2008 SUPERREGIONAL CONFERENCES

GREAT LAKES – GREAT PLAINS CHAPTERS

PROGRAM

MARCH 28–29, 2008
Illinois State University
Normal, Illinois
The College Music Society would like to extend special thanks to the Illinois State University College of Fine Arts and School of Music for hosting our SuperRegional Conference on this beautiful and historic campus, and the ISU School of Music for hosting the Friday dinner buffet. James Major, Dean of the College of Fine Arts, Stephen Parsons, Director of the School of Music, and Timothy Fredstrom, Assistant Professor and Local Arrangements Coordinator, have been wonderfully generous, responsive, and helpful in every respect and we are grateful.

Additional thanks go to the rest of the local arrangements team: David B. Williams (Illinois State University, Emeritus) CMS Secretary, CMS Board SuperRegional Liaison Cindy Ropp (Illinois State University) Community Engagement Local Arrangements Coordinator Mario Pelusi, Director, and the Illinois Wesleyan University School of Music Darleen Mitchell (University of Nebraska-Kearney), Great Plains Chapter President Gene Trantham (Bowling Green State University), Great Lakes Chapter President Doug Smith (ISU Classroom Technology Support Services) for AV support Carla Birkellaw (ISU Computer Infrastructure Support Services) for wireless service ISU University Galleries ISU Office of Research in Arts Technology for computer lab support Connect4Education for the conference tote bags Sibelius/M-Audio for hosting the Saturday morning breakfast buffet Beth Mast and Julie Johnson (CMS Executive Office)

In addition, we are grateful to the performers who contributed so generously of their time and professional abilities toward the success of the CMS Composers Concerts and evening dinner events, including: Karyl Carlson, the ISU Concert Choir, ISU Madrigal Singers, and Belle Voix Stephen K. Steele and the ISU Wind Symphony ISU Faculty String Quartet ISU Faculty Piano Trio Michael Malgoza, vibraphone; Kimberly Risinger, flute; and David Gresham, clarinet (Illinois State University) Thomas Streeter and the Illinois Wesleyan University Jazz Ensemble Michelle Vought and Chris Hollingsworth, vocalists, and Paul Borg, pianist (Illinois State University)

**Program Committee**

Mark Harbold (Elmhurst College), Co-Chair William Everett (University of Missouri-Kansas City), Co-Chair Barbara Bowker (William Rainey Harper College) Mark Clague (University of Michigan) Ian Coleman (William Jewell College) Dina P. Evans (University of Kansas) Gretchen Foley (University of Nebraska-Lincoln) Tim Hays (Elmhurst College) Maud Hickey (Northwestern University) Peggy Holloway (Dana College) Byron Jensen (Hastings College) Paul Laird (University of Kansas) Bruno Nettl (University of Illinois) Craig Parker (Kansas State University) James Perone (Mount Union College) Fred Rees (Indiana University-Purdue University, Indianapolis) Mary Scanlan (Grand Rapids Community College) Jane Solose (University of Missouri-Kansas City) Kristin Taylor (Waldorf College)

**Composition Review Committee**

Chen Yi (University of Missouri-Kansas City), Chair Mark Harbold (Elmhurst College) Libby Larsen (Minneapolis, Minnesota) Rami Levin (Lake Forest College)

**Community Engagement Committee**

Cindy Ropp (Illinois State University) David Moskowitz (University of South Dakota) Cynthia Crump Taggart (Michigan State University)
A hearty welcome to the first-ever “Two Greats” SuperRegional Conference. As part of the 50th anniversary celebration of The College Music Society, the Great Plains and Great Lakes Chapters have combined forces in what we hope will be the most exciting, unusual meetings these chapters have ever witnessed. This is a time to look backward and forward, celebrating the successes of our two chapters over the decades and embracing the challenges that lie ahead. We have assembled a rich, varied program that we hope will provide many opportunities for celebration, challenge, inspiration, and even just plain fun. On that last note, look for these special events:

- Publishers and other vendors available in the exhibitor’s area
- Registration fee that includes two dinners, the Friday dinner being generously provided by our host schools, Illinois State University and Illinois Wesleyan University
- Two CMS composer concerts and another concert featuring CMS performers
- A special surprise during the Saturday dinner!

