the world over. As with all great composers, his music is bigger than Piazzolla, the man. It overcame the opposition of Argentine traditionalists and established itself as a revolutionary, innovative, and creative musical form. It is the purpose of this paper to focus on the less well known, wide-ranging influences from global, including classical, music which are due in large part to his bicultural upbringing and which account for the universal appeal of Piazzolla’s work. Drawing from available first and secondary sources, the paper will follow the evolution of his music from his formative years, split between Mar del Plata, Argentina, and New York City, through his training under Alberto Ginastera and Nadia Boulanger, to the attainment of worldwide recognition. It will highlight the combination of tango, milongas, jazz, blues, Jewish popular music, and love of classical composers which resulted in his highly personal and original opus. As Piazzolla would say “everything gets under my skin” (Azzi and Collier, Le Grand Tango 2000).

The presentation will also provide sample recordings which illustrate the various global sources as well as time for questions and discussion.

Bedford, Patricia R.
Patricia R. Bedford received the Bachelor of Music degree in voice from Columbus State University (Georgia) and the Master of Music in Opera and Music Theatre from Southern Illinois University at Carbondale. She is a member of the Phi Kappa Phi and Mu Phi honor societies. Among her major roles are Susanna (Marriage of Figaro), Rosina (Barber of Seville), Pauline (Toy Shop), Gretel (Hansel and Gretel), Olympia (Tales of Hoffmann), and Juliette (Romeo and Juliette). She has traveled around the world and presented recitals in Argentina, Uruguay, Paraguay, and Ecuador, where she was twice the featured soloist at the Quito Day celebrations. She recorded songs for 13 episodes of Círculo Tres, a television program which aired in several countries in Latin America, and a CD of tangos, Tangos y canciones de Buenos Aires. She has been guest soloist for the Latin American Music Festival at TCU, where she sang accompanied by Polly Ferman and Daniel Binelli. She also directed To Russia With Love, a benefit show for the Gladney Foundation. Ms Bedford is currently an adjunct professor at Tarrant County College Northwest Campus, where she is the director of Choral Ensembles and voice instructor. In 2010 she represented TCC in the community-wide presentation of The Magic Flute at TCU and in 2012 was the assistant stage director of TCU’s production of Fledermaus and sang the role of Rosalinda.

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ARAB MUSIC IN LATIN AMERICA: MUSIC AND REPRESENTATION IN ROSARIO, ARGENTINA

The recent surge in Latin American popular entertainment that includes portrayals of Arab people and culture is a trend that reflects Orientalist and stereotypical representations of Middle Eastern life and traditions. How do the Arab immigrant populations in Latin America react to such representations? Furthermore, how do these populations choose to represent themselves? With a sizeable presence (in Argentina, people of Syro-Lebanese descent comprise approximately ten percent of the total population), there is no question that the Arab diaspora thrives and influences Argentine economic, political, social, and cultural spheres. This study seeks to examine Arab cultural representation in Argentina through the production of what is labeled “traditional” Arab music. By exploring the communal and festival practices of the Social Club of Syrian Argentines in Rosario, Santa Fe, I demonstrate how nostalgia and the immigrant experience have effected conceptualizations of “tradition”, and how a communally false sense of a traditional past leads to the reproduction and reinforcement of trivialized Arab musical traditions in Argentina.

Shaheen, Andrea
Dr. Andrea Shaheen joined the UTEP faculty in fall 2012 as Assistant Professor of Ethnomusicology. She is an oboist and ethnomusicologist specializing in the performance practice styles of the Middle East and Southeast Asia. She earned
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her D.M.A. in Music Performance and Ethnomusicology from the University of Arizona.

Dr. Shaheen is a Medici Scholar, a three-time FLAS recipient, and an active member of the Society for Ethnomusicology. In 2010, she returned from Damascus, Syria, where she conducted research as a Fulbright Fellow, observing performance practices of folk and traditional music styles in Damascus. In addition to her research, Dr. Shaheen maintains an international performance schedule as a symphonic oboist.

Argentina rock, composed and/or performed by Argentine bands or artists (exclusively in the Spanish language), has been a major popular genre for over half a century and is considered an important part of the popular music tradition of Argentina—alongside Argentine Tango and Argentine folk music. Today, it is widely considered the most prolific and successful form of Rock en Español, and one of the most important non-English language forms of rock music in the world. In Argentina, it is known as Rock Nacional.

Late 1960s and Música Beat—by 1965, rock music was making rapid developments in Argentina. But it was from the underground music scene where the fundamental figures of early Argentine rock would emerge, creating the most important rock movement in the Spanish-speaking world.

This project will present: (1) a brief overview of the roots, development and current trends of Rock Nacional; (2) an introduction to the late 1960s Música Beat phenomenon and the most fundamental figures of early Argentine rock, including Los Gatos, Almendra, and Mana—the three bands considered to be the founding trilogy of the Argentine rock movement; (3) a listening session/guide; and (4) a discussion of emerging trends and artists in Rock Nacional, including the bands Arbol (suburban fusion), Los Típidos and Villanos (melodic rock), Intoxicados (old school), and Romapagana (new urban punk).

Coe, Judith A.
The presenter is a music professor, singer/songwriter, faculty development champion, SoTL practitioner mentor and trainer, technology geek, Fulbright Fellow and cultural ambassador, digital explorer, artist, lover and performer of all kinds of music, and curious observer with a passion for Irish land- and seascapes, music and literature, Blasket Island people and culture, and the sea.

Arranging for Would-be Tangueros

During this lecture-recital, the participants will share methods for arranging Argentine tangos for classical-leaning ensembles. Practical tips regarding finding inspiration, getting started, and instrumental roles/substitutions will permeate the presentation. In addition, terms largely unknown to classical musicians, but whose application are essential in creating an authentic tango sound, like arrastre, strapatta, latigo, sincopa, yumba, triplet-pizzicato and lija/chicharra will be defined, explained and demonstrated. This seminar features a mixed quartet (clarinet-violin-cello-piano) in performances of some of their own exciting and accessible versions of standard works such as Angel Villoldo’s El Choclo, Rodolfo Biagi’s Campo Afuera, Eduardo Arolas’ La Cachila and Comme il Faut, Horacio Salgan’s Illusion de mi Vida, and Astor Piazzolla’s Prepárense and Libertango, among others.

Geeseman, Katherine
Dr. Katherine Geeseman is the Assistant Professor of Cello and Double Bass at the University of Texas at Brownsville. She made her solo debut with the Valparaiso University Symphony Orchestra in 2001, and has since performed extensively as a solo and chamber artist. In 2011, Dr. Geeseman became a member of the award-winning contemporary classical chamber music ensemble, enhaké.

Before her time with enhaké, Dr. Geeseman was a member of the Eppes String Quartet with whom she performed throughout the United States and as a part of the Promising Artists of the 21st century series in Costa Rica. She has performed in master classes with Zuill Bailey, Thomas Landschoot, the Miami String Quartet, and Wesley Baldwin. Dr. Geeseman received her DMA and MM from the Florida State University and has studied under Daniel Morganstern, Paul Olefsky and Gregory Sauer.

Dr. Geeseman has been credited by Mr. Daniel Morganstern for her work in helping to develop the book, Fundamentals of Cello Technique, currently
Béla Bartók’s Other Microcosmos

Béla Bartók collected folk melodies of Eastern Europe from 1904 through 1918. During that time he set many of them for voice, piano, and other instruments to make them accessible to audiences and players unfamiliar with the rich heritage of peasant music. Most of those settings focused on particular nationalities—for example, Hungarian in *For Children Vol. 1*; Slovakian in *For Children Vol. 2*; Romanian in the *Sonatina*, *Romanian Folk Dances* and *Colinde*.

In 1931 he returned to setting folk songs in *44 Violin Duos*, written as a pedagogical project to provide high quality material for young violinists. These settings gathered together folk material from many different sources into an eclectic mix of nationalities. In 1936 he selected six of the *Duos* and rearranged them for piano as the *Petite Suite*. A virtual microcosmos of Eastern Europe, its six pieces present Old-style and New-style Hungarian melodies, a Walachian dance tune, Romanian violin and bagpipe melodies, and a Ukrainian song.

This presentation juxtaposes original source melodies with settings of the *Violin Duos* and the piano *Petite Suite*. Similarities and differences are revealed. Five of the six pieces include literal statements of folk melodies. One is closely based on improvisatory bagpipe music without quoting literally. The settings include harmony, accompaniment, and bridge material that differ slightly in the violin and piano versions. Newly digitized field recordings of the original melodies, modern renditions of the *Violin Duos*, and Bartók’s own performance of the *Petite Suite* will be played for comparison.

Parker, Sylvia

Sylvia Parker is Senior Lecturer of Music at the University of Vermont, where she teaches music theory and piano. She performs as solo and collaborative

CANTOS POPULARES: ARGENTINEAN NATIONALISM AND COMPOSITIONAL IDIOMS IN CARLOS GUASTAVINO’S PIANO WRITING

Carlos Guastavino (1912–2000), contrary to the avant-garde leaning musical trends of the time, represented a Romantic and lyrical school of composition. Eschewing the “destructionist” mentality of modernism in favor for the tradition of 19th century nationalist composers, Guastavino was unique for his traditionalist stance, setting himself apart from the abstraction of other contemporaries, such as Alberto Ginastera. In fact, his almost exclusive focus on melody, as found in the art songs and piano scores he chose to compose rather than large-scale forms, earned him comparisons to Rachmaninov, Schubert, and Chopin.

One year after Guastavino’s centennial, this lecture recital will explore the pianism and potent lyricism of selections from the ten Cantos Populares (1974), and in particular the popular songs from which the melodies originated and the influence of nationalist composers Julian Aguirre and Alberto Williams. It will elucidate how Guastavino’s conservatism translated to a recurrent nostalgia in his compositional style, and can be seen in his invocation of Argentinean forms and refusal to accept post-tonality as a legitimate basis for writing music: not only for Argentina and its musical forms, but also for an “old-fashioned” style of composition, exemplified in the style of European Romanticism, a major influence.

The Cantos Populares are rich miniatures representative of his style—stubbornly tonal, nationalistic, and intimate. This lecture recital seeks in addition to address the question of relevance in dealing with compositional idioms that many saw as exhausted relevant to the integration of nationalist elements such as folk songs and Argentinean traditions.

Kang, Sang Woo

Pianist Sang Woo Kang, an active performer and educator, has presented master classes and recitals in parts of Asia, Central America, and Europe. In addition, over the summer, he directs the Piano Institute and Seminar at the Atlantic Music Festival at Colby College, an annual intensive four-week series of concerts and events focused on promotion and performance of new music. He successfully balances his performance career as a soloist and chamber musician with teaching at Providence College, where he is Associate Professor of Music.

Current projects include a recording of Mozart’s piano solo works to be released on the NAXOS Label, and a series of lecture recitals in Europe in performance of American piano music as a recipient of the CAFR grant. An Artist in Residence at DUMBO Space in Brooklyn, New York, Dr. Kang recorded the Brahms Clarinet Sonatas on the EMI Korea label in 2007.

In his free time, Dr. Kang also reviews the latest piano releases for both American Record Guide and Clavier Companion, and writes opinion pieces for Blogcritics.org, many of which have been featured on news outlets like the Seattle Post Intelligencer. He maintains a blog covering a variety of topics pertaining to music at http://sangwookang.wordpress.com.

Dr. Kang is a graduate of Juilliard School and the Eastman School of Music, where he received the Doctor of Musical Arts degree.

CARLOS GUASTAVINO: THE “QUIET VOICE” FROM ARGENTINA

“I love melody. I love to sing. I refuse to compose music only intended to be discovered and understood by future generations.”

April 5, 2012 marked the 100th anniversary of the birth of Carlos Guastavino, whose contribution to Western art music has often been overshadowed by his
contemporaries Alberto Ginastera (1916–83), a master of large-scale forms acclaimed by foreign critics and academics, and Astor Piazzolla (1921–92), who vividly translated elements of the tango into art music. In contrast, the majority of Guastavino’s works are songs which, though often intimate and delicate, are arguably the most evocative of the Argentine aesthetic. Though criticized for being defiantly tuneful and nationalistic, Guastavino’s music is unquestionably modern, and displays a mastery of compositional elements and a range of expression extending from the subtly lyrical to dissonance and tonal ambiguity.

Spanish is the most studied foreign language in the United States, but Spanish-language art songs available for teaching and performance are mostly either simple and folk-like or nearly operatic in character. Guastavino’s melodies lie in the vocal mid-range and are accessible to many voice types. Within the vast repertoire of over 160 published songs are a variety of poignant texts by poets both historical and modern. The role of the piano (his major instrument) functions as an equal partner to the voice, often with a contrasting but complementary expression. This lecture-performance will demonstrate that Guastavino’s songs are a valuable resource for performers and music educators, and are artistically satisfying for both novice and professional musicians.

Krieger, Marcos
Marcos Krieger studied piano at the Instituto de Artes of the Universidade Federal de Goiás, Brazil with Prof. Heddy Wascheck. After further studies in Europe, he relocated to the United States where he pursued graduate work in organ and harpsichord at Brigham Young University and the University of Nebraska, Lincoln. He has worked extensively to promote South American music, especially the art song repertoire. A speaker of several Romance languages, he has published works on the lyrical diction of Brazilian Portuguese and has been active as a collaborative pianist and coach for American singers interested in Spanish and Portuguese songs. At Susquehanna University, where he is presently Assistant Professor of Music, he participates every year in the Latino Symposium by organizing and performing recitals and concerts of South American music. He has also presented and published musicological works on the history of early Iberian keyboard music.

Tober, Nina M.
Nina Tober, a native of Pittsburgh Pennsylvania, received a Bachelor of Arts degree magna cum laude from Chatham College, a masters degree in voice performance from the University of Colorado and the Doctor of Musical Arts degree from Claremont Graduate University. Her major teachers and coaches have included Lorenzo Malfatti, Claudia Pinza, Felix Popper, Gildo DiNunzio, and Thomas Hauser. A lyric coloratura soprano, she has performed as a recitalist and with opera companies, orchestras and early music groups and she is a past winner of the Metropolitan Opera district and regional auditions. Dr. Tober has taught at Susquehanna University since 1994. Her primary teaching areas are studio voice, vocal diction and pedagogy, and she has also taught music history and theory, conducted choirs, and directed opera productions and scenes. She also served as music department head from 2005-2010, and is past president of the Allegheny Mountain Chapter of the National Association of Teachers of Singing. Many of her former students are professional performers and recording artists, and have pursued graduate work in opera, music education and music therapy at major conservatories and universities in the US and abroad. Her recent research has included presentations and a publication on Brazilian Portuguese diction in partnership with her colleague, Marcos Krieger. Their other collaborations have included performances of Brazilian, Spanish and French-language art song of the 20th century.

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The voice category of “soprano” is the most common in the world of vocal performance. This fact has created an intense rivalry between sopranos struggling for roles and a negative connotation to the words “diva” or “prima donna.” The purpose of this research is to examine the benefits of sopranos working in collaboration rather than competition and to encourage ensemble performance within the voice studio.

In this 25 minute performance, a sampling of the vast and varied art music available for two equal soprano voices, or two equal high voices, will be presented from various time periods, languages, and ability levels, in addition to new works for soprano duet from contemporary composers. This seldom-
heard repertoire offers a wealth of possibilities for both stage and studio. A 5-minute talk-back session will follow the recital to allow for questions, comments and an exchange of ideas for furthering this genre among voice students. Participants will be offered program notes and a bibliography of the repertoire including potential outlets for acquisition of the literature presented.

Joie!, by Jules Massenet (1842–1912)
Puisqu’ ici bas toute âme, Op. 10, No. 1, by Gabriel Fauré (1845–1924)
4 songs by Robert Schumann (1810–1856)
Mailied, Op. 79, No. 10
Das Glück, Op. 79, No. 16
Frühlingslied, Op. 79, No. 19
Die Schwäbchen, Op. 79, No. 21
Two Women, by Jody Nagel (b. 1960)
3. Fresh Patterns from “Fresh Patterns,” by Lori Laitman (b. 1955)
The Night Sea from “Songs of the Sea,” Op. 10, 2., by Amy Marcy Beach (1867–1944)

Soprani Compagni
Lisa Dawson (Indiana Wesleyan University), soprano
Tammie M. Huntington (Indiana Wesleyan University), soprano
Phoenix Park-Kim (Indiana Wesleyan University), piano

Lisa Dawson and Tammie Huntington, Sopranos, first began collaborating on the opera stage at Ball State University when they were cast as Suor Angelica and Suor Genovieffa in the opera by Puccini during their graduate studies. After working together as graduate assistants in the Ball State University Opera Theatre, they each joined the faculty of Indiana Wesleyan University in Marion, IN, USA, in different years, becoming colleagues in voice and opera. In addition to their individual solo engagements, they have spent the past six years collaborating and performing together and in co-directing opera workshop and main-stage productions. Delighted with the way their differing personalities and voices complement and highlight each other, Dawson and Huntington, together with pianist Phoenix Park-Kim, formed the group Soprani Compagni for the express purpose of researching, compiling and performing soprano art song duets, oratorio and opera scenes; modeling soprano collaboration; and commissioning new works for soprano duet. Soprani Compagni had their Carnegie Hall debut at Weill Recital Hall in March of 2012, and presented at the NOA National Convention in Portland, OR, January of 2013. Phoenix Park-Kim has performed throughout the U.S., South Korea, Taiwan, Italy, Switzerland and Russia in solo, orchestral, and chamber music settings. She won numerous competitions including the Liszt-Garrison International Piano Competition. She has been featured as a soloist with the Korean Philharmonic Orchestra and the Kansas City Philharmonic Orchestra among many others. She has given performances in various music festivals such as the Aspen Summer Music Festival and Piano Texas. [www.sopranicompagni.com]

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Charting a Transitioning Tradition: Youth Drum Corps in the United States

Youth drum corps represent a thriving musical community, but exist outside of mainstream musical activity in the United States, and there is a lack of critical discussion of the tradition. The activity is difficult to categorize, and therefore difficult to analyze. Is it a popular or art tradition? Does it serve a function of continuing tradition, or is it a vehicle for aesthetic education? How does the competitive aspect alter the musical and artistic aspects of the activity? These questions are difficult to answer in part because the answers have changed over the course of the history of youth drum corps in the United States. These organizations were originally formed as a means to connect youth to the military heritage of previous generations starting after the First World War. Most aspects of performance carried on these traditions; for example, drum corps members continued to use single-valve bugles in G rather than the three-valve Bb horns common to school bands. These performance traditions changed over the course of the twentieth century; separation from the veteran’s groups brought performance practices closer to youth culture and the practices of aesthetic education. These changes in repertoire, practice, etc. are demonstrated both through performances themselves as well as competition regulations and results and indicate the changing cultural function of drum corps. My presentation will examine these changes through a discussion of performance examples and competition circumstances in order to chart the
changing role of youth drum corps, encouraging analytical discussion of this tradition.

Odello, Denise
Dr. Denise Odello is an Assistant Professor of Music at the University of Minnesota, Morris, where she teaches a wide variety of courses in Western, non-Western, and popular music topics. Prior to her position at Morris, Dr. Odello held appointments at Occidental College in Los Angeles, California and in the Writing Program at the University of California at Santa Barbara. She also taught in the Music Department at Santa Barbara during her graduate work.

Dr. Odello holds a Doctorate and Master's degree in Musicology from the University of California at Santa Barbara. She has been awarded the Humanities Pre-Doctoral Fellowship and the Humanities and Social Sciences Research Grant. She also holds a Bachelor's Degree in Music Performance with a specialization in oboe from the University of California at Irvine.

Dr. Odello's research focuses on the wind band in the nineteenth and twentieth centuries, particularly in the United States and Britain. Her doctoral work focused on the brass bands of Victorian Britain, and an essay on the American wind band and musicology was recently published in *Alta Musica*. She has been awarded a University of Minnesota Imagine Fund grant to pursue research on American youth drum corps. Dr. Odello has presented her work in a number of venues at the regional, national, and international level, including the American Musicological Society, the Society for Ethnomusicology, The College Music Society, and the International Society for the Study and Promotion of Wind Band Music.

Kyriakos, Marika V.
Marika Kyriakos became a member of the voice faculty and Director of Opera at Arkansas State University in the fall of 2008. Though originally from Columbia, Missouri, Kyriakos came to ASU from Texas where she taught at Tarleton State University of the Texas A & M System for nine years. Both a singer and pianist, Kyriakos completed her Doctor of Musical Arts degree in vocal performance at the University of Texas-Austin. She also holds the Master of Music degree in vocal performance from the University of Missouri-Columbia and the Bachelor of Music degree in piano performance from the University of Missouri-Kansas City Conservatory under the instruction of the late Joanne Baker.

Throughout her vocal education she has studied with Virginia Pyle, Martha Deusburger, Darlene Wiley, Costanza Cuccaro and Gerard Souzay. Training at The Institute for Advanced Vocal Studies at the Paris Conservatory and at the Academie Internationale d'Eté de Nice included performances with the revered pianist and vocal coach, Dalton Baldwin.

Regarding her passion for the operatic stage, Kyriakos has particularly enjoyed her work in Italy with the Opera Institute of the Rome Festival, with leading roles, Violetta in *La traviata*, and Fiordiligi in *Così fan tutte*. She has also been fortunate to have worked with prominent coaches such as George Darden of the Metropolitan Opera and Phillip Thomas of the Royal Opera in...
London. At ASU, Kyriakos is continuing to bring opera to all ages, and looks forward to opening a summer vocal program in Athens, Greece.

**Spotz, Leslie**

Pianist, Leslie Spotz, Associate Professor at Tarleton State University, enjoys an international career that has included performances at Tchaikovsky Hall of Moscow University, South Bank Center of London, Kennedy Center in Washington, D.C., the Academy of Music in Philadelphia, the inaugural opening of Philadelphia’s Kimmel Center, and several tours of Germany. She has played extensively throughout the United States, including appearances with the Mozart Society of Philadelphia. She returned to London for performances in May 2011. February 2010 included an all-Chopin Bicentennial recital in New York City at the Tenri Cultural Institute. Hailed by the prestigious Süddeutsche Zeitung of Munich, Spotz’ Beethoven was described thus: “Stripped of veneer, revealing all the edges and corners, Spotz earnestly faced Beethoven's tempi and dynamic indications, leaving mediocrity and shallow beauty behind and bringing out truth. In all, a concert of the highest critical standard.” Concert highlights include her 2007 performance at Tarleton as soloist with the Fort Worth Symphony and her performances of twenty Beethoven Sonatas at Rutgers University. Upon receiving a full scholarship to the Curtis Institute of Music, Spotz studied with the legendary Mieczyslaw Horszowski. She completed her doctorate at Rutgers University. In July, 2008 she was invited to record the entire piano repertoire for the International Piano Performance Examination Committee, (IPPEC) Taiwan, R.O.C. in a five CD set. She will perform in Taiwan, summer 2012. According to the The Philadelphia Inquirer, “Miss Spotz commands the resonant sound and the elegant gesture... playing of great color, boldness, and suavity... most engaging...”.

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**CLASSICAL MUSIC FOR THE RAINBOW NATION: Hendrik Hofmeyr’s Piano Sonata**

Much like Argentina, post-colonial South Africa provides a rich context for exploring cross-cultural perspectives and issues of cultural inclusivity. The particular diversity of the population has made South African society a breeding-ground for artistic endeavors which extend beyond the bounds of a single culture—not least in the field of music. Art has become an important tool in the search for reconciliation and integration. One of South Africa’s foremost composers, Hendrik Hofmeyr (b.1957), has shown a particular preoccupation with the country’s political struggles. Before the abolition of Apartheid he spent ten years in Italy as a conscientious objector, furthering his studies during this period of self-imposed exile. His music exhibits the influence of Szymanowski, Fauré and Wagner, but also the distinct imprint of African musics. Hofmeyr has been honored by top awards in numerous international competitions, including the prestigious Queen Elisabeth Competition of Belgium and the first edition of the Dimitris Mitropoulos Competition in Athens. With over 60 commissioned works to his name, he is currently Professor of Composition at the University of Cape Town. This lecture recital will explore Hofmeyr’s Piano Sonata (2011), which was written expressly for the present performer. The work will be examined as a response to its cultural milieu, and the effect of cultural politics on Western Classical Music in the new South Africa will be considered.

**Krawitz, Justin**

South African pianist Justin Krawitz is currently a lecturer at the University of Cape Town, where he teaches piano and piano pedagogy. Previously he has served on the faculties of the University of Wisconsin-Madison, Luther College (Iowa), and Blue Lake Fine Arts Camp (Michigan). Following his performance of Karel Husa’s First Piano Sonata, the Pulitzer prize-winning composer wrote, “the level of his artistry and commitment is extraordinary.” Krawitz has performed with orchestras in his native South Africa and in the US, and has recorded for Czech Radio. He is an active clinician, with regular invitations to give masterclasses at music schools from North Carolina to Serbia. He has presented lectures and workshops in the US and abroad, such as at the 32nd International EPTA Conference (Ljubljana), the 2010 ISMTA Conference (DeKalb, IL) and the 2nd World Piano Conference (Novi Sad). His research interests include finger substitution on the piano and Czech piano music of the 20th century. He has been published in the EPTA Piano Journal and the ISSTIP Journal Tension in Performance, and he is an editor of the periodical Martin Revue. Krawitz is an external collaborator of the Bohuslav Martin Institute in Prague and a board member of the International
Martin Circle.

Dr. Krawitz was a Paul Collins Fellow at UW-Madison from 2006-2009, a Donald Gordon Creative Arts Fellow at the University of Cape Town in 2011, and currently holds a URC Postdoctoral Research Fellowship at UCT’s South African College of Music.

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**COLOMBIAN PERSPECTIVES: A GLOBAL MANIFESTATION IN FLUTE AND PIANO MUSIC**

Synonymous with musical multiculturalism, this performance features flute and piano works by four living composers, born in consecutive decades, who currently reside on three separate continents. Despite these differences, each composition has elements connected to Colombia. The music exemplifies a variety of styles, from folk music of the Andes Mountains to beat boxing. Because the flute is an instrument present in almost every culture, it serves as a natural “bridge” between folk music and the classical world. In this program these seemingly separate fields evolve into a comprehensive, boundary-less genre.

British composer Mike Mower incorporates musical forms native to Colombia in the second movement of his 1994 composition, *Sonata Latino.* “Rumbango,” a combination of rumba and tango, is inspired by his travels. American born Joseph Schwantner explores the poetry of Colombian American surrealist poet Aguido Pisaro upon which *Black Anemones* is based. *Hexaedro* combines extended techniques, such as multiophonics, key clicks, and beat boxing into this composition by Victor Agudelo, professor of Composition at EAFIT in Medellin, Colombia. The composer writes, “…the piece is guided by a sound discourse related to the construction models employed by literature and cinema, an example of this is the use of Analepsis (flashback) and Prolepsis (flashforward).” Lastly, Colombian-born Diego Vega explores folk dances from his native country in (Di)Ego Dixi through use of the pasillo, bambuco, and malapé. In this work, the forms are introduced in movements one and two and then juxtaposed in movement three.

**Easley, Tabatha**

Tabatha Easley is Assistant Professor of Flute and Music History at Virginia Commonwealth University, having taught on the college level for over ten years. She is also Director of Richmond Flute Fest and currently subs with the Richmond Symphony and Virginia Symphony as well. Dr. Easley has also served as principal flutist of the Charlottsville Symphony, subbed regularly with the Buffalo Philharmonic and Lancaster Symphony Orchestras, and was also a member of the Fairbanks Symphony and the Arctic Chamber Orchestras in Alaska.

Active in the National Flute Association, Dr. Easley is the competition coordinator for the College Flute Choir Competition. She also took the VCU flute choir for their debut performance at the NFA conference in 2011 in Charlotte, NC. Dr. Easley is also on the board for the Flute Society of Washington where she presents/perform annually at the Mid Atlantic Flute Conference and coordinates the Adult Amateur Competition. Dr. Easley gave two presentations at The College Music Society National Conference last year, and is presenting for the first time at the National Association of College Wind & Percussion Instructors in San Diego this fall.

Dr. Easley holds a degree from the Eastman School of Music (D.M.A.), where she was the first Alaskan to graduate with the degree. Other degrees include California State University at Long Beach (M.A.) and the University of Alaska Fairbanks (B. Music Education and Performance). Her former teachers include Bonita Boyd, Michael Parloff, Martha Arons, Dr. John Barcellona, and Dorli McWayne.

**Gómez-Bravo, Andrés**

Colombian pianist Andrés Gómez Bravo leads a varied career as a soloist, collaborative pianist and teacher. He has participated in various festivals including: “Arcos y Cuerdas”, “Voces y Sonidos”, “Pianoforte” and “Clarinealit”, at the EAFIT University; “Women in Music Festival” at the Eastman School of Music, as well as “XXI Semana de la Cultura Bolivariana” in Duitama, Colombia. He has recorded Chilean composer Mario Gomez-Vignes’ Concerto for Clavicembalo and Guitar as well as a CD of Colombian music for piano from 1900 to 1910, a research project lead by musicologist Juan Fernando Velasquez.

Dr. Gomez has collaborated with numerous artists such as: Braunwin Sheldrick (Canada), Elisabeth Osorio (Colombia), Fernando Silveira (Brazil), Marco Mazzini (Peru) and Javier Arias (Mexico), among others. In 2009 Dr.
Gomez began a collaborative duo with singer Martha Senn with whom he has given numerous recitals, including a highly successful social project called “Trueques Creativos”. With Trueques they have traveled to more than 50 towns throughout the state of Antioquia, sharing the stage with local artists. Additionally, the duo has presented a recital at the National Arts Center in Ottawa, Canada.

A committed performer of contemporary music, Dr. Gomez, along with composer Andrés Posada, created the Ensemble de Música Nueva at the EAFIT University in 2000. He has premiered pieces by Marco Alunno, Andrés Posada, Miguel Rodríguez and Víctor Agudelo, among others.

Dr. Gomez is currently head of the piano department at the EAFIT University.

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CONTEXTUALIZATION AND DECONTEXTUALIZATION IN A UNIVERSITY INDIAN MUSIC ENSEMBLE

This paper problematizes the tensions between defining an American university Kerala (India) percussion ensemble in terms of its original contexts in India, and adapting its practices to an academic and/or Western milieu. My former chair originally encouraged me to model my ensemble after ensembles from his previous university’s world musics program, which focused on dazzling end-of-semester concerts influenced in turn by those given by the school’s canonic ensembles (orchestra, choir etc.); also, of course, classes had to have grading policies and syllabi in line with university curricula in general. But this model required less adaptation than one might expect, since something like it had long been accepted in Kerala, especially where I had studied at the Kalamandalam, a state arts institution. There, classes required set curricula (genres and patterns to be covered in each of the years in the student’s career) and final exams, and featured end-of-the-year concerts that factored into grading. This colonial and postcolonial model thus required little adaptation in the Western context. In addition, Western students at the Kalamandalam had often used their own musical notation in lessons, supplementing a primarily oral tradition; I could thus offer to my students in America the option of learning with or without notation, since both methods were in a sense by now indigenous to Kerala. (Some of my Western students demanded to learn orally, while my veteran Indian student performs publicly with notation and a music stand.) Contextualization and decontextualization in this case are thus problematic concepts when the original contexts have already adapted to Western academic norms.

Groesbeck, Rolf A.

Rolf Groesbeck is Associate Professor of Music History and Ethnomusicology at the University of Arkansas at Little Rock. He has published articles, reviews, and other pieces, mostly on Kerala, in Ethnomusicology, Yearbook for Traditional Music, World of Music, Asian Music, the Garland Encyclopedia of World Music, and the New Grove Dictionary of Musical Instruments (forthcoming), among other places. He studied the chenda (Indian drum) for over two years in India and has performed it numerous times in India and in the US, both solo and with his ensemble.

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COUNTING WHAT COUNTS: USING PERFORMANCE ASSESSMENTS EFFECTIVELY IN ALL MUSIC COURSES

Common goals in any type of music course include improving musical skills and increasing participation in musical activities. These goals can be met and overall learning can be enhanced when music instructors supplement or replace traditional tests with musical (performance) assessments as essential steps in the learning/teaching process. This session offers strategies for music instructors to engage students in a cycle of individual successes through continual feedback of varied musical assessments to correct weaknesses and affirm strengths.

Music instructors should specifically identify the criteria necessary for success, effectively communicate criteria to the students, observe students’ practice of the criteria, and then accurately describe and share these observations through appropriate assessments. Student performance improves when criteria, scoring guidelines, and examples are clearly presented with opportunities to practice and reflect. Even greater improvement in skill development is realized when assessments are formative, progressive, and
varied, permitting time for needed adjustments and corrections, additional instruction, and further practice.

Quality assessments provide focus and direction for both student and teacher, as expectations are equally shared and described in observable formats, including checklists, rating scales, and rubrics. Participants will learn to select, design, and implement each format, and will analyze and create examples.

Assessments must be reliable and valid to be used with assurance. Necessary steps to provide reliable, valid assessments can become routine. As the efficacy of assessments improves, the quality of performances will become more evident to both instructor and student, ultimately ensuring improved teaching and learning.

Wolf, Debbie L.

Debbie Lynn Wolf, Ph.D., chairs the music education program at Cairn University in Langhorne, PA. She also serves as an adjunct professor of music education at the University of the Arts in Philadelphia, and as a consultant and chief reader for PRAXIS Music Tests, standardized national teacher certification exams, at Educational Testing Services (ETS). As the director of the Cairn Community School of Music, Dr. Wolf teaches and supervises the music instruction to learners of all ages and abilities, including students with special needs. Her work in musical development, music assessment, and music in special education has been showcased in conferences, seminars, and symposiums worldwide.

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**CUSTOMER-DRIVEN EDUCATION: WHO IS “THE CUSTOMER”?**

Much discussion in recent years has centered on how higher education should be run more like a business, with a “customer-driven” model. A former vice president at one university famously told the staff senate that faculty and staff should park as far from the building as possible so that “our customers” could park closer in.

Rather than debating whether or not business models are appropriate in education, this paper will consider the issue from another direction: if we accept, for the sake of argument, the need to adopt a customer-driven approach, don’t we need to start by determining who the customer is?

People who advocate for this typically assume that the student is the customer, arguing that universities should be better at training students for jobs. While we certainly want our graduates to be employable, the real customer is society. Educated (or trained) graduates represent one of the products that society receives from us. Other products include contributions to the sum total of knowledge or culture (AKA “scholarly activities”) and providing services to the local, national, and international communities. This explains why our faculty are evaluated on three different areas: teaching, scholarly activities, and service. It also explains why society has an interest in helping to fund higher education.

The paper will explore the origins of the “customer-driven model” as applied to education, the perceptions about who the customer really is within this model, and the added insights that music can provide when one considers the obligation to society.

Bowyer, Don

Don Bowyer is Dean of the College of Fine Arts at Arkansas State University. Having previously taught at every level from kindergarten through university in the United States, the U.S. Virgin Islands, and Sweden, Bowyer received his Doctor of Arts from the University of Northern Colorado, Master of Arts from California State University–Northridge, and Bachelor of Arts from West Virginia Wesleyan College.

Active in the fields of composition, music technology, and performance, Bowyer has published more than 60 pieces of music, developed an educational computer program that has been used in at least 120 countries, and has performed as a trombonist in 40 different countries. Among other performing credits, he spent five years playing trombone on eleven cruise ships in the Caribbean Sea, the Mediterranean Sea, and the Gulf of Alaska. The first ten didn’t sink. (See donbowyer.com for an account of the eleventh.)

Bowyer and his wife have also served as foster parents, having provided a home to eighteen foster children between 2003 and 2010.

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DANCE INFLUENCE ON LATIN AMERICAN PIANO MUSIC

This lecture-recital will address the works of three specific Latin American composers who have been inspired by dance in their piano compositions. Dances will be demonstrated to show characteristics borrowed in the stylized concert piano music. The chosen composers whose works have a "dance" connection include Brazilian composers M. Camargo Guarnieri, Octavio Pinto and Argentinian composer Alberto Ginastera. The works that will be performed include Guarnieri's Dansa Selvagem, Pinto's Danca Negeira, and Ginastera's Malambo.

DiMedio, Annette

Annette DiMedio, Ph.D., internationally acclaimed concert pianist has performed nationally and internationally with orchestras such as the Philadelphia Orchestra, Colombian Philharmonic (South America), Toulouse Philharmonic (France), Varna Philharmonic (Bulgaria), Moravian Philharmonic (Czech Republic); as recitalist at the Palazzo Vecchio (Italy), the Moscow Conservatory (Tschaikowsky Competition), the Rathaus (Vienna), El Burgo de Osma and Tortosa (Spain), in the Philippines performing for Imelda Marcos, in Lima Peru and Guatemala, and as a piano duo with her sister for the Department of Defense USO Tour. Her book on Frances McCollin is published by Scarecrow Press. Her recordings include Moments with Annette, Concerto Moments with Annette (with the Varna Philharmonic) Fiery Moments with Annette (with the Moravian Philharmonic) and Pianoforte (piano works by Cuban composer Reynaldo Pavon). She has been a ballet and tap dancer since the age of three and continues to study ballroom dancing. DiMedio is professor at The University of the Arts and is a TV producer for WPVI and the Archdiocese of Philadelphia. She is a graduate of Swarthmore College and received her doctorate (musicology) from Bryn Mawr College.

DEVELOPMENT TOOLS USEFUL FOR THE CREATION OF AUTO-ACCOMPANIMENT SYSTEMS WITH THE FLEXIBILITY TO USE MIDI OR AUDIO INPUT AND MIDI OR AUDIO-RECORDED ACCOMPANIMENTS

Pieces for ensembles and for soloists with ensembles represent vital parts of the repertories of many musical practices. It is arguable that, in large part because of the daunting logistical challenges involved in providing student performers with sufficient opportunities to practice performing parts (e.g., keyboard parts in chamber pieces and keyboard concertos) in such pieces with others have often received less attention than they deserve in pre-college and college music performance curricula. However, technologies that, when combined, allow for live musical performers to play parts of ensemble pieces along with parts that are played by MIDI virtual instruments or by audio recordings of human performers in electronic auto-accompaniment systems that can follow and adjust to tempo changes of the live performers have been the subjects of research and development for several decades. Currently, to my knowledge, there are three commercially available systems of this kind. Since none of these provides the flexibilities of supporting either MIDI or audio input and of supporting playback of the other parts by either virtual instruments or audio-recorded human performers, it is worthwhile to examine the current state of the art regarding development tools that can be used by schools and teachers to create systems that do have such flexibilities. This presentation will report an examination of such possibilities that are offered by Max/MSP, a programming environment for music, as well as patches available for it that are designed for score following and real-time time-stretching of audio files for changing tempo without affecting pitch.

Montaño, David R.

David Montaño (D.M.A., music education, University of Missouri–Kansas City; M.M., piano performance, University of Arizona; B.M., piano performance, Indiana University) is an Associate Professor in the Lamont School of Music at the University of Denver. He has published articles in various publications of ISME and NAfME (formerly MENC); co-authored a textbook for adult keyboard instruction; served on the Editorial Committees of the International Journal of Music Education and Teaching Music, and as Editor of Colorado Music Educator; and has presented papers at ISME conferences in Zimbabwe, Canada, Italy, China, and Greece, at CMS regional, national, and international conferences—including in Thailand and South Korea—and at conferences of other organizations.
Abstracts & Biographies

**Do You Hear the People Sing?: A Comparison of Protest Songs from the Baltic Region and the United States**

Is there a sense of identity and pride when a large group sings together? Song has been used as a genre for political ideas, propaganda and nationalism throughout history. This paper will explore the use of song during civil rights and war protests in the United States and during the Singing Revolution of the Baltic States in 1990. This study focuses on three categories of songs: Communication, Protest, and Support. From the supportive traditional spiritual, “Follow the Drinking Gourd” to the in-your-face nature of Creedence Clearwater Revival’s “Fortunate Son”, text is an integral element to these songs. The Baltic States also have their benchmark protest and political songs and share many of the same qualities of those from the United States. Elements explored and compared between these two groups include: choice of text, motivation of group who used a particular song, governmental restrictions on specific words and metaphorical meaning of text.

With the current mood of protest developing in the United States and worldwide it is an interesting time to investigate the meaning and purpose of how song is an important element to group identity and pride.

**Garbes, Heather MacLaughlin**

Heather MacLaughlin Garbes received her Doctorate of Musical Arts degree at the University of Washington. While at UW, she helped to develop and maintain the UW Baltic Choral Library, the first collection of its kind in the United States. This research has allowed her to present at CMS National and International Conferences, the Association for the Advancement of Baltic Studies International Conference, the Baltic Music and Musicologies Conference and many regional conferences. She has conducted numerous collegiate and community ensembles in the Seattle, Chicago and Houston areas and was a guest clinician for the Bangkok International Choral Festival as well as an artist-in-residence for the Bangkok International Schools. Dr. MacLaughlin Garbes has worked at Lake Forest College and The Shepherd School of Music at Rice University. She is currently the Founder and Artistic Director of the Mägi Ensemble, a performing arts group that focuses on music from the Baltic region and also continues to work with the Baltic Studies Department/Baltic Choral Library at the University of Washington.

**Earliest Keyboard Instruments in China, The**

Western keyboard instruments came to China more than 400 years ago. They were introduced by the Christian Jesuits, together with Christianity, mathematics, astronomy, maps of the world, and chimed-clocks that represented Western science, technology and culture at the time. Matteo Ricci (1552–1610), an Italian Jesuit, entered China in 1583. He made his reputation as a versatile scientist among Chinese intellectuals and in the Ming imperial court and during the first decade of 1600. Equally visionary, in 1601 Ricci presented a keyboard instrument to Emperor Wanli as a gift.

Today, evidence of the keyboard instruments Ricci brought to China survives only in Ricci’s journals, secondary sources, and in Chinese archives. Because of the vagueness of instrument descriptions in these sources, translation of Ricci’s writing and changes of terminology over time, we don’t know for certain what specific kinds of keyboard instruments they were. By examining Ricci’s writing, the descriptions about the instruments by others, and by studying the history and development of keyboard instruments, this paper attempts to give a plausible interpretation of the written evidence.

**Ding, Xiaoli**

Dr. Xiaoli Ding is a Professor of Piano and joined the Washburn University faculty in 1992. As a performer, Dr. Ding has given concerts in Austria, Germany, Malaysia, Norway, Singapore and many cities in China. In the Fall of 2004, she was awarded an Academic Sabbatical and spent six months in her native country, People’s Republic of China, where she served as a visiting professor and taught piano literature and studio piano at Tianjing Conservatory of Music in Tianjin, and the Capital Normal University in Beijing. She premiered a group of piano etudes written for her by Unsuk Chin in Germany in 1995, and performed many solo recitals and with various contemporary music organizations and ensembles in the New England areas before she came to Washburn.

She received her undergraduate degree from the Central Conservatory of Music in Beijing, China; a Master of Music degree from the University of
Michigan; and a doctoral degree in piano performance from Boston University. Dr. Ding is a member of the Ding-O’Konski Duo. At the conclusion of The College Music Society’s 2013 International Conference, she will give a performance with her duo piano partner Marjorie O’Konski in Brazil for the Escola Superior de Teologia Instituto Superior de Música de São Leopoldo, RS.