An extraordinary team has helped to make this such a special event. Beth Mast and David Williams have worked diligently on behalf of the CMS executive office and the CMS national leadership. Our program, composition, and community engagement committees have included many of the most respected names in their disciplines. Members of the onsite planning team at ISU and IWU have done a marvelous job of anticipating and preparing for the special needs of this unusual event, and musicians, conductors, and ensembles at our host schools have generously volunteered their services for the CMS composer concerts. In fact, all who were asked to participate have done so willingly, including keynote speaker Bruno Nettl and chapter presidents past and present who will reflect on CMS’s past few decades in our respective regions. Most gratifying of all, the response from CMS members has been nothing short of remarkable. None of us can remember a year when 93 presentations and 97 scores were submitted, and we take this as a sign that this year’s conference will set new records for attendance, quality, diversity, and synergy.

Once again, welcome! We look forward to joining with you in this very special celebration. See you in Bloomington/Normal!

Cordially,

Mark Harbold, Program Co-Chair,
Great Lakes Chapter

William Everett, Program Co-Chair,
Great Plains Chapter
welcoMe to illinoiS State univerSity

The Illinois State University School of Music welcomes you to the 2008 College Music Society Great Lakes – Great Plains SuperRegional Conference. It is indeed an honor to host such an outstanding event!

Our faculty, staff and students have been preparing for your visit. Many will be involved in performances and presentations, while others will assist in the co-ordination and administration of the conference. All involved look forward to what will happen here over the next two days.

On behalf of everyone associated with the School of Music, let me express my deep appreciation to you for being on our campus. Illinois State University is an exciting, dynamic place and we hope that this visit will not be your last!

Sincerely,

Stephen B. Parsons, Interim Director
School of Music

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In this talk, whose fundamental issue is the ethnography of schools of music at American universities, Dr. Bruno Nettl will revisit, after more than a decade, his experience as described in the book “Heartland Excursions,” and contemplate the role of ethnomusicalogical approaches in higher education generally. An introductory discussion of the concept and history of ethnography is followed by a brief but critical account of the speaker’s experience doing and writing musical ethnography in American academic culture, using Blackfoot and Asian Indian cultures as context. The conclusion looks at recent changes in the world’s musical cultures and how they are reflected in changes in schools of music, and how these relationships can be interpreted by ethnomusicologists. The talk will be illustrated (or better, punctuated) by a few brief recorded musical examples.

Bruno Nettl was born in Czechoslovakia in 1930, moved to the USA in 1939, studied at Indiana University and University of Michigan, and has taught since 1964 at the University of Illinois, where he is now Emeritus Professor of Music and Anthropology. 

Active principally in the field of ethnomusicology, he has done field research with Native American peoples and in Iran, and secondarily in Israel and Southern India. He has served as President of the Society for Ethnomusicology and as editor of its journal, Ethnomusicology, and also of the Yearbook for Traditional Music.

Among his several books, the best known are Theory and Method in Ethnomusicology (1964), The Study of Ethnomusicology (1983), and the most recent, Blackfoot Musical Thought: Comparative Perspectives (1989), The Radif of Persian Music (rev. ed., 1992), and Heartland Excursions: Ethnomusicological Perspectives on Schools of Music (1994).
GENERAL INFORMATION

ANNOUNCEMENT BOARDS

Please check the bulletin board adjacent to the registration desk for schedule changes, room changes, or other announcements related to the conference. An additional bulletin board will be supplied for use by conference attendees to post announcements. Please check with the registration staff before making any postings.

CONFERENCE REGISTRATION

The registration desk is located in the Kemp Lobby and will be open during the following times:

Friday, March 28
8:00 AM – 5:00 PM

Saturday, March 29
7:30 AM – 4:00 PM

SPONSORED BREAKFAST

A continental breakfast, sponsored by Sibelius and M-Audio, Inc., will be provided in the CPA Lobby on Saturday, March 29 from 8:00 – 11:00 AM

WIRELESS INTERNET

Wireless Internet will be available to conference participants in the CPA Lobby. Check with the conference registration desk personnel for details on how to access this service.

COMMUNITY ENGAGEMENT PRESENTATIONS

The following presentation will be offered to the Normal community during the 2008 Great Lakes-Great Plains SuperRegional Conference. Please check the conference registration desk for further details.

Friday, March 28
2:00 PM
An Improvisation Workshop in High Schools String and Full Orchestras
— A Hands-on Workshop for High School Students
Racheli Galay-Altman (Morton Grove, Illinois)
Presented with the Illinois State University High School Orchestra,
Margot Ehrlich, Director

Friday, March 28
2:00 PM
Lines From Poetry
Kia-Hui Tan (The Ohio State University-Columbus)
Presented with the Illinois State University’s “Music Since 1950” Class,
Dr. Arved Larsen, professor
Hobgoblin Music/Stoney End Harps
Eve Stone
920 Minnesota Highway #19
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Phone: 877-866-3936 (toll-free)
Fax: 651-388-8460
Email: stoney@stoneyend.com

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Email: helen@mibac.com

Exhibits will be located in the CPA Lobby and will be open during the following times:

**Friday, March 28**
10:30 AM – 5:00 PM

**Saturday, March 29**
8:00 AM – 4:00 PM
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### Friday, March 28

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<td>8:30 AM – 5:00 PM</td>
<td>Kemp Lobby</td>
<td>Conference Registration and CMS Historical Exhibit</td>
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<td>10:30 AM – 5:00 p.m.</td>
<td>CPA Lobby</td>
<td>Exhibitors</td>
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<tr>
<td>8:30 – 10:30 AM</td>
<td>CVA 138</td>
<td><strong>Workshop: Common Tech Tips for Common Music Tasks</strong></td>
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<td>David B. Williams (Illinois State University)</td>
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<td>Peter Webster (Northwestern University)</td>
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<td>8:30 – 10:30 AM</td>
<td>CE 224</td>
<td><strong>Workshop: You Sing, YouTube</strong></td>
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<td>Elisa Wilson (University of Texas, El Paso)</td>
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<td>8:30 – 10:30 AM</td>
<td>Kemp</td>
<td><strong>Workshop: An Inclusive Improvisation Method</strong></td>
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<td>Racheli Galay-Altman (VanderCook College of Music)</td>
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<td>10:30 – 10:45 AM</td>
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<td><strong>Break</strong></td>
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<td>10:45 – 11:30 AM</td>
<td>Kemp</td>
<td><strong>Common Topic Panel: The Relevance of the Current Curriculum to Today’s Students</strong></td>
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<td>Moderators: Darleen Mitchell (University of Nebraska at Kearney)</td>
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<td>Panelists: Robert Rollins (Youngstown State University)</td>
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<td>Elisa Fraser Wilson (University of Texas at El Paso)</td>
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<td>11:30 AM – 12:00 PM</td>
<td>Kemp</td>
<td><strong>Business Meeting—Great Lakes Chapter</strong></td>
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<td>11:30 AM – 12:00 PM</td>
<td>CE 224</td>
<td><strong>Business Meeting—Great Plains Chapter</strong></td>
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<td>12:00 – 1:30 PM</td>
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<td>Lunch on your own (Please refer to the restaurant map in your conference tote bag)</td>
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<td>1:30 – 2:30 PM</td>
<td>CE 229</td>
<td><strong>Jazz</strong></td>
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<td>Session Chair: Anthony Bushard (University of Nebraska-Lincoln)</td>
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<td>1:30 PM Paper: ‘Prez’ Versus ‘Hawk’: A Cutting Contest for the Ages</td>
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<td>Christopher Barrick (Lincoln, Nebraska)</td>
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<td>2:00 PM Paper: Jazz for the Bachelor: Jazz Criticism in Playboy and Esquire Magazines</td>
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<td>Robert Hughes (St. Louis University)</td>
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<td>1:30 – 2:30 PM</td>
<td>CE 224</td>
<td><strong>Pedagogy I—Beyond the Lecture</strong></td>
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<td>Session Chair: Mark Harbold, Elmhurst College</td>
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<td>1:30 PM Paper: Breaking Through the Defense Mechanisms of Detachment</td>
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<td>Sarah Schmalenberger (University of St. Thomas)</td>
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<td>2:00 PM Paper: Friday at 2:30 in Music History: It’s Storytime!</td>
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<td>Marc Rice (Truman State University)</td>
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1:30 – 2:30 PM  
**Beyond Theory**  
Session Chair: Darleen Mitchell, University of Nebraska-Kearney  
1:30 PM Paper: *Ben Johnston and His Compositional World: 13-Limit Extended Just Intonation*  
Timothy Johnson (Chicago, Illinois)  
2:00 PM Paper: *Truly Chromatic Counterpoint*  
Daniel Schellhas (Rossford, Ohio)