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**Expanding Boundaries: Transcriptions and Commissions for Flute, Bassoon and Piano**

Trio Chiaroscuro’s multimedia recital of new transcriptions and an original work for flute / bassoon / piano trio highlights the stylistic range and vivid color palette of the ensemble, a versatile and appealing instrumentation that remains relatively unexplored. The three new pieces on this program—two with South American connections—greatly enrich the trio’s repertoire and have a chance to become oft-played “standards.”

The concert’s opener, a miniature by Sergei Prokofiev, is originally for solo piano. Trio Chiaroscuro’s arrangement is deft—the flute and bassoon lines seem idiomatic, as if conceived for the instruments. The recital’s remaining two works are directly tied to South America. The title of “Tudo Bom? Tudo Bem?,” a major new piece by Catholic University’s Stephen Gorброс and the heart of the program, is an informal Brazilian Portuguese greeting: this work, which ranges in mood from placid to frenetic, is permeated by Latinate rhythms. In addition, the composer has assembled an accompanying video in which the piece’s rhythmic sections are accompanied by slow-motion shots of the Brazilian martial art capoeira, which combines elements of both dance and music. The result is an evocative, musical/visual feast—without question, a compelling and original addition to the repertoire. Argentinian master Astor Piazzolla’s brilliant “Verano Porteno” from his Estaciones portenos, an impression of the four seasons in Buenos Aires, closes the program, proving as ideally suited for woodwinds and piano as for the composer’s original quintet of violin, piano, guitar, double bass, and bandoneon.

**Trio Chiaroscuro**

David Cutler (University of South Carolina), piano  
Michael Harley (University of South Carolina), bassoon  
Jennifer Parker-Harley (University of South Carolina), flute

The Italian word *chiaroscuro* can be translated as “light-dark,” and is often used in the visual arts for works that explore strong contrasts between these two seemingly opposing shades—each of which can only achieve maximum impact by being seen in conjunction with its opposite. Trio Chiaroscuro (flute, bassoon and piano trio) chose their name to describe the contrast of timbres, textures, and styles that inform both the trio’s playing and the music, old and new, that they champion.

Jennifer Parker-Harley, professor of flute at the University of South Carolina, has held positions with the Columbus Symphony Orchestra, the Ft. Wayne Philharmonic and the Chautauqua Symphony Orchestra. In the summers, she is a faculty member at the National Music Festival, the Saarburg Festival (Germany) and the Vianden International Music Festival (Luxembourg). University of South Carolina bassoon professor Michael Harley previously held full-time positions at Ohio University, Wright State University, Goshen College. Dr. Harley is a founding member of the critically acclaimed chamber orchestra Alarm Will Sound, called “one of the most vital and original ensembles on the American musical scene” by the New York Times.

David Cutler is a composer, pianist, and Director of Music Entrepreneurship at the University of South Carolina School of Music. He also maintains a career as a leading voice on arts leadership, career, and entrepreneurship training, offering ground-breaking interactive workshops for organizations such as the Julliard School, Dutch Classical Music Meeting, New World Symphony Orchestra, Indiana University, and Italy’s soundSCAPE music festival. Cutler’s book *The Savvy Musician: Building a Career, Earning a Living, & Making a Difference* was heralded by Jeffrey Zeigler of the Kronos Quartet as “Hands down, the most valuable resource available for aspiring musicians.”

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**Abstracts & Biographies**
The lecture-recital will begin with a brief history of tango and its journey from Buenos Aires, through Europe and to Istanbul. After its establishment in Argentina in the second half of the nineteenth-century, tango made its way to Europe via Argentinean sailors, and soon was adopted by the high society of Paris. By the 1930s, this passionate dance form was well established in Europe and spread rapidly throughout distant lands.

The association between tango and Istanbul does not immediately come to mind. Yet, tango has a long tradition in Turkey, particularly in Istanbul where tango was first introduced to the public in the 1920s through the music of Carlos Gardel and Juan d’Arienzo. From there, tango reached the height of its popularity, leading to an entirely new genre of Turkish-tango music composed by Necip Cemal, Fehmi Ege, and Necdet Koyuturk. The first Turkish Tangos were instrumental works known as “Tango Turk,” and the first recorded Tango, called “Mazi” (meaning “past” in English), was composed by Necip Cela in 1928. After the Golden Age of tango, Istanbul became a tango city that suited the unpredictable and mysterious character of tango.

The program will continue with an overview of the structural characteristics of tango and its transformations during its journey, illustrated with the performance of tangos written for piano solo by Argentinean, Parisian, and Turkish composers. The performance of the works will be accompanied by a comparative analysis of the musical structures to demonstrate the similarities and differences based on regional influences.

Durakoglu, Aysegul

Since her highly acclaimed New York recital debut at Merkin Hall, pianist Aysegul Durakoglu has concertized widely as soloist and chamber musician throughout her native Turkey, Europe, Russia, Canada, and the United States. With a repertoire extending from early Baroque to the Twenty-First century, she was featured as soloist in the International Istanbul Music Festival with James Galway, contemporary music festivals in Russia, Musical Intersections and International Niagara Chamber Music Festival in Canada, and most recently she presented a performance project, titled “Musical Journey with the Orient Express” in the Allen Room at Jazz at Lincoln Center.

Aysegul Durakoglu began her musical life in Istanbul and received her Bachelor of Music degree at the Istanbul State Conservatory. She received her Master of Music Degree from the Juilliard School and a Ph.D. degree with notable distinction at the New York University where she also served on the piano faculty. As a member of the NYU Chamber Music Society she premiered numerous works and won the NYU’s Chamber Music Special Award for her contribution and leadership.

An active performer and researcher, Dr. Durakoglu has presented numerous lecture-recitals on the music of Turkish composers and Claude Debussy. In 1998, she established a Chamber Music Society, called Musica Mundana, and continues to perform with her ensemble throughout the United States and Canada. She is an Associate Professor of Music in the Music and Technology Department at the Stevens Institute of Technology. Her recent performances also include lecture-recitals on the piano music of Claude Debussy.

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This lecture-recital features pieces that come from a variety of European and Latin American sources from the 16th century through modern times. The seed of this study is a group of Renaissance and Baroque Spanish pieces that the presenters initially approached as part of their activities in early music. As research on other projects took shape, new light was shed on an important body of the aforementioned pieces because of their apparent connection with musical manifestations that survive nowadays in different Latin American countries, such as Colombia, Mexico and Argentina, to mention a few. One example is the villanos, whose earlier sources can be traced back to the 17th century and for which we find today versions in Colombia. Another prominent example is La Jirigonça, a song-dance that traveled from Renaissance Spain to modern Argentina, as we will see in our discussion. Some of the pieces featured in this presentation survive in printed and manuscript sources; others have come down to us by oral tradition. In all cases we have used authoritative materials that allow us to show not just a loose connection but a strong relationship between the Renaissance and Baroque pieces and their modern counterparts. Throughout our discussion it will become apparent how melodic turns, harmonic progressions, lyrics and themes have endured the test of time, thus attesting to the legacy of Spain in the new world.
Acosta, Francy

Francy Acosta (soprano) holds a Doctor of Musical Arts degree from Case Western Reserve University (Cleveland, OH), where she studied performance practice with Dr. Ross Duffin and voice with soprano Ellen Hargis. She has a degree in Music Education from her home country, Colombia (Universidad Pedagógica) and a M.A. in Music from the University of New Hampshire (Durham, NH), where she studied voice and vocal pedagogy with Dr. Kathleen Wilson on a Fulbright scholarship. Her research and performance interests center on pre-classical Spanish and Italian music; she has also studied performance practice issues of art song by 20th century Colombian composers. She has taught courses in music history, music appreciation and applied voice in colleges and universities both in Colombia and the United States, including the National University of Colombia, Lake Forest College, and also the University of Chicago Graham School of General and Professional studies where she serves as adjunct faculty. She currently teaches at Merit School of Music and performs regularly with EnsAmble Ad-Hoc, duet that she co-founded. She has presented her work at events such as the Festival of Children’s Music (Encuentro de la Canción Infantil Latinoamericana y Caribeña (Mexico), the International Conference of The College Music Society (South Korea) and the Festival of Latin American Guitar (Chicago, IL).

Posada, José Luis

José Luis Posada (Baroque guitar) pursued undergraduate studies in Music Education at Universidad Pedagógica Nacional (Bogotá). He holds an M.A in Early Music Performance Practice from Case Western Reserve University—where he studied performance practices with Dr. Ross Duffin and lute & baroque guitar with Dr. Scott Pauley—and a Master’s degree in Education from Northern Illinois University. He began studies in Early Music under the guidance of Professor Eduardo Vargas (Colombia). He is a co-founder of EnsAmble Ad-Hoc; with this and other early music groups he has performed in his home country, Colombia, and also in Mexico and the United States. Some appearances include the opera production La Púrpura de la Rosa at the Bloomington Early Music Festival and concerts at the Boston Early Music Festival. He has been a member of groups of traditional Colombian music and has recorded and toured extensively performing on tiple, cuatro and guitar. Mr. Posada combines performing with teaching activities and has also worked on professional music editions and arrangements. Highlights include two arrangements commissioned by the Colombian Symphony Orchestra for a special project with Velosa y los Carrangueros (traditional Colombian music). The project included several concerts throughout Colombia and a recording entitled Carranga Sinfónica. Currently, he works as a music teacher for Cicero Public Schools and performs regularly with EnsAmble Ad-Hoc.

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FROM TANGO TO TWELVE-TONE: MUSICAL ECLECTICISM IN THE ‘EIGHT STUDIES’ BY BORIS PAPANDOPULO

Boris Papandopulo (1906–1991) is arguably one of the most significant Croatian musicians of the twentieth century. He was active as a conductor, leading several prominent Croatian choral groups, opera companies, and orchestras. In addition to these duties, he was an extremely prolific composer, having written over 400 works. His early works exhibited overtly nationalistic characteristics, but he eventually embraced a more eclectic approach that showed an impressive diversity of influences and styles.

Papandopulo wrote a significant amount for solo piano, and his stylistic pluralism is perhaps most evident in the Eight Studies (1956), a brilliant set of miniatures. Papandopulo was a fine pianist, and a virtuosic element pervades this set of etudes/character pieces. Folk elements are blended with the forms and structures of neo-classicism in several studies (nos. 1, 3, 8). Others evoke seductive blues harmonies (no. 7) a polka (no. 6) and a waltz (no. 4), while another boasts a twelve-tone row with splashes of tonality (no. 5). One of the more intriguing studies is “Tempo di Tango” (no. 2). Here, Papandopulo evokes Dalmatian klapa music while employing a tango ostinato, deftly fusing Croatian musical characteristics with the Latin American dance. Throughout the set, humor and wit are omnipresent. Ending are by turns bold, charming, surprising, and always effective.

A complete performance of the Eight Studies (approximately 22 minutes) will include brief introductory remarks and written program notes.

Phillips, Nicholas S.

Described by the New York Times as an “able and persuasive advocate” of new music, pianist Nicholas Phillips maintains an active schedule as a soloist.
Abstracts & Biographies

and collaborative artist. Recent performances include solo recitals in Vermont, Minnesota, Kentucky, Iowa, Wisconsin, Illinois, Ohio, Missouri, Kansas, and Texas, and an invitation to play at the Croatian Embassy in Washington, D.C. In July 2011 he gave a recital in South Korea sponsored by the U.S. Embassy. Phillips has given lecture-recitals and presentations at conferences in the U.S., Croatia, England, and South Korea. He is the author of "Mendelssohn's Songs without Words Revisited: Culture, Gender, Literature, and the Role of Domestic Piano Music in Victorian England," published by VDM Verlag. In 2011 he released two CDs on Albany Records; Portals and Passages, which features the piano music of American composer Ethan Wickman (b. 1973), and Boris Papandopulo: Piano Music. His current project, American Vernacular, will feature commissioned works written for him on that theme by nine American composers.

Dr. Phillips holds degrees from the University of Missouri-Kansas City Conservatory of Music, Indiana University, and the University of Nebraska-Lincoln. He is currently Assistant Professor of Music at the University of Wisconsin-Eau Claire. [www.nicholasphillips.net]

FUCHS, EIENER, AND THE CONFLUENCE OF JEWISH, AUSTRO-GERMAN, AND SOUTH AMERICAN MUSIC TRADITIONS

Like other Jewish musicians of their time, the conductor-composers Teodoro [Theodor] Fuchs (1908–1969) and Erich Einer (1897–1956) fled the horrors of Nazi Germany to start a new life and career abroad. Upon their arrival in South America in the late 1930s these musicians were entrusted with the direction of important symphony orchestras—Fuchs in Buenos Aires, Argentina; Einer in La Paz, Bolivia. In addition to composing their own works and performing the music of local composers, they conducted the Latin American premieres of ambitious symphonies by Bruckner and Mahler.

This paper addresses the compositions and conducting careers of Fuchs and Einer against the backdrop of their extraordinary life experiences. In particular, the paper explores the ways in which their tribulations in Nazi Germany affected the music they composed. It also addresses the influence of Jewish, Austro-German, and South American cultural traditions on their music, as well as the question of their motivation for performing the music of Bruckner—an intriguing choice for musicians who at the time were being marginalized by the National-Socialist cultural authorities that appropriated the Brucknerian symphonic legacy. The paper brings together various narrative threads, namely, the intersection of European and indigenous music traditions in Latin America, the response to the Austro-German symphonic repertoire in changing geopolitical contexts, and the qualitative changes that Fuchs, Einer, and other German musician-émigrés introduced to the cultural life of South America in the 1940s and 1950s.

Ramirez, Miguel

Miguel J. Ramirez holds the Ph.D. in the History and Theory of Music from the University of Chicago (2009). He also holds advanced degrees in oboe performance from the Hochschule für Musik of Frankfurt, Germany, and from Boston University (DMA), and he has performed with the Costa Rican National Symphony, the Paducah Symphony (Kentucky), and the Gateway Chamber Orchestra (Tennessee). As a musicologist, he has taught at the University of Costa Rica (San José, Costa Rica), Mansfield University (Pennsylvania), Lehman College (City University of New York), and Austin Peay State University (Tennessee). His research interests include the music of Bruckner, the history of music theory, eighteenth-century performance practice, Austro-German music and culture in the eighteenth and nineteenth centuries, neo-Riemannian theory, the cultural links between Germany/Austria and Latin America during the Third Reich, and the South American reception of Bruckner and Mahler in the first half of the twentieth century.

“GARAK” FOR FLUTE AND PIANO BY ISANG YUN

This lecture-recital will include a discussion and performance of “Garak” for flute and piano by Isang Yun. “Garak” translates to “melody” in Korean; the work provides a great challenge to both performers. Melodic and harmonic details will be discussed and highlighted and musical themes will be presented.

Composer Isang Yun (1917–1995) was born in Korea but later moved to Germany to seek political asylum. He studied music formally in Tokyo and
later in Paris and West Berlin. Like many composers of this era, he included elements of folk music into his classical compositions. Yun composed operas, symphonic works, solo works, and chamber music. Notably, he has composed concerti for violin, flute, cello, clarinet, oboe, and harp. The International Isang Yun Society was created in his honor in Germany. Regular concerts are presented to keep the memory and music of this composer alive.

“I was born in Korea and project that culture, but I developed musically in Europe. I don’t need to organise or separate elements of the cultures. I am a unity, a simple person. It’s a synthesis.” – Isang Yun

“A composer cannot view the world in which he lives with indifference. Human suffering, oppression, injustice... all that comes to me in my thoughts. Where there is pain, where there is injustice, I want to have my say through my music.” – Isang Yun, 1983

Goodman, Kimberlee
Dr. Kimberlee Goodman is a native of Arizona. She has lived in Columbus, Ohio for more than a decade where she is an avid performer, educator, and advocate for the arts. She has been on the faculty of Otterbein University in Westerville, Ohio since 2005. She has also taught a course at the Ohio State University entitled, “Navigating a Career in Music” and has taught several music appreciation courses for the LifeLong Learners Institute.

As an academic, Dr. Goodman has presented lecture recitals at the CMS’s international conferences in Seoul, Korea (2011), Bangkok, Thailand (2007) and at a CMS regional conference in Missoula, Montana (2008). She has presented her well received lecture, “Navigating a Career in Music” at CMS conferences, Arizona State University, The Ohio State University, Conservatory of Music of Puerto Rico, West Virginia University and at the National Flute Association’s convention in Kansas City, Missouri. Dr. Goodman was also the guest artist for the Cleveland Flute Society’s Flute Choir Day in 2012. Dr. Goodman holds flute performance degrees from Arizona State (BM) and Ohio State (MM and DMA). Her principal teachers are Katherine Borst Jones and Dr. Trygve Peterson. She has performed in masterclasses for Alexa Still, Mathieu Dufour, Trevor Wye, Robert Willeoughby, Arnold Jacobs, and Jim Walker.

Parker, Sylvia
see Bela Bartok’s Other Microcosmos for bio.

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GLOBAL PERSPECTIVES IN THE LOCAL CLASSROOM: TRADITIONAL ARABIC MUSIC AND THE WESTERN STUDENT

Music educators seeking to expose their students to the diverse music of other cultures can easily, in the 21st century, find arrangements of folk music from Europe, the Americas, the Far East, and various indigenous cultures. The black hole, it seems, is traditional folk music from the Arabic-speaking world. Even following recent trends towards multiculturalism in schools, very few Arabic songs and arrangements exist in print. A recent analysis of required music textbooks in a U.S. school district revealed the absence of a single Arabic-language song for the K–5 curriculum. In the international climate following 9/11 and the Arab Spring, it is essential that elementary- to college-aged musicians have access to Arabic music in order to experience a deeper understanding of that rich and vibrant culture.

If ethnomusicologists have transcribed hundreds of folk tunes from Arabic-speaking countries, why is this music not widely-available in print for music students or educators? This paper attempts to answer that question and proposes a number of possible solutions. It focuses on the potential accessibility of folk music from the Arabic Levantine culture (Syria, Lebanon, Palestine, Jordan) as well as Iraq and Egypt, emphasizing songs for the music classroom, choral pieces for all levels, and solo piano arrangements for students. Using musical examples and analysis of specific folk songs, this presentation describes recent transnational initiatives of musicians and educators working with organizations such as the Iraqi and American Reconciliation Project, Water for Peace, Triangle Lebanese Association, Muslim Peacemaker Teams, and the Nobel Peace Prize Forum.

Cornett-Murtada, Vanessa
Vanessa Cornett-Murtada is the Director of Keyboard Studies and Associate Professor of Piano and Piano Pedagogy at the University of St. Thomas in Minneapolis - St. Paul. An international clinician, she has presented workshops and masterclasses across North America and in the U.K., Ireland, Italy, Serbia, Greece, Croatia, and Taiwan. She is an active presenter for national

GONG-CHIME MUSIC OF SOUTHEAST ASIA: PIANISTIC INTERPRETATIONS

The gong-chime music of Southeast Asia has inspired indigenous and foreign composers, from Ramón Pagayon Santos (Philippines), to Claude Debussy (France), to Gareth Farr (New Zealand). Incorporating these musical influences into their own stylistic language, they laid a cornerstone for their musical accomplishments.

Santos’ *K’lintang* was inspired by the Philippine *kulintang* ensemble, which consists of gong-chimes, drums, and other percussive instruments. Largely a perpetual motion piece, *K’lintang* uses black-key melodies superimposed on white-key clusters, creating jarring tonal effects and placing unique demands on the performer who must negotiate the awkward hand positions with precise, unyielding rhythms. Debussy’s discovery of the Javanese gamelan in the Universal Exposition of 1889 led him beyond exoticism into a brilliant exploitation of the piano’s resonance. In *Pagodes*, bell- and gong-like sonorities characteristic of his mature piano works are heard.

Farr’s *Tentang Cara Gamelan* (On the Technique of Gamelan) is one of several works by the composer inspired by Balinese music. Its program note contains an imaginary repartee between Debussy and Colin McPhee, which is also reflected in the work’s competing tonalities—a black-key scale, as in *Pagodes*, versus Balinese five-tone *pelog* tuning. Abounding with virtuoso runs and flourishes, it also contains stratified textures reminiscent of gamelan music.

These pieces offer the pianist new repertoire possibilities as well as unusual technical and interpretive challenges. They could also provide the student with an introduction to the cultures that inspired their creation.

Baldoria, Charisse J.
Pianist Charisse Baldoria is a prizewinner of the San Antonio International Piano Competition, and finished among the top pianists at the Hilton Head and Sydney international piano competitions. Originally a Fulbright scholar from the Philippines, Dr. Baldoria explores cultural exchanges between East and West in her work, from flamenco and Cuban music to Southeast Asian gong-chime music.

She has given a concert at the International Festival of Spanish Keyboard Music (FIMTE) in Almería, Spain; presentations at the CMS International Conference in Alcalá de Henares, Madrid and in the CMS Northeast Conference in Vermont; concerts in Japan, Myanmar, and the Philippines; and a series of concerts and lectures sponsored by Spain’s Ministry of Culture. She was awarded a grant by the Cuban Research Institute for research at the Florida International University’s Díaz Ayala Collection, the world’s most comprehensive Cuban music collection. Her research has also taken her to Cuba.

Dr. Baldoria finished her master’s and doctorate at the University of Michigan, and her undergraduate degree at the University of the Philippines. She directs the piano program at Bloomsburg University of Pennsylvania.

Here Come the Ladies: Reflexivity and Images of Late Victorian Womanhood in ‘A Gaiety Girl’ (1893)

Reflexivity, or self-referencing, has long been part of the musical theatre tradition. Shows about the performing arts offer insights into contemporary cultural attitudes towards performers, genres, and musical styles. The idea of
metanarrative is also significant here—a genre commenting on itself offers a particular level of insight for creators, performers, audiences, and critics. One of the earliest British musical comedies, *A Gaiety Girl* (1893), succeeded in part because of its overtly reflexive nature. Produced by George Edwardes, with music by Sidney Jones, book by James Davis (as Owen Hall), and lyrics by Harry Greenbank, the plot concerns a female performer from London's famed Gaiety Theatre who is in love with a wealthy cavalry officer. Although he is supposed to marry a respectable society lady, he thwarts expectations to be with his *Gaiety Girl*.

The story follows the real-life trajectory of many late Victorian actresses for whom a stage career was seen as a means of finding a wealthy husband. Following marriage, female stars were supposed to abandon their public professional lives and enter quiet domesticity. This is exactly what happens at the end of *A Gaiety Girl*. *A Gaiety Girl* played over 400 performances in its initial run and toured throughout the English-speaking world, offering audiences a particular British perspective on the acting profession and ideas of womanhood. Like many reflexive musicals, it offers a romanticized and somewhat cynical view of the theater, but one that was rooted in real-life expectations and conventions.

**Everett, William A.**

William Everett is Professor of Musicology and Associate Dean for Graduate Studies at the University of Missouri-Kansas City Conservatory of Music and Dance. He is the author of Sigmund Romberg (Yale UP, 2007), Rudolf Friml (Illinois, 2008), contributing co-editor of The Cambridge Companion to the Musical (2002; 2nd ed., 2008), and a contributing editor for musical theater for the Grove Dictionary of American Music, 2nd ed. His research specialties include American musical theater, particularly operettas of the early twentieth century, and the relationship between music and national identity. Everett was reviews editor for *College Music Symposium* from 2000–2006, and is currently a member of the editorial board for Studies in Musical Theatre. He served as Program Chair for CMS's 2009 International Conference in Croatia, and is currently the Society's national vice-president.

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**HIDDEN GEMS OF BRAZILIAN MUSIC**

This program consists of works for cello and piano by three Brazilian composers who are celebrated in their home country but still not very well known elsewhere: Mozart Camargo Guarnieri (1907–1993), Osvaldo Lacerda (1927–2011), and Edmundo Villani-Côrtes (b. 1930). These composers represent the 20th century Brazilian Nationalist movement, taking elements from Brazilian folk and popular music and incorporating them into their own compositions.

Unlike the first generation of Brazilian Nationalist composers represented by Villa-Lobos and others, Camargo Guarnieri made use of folk and popular music elements without quoting them in their original form. He sought to produce music that represented the Brazilian national identity in a more subtle but still powerful way. His methods and ideas greatly influenced the next generations of Brazilian composers. One such composer was Lacerda, who studied with Guarnieri for a decade and followed his footsteps, excelling in the areas of chamber music and art song. Villani-Côrtes, on the other hand, belongs to a group of contemporary composers whose music easily cross the boundaries between folk/popular and art music. Nationalistic elements found in the music presented are exemplified by use of the pentatonic scale in section A of “Cançoneta” (Lacerda), showing African influence; the “Northeast mode,” a mixture of the Lydian and Mixolydian church modes in “Ponteio e Dança” (Guarnieri); dance rhythms such as the baiao in Guarnieri’s “Dança” and in “Audacioso” (Côrtes), with its 3+3+2 accent pattern; and popular music genres such as the chôro in “Pretensioso” (Côrtes).

**Audi, Carlos**

Cellist Carlos Audi has performed numerous solo and chamber concerts in the United States, Germany, Austria, Spain, Hungary, Slovakia, Slovenia, and Brazil. In addition, he has been a member of several orchestras in Brazil and in the United States such as the Orquestra Sinfônica de Santo André, the Orquestra Experimental de Repertório, the Orquestra Sinfônica da Universidade de São Paulo, the South Carolina Philharmonic Orchestra, the Tallahassee, Augusta and Albany Symphony Orchestras, and the Opera Tampa Orchestra. Audi was born in Brazil where he started his music studies at the age of
seven and currently holds a Doctor of Music degree from the Florida State University. His main cello teachers were Maria Cecília Brucoli, Zigmunt Kubala, Robert Suetholz, Robert Jesselson and Lubomir Georgiev. He also has attended master classes with renowned cellists such as Janos Starker, Alan Harris, Timothy Eddy, Steven Doane, Peter Rejto, Sara Sant’Ambrogio, and Antonio Meneses.

Audi has performed in the Teatro Municipal de São Paulo as a finalist of the Orquestra Experimental de Repertório’s Concerto Competition.

In addition to traditional repertory, Audi’s duo with pianist Hamilton Tescarollo has specialized in Latin American music with emphases on that of Brazil. They are preparing to release a recently recorded CD of Brazilian works for cello and piano.

Carlos Audi is on the faculty of Hillsborough Community College and Clearwater Christian College, both in Florida, and is a sought-after master class presenter, adjudicator, and lecturer.

Tescarollo, Hamilton
Pianist Hamilton Tescarollo has performed as both soloist and collaborative artist in the United States, Canada, Europe, and South America. Recent performances have included Austria, Brazil, Germany, Hungary, Slovakia, Slovenia, Spain, and several US states. Tescarollo frequently includes the music of his native Brazil and other Latin-American countries in his programs. His duo with cellist Carlos Audi (Audi-Tescarollo Duo) also focuses on South-American music and has recently recorded a CD of Brazilian works for cello and piano (to be released in the near future).

With Venezuelan clarinetist Jorge Montilla, he recorded the CD “La Revoltosa,” released in December 2009 by Clarinet Classics. He can also be heard on Centaur Records with saxophonist Farrell Vernon. Tescarollo was awarded the top prizes at the OSESP Young Soloists’ National Competition and the Escola Municipal de Música de São Paulo’s piano competition. He was also one of three finalists at the 1991 National Mozart Competition in Brazil.

Since 2007, he has served as Assistant Professor of Piano and Director of Keyboard Studies at Indiana University - Purdue University Fort Wayne. He is also on the faculty of the Saarburg International Music Festival in Germany, and is a sought-after master class presenter, adjudicator, and lecturer.

Tescarollo holds Piano Performance degrees from Arizona State University (D.M.A. and M.M.) and Faculdade Santa Marcelina (B.M.). He studied with Gilberto Tinetti, Caio Pagano, Robert Hamilton, Sandra Abrão and Paulo Bergamo; and participated in master classes by Menahem Pressler, Paul Badura-Skoda, Lazar Berman, Barbara Hesse-Bukowska, and Maria João Pires, among others.

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**History, Practice, and Meaning-Making in the Laptop Orchestra: Technology as Performance in a 21st Century School of Music**

This paper will explore the findings of a qualitative research project designed to document the community of practice of a large southern university’s Laptop Orchestra (LO) and examine its roles in a 21st century School of Music. Additionally, the study explored issues of performativity and meaning-making associated with participation in a technology-based performance ensemble. This case study entailed standard ethnographic procedures employed over the course of 18 months of field research. I conducted formal observations of LO rehearsals and attended performances of the LO during the research period. I also conducted semi-structured interviews with the founding directors of the LO, as well current and former student participants in the ensemble. In order to gain a deeper understanding of the broader cultural context of laptop ensembles, I attended the first international Symposium on Laptop Ensembles and Orchestras (SLEO) where I observed sessions and performances and interviewed participants. Emergent themes relating to the culture of the Laptop Orchestra included innovation as a primary value and a flexible conception of “music.” These findings led to the development of a series of spectra designed to clarify and define the performative aspects related to the LO. The role and relevance of laptop ensembles in 21st century Schools of Music will be explored through a discussion of participants’ perceptions of the meanings and values assigned to their participation.

**Bartolome, Sarah J.**

Dr. Sarah J. Bartolome is an Assistant Professor of Music Education at Louisiana State University in Baton Rouge, Louisiana. A graduate of Ithaca College (B.M. in Voice Performance and Music Education) and Northwestern University (M.M. in Music Education, she received her doctorate in Music Education from
The University of Washington. In addition to her formal schooling, she has undertaken studies and fieldwork in Ghana, Sierra Leone, and South Africa. She is also a fully certified Kodaly educator, having received all three levels of certification from the New England Conservatory’s Kodaly Music Institute. An active choral conductor, Dr. Bartolome has conducted for such prestigious youth choirs as the Greater Boston Youth Chorus and the Seattle Girls’ Choir. She is a frequent clinician, presenting workshops at local, regional, and national conferences and has published articles in such journals as the *Journal of Research in Music Education*, the *International Journal of Community Music*, and the *Music Educators Journal*. Her scholarship has been presented at regional, national, and international conferences for such professional organizations as the National Association for Music Education, the American Choral Directors Association, The College Music Society, the International Society for Music Education, and the Society for Ethnomusicology. She has also contributed chapters to *The Oxford Handbook of Children’s Musical Culture*, *Multicultural Perspectives in Music Education*, and *Alternative Approaches in Music Education: Case Studies from the Field*. Presently, Dr. Bartolome teaches courses in music education at LSU and is the current and founding director of the LSU Girls’ Choir.

2013 marks the 150th anniversary of the birth of Ernesto Júlio de Nazareth, who had a profound influence on the future of Brazilian music, both popular and classical. Born in Rio de Janeiro in 1863, Nazareth exhibited an early interest in composition, and many of his first pieces incorporated features of both the then popular polka and tango. His youthful experience performing in chorinho bands informed his later folk-inspired piano works, which bear kinship to those of Louis Moreau Gottschalk, a major influence. Nazareth blended polka and maxixe with the habañera, creating a new dance rhythm he dubbed the “Brazilian tango”, a faster and more joyful version than the neighboring Argentine dance. Similarly, Nazareth added Brazilian elements to other European forms, creating what he called the “Brazilian march,” “Brazilian polka,” “Brazilian waltz” and “Brazilian fado.” With the advent of silent films in Rio, Nazareth was one of the select musicians to provide pre-movie concerts (both as piano soloist and with a theater orchestra including cellist Heitor Villa-Lobos); his performances were as much a draw as the films being shown. His most famous work—*Odeon*—is named for the most popular of these theaters. During a time of tension between the Brazilian monarchists and republicans, Nazareth, as salon pianist (pianeiros), enchanted the aristocracy with his urbane and elegantly crafted creations.

In this lecture-recital, the proposer will discuss the cultural context of Nazareth’s oeuvre, outline the Brazilian elements in the piano works, and perform *Odeon*, *Brejeiro* (The Brat), *Ameno resedá* (Carnival Dance), *Ferramenta* (The Hammer Man), and *Faciera* (The Painted Lady). The CMS conference in Buenos Aires will provide a serendipitous backdrop for this tribute to a composer deemed by Villa-Lobos to be “the truest incarnation of the Brazilian musical soul.”

Solomon, Nanette Kaplan

Nanette Kaplan Solomon, pianist and Professor of Music at Slippery Rock University, performs frequently as soloist and chamber musician. She has presented lecture-recitals at College Music Society national conferences in San Diego, Savannah, Cleveland, San Juan, Denver, Santa Fe, Kansas City, Miami, Quebec City, San Antonio, Atlanta, Portland (OR), Minneapolis, and Richmond, and has performed at the international conferences in Berlin, Vienna, Kyoto, Limerick, Costa Rica, Madrid, Croatia, and Korea. Dr. Solomon’s involvement with the works of women composers has led to invitations to perform at several Feminist Theory and Music conferences, the American Music/American Women symposium in Boulder, Colorado, the Athena Festival in Murray, Kentucky as well as at seven of the International Festivals of Women Composers held at Indiana University of Pennsylvania. She has been a soloist with orchestras in Connecticut, New Jersey, Massachusetts, as well as featured artist with the Butler (PA), Youngstown and Pittsburgh Symphony Orchestras. Dr. Solomon has also performed at the Phillips Collection and the French Embassy in Washington, D.C., Wigmore Hall in London, the Lincoln Center Library in New York City, and the Mozarteum in Salzburg, Austria. A former board member for performance of The College Music Society, she also served on the editorial board of the *American Music Teacher*. She recently completed a term as board member of the IAWM and
is currently Immediate Past-President of the Pennsylvania Music Teachers Association. Her three compact discs—piano music of Nikolai Lopatnikoff (Laurel), Character Sketches and Sunbursts (Leonarda) have received critical acclaim.

Dr. Solomon received her early training as a scholarship student at the Juilliard School. She received a B.A. degree magna cum laude from Yale College, where she was elected to Phi Beta Kappa, an M.M. from the Yale School of Music and a D.M.A. from Boston University.

Prior to Hammond's establishment of Mount Holyoke's first choir in 1899, European Christmas carols were scarcely known in America. However Hammond had high musical standards and sought to expose his students to the highest quality musical literature. As a result of his ability to access old European Christmas carols through his brother-in-law Edward Bliss Reed, who was Secretary of the Carol Society in Boston, Massachusetts, and Hammond's initiative in taking the Glee Club on performance tours throughout the northeastern United States, audiences throughout northeast America became exposed to these ancient European carols for the very first time. The Glee Club became known as the "Carol Choir." Joint performances between the Glee Club and Hammond's church choir at Second Congregational Church in Holyoke, Massachusetts not only furthered exposure to these carols, but also extended Mount Holyoke College's Founder Mary Lyon's vision for a bond between education and religion, and made life between the college and the community one which was inseparable for many years. This lecture will trace Hammond's contribution to the music program at Mount Holyoke College (1885–1937) and to northeastern American society at large, through the "eyes" of primary sources I accessed through the Archives and Special Collections in January 2012 as a recipient of the 1905 Mount Holyoke College Alumnae Fellowship Award.

Jacobi, Bonnie S.
Dr. Bonnie Schaffhauser Jacobi is Assistant Professor of Music Education at Colorado State University in the United States. At CSU, Dr. Jacobi teaches undergraduate and graduate coursework in Music Education and directs the Colorado Kodály Institute.

She has taught students of all ages throughout Florida, Massachusetts, New Jersey, and Texas and directed twelve children's choirs. In 2008, she founded the Meadows Community Youth Chorus in Dallas for elementary-aged children without music in their schools.

Dr. Jacobi holds music degrees from the University of Houston (D.M.A. in Music Education), the University of Texas at Austin (M.M. in Piano Performance), and Mount Holyoke College (B.A. in Music). Additionally, she hold Kodály Certification from Indiana University and McNeese State University and has completed rigorous training programs at Carnegie-Mellon University's International Dalcroze Institute, The Juilliard School's Abramson-Dalcroze Institute, and the TCU/Van Cliburn Piano Institute in Fort Worth, Texas. Prior to her arrival at Colorado State, Dr. Jacobi taught on the faculties of Southern Methodist University and the University of Houston. Her research interests include the role of music in higher education for females in nineteenth-century America, as well as the topics relating to musical gesture, musical expression, and the teaching of Emile Jaques-Dalcroze. She has published articles in American Music Teacher, Southwestern Musician, Texas Music Teacher, the Journal of Historical Research in Music Education, General Music Today, and the Kodály Envoy, serves on the Advisory Board for MENC's Music Educators Journal, and presents actively as a clinician and lecture-recitalist.

Indonesian Influences in the Music of Elaine Barkin (b. 1932)

Born in 1932, Elaine Barkin completed her doctoral degree in composition and theory from Brandeis University, where she studied with Irving Fine, Harold Shapero, Arthur Berger, and Seymour Shifrin. In 1956–57, she further established herself in the contemporary music world by working at the Berlin Hochschule für Musik on a Fulbright Fellowship. Her main distinction as a
composition and theory professor comes from her long career at the University of California in Los Angeles (1974–97), where she had the opportunity to collaborate with well-established intercultural composers such as Roy Travis and the world-famous ethnomusicology faculty at UCLA.

In the 1980s, Barkin’s progressive compositional style was revitalized through her new interest in Indonesian gamelan music. In addition to participating in UCLA's world-renowned Javanese and Balinese gamelan ensemble, she made five trips to Indonesia for the purpose of studying new music for gamelan. The ultimate products of these studies include Indonesian-influenced compositions for Western instruments, music combining Indonesian with Western instruments, and works written exclusively for mixed gamelan. This presentation will discuss Lagu Kapal Kuning for five-tone gamelan anklung, Inti Sari for mixed gamelan, Touching all bases/di mana mana for Balinese gamelan, double bass, and electronic percussion, and Legong Dreams for solo oboe, which freely utilizes figurations taken from Balinese legong dance melodies. Particular emphasis will be placed on Cemangale for harp and mixed Balinese and Javanese gamelan (1993), which effectively combines slendro/pelog scales and various Balinese/Javanese instruments (kantilan, calung, ceng-ceng, bonang, saron, etc.) with fascinating writing for the solo harp.

Robison, John O.

John Robison is Professor of Musicology and director of the Early Music Ensemble at the University of South Florida in Tampa. He received his doctorate in musicology/performance practice from Stanford University in 1975, and has been a professor at the University of South Florida since 1977. The co-author of A Festschrift for Gamal Abdel-Rahim and the author of Johann Klemm: Partitura seu tabulatura italic, his research interests include Renaissance lute music, German Renaissance composers, the seventeenth-century fugue, performance practices, and contemporary composers from diverse African, Asian and Latin American cultures. A versatile musician who performs professionally on plucked string, bowed string, and woodwind instruments, he has done numerous solo Renaissance lute recitals over the past thirty-seven years, and also performs regularly on the archlute, theorbo, viola da gamba, Renaissance/Baroque recorders, Renaissance double reeds, Baroque oboe, and modern oboe/english horn. His articles on Renaissance, Baroque, and Twentieth-century topics have appeared in various American, European and Asian journals, and his presentations as a scholar and a performer have taken him to many parts of Asia, Australia, Africa, Europe, and North America. The program chair for The College Music Society International Conference in Korea (July 3–10, 2011), he has also hosted two CMS Southern Regional conferences, and serves on the CMS International Initiatives Committee. His forthcoming publications include Korean Women Composers and Their Music (published by CMS), a scholarly edition of the works of Jacob Meiland (1542–1577) for the American Institute of Musicology, and a book on Indian composer John Mayer (1930–2004).
Barry, Nancy H.

Nancy H. Barry is Professor of Music Education in the Department of Curriculum and Teaching in the College of Education at Auburn University. She earned the Master's degree and Ph.D. in music education, and certificates in Electronic Music and Computers in Music from Florida State University. Barry is an international scholar in music education with numerous research publications in such journals as *Arts and Learning*, *Psychology of Music*, *Journal of Music Teacher Education*, *Contributions to Music Education*, *UPDATE*, and *Bulletin of Research in Music Education*, among others. Barry currently serves as editor of the *Journal of Technology in Music Learning*. Professor Barry is a frequent presenter at national and international professional conferences. She was on the faculty of the Department of Curriculum and Teaching at Auburn from 1990 – 2000. Barry served as Professor, Graduate Coordinator and Chair of Music Education at the University of Oklahoma from 2000-2007 where she received the Henry Daniel Rinsland Memorial Award for Excellence in Educational Research in 2006 and was awarded a Presidential Professorship in 2007. She returned to Auburn in Fall of 2007. Barry is a long-time member of The College Music Society. She has served CMS in numerous capacities including Southern Chapter President and Mentoring Committee Chair, and currently serves as a member of the Mentoring Committee.

Choi, Rosabel

Pianist Rosabel Choi's exploration of music has moved towards gathering the elements of her music training to create an identity that reflects the many cultural streams that resonate deeply within. During studies in Oberlin and Calgary, she received numerous awards, including the Oberlin Dean's Talent Award, Oberlin Piano Competition, Rudolph Serkin Award, Austrian-Canadian Mozart Competition, Kiwanis Rose Bowl, and the Roslyn McCowan Award. Performing extensively as a soloist and chamber musician, she recently toured the Toronto, Montreal, Baltimore and San Francisco areas. She is an active performer as the pianist in the Mash Potangos, a tango-inspired ensemble that formed at the Banff Centre and have since given acclaimed performances in concert halls, traditional tango balls, jazz clubs, loft spaces, bars and cafes across Canada and the US. With the Mash Potangos she taught a week-long workshop for the OrchKids, an El Sistema-inspired program for local Baltimore youth. Rosabel received her doctoral degree at Arizona State University, studying with Dr. Kwang-Vu Kim. She has been guest faculty at Arizona State University, Augustana College at University of Alberta, and the Peabody Institute of John Hopkins. Rosabel's recent teaching highlight was leading a tango workshop for OrchKids, an El Sistema-inspired program for local Baltimore youth. Many foundations and artist organizations have awarded Rosabel scholarships, including the Banff Centre, the Atlantic Center for the Arts, the Anne Burrows Music Foundation, Alberta Foundation for the Arts, and the Canada Council for the Arts.
Argentina is best known for its exotic and sensual tango. The music of Astor Piazzolla has been arranged for every possible ensemble combination. Although the flute is the original voice of the tango there is much more Argentine repertoire for flute to explore and perform. The beginning of the twentieth century in Argentina witnessed the arrival of millions of Italian and Spanish immigrants and the industrial and urban transformation of the country. This unique historical experience also represents a vast unexplored territory which includes diverse musical styles beyond the tango.

With a grant from the Minnesota State Arts Board in Fall 2011 I traveled to Argentina and gain access to works by Amancio Alcorta in El Instituto Nacional de Musicología “Carlos Vega” and La Biblioteca Nacional de la Republica Argentina. In the Spring 2012 I performed a program titled La Flauta of Buenos Aires featuring works from this research.

This lecture recital will focus on three areas. First I will provide context to the works of Amancio Alcorta addressing the historical context, type of flute used, influences, and significance to art music in Argentina. Second, I will perform the two most significant works for flute by Amancio Alcorta, Nocturno and the Gran Fantasía. Third, I will address any questions about these works and advocate additional research concerning Latin American art music. These monumental and rediscovered works deserve continued research and performance as they represent a small sample of what has been to often overlooked in the history of music from Argentina.