2:30 – 2:45 PM  
**Break**

2:45 – 4:15 PM  
**Piano Music from the Caribbean**

2:45 PM Lecture/Recital: *From Valses to Voodoo: The Piano Music of Haitian Composer Ludovic Lamothe*  
Joshua Russell (Coralville, Iowa)  
3:30 PM Lecture/Recital: *The Cuban Dances of Mario Ruiz Armengol*  
Martin Camacho (Barry University)

2:45 – 4:15 PM  
**Kemp**  
**Performance Practice in 20th-Century Music**  
Session Chair: James Perone (Mount Union College)  
2:45 PM Lecture/Recital: *Cowell, Crumb and Company: Extended Technique in 20th Century American Piano Music*  
Kristin Elgersma (Northwestern University)  
3:30 PM Lecture/Recital: *Finney’s Fantasy for Solo Violin*  
Kia-Hui Tan (Ohio State University-Columbus)

2:45 – 4:15 PM  
**Gallery**  
**Pedagogy II—Curriculum and Assessment**  
2:45 PM Paper: *General Music: Reflections on my Classroom Experience at Northeastern Illinois University*  
Jeffrey Kowalkowski (DePaul University)  
3:15 PM Paper: *Renewal: Preparing K-12 Teachers in the 21st Century*  
Janette Harriott (University of Nebraska-Kearney)  
3:45 PM Paper: *Measurement of Instrumental and Vocal Undergraduate Performance Juries Using a Multidimensional Assessment Rubric*  
Charles Ciorba (Decatur, Illinois)  
Neal Smith (Millikin University)

4:15 – 4:30 PM  
**Break**

4:30 – 5:30 PM  
**Poster Session**  
**Connecting Theory with Practice: Core Curriculum for Undergraduate Music Majors**  
Amy Carr-Richardson (East Carolina University)  
Mark D. Richardson (East Carolina University)  

**From Music Fundamentals to Roman Numerals: Pedagogical Strategies and Techniques**  
John Check (Central Missouri State University)  
**Let the Students Decide! A Student-Centered Approach to Music Appreciation for Honors Students**  
Marie Labonville (Illinois State University)  
**Music, Technology, and Culture: A Music Appreciation Course for the 21st Century**  
Brian Pryor (University of Illinois at Springfield)  
Sharon Poulson Graf (University of Illinois at Springfield)
Friday, March 28

5:00 PM  CPA Lobby
Dinner (included with conference registration)

6:15 – 7:00 PM  Kemp

Opening Welcome
David Brian Williams (Illinois State University)

Illinois State University Welcome
James Major, Dean, College of Fine Arts
Stephen Parsons, Director, School of Music

Illinois Wesleyan University Welcome
Mario Pelusi, Director, School of Music

Chapter Presidents Welcome
Gene Trantham, Great Lakes Chapter
Darleen Mitchell, Great Plains Chapter

Community Engagement Activities
Cindy Ropp, Engagement Program Chair (Illinois State University)
Racheli Galay-Altman, Engagement Presenter
Kia-Hui Tan, Engagement Presenter

Two Greats Chapter Histories
Gene Trantham (Bowling Green State University)
Craig Parker (Kansas State University)

7:30 PM  CPA Auditorium

CMS Composers Concert I

The Harvest Moon .................. Warren Gooch (Truman State University)
ISU Concert Choir
Karyl Carlson, director

Pax aeterna ................................. Zvonimir Nagy (Chicago, Illinois)
Belle Voix (ISU)
Karyl Carlson, director

I Heard Voices .............................. Murray Gross (Alma College)
ISU Madrigal Singers
Karyl Carlson, director

Passions ...................................... Ching-Chu Hu (Denison University)
Tricia Park, violin
David Gompper, piano

Dreams of Fin (2006) .................... Joseph Dangerfield (Coe College)
Tricia Park, violin
David Gompper, piano

Intermission

Phil by the Seine ............................. Kari Besharse (University of Illinois)
Timothy Ernest Johnson, classical guitar

Flowerlips .......................... Kyong Mee Choi (Chicago College of Performing Arts)
Michael Malgoza, vibraphone

Folie à deux ................................. Murray Gross (Alma College)
Kimberly Risinger, flute
David Gresham, clarinet

Double Take .............................. Joseph Koykkar (Madison, Wisconsin)
ISU Wind Symphony
Stephen K. Steele, director
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### Saturday, March 29