Gudmundson, Paula

Dr. Paula Gudmundson has enjoyed performing solo, orchestral and chamber works nationally and internationally. Currently, Visiting Assistant Professor of Music at the University of Minnesota Duluth where she teaches Flute and Music Theory. Recipient of a 2013–2014 Community Partnership Grant from the Minnesota State Arts Board to record a CD titled ¡Viva La Flauta!, featuring solo and chamber music by Amancio Alcorta. An Artist Initiative Grant in 2011–2012 from the Minnesota State Arts Board, allowed for research of Latin American art music and presenting recitals and presentations, La Flauta of Buenos Aires, based research in Argentina. She was awarded the Paul Revitt Award for Graduate Research from The College Music Society from the Great Plains Regional Conference in Spring 2012. This program was also featured on Minnesota Public Radio's Regional Spotlight in August 2012. Dr. Gudmundson has had the opportunity to perform in masterclasses for Jeanne Baxtresser, Tadeu Cohelo, Carol Wincenc, Keith Kahnert, Jim Walker, and Baroque flutist Barthold Kuijken. She is an innovative and passionate educator having also served on the faculty at MacPhail Center for Music (Minneapolis, MN) and Anoka Ramsey Community College. In 2007 she was introduced to the Alexander Technique, which focuses on the effective means of changing tension habits and improving coordination. This has contributed to her innovative and observant teaching style. Her Alexander study has included the Sweet Briar Alexander Institute in Lynchburg, VA and study with Pedro Alcantara, Missy Vineyard, Lisa First and Tully Hall.

Dr. Gudmundson completed a Doctorate of Musical Arts at the University of Minnesota as a Berneking Fellow studying with Immanuel Davis, Master of Music at the University of North Texas and Bachelor of Music at Lawrence University. Her principal teachers include Immanuel Davis, Terri Sundberg, Ernestine Whitman and Adrianne Greenbaum.

Vlahcevic, Sonia

Sonia Vlahcevic received her Bachelor of Music degree with honors and Master of Music degree in piano pedagogy from the New England Conservatory of Music in Boston, Mass. While a graduate student at the conservatory, Vlahcevic was awarded graduate assistantships in music history, solfeggio and theory. She earned her doctorate in theory from the Catholic University of America in Washington, D.C. Her dissertation topic involved a stylistic analysis of Sergei Prokofiev’s sonatas for piano. In addition, she completed post-graduate studies in piano with Zbigniew Drzewiecki, head of the Chopin Institute in Warsaw, Poland, and Stig Ribling, piano faculty at the States Higher School of Music in Stockholm, Sweden. Before coming to VCU, Vlahcevic held a faculty appointment at the New England Conservatory of Music, where she taught theory. Her performances include numerous two-piano recitals, lecture recitals and solo piano concerts, including a 2005 lecture-recital in Spain at The College Music Society’s International Conference. In 2006 she performed at the International Arts and Humanities Conference in Hawaii followed by another presentation in 2008. In addition, she presented lecture-recitals at the

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CMS International Conference in Bangkok, Thailand in 2007, Zagreb, Croatia in 2009 and South Korea in 2011. She also performed at an international conference in Kuala Lumpur, Malaysia.

At VCU, Vlahcevic has an active role in teaching and advising students. As professor of music, she teaches courses in Form and Analysis, Advanced 20th century Aural Skills, Music Since 1945, Analysis for Performance, History as seen through Broadway Musicals and other original course topics.

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**LiszT’s (R)readInG of von Hagn’s “Was Liebe Sel?”**

In 1842 Charlotte von Hagn, a highly regarded actress in 1830s and ’40s Berlin, scribbled an original poem on her fan and gave it to Franz Liszt. On initial read, the 4-line single stanza poem appears to be a serious dialogue between a youthful inquirer and a wise sage on the meaning of love. However, the reader is caught off guard in the last line by a notable change in tone.

In his book *Rereading*, Matei Calinescu explains that on initial reading, a reader engages in hypothesis building along a linear continuum. Once a reader breaks from the monodirectional continuum and takes a multidirectional, or circular path, he/she then begins rereading the text. Thus, before the end of von Hagn’s poem, the reader is forced to readjust his/her expectations, thus reading circularly—essentially rereading. Calinescu also notes that “to sustain the interest of a reader, a text … must be at once accessible and difficult…. … familiar and unfamiliar,” leading to further (rereadings).

That the poem sustained Liszt’s interest is demonstrated in his not one, but three settings (1842, 1855, and 1879). This paper explores Liszt’s initial and later (re)readings by observing the tonal/harmonic structure of each setting. Ultimately, we see a transformation from a seriocomic dialogue in the first setting, portrayed by traditional tonal phrase prototypes, to an existentialist monologue in the last, portrayed by an ambiguous tonal plan. I explore how aspects such as age, relationship, environment, and life experiences could have influenced Liszt’s (re)readings.

Dickinson, Stefanie C.

Stefanie Dickinson is Instructor of Music Theory and Piano at the University of Central Arkansas. She holds degrees in piano performance from the University of Georgia (BM) and Auburn University (MM) and in music theory from Northwestern University (MM) and the Eastman School of Music (PhD). Her primary areas of research include the music of Liszt’s late experimental period, issues in analysis and performance, and music theory pedagogy. She has presented her work at regional and national conferences throughout the U.S., and at international conferences in Costa Rica, Hungary, the Netherlands, Thailand, China, Korea, and the U.K. Her articles can be found in GAMUT, College Music Symposium, and Liszt 2000: The Great Hungarian and European Master at the Threshold of the 21st century, published by the Hungarian Liszt Society in honor of the millennial anniversary of the state of Hungary.

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**LOOKING INWARD, BRANCHING OUTWARD: APPLICATIONS OF QUALITATIVE RESEARCH AS A MUSIC LEARNING TOOL**

The purpose of this research was to explore the experiences of undergraduate music students’ engagement with qualitative research as a music learning tool. The first phase of the study involved engagement with autobiography and oral history as a tool for self reflection and learning within the discipline of music. Non-music majors completed a three-pronged oral history project in which they crafted an autobiography and collected and reported two narrative oral history documents focusing on the everyday musical engagement of regular people.

The second phase of this study explores the experiences of collegiate music majors’ engagement with ethnographic research as a means for exploring the musical cultures of children and youth. Student participants were enrolled in writing-intensive coursework dealing with various aspects of children’s musical cultures including musical play, youth and the media, and global perspectives on children’s music. In order to more deeply and purposefully explore this culture-sharing group, participants engaged in an ethnographic research project intended to illuminate youth as a musical culture sharing group.

Using narrative research techniques, the current study investigated the experiences of participants as they engaged in qualitative research endeavors as well as various facets of effectiveness of the application of this teaching
Analyses of musical autobiographies, "music in daily life" oral histories, reflective writings, ethnographic studies, and interviews suggest that the student experience with qualitative research as a learning tool involves dealing with the challenges of a new method of inquiry, personal investment in research content, issues of relationships, and journeys of self-discovery.

Watts, Sarah
Dr. Sarah Watts is a specialist in early childhood and elementary music education, with a particular interest in Orff Schulwerk pedagogy. Sarah currently serves as Coordinator of Curriculum for Musically Minded, Inc., a private company specializing in early childhood music education. She is committed to the study of world music and is particularly involved with musics of the Pacific Islands region, specifically, music and movement traditions of Hawai‘i. Her scholarly interests include musical oral history, children's musical play, and the transgenerational transmission of children's musical play repertoires. Her publications can be found in the Journal of Research in Music Education, The Orff Echo, and Philosophy of Music Education Review.

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**Magical, Dissonant, Fantastic Beauty: The Solo Piano Nocturnes of Lowell Liebermann**

American Lowell Liebermann has established himself as one of the most important contemporary composers for solo piano repertoire. In addition to his three piano sonatas and his oft-performed suite “Gargoyles,” Liebermann has published an ever-expanding collection of piano nocturnes that currently numbers eleven. Composed in the tradition of John Field, Frederic Chopin, and Gabriel Fauré, these lovely and haunting character pieces expand and invigorate the romantic tradition. Defined by the salient features of form, texture, a signature harmonic vocabulary, and a kind of motivic crystallization, the inventiveness found in Liebermann’s nocturnes both enriches and evolves the musical traditions of the genre. Liebermann’s contributions to the repertoire are at turns magical, poetic, shimmering, and ethereal; these dream-like qualities contrast with a sense of uneasiness that perhaps hints at a pervasive sadness and an underlying diabolical, nightmarish quality—a juxtaposition achieved by the distinctive harmonic palette that characterizes his music. Even while retaining certain musical traits associated with nocturnes, the pieces verge on the fantastic and the rhapsodic, demonstrating Liebermann’s imaginative treatment of tradition, giving the listener the opportunity to broaden his or her conception of the genre and thus actively participate in the evolution of the tradition. In order to fit the specified time frame, this solo piano recital will include the performance of four selections (24 minutes) from Liebermann’s nocturnes.

DuHamel, Ann M.
Praised for her “...profound and mystical” playing as well as her passionate teaching, pianist Ann DuHamel serves as Head of Keyboard Studies at the University of Minnesota, Morris, where she coordinates and teaches solo, collaborative, and group piano, as well as piano pedagogy. She is completing a DMA in Piano Performance and Pedagogy from the University of Iowa, under the tutelage of Dr. Ksenia Nosikova. Prior to her time at UI, she was Assistant Director of the Central MN Music School; Ann has also served on faculty at the College of St Benedict/St John’s University in Collegeville, MN; the Preucil School of Music in Iowa City; and the Performing Arts Institute of Wyoming Seminary in Kingston, Pennsylvania. Ann has been fortunate enough to coach with such esteemed pianists as Vladimir Feltsman, John Wustman and Frederic Chiu. Past performances include venues in Bulgaria and Italy as well as across the U.S., including appearances at Carnegie Weill Recital Hall in New York and the San Francisco Festival of Contemporary Music. An enthusiastic champion of new music, Ann is founding pianist of ensemble: Périphérie, which recently received an invitation to join the artist roster of Distinguished Concerts International New York. She is currently at work on her dissertation on the Nocturnes of American composer Lowell Liebermann, for which she received a fellowship from the University of Iowa; she has also been awarded a University of Minnesota Imagine Fund grant to record these pieces in 2013.

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**Mainly Mozart: Using Style Analysis to Compose Cadenzas for the Master’s Concertos**

Ever encounter a Mozart concerto with no cadenzas by Mozart? Seek to perform something other than the Beethoven cadenza for the d minor piano concerto or the Joachim cadenzas for the violin concertos? This session investigates the use of style analysis for bringing the cadenza composition of today’s performers closer to the musical grammar, syntax, and accent of Mozart’s own cadenzas. What details did Mozart always include in his cadenzas? Never include? Usually include? What steps can one take to avoid being intimidated by Mozart’s sheer compositional genius? Is there a pedagogy of cadenza improvisation? This session answers all of these questions and many more.

Ananda-Owens, Kathryn

American pianist Kathryn Ananda-Owens has been trying her hands at the fine art of Mozart forger in the privacy of her living room since she was four years old. In 1991, she composed, performed, and was dissatisfied with her first official cadenzas, as they manifested the genius of neither Mozart nor Beethoven. Research for her doctoral thesis on Mozart’s Viennese piano concerto cadenzas led to a second batch of cadenzas, which turned out well enough that other people have dared to perform them in public in reputable venues. Dr. Ananda-Owens is currently at work on a book intended to arm Mozart concerto soloists of all ages with the skills and chutzpah needed to compose cadenzas in the style of the master.

When not obsessing over Mozart’s passaggi, use of thematic material, and quotas for German augmented sixth chords, Dr. Ananda-Owens teaches studio piano and coaches chamber music at St. Olaf College in Northfield, Minnesota, where she is Associate Professor of Music. Holding degrees from Oberlin College, Oberlin Conservatory, and the Peabody Conservatory of Johns Hopkins University, where she studied with Julian Martin, she has performed as a soloist and chamber musician on three continents, and recorded for the Centaur, MSR, and St. Olaf Records labels. A current member of the Performing Arts Medicine Association’s Board of Directors, she is interested in the pedagogy of anatomy, biomechanics, injury prevention, and performance psychology for instrumental musicians. She enjoys participating in the sport of canine agility with her Icelandic Sheepdogs, Viva and Sol.

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**Mihalyi Csikszentmihalyi and Flow Theory: Application of Flow to Music Education**

Many music educators strive to provide students with optimal musical experiences in lessons, performance, and practice. They most likely find sincere enjoyment in the creative process of playing music and the positive mental and emotional development achieved through learning music. Mihaly Csikszentmihalyi, one of the most known psychologists in positive psychology, has conducted studies on enjoyment in professionals across all fields including musicians and developed the concept of flow. Flow is the state of deep involvement in an activity that is intrinsically enjoyable, in which the challenge of the activity matches one’s skill, allowing a sense of high control and low self-consciousness. People in the music profession have probably experienced flow at some point in their music studies that ultimately led them towards a career in music. Music educators should aim to achieve flow with their own music career, performance and education in order to assist students in achieving musical flow experiences. While this phenomenon is possible, it does takes effort to continuously find and achieve flow.

The results of Csikszentmihalyi’s qualitative and longitudinal studies across the nation with other established psychologists sampling over 8,000 participants in finding the flow in life, work, creativity, and education, have been published in over 120 articles and 18 books. Selections of these works will be discussed and applied towards music education topics such as: creating flow with students and young pedagogues and how to achieve flow as piano teachers. In addition to a spoken presentation of Csikszentmihalyi’s flow theory and related works, an active discussion on the application of flow to music education will be encouraged.

Tseng, Cindy

Cindy Tseng is pursuing the Ph.D. in Piano Pedagogy at the University of Oklahoma. She graduated cum laude from University of California, Los Angeles with a Bachelor of Arts in Piano Performance (2005) and received
the Master of Music in Piano Performance and Pedagogy from Northwestern University (2008). She has studied with Vitaly Margulis, Sylvia Wang, Jeongwon Ham, and also participated in master classes with Menahem Pressler, Andre Laplante, Kevin Orr, Alan Chow, and Natalia Trull. Tseng has performed in Austria, Italy, Taiwan, and Russia.

Currently a Graduate Teaching Assistant at University of Oklahoma, Cindy teaches group piano and applied lessons to secondary majors, and assists Dr. Jane Magrath and Dr. Barbara Fast as librarian of the Ruby Grant Pedagogy Resource Center and with piano departmental events. At UCLA, Cindy was involved with the Music Outreach Program, the Summer Music Academy, taught the Beginning Keyboard Summer Session, and initiated the UCLA Music Teacher National Association Collegiate Chapter. In Chicago, Tseng developed a music program at the International Children Center, a detention center for illegal underage immigrants.

Ms. Tseng has presented at the College Music Society’s International Conference in Seoul, Korea, at the MTNA National Conferences, and at Northwestern University. Tseng also has published *GOT IT!* Beginning Theory Made Simple with Daniel Ho, six-time GRAMMY winner. Cindy was recently awarded the 2012 Provost’s Graduate Teaching Assistant Award at the University of Oklahoma.

Mike Mower’s ‘SONATA LATINO’

Mike Mower’s Sonata Latino for flute and piano was written in 1994 for Kirsten Spratt and Elizabeth Mucha. Mower explains in his program notes that “they asked for a piece in South American style so I wrote this sonata incorporating various Latin rhythms. It is not intended to be a purist representation of the idiom, but to sound how a contemporary Latin/jazz improvising duo might play at a gig. I hoped to capture something of the personality of each country in the music.”

Indeed, each of the three movements is influenced by the music of a different Latin American country. The first movement, *Salsa Montunate*, reflects the Salsa of Cuba and Venezuela and is based on a clave rhythm that turns into a Montuno riff. The second movement, *Rumbango*, combines the Rumba and Tango rhythms of Columbia and Argentina. Finally, *Bossa Merengova* borrows from Brazil’s Bossa Nova rhythms and later returns to a salsa riff reminiscent of the first movement.

Sonata Latino successfully bridges the gap between classical and jazz music. While a complete performance of the work (18 minutes in length) is beyond the scope of this lecture-recital, the unique characteristics of each movement will be highlighted. Focus will be given to the various Latin rhythms and how they are incorporated in the piece as a whole, as well as to performance considerations and the influence of improvisation.

Bergman, Rachel

Dr. Rachel Bergman is Associate Professor of Music Theory and Director of Graduate Studies of the School of Music at George Mason University, where she teaches theory and aural skills courses and co-directs the Mason Modern Music Ensemble (m3e). Her research focuses on the works of Austro-Hungarian composer Viktor Ullmann (1898–1944), a member of Schoenberg’s circle who was killed in the Holocaust, and she is currently working on a book on this subject for Toccata Press. An advocate of new music, she also researches, promotes, and performs contemporary works for flute in both solo and chamber settings. Dr. Bergman has presented papers and lecture-recitals at numerous conferences regionally, nationally, and internationally, including the Society for Music Theory, the Music Theory Society of the Mid-Atlantic, the National Opera Association, the Harvard-Lyrica Dialogues, the Hawaii International Conference on Arts and Humanities, the International Conference of the Society of Music Analysis, and regional, national and international conferences of The College Music Society.

An active flutist and chamber musician, she has been a member of the Assisi Music Festival (Assisi, Italy) since July 2004, and has been on the faculty of the Skidmore Summer Flute Institute since its inception in 1994. She earned her Ph.D. in music theory from Yale University (2001) and completed her undergraduate degree in Music and Mathematics at Skidmore College (1992), where she was the recipient of a Filene Music Scholarship. Her principal flute teachers include Judy Mendenhall, Jan Vinci, Paula Robison and Ransom Wilson.
"MONSTER CONCERTS":
GOTTSHALK'S BROBDINGNAGIAN SOUTH AMERICAN FESTIVALS

Following a scandal in California, American composer and pianist, Louis Moreau Gottschalk (1829–69) fled aboard a steamer to South America where he spent the final four years of his life performing and organizing “monster concerts” in Peru, Argentina and Brazil. Gottschalk's interest and initial exposure for these festivals stemmed from his friendship with Hector Berlioz. In addition to featuring a myriad of performing ensembles, Gottschalk's “monster concerts” exhibited the novelty of multiple pianists, an avenue for transcriptions Gottschalk explored with his own arrangement of Richard Wagner's March from *Tannhauser* for 56 pianists. In slightly smaller efforts, the composer arranged familiar works for 10 pianos played by 20 pianists. This research will explore the “monster concerts” organized and presented by Gottschalk in South America, with particular focus on the concerts given at the Teatro Lyrico Fluminense, in Rio de Janeiro in the months prior to his death. Such concerts were beneficial for the community in its opportunity to allow amateurs to play alongside professionals, their promotion of the purchases of pianos by the general public and of course as a means of entertainment for the audience, who received these musical extravaganzas enthusiastically. Details will be provided on his preparation, the instrumentation utilized in his transcriptions, the performers and the choice of repertoire.

Reitz, Christina L.
Christina L. Reitz received her Ph.D. from the University of Florida in musicology with external cognates in piano performance and women's studies. Previous degrees include an M.M. in Piano Pedagogy (University of Florida) and a B.M. in Piano Performance (Youngstown State University).

Her current research interests are female composers with specific focus on the works of Jennifer Higdon. She has presented her findings at The College Music Society National Conference, the 19th century Studies Association, the International Festival of Women Composers, and has been published in the *International Alliance for Women in Music* Journal, *Grove Dictionary of Music and Musicians*, *Grove Dictionary of American Music*, *The American Music Teacher* and *The International Journal of Arts and Commerce*. At the present time, she is serving on the Board of Directors for the 19th century Studies Association.

An active pianist, Dr. Reitz continues to perform as a collaborative artist.

Musical Characteristics Reflected in Art

Students can find it difficult to identify the musical characteristics of a given style—one of the basic goals of a Music Appreciation course. For many listeners it can be a challenge to pinpoint those identifying traits, because music flits by in real time. Artwork at least holds still for examination. All arts of a given period tend to influence one another, and visual images seem to help make characteristics noticeable. So it can help to look at art, to see what can be heard in music. Also, of course, this cross-training can broaden a student's education and sense of history. Many music textbooks use art as illustrations; but they seldom point out what to notice. To remedy that, for her classes the presenter initiated and collaborated on a booklet, *Musical Characteristics Reflected by Art*. Selected artworks of each style period highlight parallel musical characteristics; in addition, representative musicians are listed, and even a sample of contemporary musical notation is shown.

The booklet has been successfully used in Music Appreciation and Music History classes. It has also been used in Art and in Humanities classes, where music is the correlate.

This presentation will show the booklet, and discuss its possible future development.

Berg Oram, Stephanie

Dr. Stephanie Berg Oram is Professor of Music, and Music Program Chair, at Red Rocks Community College in Denver, where she teaches Music Appreciation and Music History as well as studio voice. She was awarded the RRCC student government’s 2008–2010 Endowed Teaching Chair for excellence in teaching.

Stephanie has long been interested in the interconnection of music and other arts, adding to her overall understanding with each book and bit of trivia.
she encounters. A fascination with travel and with books makes her a strong advocate for serendipity and lifelong learning.

She is active in music associations, as a Rocky Mountain CMS Past President, Colo/Wyo NATS Past President, and Colorado State MTA’s current Vice President for Teachers’ Enrichment. She is also a volunteer student with the Mile High Community Band, playing mallets and comping on piano. Her music degrees are in vocal performance: DMA from CU/Boulder and MM from Peabody Conservatory. Her BA and MA in Linguistics are from UMichigan.