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| 8:00 – 11:00 AM | CPA Lobby      | Continental Breakfast  
Sponsored by Sibelius and M-Audio, Inc.                                   |
| 8:00 AM – 4:00 PM | CPA Lobby    | Exhibitors                                                            |
| 8:00 – 9:00 AM  | CVA 147        | Designing and Building a Performing Arts Facility  
Session Chair: Stephen Parsons (Illinois State University)  
David Kahn, acoustician and Gary Reetz, architect, HGA   |
| 8:00 – 9:00 AM  | CVA 151        | Looking Back  
Session Chair: Fred Rees (IUPUI)  
8:00 AM Paper: A Melodrama to Kafka: In Memory of a Great Artist  
Judith Mabary (University of Missouri-Columbia)  
8:30 AM Paper: From My Grandmother’s Piano Bench  
Peggy Holloway (Dana College)                           |
| 8:00 – 9:00 AM  | CE 229         | Aural Perception  
Session Chair: Andrew Houchins (Emporia State University)  
8:00 AM Paper: Aural Therapy: A Twelve Step Program for Aural Training  
Christy Talbott (Columbus, Ohio)  
8:30 AM Paper: Parts is Parts: High-Similarity Analogy Networks and the Perception of Fugue  
Sean Malone (Central Missouri State University)         |
| 9:00 – 9:15 AM  |              | Break                                                                |
| 9:15 – 10:45 AM | Kemp          | Musical Reflections  
Chair: Byron Jensen, Hastings College  
David Dillard (Southern Illinois University-Carbondale)  
Eric Lenz (Southern Illinois University-Carbondale)  
Paul Transue (Southern Illinois University-Carbondale)  
10:00 AM Lecture/Recital: Life and Work: A Vernacular Composer from Wisconsin  
John Check (Central Missouri State University)  
Carla Malikas (Central Missouri State University)         |
| 9:15 – 10:45 AM | Gallery       | Remembrances  
9:15 AM Lecture/Recital: Kaddish: A Jewish Prayer in Western Art Music  
Deborah Netanel (Miami University)                       |
10:00 AM Lecture/Recital: Harmony after the Hostility: Solo Vocal Music Relating to the American Civil War, World War II, and the Vietnam War  
Jessi Burkey (Lynchburg College)  
Johnson Scott (Lynchburg College)                         |
9:15 – 10:45 AM CVA 147
Film Music
Session Chair: William Everett (University of Missouri-Kansas City)
9:15 AM Paper: Musical Americanism and The Plow that Broke the Plains
Jason Hartz (Adrian, Michigan)
9:45 AM Paper: Who’s Who in Hadleyville?: Determining the Source in “Do Not Forsake Me” from High Noon (1952)
Anthony Bushard (University of Nebraska-Lincoln)
10:15 AM Paper: Music as an Indicator of Faith in Signs
Erik Heine (Oklahoma City University)

10:45 – 11:00 AM
Break

11:00 AM – 12:00 PM Kemp
Keynote Address
Heartlands Revisited: Exercises in Musical Ethnography
Bruno Nettl (Professor Emeritus, University of Illinois)

12:00 – 1:15 PM
Lunch on your own
(Please refer to the restaurant map in your conference tote bag)

1:15 – 2:45 PM Kemp
The Music of Libby Larsen
Session Chair: Mary Scanlan (Grand Rapids Community College)
1:15 PM Lecture/Recital: Dancing with the Past: Larsen’s “Mephisto Rag” and Liszt’s “Mephisto Waltz”
Omri Shimron (Hillsdale, Michigan)
2:00 PM Lecture/Recital: The Functionality of Poetic and Musical Themes in Selected Songs from “Beloved, Thou Hast Brought Me Many Flowers,” by Libby Larsen
Clara Presser (Fargo, North Dakota)

1:15 – 2:45 PM Gallery
Woodwind Music
Session Chair: Christine Erlander Beard (University of Nebraska-Omaha)
1:15 PM Lecture/Recital: Oboe at the Close
Krista Riggs (California State University-Fresno)
2:00 PM Lecture/Recital: An Examination of Repertoire for Mezzo-Soprano, Clarinet, and Piano
Kirsten Gunlogson (University of Utah)
Elizabeth Gunlogson (University of New Hampshire)
Eileen Cornett (Peabody Conservatory of Music)