Musical Life in Colonial Virginia: Considering Musical Education and Performance

Letters, diaries, playbills, newspaper accounts, advertisements and estate inventories describe in often minute detail the musical activities which took place throughout Virginia during the 18th century. One can read of formal performances concentrated in Williamsburg and Richmond, or of intimate concerts held in plantation houses across the Tidewater and Piedmont areas of the colony. This paper will examine the musical lives of Colonial Virginians, from the early 1730s to the onset of the American Revolution, through a study of the musical opportunities and experiences available to those who lived in the plantation houses scattered across the developing region. Specific focus will be paid to the residents of Tuckahoe, located in Goochland County, and Nomini Hall, formerly of Westmoreland County. At Tuckahoe, while considering the musical knowledge and skills of those who lived in the main house during the first half of the 18th century, attention will be centered on the early musical education of Thomas Jefferson, who resided there from ages two to nine. Nomini Hall is included in this study as it was the home of Robert Carter III, whose musical talents were applauded by family and friends, including Jefferson, whom Carter met while the two were living in Williamsburg. As Williamsburg was the center of musical performances for much of the Colony of Virginia during the 18th century, inventories from the estates of musicians Cuthbert Ogle and Peter Pelham will also be examined, underscoring the importance of the arts in Colonial Virginia.

Jennifer Cable earned her D.M.A. and M.M. degrees from the Eastman School of Music in Rochester, NY, and her B.M. degree from Oberlin College. The study of eighteenth-century English song is the primary focus of her research work, with recent papers and lecture recitals presented on the cantatas of Johann Christoph Pepusch, the early eighteenth-century English cantata, and the solo vocal music of Henry Carey. Her published essays examine Henry Carey’s treatment of political satire, mad songs of the early eighteenth-century, burlesque cantatas of the eighteenth-century and the development of the eighteenth-century English Cantata. Dr. Cable is a Professor of Music at the University of Richmond, Richmond, Virginia, where she coordinates the Vocal Program and, in addition, serves as the Director of the Richmond Scholars Program.

Music of the Americas: From North to South

This dynamic recital features music for flute, clarinet, and piano trio inspired by the music of North and South America. The program features music written by composers from the United States, Argentina, Cuba, and Columbia, and the music reflects the traditions of the Americas from North to South. In addition to the diversity represented by the program, the three musicians presenting these works represent the diversity of the Americas from North to South, as the three members are from the United States, Mexico, and Brazil.

North American jazz infuses the Suite (8 min.) by Alec Wilder, a composer who sought to bridge the differences between classical and jazz idioms. Representing South America, Brazilian dances and songs are interpreted by Donald Dragan’s—his Trio from Rio (5.5 min.) incorporates specific Brazilian borrowings as the opening of the second movement is based on the folk tune “Vamos abri terrero” and the 5/8 section uses the metrical pattern of “Viva a fe.” Columbian-born George Barcos describes his music as North meets South, and his Danzas Costeñas (6.5 min.) represents this by depicting beach music through folk melodies from the Andes Mountains coupled with the rhythms of the flamenco and other Latin dances. For fun, the recital concludes with the quintessential Argentinian Tango, Por una Cabeza (3 min.) by Carlos Gardel.
ABSTRACTS & BIOGRAPHIES

arranged by Cuban-born composer Mario Abril. The standard repertoire for this trio is lacking in South American influences, so these pieces are significant in that they are rarely-heard gems worthy of performance.

Hobbs, Julie
Flutist Julie Hobbs is Assistant Professor of Flute at the University of Kentucky and has presented and performed at major conferences throughout the United States, including the Midwest Band and Orchestra Clinic, the National Flute Association, MENC, American Bandmasters Association, Texas Music Educators Association, Iowa Music Educators Association, Tennessee Music Educators Association. An ardent proponent of contemporary music, Dr. Hobbs has commissioned and performed several original works, most recently Cynthia Folio's award-winning Sonata for Flute and Piano.

Kontorovich, Karina
Northwestern University—bio not submitted.

Tejero, Nikolasa
Celebrated for her engaging performances and creative programming, clarinetist Nikolasa Tejero keeps a busy schedule as concerto soloist and recitalist across the US. Her playing has been described as possessing "technical and musical mastery...the rhythmic and expressive flavor of the music was always in the foreground." (The Post and Courier—Spoleto USA edition, Charleston, SC). Dr. Tejero has received a number of distinctions nationally and abroad among these, the Outstanding Performer Award at the International Music Festival in Sydney, Australia, and the second place award in the Pro-Mozart Society of Atlanta's Young Artists Competition). Next month, she will travel to Assisi, Italy to perform at the International Clarinet Association's ClarinetFest® 2013 conference.

A proponent of new music, Dr. Tejero has premiered several new works written for her; most recent among these were the premieres of Mario Abril's Fantasia, Harvey Stokes' Clarinet Concerto and Trio Expressivo, and Tim Hinck's sonata "Digitalis." This spring, she performed Christopher Lowry's Livewire! (winner of the 2012 NAfME Collegiate Composition Award) at the Tennessee Music Educators Association's 2013 conference, and at the New Dischord Music Festival. Dr. Tejero is Assistant Professor of Clarinet and Woodwind Division Coordinator at The University of Tennessee at Chattanooga, where she also teaches music theory and literature courses, coaches the Clarinet Ensemble and Woodwind Quintet, and continues to research and lecture on Latin American art music traditions. Dr. Tejero is founder and director of the River City Clarinet Winter Festival, which has drawn participants from across the Southeastern US.

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NON-PIAZZOLLA TANGOS FOR SOLO VIOLIN: POMPEYO CAMPS AND JOSE SEREBRIER

When classical violinists nowadays play contemporary music from South America, they may be familiar with the tangos of Astor Piazolla but not much else. In actuality, there is a considerable amount of repertoire for strings, even solo violin, by other Argentine composers, although recordings are typically more readily available than their scores. I shall present two solo violin works that also utilize the tango that were composed specifically and idiomatically for the violin: Rapsodia Op. 83 (1982) by Argentine composer Pompeyo Camps and “Aires de tango” (2009) by Uruguayan composer José Serebrier, each of about 10 minutes duration. Born in 1924 in Paraná, Camps moved to Buenos Aires in 1947 where he studied with Catalan composer Jaime Pahissa who formulated an "intertonal" post-tonal system based on tension-dissolution of dissonances that was somehow more Latino-like than Schoenberg's atonality. Camps' Rapsodia, dedicated to Argentine virtuoso Daniel Zisman, is based on this system while also characterized by stylization of the popular urban music of the Plata River, including the standard tango rhythm (3-3-2) near the end. Camps received many honors and decorations from Buenos Aires and abroad before his death in 1997. Serebrier was born in Montevideo in 1937 and had extensive musical training and experiences (violin, conducting, composing etc.) by age 15 before further studies and even more opportunities in the USA where he is a celebrated conductor. His compositions are distributed exclusively by Hal Leonard and Subito; “Aires de tango” was commissioned by Rachel Barton-Pine.
Tan, Kia-Hui

Kia-Hui Tan has performed as concerto soloist, recitalist and chamber musician in 25 US states and 20 countries on 5 continents, including at London's Barbican Hall and New York's Carnegie Weill Recital Hall. Described in The Strad as a "violinist whose virtuosity was astonishing," she has won numerous awards including the Bronze Medal at the 1st NTDTV Chinese International Violin Competition at Town Hall in 2008. Included in her repertoire of over 300 solo or chamber works are premiere performances with more than 50 living composers. She has been a member of various new music ensembles and is frequently invited to perform at contemporary music festivals and conferences, often presenting themed lecture-recitals on the vastly unexplored repertory for unaccompanied solo violin. Also an experienced orchestral violinist, she had served as concertmaster under Sir Colin Dais and Mstislav Rostropovitch among many other notable conductors. Born in Singapore, Tan studied piano, violin, music theory and composition in her native country before receiving scholarships to the Guildhall School of Music and Drama (London, UK) and The Cleveland Institute of Music where she was conferred the Doctor of Musical Arts degree in 2001. Currently Associate Professor of Violin at The Ohio State University, Tan is in demand as a master class presenter, adjudicator, strings coach and guest conductor in high schools, colleges and youth orchestras, and her outreach activities have extended as far as China and Colombia. She is the recipient of the 2008-9 School of Music Distinguished Teaching Award.

Odd Man In—the Electric Guitar in the Tango Quintets of Astor Piazzolla

Guitarist John Mery will present an overview of the role of the electric guitar in Astor Piazzolla’s most beloved medium, the new tango quintet. The lecture-recital will focus on how the inclusion of the electric guitar and its players further revolutionized Piazzolla’s works through the incorporation of improvisation and other jazz idioms. This presentation includes a survey of guitar parts as notated by Piazzolla’s friend and copyist, cellist Jose Bragato. Mery, John Christian

John Mery is a critically acclaimed recording artist who specializes in classical and electric guitar. He has performed and recorded extensively as soloist, ensemble member and sideman. His work has been featured on radio nationally and internationally. In 2006 he founded the Oregon Guitar Quartet and has since released three uniformly praised records with the group. He is also currently a member of the Tango Nuevo quintet Tango Pacifico who released “Revirado” in 2010. John is a D’Angelico Guitars “proudly endorsed artist”.

John holds a Master of Music degree from the University of Arizona and has also studied in Spain and France. John was born in Santiago, Chile and speaks a number of languages fluently. John is on the music faculty of Lewis & Clark College and Portland Community College where he is the Chair of Music and Dance. He currently resides in Portland, OR with his wife and two children.

Pianists in Motion: Balance and Dynamic Alignment in Performance

The importance of healthful physical alignment in performance has become an important part of the conversation among piano teachers in recent years. A limited sense of kinaesthetic awareness creates uncoordinated use of the body. The most common, and often readily visible, disconnect occurs when the arms and fingers function without support from the torso. As a result, injury, physical discomfort and pain arise among piano students. The presenter will discuss and demonstrate such poor habits and present principles of alignment that extend beyond the position of the arms and fingers to include primary points of whole-body support. These points are: head-neck joint, spine, pelvis, knees and ankles. Key concepts, as related to alignment, that will be addressed are joint action, weight transfer and bodily adjustments that accommodate shifting balance while playing. As any discussion that involves the body and its movement is better understood when actually experienced, this session will be interactive. The audience will be invited to participate in a short series of kinaesthetic experiences that explore the above-mentioned concepts. These experiences may be used by piano students, and other musicians, of all ages as warm-ups to their daily practice routine. The goal of this presentation is to assist primarily piano teachers in identifying tension caused by misalignment.
in their students and to provide basic principles and practical exercises for developing kinaesthetic awareness and improving coordination.

Savvidou, Paola
Paola Savvidou serves as Assistant Professor of Piano Pedagogy at the University of Missouri. She teaches applied piano, undergraduate and graduate courses in piano pedagogy and coordinates both the Group Piano Program and Experiencing Piano, a community program for beginning piano students aged 6–9. She regularly performs across the Mid-West, and has made solo and chamber music appearances in New Zealand, as well as her native Cyprus. A devoted advocate of contemporary music, Dr. Savvidou is the co-founder and co-director of New Music Everywhere (New Muse), an ensemble specializing in location-specific and multidisciplinary performances of contemporary works, based in Madison, Wisconsin.

Dr. Savvidou’s research is focused on utilizing Laban Movement Analysis and creative movement to improve alignment while deepening expressivity in performance. She has presented her work at prominent conferences including the MTNA National Conference, the International Society for Music Education Conference and the World Piano Conference. Among other awards, her research earned Dr. Savvidou the David and Edith Sinaiko Frank Graduate Fellowship for a Woman in the Arts from the UW-Madison Arts Institute (2010), and an award from the Macro Analysis Creative Research Organization (2010). She is President-elect for the Mid-Missouri Area Music Teachers Association and also serves as co-chair for the annual event “Musicathon” organized by MMAMTA. She is active as an adjudicator for local and State music competitions and festivals.

She holds a BM from the University of North Carolina at Greensboro, and graduate degrees (MM and DMA) in Piano Performance and Pedagogy from the University of Wisconsin-Madison where she studied with Dr. Jessica Johnson.

Pixinguinha and His Influence and Urbanization of Brazilian Popular Music

Pixinguinha, born Alfredo da Rocha Viana, Jr. (1897–1973) is regarded as one of the greatest composers of Brazilian popular music. Pixinguinha is best known for his compositional use of the instrumental style choro. Choro is a result of several musical styles meaning “to cry or to weep” and originated in the 19th century, in the city of Rio de Janeiro, Brazil. Pixinguinha integrated European styles and other older styles of Brazilian music with contemporary jazz harmonies and Afro-Brazilian rhythms to create a style of music that has become distinctly Brazilian. As a flautist and composer Pixinguinha transformed this instrumental style of music into some of the most popular urban music in Brazil.

This paper traces the evolution of the choro and other select Brazilian and European popular musical styles of the 19th century. The polka, the waltz and the habanera, all played an intricate role in the fruition of the choro. Pixinguinha’s compositional and instrumental techniques of incorporating instruments like the clarinet, saxophone, trombone, mandolin and Brazilian percussion instruments into music that traditionally used flute, guitar and other small European guitars helped fuse old world and new world musical styles. This paper will discuss Pixinguinha’s dynamic use of the choro and how he helped create music that has become uniquely Brazilian. Pixinguinha’s music lives on in Brazil today and his revolutionary compositional use of choro is why he is considered one of Brazil’s most popular and prolific composers.

Zacharella, Alexandra
Alexandra Zacharella, a native of New Jersey is Director of Bands and Associate Professor of Low Brass at the University of Arkansas–Fort Smith. Zacharella holds degrees from The University of Southern California, (Doctorate in Trombone Performance), The University of Michigan School of Music (Masters in Trombone Performance) and The University of Hartford, The Hartt School (Bachelors in Trombone Performance and Music Education). Zacharella is a member of the Fort Smith Symphony in Fort Smith, Arkansas and has presented clinics and masterclasses in South Korea, California, Arkansas, and Oklahoma. Zacharella recently was a member of the All American Trombone Choir performing at the 2012 International Trombone Festival in Paris, France. Zacharella also presented at The 65th Annual Midwest Clinic in Chicago, Illinois (2011) and at the 27th and 28th South Central College Music Society Regional Conferences in 2012 and 2013. In 2011 she presented a paper at the International Conference of The College Music Society in Seoul, South Korea and presented at the 2010 Arkansas Bandmasters Association Convention in Fort Smith, Arkansas. Zacharella is a Bach Performing Artist and
will present at the 2013 International Trombone Festival in Columbus, Georgia. Zacharella serves as president of the Arkansas CBDNA chapter and as chair of the International Initiatives Committee for The College Music Society.

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**Programmatic Elements in the Work ‘Cores & Construções & Texturas: Sonora Arquitetura’ by Almeida Prado**

The year 2013 represents the 70th anniversary of composer Almeida Prado (1943–2010). He is considered to be one of the most important Brazilian contemporary composers, being a former student of Nadia Boulanger and Olivier Messiaen. His enormous output of music (over 600 works) includes all instrumentations, with a prominent presence of piano, his favorite instrument. His music combines experimentation with contemporary musical languages, spontaneity and elements of Brazilian musical traditions.

Almeida Prado’s piano music is programmatic and extremely idiomatic, exploring opposition of registers, resonances, and variety of textures and timbres. Cores & construções & texturas: sonora arquitetura belongs to his last period of composition, characterized by a more concise language, which substitutes for the former long rhapsodic and more complex works, and shows clearer symbolic and programmatic ideas. In his music, Prado has always showed a direct connection between sounds and all his inspirations, such as images, poems, mystic and religious sentiments. The construction of the work resembles an architectural structure. As an introduction, the composer presents a series of 7 short episodes, each one representing one color of the rainbow and/or a material texture, which are later combined; three more dense episodes entitled Construção I, Construção II e Construção III constitute a framework and are separated by short and lighter episodes which represent textures, such as Mosaico (Mosaic) and Aquarela (Watercolor).

This performance at CMS is the world premiere of Cores & construções & texturas: sonora arquitetura.

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**Remodeling the Liturgy: Uwe Scholz’s Choreography for Mozart’s “Grosse Messe”**

Only years after his untimely death, German choreographer Uwe Scholz (1958–2004), former director of the Leipzig Ballet, has already been hailed as one of the most brilliant choreographic minds of our time. In 1998, Scholz created Die Große Messe (The Great Mass) for the Leipzig Ballet, set to the music of Mozart’s unfinished Mass in C minor (K. 427), which he interspersed with Gregorian chant, music by contemporary composers György Kurtág, Thomas Jahn and Arvo Pärt, as well as Mozart’s own Adagio and Fugue (K. 546) and Ave verum corpus (K. 618). It would not be an exaggeration to claim that in this massive work Scholz recreates a liturgical act. In fact, as one of his sketches for the choreography reveals, he conceived of the ballet as a
“Liturgical function,” complete with events that correspond to the parts of the Mass he indicated as Ordinarium, Proprium, Gebete (Prayers) and Lesungen (Readings).

Using video excerpts of the ballet’s performance with the Leipzig Ballet accompanied by the Gewandhaus Orchestra and the chorus of the Leipzig Opera (recorded in 2005), I propose to address moments by which the “incompleteness” of Mozart’s score is made “complete” by the choreography of Die Große Messe. By drawing on concepts that attempt to theorize the bridges and interrelationships between music and other media, I will explore the musical and choreographic collaboration in Scholz’s Große Messe as the realization of a liturgical praxis.

Papanikolaou, Eftychia

Eftychia Papanikolaou is Associate Professor of Musicology at Bowling Green State University in Ohio, where she also serves as Musicology Coordinator and Graduate Advisor. She holds a B.A. in English Philology and Literature from the University of Athens, Greece; Music Theory Degrees from the National Conservatory of Athens; and Master’s and Ph.D. degrees in Historical Musicology from Boston University.

Her lectures and publications (from Haydn, Schumann and Brahms to Liszt and Mahler’s tin-de-siècle Vienna), focus on the interconnections of music, religion, and politics in the long nineteenth century, with emphasis on the sacred as a musical topos. Other research interests include music and film, and dance studies. Her essays discussing the music in The Last Temptation of Christ and the TV series Battlestar Galactica have appeared in interdisciplinary book collections. Upcoming publications include book essays on Schumann’s Scenes from Goethe’s Faust, Mahler’s Eighth Symphony, and Ken Russell’s film Mahler. She is currently writing a monograph on the genre of the Romantic symphonic mass.

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rocío sanz, songs by a costa rican composer

This lecture-recital features songs by Costa Rican composer Rocío Sanz-Quirós (1934–1993) selected from her Cinco Canciones Para Niños (Five Children’s Songs), Caciones de la Noche (Night Songs), and A Unos Ojos (Your Eyes). Rocío’s songs are representative of the rich diversity of Latin American music from the lively rhythms of Central America to the austere and sensual sounds of South America. Her music blends a variety of Latin styles and expresses the true soul of Latin American music using folklore, children’s rhymes, her own texts, and those of Nicaraguan poet Rubén Darío, and Costa Rican writer, Carlos Luis Sainz.

Sanz was born in San José, studied at the University of Costa Rica, Los Angeles, California, in Mexico with Carlos Jiménez-Mabarack, and with Vladimir Giorgeyevitch-Feri in Moscow. After 1953, she taught at the University of Mexico, initiated the “Children’s Corner” music on Radio-Mexico, composed songs, chamber music, choral and orchestral works, music for theater and films, and wrote numerous poems, stories, and plays. She obtained first prize for music in the Sesquicentenario celebration of Central American Independence.

Her works were catalogued by Professor Zamira Barquero at the University of Costa Rica, and were made available to the presenters (mezzo-soprano and pianist) at the 2003 CMS international conference in Costa Rica. The performers also interviewed Costa Rican composer and guitarist, Natalia Esquivel, who has performed Rocío’s songs with guitar. Ms. Esquivel has been invited to join this performance (if possible) showcasing Rocío’s songs for mezzo-soprano, piano, and guitar.

Coe, Judith A.

see Argentine Rock and Música Beat of the Late 1960s for bio.

Wheatley, Susan E.

Susan Wheatley, pianist, is Professor of Music at Indiana University of Pennsylvania and has been invited as performer and music educator throughout the United States, Europe, and Asia. Dr. Wheatley specializes in the Orff-Schulwerk process of music education, and also has an active interest in research about women composers and gender in music issues. Highlighting her research on women, she founded with IUP colleague, Dr. Sarah Mantel, IUP’s Festival of Women Composers and has appeared frequently as researcher, performer, and conductor during the Festival series. Among her international performances are premieres of Daniel Perlongo’s piano works in Salzburg, Madrid, Zagreb, and South Korea, as well as her performance of the two-piano
works of Germaine Tailleferre in Beijing. Wheatley has received grants from the American Association of University Women, National Endowment for the Arts, the Pennsylvania Council on the Arts, and Meet-the-Composers, Inc., to sponsor research on the music of women composers. She received a Fulbright to research Gunild Keetman’s dance pieces at the Orfi Institute in Salzburg, and returned for post-graduate studies in 2005. Since then, Dr. Wheatley has presented Gunild Keetman’s music on IUP’s Festival series, numerous American Orfi-Schulwerk Association national conferences, College Music Society international conferences, the Orfi Zentrum’s 100th Birthday of Gunild Keetman in Munich, and at the 2012 International Society of Music Education symposium in Greece. Most recently, she received a Fellowship from the American Association of University Women (AAUW) to produce a DVD of Keetman’s music.

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**ROLE OF BULGARIAN FOLK MUSIC IN THE WORKS OF PETKO STAYNOV AND PANCHO VLADIGEROV, THE**

For the past two decades there has been a considerable interest about a “mystery” coming from the roots of a not widely known music tradition: the folk music of Bulgaria. Within the country this music is still taken for granted in certain ways. Starting with Béla Bartók in 1912, efforts made by composers, ethnomusicologists, and musicologists around the world are evidence of an interest to understand, explain, and invest the expanding knowledge of this phenomenon into scientific work and composition.

As with European countries in the nineteenth century, folk music was elevated to a symbol of national identity in Bulgaria. Communicating what Bulgaria had to offer was a complex process involving intense discussions among Bulgarian composers. This lecture will present similarities and differences involving the Bulgarian folk idiom in professional music through selected works of two Bulgarian composers from the second generation: Petko Staynov and Pancho Vladigerov. Both educated in Germany, these composers had a unique and individual way of presenting the Bulgarian folk idiom to the rest of the world. Two main aspects will be presented: transformation of melody from the traditional to the symphonic line in Petko Staynov’s music, and bringing the Bulgarian folk idiom to the standards of the Western European compositional forms through the works of Pancho Vladigerov. Music examples will be provided. The roots of the folk tradition in these professional works will be the focus in this presentation.

**Albonetti, Viara S.**

A native of Bulgaria, Viara Albonetti graduated Master of Music and Doctor of Musical Arts degrees in the United States. Viara dedicates her professional work to both violin instruction and performance. She is a full-time instructor in violin and chamber music at the Neighborhood Music School, and adjunct violin faculty at the Southern Connecticut State University and Gateway Community College in New Haven, CT, USA. A member of various faculty ensembles, Viara is an active participant in the chamber music series at the Neighborhood Music School. She has performed in many countries in Europe, as well as in the USA, and Canada. For the past decade Dr. Albonetti has been involved in research on the place of folk music in the classical works of composers, focusing on the musical heritage of Bulgaria. This research has brought her work to participation in music events at Carnegie Hall. Another area of interest and research for Dr. Albonetti is the development of global music education and violin pedagogy.

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**ROSA IbÉRICA**

One of the most remarkable historical examples of a thriving cultural diversity can be seen in the period before the Expulsion of the Jews in 1492. Perhaps at the heart of the flourishing society of pre-1492 Spain is the harmonious co-existence of three diverse religio-ethnic groups— the Jews, Christians and Moors living there. Indeed the Ladino language, reflecting the connection between these three groups and still spoken today by Sephardim (descendants of those Jews from the pre-1492 period on the Iberian Peninsula), contains elements of Spanish, Arabic, Aramaic and Hebrew. Jews and later the Moors in their diaspora from Spain adopted elements from cultures of their new host countries. Artistic works of these three cultures both during the period and following the Expulsion have often reflected the influence of this multicultural
“good will”. In this performance we will explore music that reflects the connections both ancient and modern between the three cultures of medieval Spain— that of the Moors (Arabs), Christians and Jews. Works featured in the performance will include “Misterio de Elche” -a song from the 14th century in which the Moorish influence is clearly discernible- as well as songs in Spanish and Ladino arranged by composers Rodrigo and de Falla. In addition, the performance will feature “Sefardisch tafelgebed” by Dutch-Argentine composer Pablo Escande, inspired by Ladino texts and written for a compact disc recording of the presenter entitled Rosa Iberica: Music Inspired by Multicultural Medieval Spain.

Bronkhorst, Julia
After completing her study of French, Julia Bronkhorst dedicated herself entirely to the art of singing, and graduated from the Utrecht Conservatory where she studied under Udo Reinemann. She gave solo performances in countless opera productions. From Mozart and Ravel to Schönberg and Schnittke (life with an idiot, world première with the Netherlands Opera ). She has performed with various orchestras in places such as Prague, Vienna and Munich. Solo recitals have taken her all over Holland, South Africa and the United States. Besides various radio recordings, she has also recorded a number of CDs including : Henriette Bosmans and her circle, Seweve and Seweve ( a CD featuring South Africa ), Rosa Iberica ( with music of the multicultural society of medieval Spain), Julius Röntgen and recently Wolfgang Wijdeveld. Julia combines her many projects with a teaching position at the Artez Conservatory in the Netherlands. [www.juliabronkhorst.nl]

Nemko, Deborah G.
Pianist Deborah Nemko has appeared in concert throughout the United States, and abroad as soloist and collaborative artist. In 2004 she performed works by Dianne Goolkasian Rahbee at Weill Hall, Carnegie Hall and recorded Rahbee's Preludes and Toccatinas on compact disc. Reviews of her playing in the Tucson Citizen have stated that “if any member of the University of Arizona piano faculty has the range and drama to give Brahms its fullest treatment it is Deborah Nemko” and remarked on her “beautiful and incisive playing”. Nemko has given masterclasses and workshops in Taiwan and was recognized by the Taipei Times with violinist Annegret Klaua for her outreach concert in the remote Taiwanese village of Alisan. In 2007 she performed in a concert entitled “When East Meets West” with fellow Japanese musicians in the beautiful concert hall of Ina City, Japan. Recently she released a compact disc recording of The Piano Music of Grazyna Bacieczw. She has been a frequent collaborative partner with the Mirin Trio and Trio Fiero and conducted musical residencies in Sierra Vista, Arizona with the Musica Viva cello-piano duo. Nemko specializes in contemporary music and has performed and presented lecture recitals nationally and internationally. Dr. Nemko is the recipient of several grants and awards including the Jordan D. Fiore Research in World Justice Award and Bridgewater State University Faculty and Librarian Grants. Dr. Nemko is an associate professor of music at Bridgewater State University and faculty member of New England Conservatory’s Piano Preparatory Program.

ROSS LEE FINNEY’S SONG CYCLE, ‘CHAMBER MUSIC’: A MOSAIC OF TEXT AND MUSIC

Ross Lee Finney, the American composer and pedagogue, lists in his oeuvre five published works for solo voice and piano. This lecture recital is the culmination of the only written analysis of the text and music of his last published solo vocal work, the song cycle Chamber Music. Though composed in 1951–52, Finney’s setting, to James Joyce’s collection of thirty-six poems bearing the same title, remained unpublished until 1985, and was unexamined until now.

Finney envisioned the poems as part of a mosaic that when linked musically, were cohesive in thought. Though his last tonal composition, he infuses the distinctly twentieth-century harmonic language of his music with the varied stylistic influences of the verses, ranging from the Elizabethan madrigalists to the literary symbolists. Finney’s sensitivity to the text is reflected in the melodic lines, and contours found within the songs. Although Joyce did not conceive the poems as a cohesive collection prior to their publication in 1907, Finney’s arching musical structure of increasing harmonic complexity illumines a love story depicted through the changing seasons, and the recurrence of colors and light. This presentation will give a brief biography of Finney, an introduction, an overview of the musical setting of Chamber Music, and will
include performance suggestions and comments on the use of this cycle in recital programming as well as its pedagogical values. Following the lecture, the performance will feature selected songs from the cycle that are evocative of this mosaic structure, and the thematic elements woven into the musical setting.

Perniciaro, Joseph C.

Dr. Joseph Perniciaro, tenor, has sung over 30 roles in operas with companies including Oratorio Society of New Jersey, New Orleans Opera, Pensacola Opera, Opera Southwest, Chautauqua Opera, Shreveport Opera, Wichita Grand Opera, and Des Moines Metro Opera. Recent concert appearances include tenor solos in works by Bach, Handel, Haydn, Mozart, Beethoven, and Mendelssohn. In 2010, he was selected winner of the Kansas–NATS Artist Award Competition and was named West Central Region First-Alternate to the national semi-finals. In 2011, he made his European recital debut with recitals of American Art-Song in Genoa and Torino, Italy. In 2008 he was chosen by the Board of Directors of NATS and the NATS Foundation as a Young Leaders Award winner and also served as CMS Great Plains regional treasurer. He has presented lecture-recitals at regional conferences sponsored by The College Music Society and the National Association of Teachers of Singing. He maintains an active adjudication and masterclass schedule most notably as the guest clinician during the 2011 NATS West Central Region Conference and Student Competition.

Dr. Perniciaro’s students are active in international, national, regional and state competitions and young artist programs. He was honored as a 2012 nominee for the prestigious Fort Hays State University Pilot Award for Teaching Excellence and was nominated for the 2013 GRAMMY Music Educator Award. Dr. Perniciaro is Associate Professor of Voice and Director of Opera at Fort Hays State University in Hays, KS. He received degrees in Vocal Performance from Simpson College (B.M.), University of Houston (M.M.), and Louisiana State University (D.M.A.).

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Salon Music for Professionals: The Flute and Piano Music of Theodor Blumer (1881–1964)

Theodor Blumer (1881–1964), born and educated in Dresden, was a pianist, conductor, and composer of a significant number of chamber works for winds, most of which he wrote for members of the Dresden Staatskapelle. His numerous works for flute piano, all written before 1950 in a late Romantic idiom, are pure salon music: collections of short character pieces with melodious, pleasant, exteriors. But they are not intended for performance by amateurs—they are too difficult technically, too sophisticated harmonically, and too easily incomprehensible to inexperienced performers. The works were in fact dedicated to flutists Blumer knew personally, including John Amans (Dresden), and Oskar Fischer (Leipzig).

While three of Blumer’s flute and piano works are in print, several are not. Those in print include his two suites, Op. 56a and b, entitled: “From the Plant World” and “From the Animal Kingdom.” These charming works depict familiar flora (lily, cactus, bindweed) and fauna (fox, bear, gazelle), and are currently available on commercial recording.

Works that are out of print and not available on recording include his two Suites, Opp. 40 and 46 (both published by Simrock, 1919 and 1922), his Vier Stücke, Op. 54 (Zimmermann, ca. 1925), and the Musikalische Bilder, Op. 69 (Zimmermann, 1936).

This lecture/demonstration will give a sampling of the variety of characters, textures, and harmonic richness in Theodor Blumer’s works, using both recordings and live flute/piano performances. A brief biography and annotated list of 15 chamber works with flute will also be presented.

Bailey, John R.

John Bailey is Larson Professor of Flute and a member of the Moran Woodwind Quintet at the University of Nebraska–Lincoln School of Music. He is principal flutist with the Lincoln Symphony, with which he has appeared as concerto soloist on several occasions. He earned degrees at Northwestern University (DM and MM) and Indiana University (IBS). He has performed at the Phillips Collection, Washington, D.C.; the Chicago Public Library Cultural Center (Dame Myra Hess series); Unity Temple, Oak Park, IL; numerous universities throughout the US; and in recital in Germany, Italy, England, the Czech Republic, South Korea, and Venezuela (as a guest of El Sistema). He has lectured, performed, and conducted at numerous National Flute Association conventions, and has been a guest of the Florida Flute Fair, the Oklahoma Flute
Phillips, Nicholas S.
see From Tango to Twelve-Tone: Musical Eclecticism in the 'Eight Studies' by Boris Papandopulo for bio.

Sardanes: the Catalan National Dance as the thematic basis of Alberto Ginastera’s ‘Glosses Sobre Temes de Pau Casals Opus 48’ Movement Three

The purpose of this paper is to demonstrate how Argentine composer Alberto Ginastera juxtaposes traditional Catalan sardana melodies over Argentine dance rhythms and atonal harmonic sonorities in Sardanes, the third movement of Glosses Sobre Temes de Pau Casals. Ginastera composed Glosses... in four movements for string orchestra and off-stage string quartet in 1976. In 1977 he re-scored it for full orchestra in five-movements, adding Sardanes as a pivotal middle movement.

Ginastera composed Glosses...as a centennial memorial to Catalan cellist and composer Pablo Casals, and as an affirmation of his own paternal Catalan heritage. The thematic sources of Glosses include traditional Catalan melodies set earlier by Casals and Ginastera’s adaptation of sardana melodies. The sardana is a popular circle dance and a symbol of Catalonian identity and cultural autonomy. Both men and women dance the sardana to music played by an eleven-piece ensemble known as a cobla.

Ginastera described Sardanes as evoking, “from far away, the sounds of a number of sardanas drawing near and passing by.” As the movement develops, sardana melodies emerge and recede against a percussive and harmonic texture held together by the strings and percussion, combined as a cohesive sonorous block. As the movement ends, fragments of sardana melodies dissolve into a shimmering tone cluster. In summary the paper will reveal the structural devices Ginastera utilizes to evoke images of the Catalan musical landscape while moving the audience from one sardana circle to another, as the sounds of adjacent coblas overlap in an imaginary town square.

Adams, Daniel C.
Daniel Adams (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami (1981) and a Bachelor of Music from Louisiana State University (1978). Adams is the Immediate Past President of the South Central Chapter of The College Music Society. He is the composer of numerous published musical compositions and the author of several articles and reviews on various topics related to Twentieth century percussion music, musical pedagogy, and the music of Texas. His book entitled The Solo Snare Drum was published in 2000. He is also the author of two entries published in 2009 in the Oxford Encyclopedia of African-American History 1896 to the Present and has authored a revision of the Miami, Florida entry for the Grove Dictionary of American Music. Adams has served as a panelist and lecturer nationally and internationally, on topics ranging from music composition pedagogy to faculty governance. In 2004 he appeared as an invited guest conductor for the premiere of a commissioned work at the Teatro Nancional in San Jose, Costa Rica. His music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Turkey, Argentina, Canada, and South Korea. His music is recorded on Capstone Records, Ravello Records, and Summit Records.
Many young musicians rely exclusively on teacher feedback or visual information from equal temperament tuners to guide tuning rather than trusting their ears. Throughout history, there has been a quest to determine how best to temper notes so that music can be performed in a variety of keys and sound more in tune. Just Intonation uses more pure intervals derived from the natural harmonic series. Intervals such as major thirds sound pure when notes are played where they fall in the harmonic series but they do not sound pure when they are derived from an equal temperament scale. Equal temperament Major 3rds are 14 cents higher than a “Just” or natural major third and fifths are 2 cents lower than a “Just” or natural Perfect 5th. This workshop will demonstrate the advantage of using tools such as the Tonal Energy Application and the Yamaha Harmony Director with your ensemble. Best practices related to sensory consonance and interference beat elimination will be shown and discussed. Suggestions from prior research findings will be highlighted and practical applications will be demonstrated.

Bronk, Mary Beth
Texas Lutheran University—bio not submitted.

Cavitt, Mary Ellen
Mary Ellen Cavitt is Professor of Music Education at Texas State University where she received the Alumni Teaching Award of Honor and the Everett Swinney Faculty Senate Award for Teaching. Dr. Cavitt received Bachelor and Master of Music degrees in horn performance from the Juilliard School, and earned her Ph.D. in music education from the University of Texas at Austin. During her tenure in the Texas public schools, she was named Outstanding Young Bandmaster of the Year by the Texas Bandmasters Association. Dr. Cavitt has served on the music education faculties of Michigan State University, the University of Arizona, and the University of Texas at San Antonio and as an administrator of instrumental music for North East ISD in San Antonio, Texas.

This recital presents works which exemplify the appropriation of contrasting cultures and musics by a Frenchman, an American and an Argentinian. Darius Milhaud and Terry Riley adopt elements of Latin and South American popular music, borrowing and quoting brazenly (in Milhaud’s case) without scruples, and (in Riley’s case) using infectious elements of rhythm and melody to inspire a highly original language. Argentinian Juan Manuel Abras’ Estelango borrows and combines elements of music from the Baroque and Classical periods with those of tango music.

Boeuf sur la Toit by Milhaud is a compilation of popular Brazilian dance genres including the tango, the samba, the canção, the corta-jaca and the polka by various famous composers of popular dance-music including Marcelo Tupinambá, Ernesto Nazareth, Catulo da Paixão Cearense and several others. It is interesting the composers and pieces are not acknowledged by Milhaud, although scholars have easily identified the sources. A case of “plunderphonics”?

In his humorous Estelango Abras works the tritone sonority (with its multiple associations) extensively in a quick tango tempo, briefly alluding to a diminished 7th and Classical cadential trill context, only to return to the original leg-kicking tango parody. Terry Riley himself describes Cinco de Mayo as “a work in one movement with infectious swirling Latin melodies and rhythms”. Venturing far beyond catchy rhythms, this complex piece features a polarized use of register and unusual vertical sonorities. The piece culminates in a jubilant, dizzying finale, a tour de force of the piano 4-hand repertoire.

Duo Solose
Jane Solose
Kathleen Solose

Jane Solose is an Associate Professor at the Conservatory of Music and Dance, University of Missouri-Kansas City, where she served as Chair of the Keyboard Division for over four years. She leads an active career as a featured concerto soloist, solo recitalist, chamber musician, duo pianist and master of}

**Sensory Consonance, Just Intonation, and Tuning Your Instrumental Ensemble**
teacher that has taken her to Korea, Japan, Austria, Bulgaria, Hungary, Serbia, Russia, Canada, and around the U.S. A native of Niagara Falls, Canada, she received her DMA from the Eastman School of Music, where she was awarded their prestigious Performer’s Certificate and was David Burge’s first teaching assistant.

Dr. Solose is listed on the distinguished international roster of Steinway Artists. Her three solo CDs were released by Eroica Classical Recordings and Capstone Records, and her articles have been published in the journals 20th century Music and Clavier. She frequently performs at the American Liszt Festival.

In 2011, Dr. Solose toured Eastern Europe and presented recitals and master classes in Bulgaria and Hungary, and also performed at the World Piano Conference in Serbia. In 2005 she presented solo recitals, lectures and master classes in South Korea, and performed Beethoven’s Emperor Concerto with the Gwangu Symphony.

Duo Solose, a duo-piano collaboration with her sister, Kathleen have performed to enthusiastic ovations. In 2008 they were invited to perform in St. Petersburg, Russia at the Rimsky-Korsakov State Conservatory and at Shremetev Palace. In 2003 they toured Hungary, presenting concerts, master classes and lectures at universities and conservatories throughout the country. Their CD of duo piano works was released by Eroica Classical Recordings.

Kathleen Solose, Professor of Piano and Chamber Music at the University of Saskatchewan in Canada, is an active performer of both the solo and chamber music repertoire. She received numerous Canada Council Grants to study at the Juilliard School, New York, Siena, Rome and at the Moscow Conservatory. Her teachers have included Adele Marcus, Guido Agosti, Carlo Zecchi, Stanislav Neuhaus and Dorothy Taubman. Unanimous first-prize winner of the Casagrande International Competition in Italy and winner of CBC Canada’s National auditions for both solo and chamber music, Kathleen Solose has appeared in recital and with orchestras in Germany, Austria, Bulgaria, Italy, Serbia, the United States, and Canada. She has recorded for RAI-TV, Radio Svizzera Italiana, American Public Radio and CBC.

Kathleen Solose has recorded a solo CD of Chopin’s Sonatas Op. 4 and Op. 35 as well as the Polonaise-Fantaisie in conjunction with CBC. She has performed all live Beethoven Concerti and the Triple Concerto on her fortepiano with the Saskatoon Symphony Chamber Orchestra. In 2008 she was invited to perform at the St. Petersburg (Russia) University for Culture and Art, and in 2011 she presented concerts and lecture recitals in Serbia and England, performing Prokoviev and Sabaneev. Professor Solose is pianist and Artistic Director of the Elixir Chamber Ensemble, which presents an annual concert series.

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**Somos Americanos:**

**NEW MUSIC BY U.S. AND LATIN AMERICAN COMPOSERS FOR FLUTE AND PIANO**

The music of North, Central, and South America is grounded in a common history; with roots in European, African, and indigenous traditions, the music is at once a defining element of diverse cultures and a unifying symbol of a common heritage. This lecture/recital will highlight both of these elements by presenting brief excerpts from five new works written by contemporary U.S. and Latin American composers. All works embody this diversity of style and present a unified picture of our common American roots. The five works to be presented have been carefully selected to represent a variety of countries and musical styles. For example, the Sonatina Fantasia by Peruvian composer Andres Sas represents the use of indigenous Quechua music as the composer incorporates the sounds of the traditional quena flute. Below is a listing of the works to be performed, the nationality of each composer and the duration. The performers will release the premiere recording of these works in spring, 2013.

- **Otoño en Buenos Aires**, by Jose Luis Elizondo (Mexico)
- **Invitación al Danzón**, by Paquito D’Rivera (Cuba)
- **Sonata No. 7**, by Christopher Caliendo (USA)
- **Transparencias**, by Eduardo Gamboa (Mexico)
- **Sonatina Fantasia**, by Andres Sas (Peru)

Brief introductory comments covering structure and style will precede the performance of each piece.
Councell-Vargas, Martha
An energetic and inventive artist, Martha Councell has performed as a soloist and chamber musician in Central and South America, Europe, and across the United States. With a scholarly and artistic specialization in the music of Latin America and the Caribbean, she has participated as a guest artist in the Festival Internacional de Flautistas in Lima, Peru (2006), the Convención Internacional de Flautistas en el Centro del Mundo in Quito, Ecuador (2009), and in Panama City, Panama for the Asociación Nacional de Conciertos (1996). She has performed as soloist with the Hartford Symphony Orchestra, the Northwest Iowa Symphony Orchestra, and on the Dame Myra Hess Memorial Concert Series at the Chicago Cultural Center. She is a top prize winner in several national competitions, including the National Flute Association’s Young Artist Competition (2000), Frank Bowen Flute Competition (Albuquerque, 1996), and the Flute Talk Competition (Chicago, 1996). Other international appearances include Paris France, where she was invited to perform at the Jean Pierre Rampal International Concours de Flûte in Paris, 2005, and Uelzen, Germany, where she was the only American to participate in the International Friedrich Kuhlau flute competition (2007), and was honored as a semi-finalist. In the summer of 2007 she toured the United Kingdom, with performances in London and Dublin. Martha Councell earned degrees from the Oberlin Conservatory, Rice University’s Shepherd School of Music, and a Doctor of Musical Arts degree at the University of Iowa. Currently, she teaches flute at Western Michigan University in Kalamazoo. [www.marthacouncell.com]

Steinbach, Richard
Pianist Richard Steinbach has performed extensively as both soloist and collaborative artist in concerts throughout the United States, Canada, South America (Peru, Ecuador), France, Italy, Great Britain, New Zealand, Jamaica, South Korea, Japan and The People’s Republic of China. As the grand prize winner in the France Piano International Competition in Paris, he performed his solo debut recital at the Salle Cortot in Paris in January 1996. Past performances have included collaborations with such prestigious international artists as violinist Charles Castleman, cellist Nathaniel Rosen, flautists Michel Bellavance, Philippa Davies and Martha Councell-Vargas, conductor Xian Zhang and pianist Emanuele Arciuoli. Since 1997 Steinbach has joined forces with pianist/composer, Howard Helvey, to present Duo Piano concerts throughout the U.S. and abroad through Truckenbrod Concert Artists [www.concertartists.com] Currently a Professor of Music at Briar Cliff University, Steinbach holds degrees in piano performance from the University of Colorado, the Eastman School of Music, and the Doctorate of Musical Arts from the University of Iowa. Steinbach has released three solo recordings on the Towerhill label including Richard Steinbach Live, Rhapsody in Blue and Other American Favorites and Christmas Spirit. Additionally, he has produced a Piano Duo recording with Howard Helvey, a CD of new American works for voice and piano with soprano Diana Gahun Wooley (Though Love Be A Day, Innova Records) and a recording of new Latin American music for flute and piano with Martha Councell-Vargas. [www.richardsteinbachpiano.com]

Symphony Orchestra as Caribbean Reincarnation: Revisiting the Classical/Pop Schism at the Hollywood Bowl, The
From the 14th to the 19th of August of 2012, the Hollywood Bowl festival entitled “Americas & Americans” brought together the symphony orchestra with the ensembles of Latino artists such as Juan Luis Guerra (merengue) and Juanes (Latin pop). Liminal excursions between symphonic and popular music such as these would not surprise someone familiar with the Boston Pops or the Windborne Music project. Nevertheless, Gustavo Dudamel inaugurated the festival with an ambitious call for unification of the Americas through its artists and through the collapse of the Classical/Popular division. Closer analysis of the dual-ensemble performances indicates that in many cases the arrangements added orchestral color to the original contrapuntal and rhythmic layers of the song (e.g. “Farolito”). The effectiveness of the blending was evident especially in elements of virtuosity, counterpoint, coloristic play, and polyrhythmic dialogue. The success of these fusions point to several historical scenarios, a compelling one being the partial roots of ensemble music in seventeenth and eighteenth century dance practice and the subsequent crosspollination of the European contre danse with Caribbean rhythms and techniques. These fusions, often performed by orquestas típicas—themselves a variant of the European orchestra—eventually generated the Danza and Danzón, musical ancestors of the merengue, mambo, and salsa. The festival was a sharp reminder that
the Classical/Popular schism relies heavily on relatively recent and localized aesthetic ideologies that impacted the United States, Latin America, and the Caribbean, each in distinctive ways.