1:15 – 2:45 PM CVA 147
Musical Repertories
Session Chair: Keith Clifton (Central Michigan University)
Thomas Becker (Baker University)
1:45 PM Paper: Metastasio’s La Passione: The Most Popular Passion Oratorio Libretto in the 18th Century: A Comparative Overview of Selected Settings
William Braun (Wisconsin Lutheran College)
2:15 PM Paper: Fields of Wonder: Exploring the Songs of Robert Owens
Jamie Reimer (Midland Lutheran College)

2:45 – 3:00 PM
Break
3:00 – 3:30 PM  CVA 147

American Identities

Session Chair: Craig Parker (Kansas State University)

Paper: Musical Quotation and the 'Moral Geography' in “Leave It To Beaver”
Stanley Pelkey (Western Michigan University)

3:00 – 4:00 PM  CVA 151

Theory and Analysis

Session Chair: Susan Piagentini (Northwestern University)

3:00 PM Paper: Twelve-tone Sonata Form: Continuing a Tradition or Embracing Contradiction?
Rachel Mitchell (University of Illinois)

3:30 PM Paper: ‘Purity of Structure and Harmony’: The Neo-Classic Impulse in Michael Tippett’s Third Piano Sonata
John Schuster-Craig (Grand Valley State University)

3:00 – 4:00 PM  CE 229

Pedagogy III–Innovations

Session Chair: Peggy Holloway (Dana College)

3:00 PM Paper: The Pedagogy of Consciousness and Optimal Musical Experience
Vanessa Cornett-Murtada (University of St. Thomas)

3:30 PM Paper: 'Belting' as an Academic Discipline
Andrew White (University of Nebraska-Kearney)

4:00 – 4:15 PM  Break

4:15 PM  Kemp

Recital

The Edge of Great Quiet: Songs from Alaska ................. Sally Reid (b.1948)
On a Day of White Trees
Two Stones
April
Lonely
Midnight Sun

Kirsten Gunlogson, mezzo-soprano
Elizabeth Gunlogson, clarinet

The Good Life: Music by Nebraska Composers

Songs of Soulmates ................................................... Christopher Stanichar
Wendy Eaton, mezzo soprano
Susan Hatch Tomkiewicz, english horn
Christopher Stanichar, piano

Zephyrs (2006) for flute and vibraphone ......................... Barry Ford
Christine Erlander Beard, flute
Michael Pollock, vibraphone

"Algoma 1964" from Waterwords (2004) .............. Kenton Bales (b. 1952)
Wendy Eaton, mezzo soprano
Darren Pettit, alto saxophone
Christopher Stanichar, piano

Fanfare for Trombone and Computer ............................... Jeremy Baguyous
Peter Madsen, trombone
**Past Presidents Recognition and Panel**

Moderator: Gene Trantham (Bowling Green State University)
Mark Harbold (Elmhurst College)  
Mary Scanlan (Grand Rapids Community College)  
CMS-GL President, 2000–2002  
James Perone (Mt. Union College)  
CMS-GL President, 2002–2004  
Craig Parker (Kansas State University)  
CMS-GP President, 1989–1991  
Byron Jensen (Hastings College)  
CMS-GP President, 1994–1996  
William Everett (University of Missouri-Kansas City)  
CMS-GP President, 2002–2004  
Darleen Mitchell (University of Nebraska at Kearney)  
CMS-GP President, 2004–2008

**5:30 PM CPA Lobby**

**Dinner and Cash bar**

**Welcome**
James Major, Dean, College of Fine Arts, Illinois State University

**Music Interlude**
Mystery Guest Artist
Michelle Vought (Illinois State University)
Chris Hollingsworth (Illinois State University)
Paul Borg (Illinois State University)

**7:30 PM CPA Auditorium**

**CMS Composers Concert II**

**Sonata Urbana** ................. Timothy Ernest Johnson (Chicago, Illinois)  
Mark Sudeith, piano

**Oh What a Beautiful City** .... Charles Mason (Birmingham-Southern College)  
ISU Faculty String Quartet  
Sarah Gentry, violin  
Emily Morgan, violin  
Adriana Ranson, cello

**The Conjecture** ....................... Timothy Edwards (Chicago Illinois)  
ISU Faculty Piano Trio  
Sarah Gentry, violin  
Adriana Ranson, cello  
Tuyen Tonnu, piano

**Opan Rioti, mvmt. 3, “Phrenetico”** ............... Jeff Leigh (Wheaton, Illinois)  
ISU Faculty Piano Trio  
Sarah Gentry, violin  
Adriana Ranson, cello  
Tuyen Tonnu, piano  