Pedroza, Ludim R.
Ludim Rebeca Pedroza is Assistant Professor of Music at Texas State University where she teaches courses in history of Latin American music, general music history, and piano techniques. Her research focuses mainly on the historical and cultural formation of performative and institutional ideologies of music, and on the junction between “academic” and “popular” musical cultures. Among her scholarly works are “Music as Communitas: Franz Liszt, Clara Schumann, and the Musical Work” (Journal of Musicological Research 29/4), “Folk Dance in the Latin American Art Tradition: An Overview of the Venezuelan Jaropo at the Piano” (CMS National 2008), and “Priestess at the Piano: The Mind/Body Conflict in Clara Schumann’s Performative Persona” (Hawaii International Conference on Arts and Humanities 2007). Pedroza’s occasional performance interests gravitate towards the exploration of non-canonical repertoire in historical and aesthetic relation to standard repertoire. Her recent performances have concentrated on Latin American works by Osvaldo Lacerda, José Clemente Laya, Moisés Moleiro, and Juan Vicente Lecuna.

Tango Alemán: A Portrait of the Argentine-German Composer Mauricio Kagel (1931–2008)

The blending of the two countries Argentina and Germany that is implicit in Tango Alemán, a work for chamber ensemble composed by Mauricio Kagel in 1977, encapsulates the cultural influences and creative activity of this multi-dimensional composer himself. Kagel not only influenced the European avantgarde of the second half of the 20th century by traditional and electronic composition; he was also the founder of a new experimental music theatre, a film composer and producer, as well as conductor and pedagogue. This lecture-recital demonstrates the close connection between Kagel’s thorough socialization and comprehensive education in his homeland Argentina and the unique influence of these factors in his subsequent artistic career in Germany. Live performance of selected piano works of Kagel will be featured in this lecture-recital. Cuatro Piezas para piano (1954) reflect Kagel’s piano lessons with Vincenzo Scaramuzza in Argentina and his work with Erich Kleiber at the Teatro Colon in Buenos Aires. Kagel’s Cuatro Piezas is inspired by his composition teacher Juan Carlos Paz, a leading figure in Argentine musical life who was a proponent of the Second Viennese School. Examples from additional compositions of Kagel will be included, including an aleatoric work Metapiece (1961), Ludwig van (1970), and Impromptu (1995). Each of these works demonstrates Kagel’s propensity to challenge traditional genres and practices by using boldly contemporary musical vocabulary and idioms. Mauricio Kagel’s non-conformist artistic philosophy was primarily inspired by the provocative Argentinean writer Witold Gombrowicz and the famous Buenos Aires scholar Jorge Luis Borges.

Grote, Adalbert
Dr. Adalbert Grote pursued studies in music pedagogy and musicology at the Musical Academy of Cologne, University of Cologne and „Freie Universität“ and „Technische Universität“ Berlin with Carl Dahlhaus and Rudolph Stephan. His doctoral dissertation was entitled: “Studies about Personality and Oeuvre of the Viennese Composer and Teacher Robert Fuchs.” Dr. Grote currently teaches at the Friedrich-Spee-Kolleg in Düsseldorf, Germany. He has publications in „Österreichische Musikzeitschrift, “Heine Jahrbuch” of the Inter-national Heine-Society; Festschrift Rudolf Stephan, Symposium-Report “George Enescu” 2009/2011. He has presented Lecture-Recitals at several institutions in Europe and USA (for example National and International Conferences of the CMS 2005, 2007, 2009 and the Alban-Berg-Festival Hanover, Germany in 2007; Dr. Grote was a participant of the Institute of Music History Pedagogy at Juilliard School New York 2008, a lecturer at the “International George-Enescu-Festival” 2009 and 2011 Bucharest, a lecturer at “Tintea Festival” 2012/ Romania. He is also co-editor at the editorial department of Music, University of Oldenburg since 2012.

Monson, Linda Apple
Dr. Linda Apple Monson, International Steinway Artist, was recently named a Distinguished Service Professor of Music at George Mason University. She currently serves as Associate Director for Mason's School of Music as well as
Director of Keyboard Studies. Dr. Monson was awarded the George Mason University 2012 Faculty Member of the Year. An honored recipient of the George Mason University 2009 Teaching Excellence Award, Dr. Monson has also been selected for the Fulbright Senior Specialist Roster, in collaboration with the U.S. State Department and the Council for International Exchange of Scholars. An active international concert artist, lecturer, and master class clinician, Dr. Monson has given solo piano recitals, lecture-recitals, and piano master classes in the United States, Europe, Asia, and Central America. An advocate of new music, Dr. Monson has presented numerous world premieres of solo piano works written for her. Recent lecture-recital performances include Nanjing Normal University, China; Dublin, Ireland; Oxford, England, and for the Alban Berg Symposium in Hannover, Germany. She has presented lecture-recitals at CMS International Conferences in Dubrovnik, Croatia; Bangkok, Thailand; Madrid, Spain; and San Jose, Costa Rica. She has also presented lecture-recitals at College Music Society National Conferences in Miami, Florida; Minneapolis, Minnesota; Portland, Oregon, Salt Lake City, Utah, San Antonio, Texas, and San Diego, California. She is the immediate past President of the CMS Mid-Atlantic Chapter. Professor Monson earned the Doctor of Musical Arts degree from the Peabody Conservatory of Music of the Johns Hopkins University and a Diploma in Piano Performance from Musica en Compostela, Santiago de Compostela, Spain. 

Listening to classic Argentinian tangos (e.g. “La Cumparsita”) and to traditional Flamenco tangos (e.g. “Tangos de Cádiz”) it is apparent how musically-speaking they are literally and stylistically a world apart. So much so that most musicians believe that they have no relation to each other beyond the oddity of having a common denomination. Yet, as it may be seen by tracing their individual histories and analyzing their musical features, they do share more than the name. Firstly, they have common roots in Afro-Cuban music. These early Afro-Cuban tangos made their way in mid 19th century to Cádiz and to Buenos Aries where they absorbed other musical forms—in time, they also branched off new ones. These include, in Spain: tanguillos, tientos, garrotín, farruca, mariana, zapateado, colombianas, and the Flamenco versions of rumba and milonga; and in Argentina: habanera, payada, candombe, and the Argentinian milonga. These common roots help explain their similarities of meter and metric accents. And secondly, the fact that they were both developed in environments in which diversity and the mingling of different cultures played an intrinsic role—in Spain, by either presence or assimilation the musical cultures of Arabs, Gypsies, Spaniards, Africans, and Jews; and in Argentina: that of Africans, Spanish, Italians, Polish and other Central Europeans. This paper outlines the history and the defining musical features of the Argentinian tango and the Tango flamenco in order to showcase their differences, as well as their similarities beyond a common name.

Garcia-Leon, Jose M.

Pianist, pedagogue and scholar Jose Garcia-Leon is a first prize winner of numerous national and international competitions, including the Artist International Competition of New York. Dr. Garcia-Leon has performed extensively as a solo recitalist, most notably at Carnegie Hall’s Weill Recital Hall in New York, the Great Hall of the Tchaikovsky Conservatory in Moscow, the Saint Petersburg Music Festival, the Soulahti Summer Festival in Finland, the Shandelee Showcase Series in New York, the Marienbad International Festival in the Czech Republic, and also in Ireland, Thailand, Chile, France, Croatia and throughout Spain. In addition, he has worked with conductors like Timothy Perry, Florin Totan from the Bucharest Symphony Orchestra and Constantine Orbelian with the Moscow Chamber Orchestra; and has made recordings for national television and radio programs in Spain, the United States and South East Asia. Jose Garcia-Leon was born in Seville, Spain. After graduating with highest honors from the Conservatorio Superior de Sevilla, he moved to New York where he completed a Doctorate in Musical Arts at the Manhattan School of Music. His main teachers have been Nina Svetlanova and Sophia Rosoff. He is currently Associate Dean of the College of Arts and Sciences and Associate Professor of Music at the University of New Haven. His topics of research are primarily in the areas of contemporary music and flamenco.
TANGOS (Re)Envisioned: A Model to Create and Recreate the Tango through Contemporary Clarinet Literature

At the 1986 annual meeting of the Society of Ethnomusicology, Timothy Rice presented a paper, "Toward the Remodeling of Ethnomusicology," that asked the questions "how do people historically construct, socially maintain, and individually create and experience music," and more importantly, how can we, as scholars, inform our research by the investigating these "deceptively simple questions" (1986:473). While these questions may seem obvious to those involved with musicology or ethnomusicology, active performers do not always consider these ideas when programming music or presenting recitals. By following a programming model, performers may present historically and socially informed recitals that demonstrate the cultural significance of music and engage the audience to evaluate and re-evaluate their thoughts on the intersections between Western European art music and world music.

In 2011, I gave my final D.M.A. recital at Arizona State University, titled "Tangos (Re)Envisioned." The premise was to have the audience envision, and then re-envision, the sound, images, and structure of the Argentine tango. In this paper, I present a model to create and re-create the tango, which rests on three key components: establish context, provide traditional examples, and demonstrate new literature. I also address overarching themes such as issues of representation in world music performance, creating flexible instrumentation, and audience engagement.

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Palmer, Katherine

Katherine Palmer recently completed a Doctorate of Musical Arts in clarinet performance and a Master of Arts in ethnomusicology at Arizona State University. An active performing musician in the Phoenix area, Katherine is an adjunct instructor of music humanities at Paradise Valley Community College and South Mountain Community College, teaches early childhood music and movement courses, and maintains a private woodwind studio. Her master's thesis focused on the Venezuelan music education program (El Sistema), identity formation, and nationalism; her doctoral research was centered on the Peruvian composer, Armando Guevara Ochoa, and his works for wind instruments. She completed her undergraduate studies at the University of Miami (FL) in clarinet performance with a minor in anthropology and a Masters of Music in clarinet performance with Robert Spring at ASU. Her research interests include contemporary Latin American compositions, social reform, music education, and national identity formation.

Transnational Experiences and Multicultural Perspectives on Music Teacher Education

Educational psychologist, Lee Shulman, writes about the importance of helping students develop habits of mind, practice, and heart that are central to a given profession or discipline. The moderator of this panel will describe these three concepts in the context of music teacher education and use them to set up a conceptual framework for discussing four transnational experiences and multicultural perspectives on music education. Panelists will discuss the ways ideas and experiences from beyond their respective national borders have shaped their thinking and practice as music teacher educators at the tertiary level. The international panel of presenters will provide perspectives from South America, North America, Europe, Africa, and Asia. The first panelist will discuss the ways pedagogical philosophies and methods from outside of Argentina proved both beneficial and problematic in practice and led to the reconsideration of the practice and concept of music education. Panelist two will reflect on Ghanaian education in the arts and highlight how relationships among contexts, thought systems, and performance raised some critical issues in pedagogies enacted. Panelist three will reflect on the ways engaging in ongoing and sustained transnational teaching and learning experiences in Europe and Asia have shaped her practice as a music teacher educator in the U.S.

Four panelists will discuss the tensions inherent in applying European and American practices in creative music making within music teacher education in China. The hope is that this presentation will offer ideas for creating transnational initiatives and experiences that inform music education, internationally.
Abril, Carlos
Dr. Carlos Abril is Associate Professor and Director of Undergraduate Music Education at the Frost School of Music at the University of Miami where he teaches courses in cultural diversity, music in childhood, and philosophy of music education. Prior to this appointment he served as an associate professor and the coordinator of music education at Northwestern University, Abril’s research focuses on sociocultural issues in music education, music education policy, curriculum, and music perception. His work has been published in books, research journals, and professional journals. He recently published chapters in the Handbook of Research on Music Learning (Oxford) and Handbook of Children’s Musical Cultures (Oxford), and he co-edited the book, *Musical Experience in Our Lives* (Rowman & Littlefield). He serves on the editorial boards of the *Journal of Research in Music Education, Enseñar Musica: Revista Pan Americana De Investigación, Bulletin of the Council for Research in Music Education* and *Revista Electrónica Complutense Investigación Educación Musical*. Abril received a Ph.D. in music education at The Ohio State University, M.M. in performance at the University of Cincinnati College-Conservatory of Music, and a B.M. in music education at the University of Miami.

Addo, Akosua O.
Dr. Akosua Addo, Associate Professor of Music, believes that knowledge grows when everyone is involved in the process. Addo’s research interests include international issues in arts education, collaborative and comparative research on the way children create and respond to the community and culture through arts play. Through her teaching, students have the opportunity to travel to Ghana and Jamaica to observe and interact with local musicians and gain understanding of global arts through immersion in these cultures. Professor Addo encourages the integration of performing arts-music, movement, speech, drama, cultural and social dimensions of music learning experiences, and the opportunity for creativity and improvisation in music making. Community engagement and active learning strategies are vital components of Dr. Addo’s undergraduate methods and graduate research courses.

Bond, Judith
Dr. Judy Bond, Coordinator of Music Education, teaches undergraduate music education courses and is responsible for the supervision of the student teaching program for choral and general music education majors. She also directs a UWSP graduate program for general music teachers, including summer courses leading to Orff Levels Certification. Judy earned a Ph.D. from the University of Minnesota, where she taught undergraduate music education courses and conducted research in the area of multicultural music as it relates to general music education. Judy has presented workshops and taught courses for teachers across the United States and in Canada, Germany, Austria, and China. In 1990 she was Co-Director of the International summer Course at the Orff Institute in Salzburg, Austria. Her most recent international teaching was in China, where she taught a course for Chinese music teachers at Tsinghua University in Beijing. Judy served on the Board of Directors of the American Orff Schulwerk Association for ten years, during which she served as National Conference Chair and President. She is an honorary member of the organization. Judy is an author of *Share the Music*, a widely used music textbook series for K-8 published by Macmillan/McGraw-Hill.

Frega, Ana Lucia
Dr. Ana Lucia Frega is a life-long Argentinian music educator, having taught at all levels of the general and artistic education system in her own country, including being the head of the School of Performing Arts at the TEATRO COLA‘N DE BUENOS AIRES for 10 years. She is an Honorary Life Member and former president of the International Society for Music Education (1998-2000). She has taught in many countries in the world, published 60 books in Spanish, some translated into English and to Basque, and many articles published in Spanish, Portuguese, and French. She served as co-editor, with Wayne Bowman, of the book, “The Oxford Handbook of Philosophy in Music Education.” Currently, she is the Head of the recently created “Centro de Pedagogía Musical” at the Music and Sonic Department (DAMus) of the National University of the Arts (IUNA), in Buenos Aires, Argentina. She holds a PhD in Music with special focus in Education.

Wang, Cecilia Chu
Dr. Cecilia Chu Wang is Professor of Music Education at the University of Kentucky where she teaches music education and serves as the director of the Orff Schulwerk Teacher-Training Program. She also served as Director of Graduate Studies. Dr. Wang received her Ph. D. in Fine Arts from Texas Tech
Using technology to enhance teaching is commonplace in music instruction at the college level. Recently, much has been written about how technology has changed the way in which our students engage in music (Partti & Karlsten, 2010), how it has altered students’ basic learning characteristics (Roberts, 2006), and how graduate music majors are already finding themselves in teaching situations more diverse than at any previous time in history (Pittinsky, 2003).

During this session, the presenter will explore innovative synchronous and asynchronous distance instructional strategies being used by university music teachers throughout North America. Of particular interest will be how distance-learning opportunities have been used to create learning communities and effective learning networks which engage students who would otherwise not have had the opportunity to meet or interact in musical contexts.

There is evidence that these distance-learning communities, when engaged in appropriate musical assignments, help students to develop and hone creative problem-solving abilities. The presenter will provide examples (including pictures and video) and details from specific undergraduate and graduate music programs currently being used across the United States. Details on why these curricula and innovative technology assignments have been effective in helping students to problem solve and create meaningful connection with peers will be explored.

Pike, Pamela D.

Dr. Pamela D. Pike is assistant professor of piano pedagogy at Louisiana State University in Baton Rouge. Prior to joining the faculty at LSU, Pike coordinated the group-piano program at the University of Arkansas at Little Rock, where she also served as director of the university performing arts series, Artspree. Pike chairs the National Conference on Keyboard Pedagogy Committee on Teaching Adults, she has presented sessions at recent MTNA National and ISME International Conferences, and has been published in International Journal of Music Education, American Music Teacher, and Clavier Companion. Pike's research interests include cognition and learning, group-teaching techniques, adult learning, and effective sight-reading pedagogy.
illustration of this confluence in its adaption of the Faustian legend to the Argentinean “gauchesca” poetry). The recital would include excerpts of poetry and literature by Cervantes, Neruda, del Campo, and Juana Gorriti, and music for oboe and piano by Piazzolla, Henri Tomasi, and Miguel Ramírez.

Zyko, Jeanette

Jeanette Zyko, an active educator and performer, is assistant professor of double reeds at Austin Peay State University and principal oboist of Gateway Chamber Orchestra in Clarksville, Tennessee. Her musical interests are varied, and she has performed music ranging from twentieth-century composer John Adams to Baroque composer Jan Dismas Zelenka. She has worked with Pierre Boulez, and she recently premiered the triple concerto Prayer and Procession by American composer Lee Holby. She can be heard on Summit Records with the Gateway Chamber Orchestra in their Grammy-nominated recording of Mozart’s Gran Partita, and her recent engagements include recitals and concerts in Santa Fe and Albuquerque, New Mexico, and Carnegie Hall in New York City.

Also an avid teaching artist, Dr. Zyko has worked in that capacity for Manhattan School of Music and the New York Philharmonic in New York City, and most recently for the Center for Excellence for the Creative Arts at Austin Peay State University.

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Why a New Approach to Teaching Part-Writing Practices of J. S. Bach’s Style of Chorale Harmonization?

Traditional part-writing approach has focused on the vertical dimension and harmonic progression concepts. While it can be effective, it overlooks the horizontal dimension that is crucial to a more complete understanding of J. S. Bach’s style of chorale part-writing practices. This project aims to demonstrate how to incorporate a three-step approach using two chorale phrases selected from J. S. Bach’s 371 Harmonized Four-Part Chorales (Breitkopf edition, 1990).

The first step asks students to sing in solfege syllables, analyze and recognize a few basic two-part species counterpoint rules existing between the outer parts of these chorale phrases. The second step directs students’ attention to the projection in the horizontal dimension of the division of the scale into the upper tetrachord and lower pentachord, and how they relate to members of the tonic triad. When students have learned these first two steps, the traditional concepts of harmonic progression and recognition of cadences will be integrated as a third step in the course of study. Harmonic analyses of these chorale phrases are hierarchically presented according to Schenker’s theory, with the Tonic and Dominant forming the tonal axis. In addition, four harmonic progression functions will be identified and incorporated in the harmonic study as: 1) Prolongational, 2) Cadential, 3) Sequential, and 4) Modulatory.

It is hoped that this approach will enhance the aural understanding of how abstract theoretic concepts in the horizontal and vertical dimensions are integrated.

Yih, Annie

Annie Yih received her Ph.D. in music theory from Yale University in 1992 under the tutelage of Allen Forte. She has articles published in Music Analysis and Music Theory Spectrum. She has given papers on connecting analysis and performance in the US and internationally at conferences, including those held by the College Society of Music and the Narodowy Instytut Fryderyka Chopina. She currently holds a Continuing Lecturer position in music theory at the University of California at Santa Barbara and also serves as an adjunct faculty member at Pepperdine University in Malibu, California. Since 2009, she has been an active board member in music theory for the Pacific Southwest Chapter of The College Music Society. Currently, she is investigating and developing a new approach that utilizes J. S. Bach’s four-part chorales to enhance advanced aural skills.