**Intermission**

**Lamentations of the Prophet Jeremiah** .... Jorge Muniz (South Bend, Indiana)  
Alicia Purcell, soprano  
Avalon String Quartet  
Blaise Magniere & Marie Wang, violins  
Anthony Devroye, viola  
Cheng-Hou Lee, cello

**Micromovements** ...................... Philip Schuessler (Champaign, Illinois)  
Tim Johnson, Guitar

**Superior Elements** ............ James A. Strain (Northern Michigan University)  
& Carrie Biolo (Marquette, Michigan)  
Carrie Biolo & James A. Strain, percussion  
Maria Formolo, interpretive dancer

**Rasalgethi** .................... Douglas Leibinger (University of Missouri-Columbia)  
Illinois Wesleyan University Jazz Ensemble  
Thomas Streeter, Director

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Baguyos, Jeremy
Jeremy Baguyos explores the arts that flourish at the intersection of tradition and technology. His favorite projects include sound installations and improvisation environments. Currently, he is finishing an interactive computer work for oboe, and is desperately avoiding FM synthesis in order to avoid programmatic reference to a duck. His electronic work has been presented at conferences for the Society for Electroacoustic Music in the United States and the International Computer Music Association and has had recent performances at Electronic Music Midwest and Electroacoustic Juke Joint. He lives in Omaha, NE where he is enjoying his new post as Assistant Professor of Music Technology/Artist Faculty of Double Bass at the University of Nebraska – Omaha. As a student of McGregor Boyle, he earned a graduate degree in Computer Music from the Peabody Conservatory of Johns Hopkins University. His leisure activities include biking, cross-country skiing, and spending part of the summer relaxing and pursuing recreational activities with his young children in the mountains of Colorado.

Bales, Kenton
The music of Kenton Bales has received awards from the American Composers Foundation, the Society of Composers, Incorporated, the Nebraska Arts Council, the Mid-America Arts Alliance, the Burlington Northern Foundation, and the Omaha Symphony Orchestra. In 1988, he won Honorable Mention in the Music Teachers National Association Distinguished Composer of the Year Competition for his Plain Variations. Bales has been named Nebraska Composer of the Year in two separate years for his music that specializes in themes from the West and the Great Plains. Compositions such as The Rocks, for tuba and orchestra, have been premiered by the Omaha Symphony and subsequently performed by the United States Army Orchestra in Washington, DC. His Micro Zodiac was commissioned by Decadanse of Lunel, France in celebration of the millennium, and Black Jack was commissioned by a member of the percussion group Ethos in New York, NY. The Continental Fantaire, the first of two works commissioned by the Continental Trombone Quartet, has been performed widely in the United States and in 8 countries outside the United States. Bales has served as a member of the Board of Directors of the Society of Composers, Incorporated and as National Coordinator for the Music Teachers National Association Student Composers Competition. He is currently the Robert M. Spire Professor of Music at the University of Nebraska at Omaha. His music is published by Southern Music Company, Inc., Alliance Music Publishers, and Amber Waves Publishing.

Barrick, Christopher
Saxophonist and music educator Christopher Barrick performs and teaches all styles of music including classical, jazz, and rock. He has performed at numerous conferences including those of the North American Saxophone Alliance, Pennsylvania Music Educators Association, Nebraska Music Educators Association, and the Music Educators National Conference. Barrick has performed with: the Omaha Symphony, Johnny Mathis, the Legends of Swing, the Jimmy Dorsey Orchestra, Sonny Turner and the Platters, The Crystals, and Rock and Roll Hall of Fame inductees, The Coasters. His principal saxophone teachers have included Paul Haar, Keith Young, Charles Stolte and John Kuehn. An experienced educator, Barrick has taught at the University of Tennessee-Knoxville, the University of Nebraska-Lincoln and in the Tennessee public schools. He has taught applied saxophone at the University of Nebraska-Lincoln, Midland Lutheran College and Union College (Nebraska), and has directed the jazz band at Doane College. Currently, he is the Teaching Assistant in Saxophone at the University of Nebraska-Lincoln. Barrick’s work with multimedia performance has been performed across the country. His research in jazz history has recently been selected for publication in the Saxophone Symposium. Originally from New Jersey, Barrick holds music degrees from the University of Tennessee (MM, 2003) and Indiana University of Pennsylvania (BA, 2000 and BS, 2001). He is currently in residence at the University of Nebraska pursuing a Doctor of Musical Arts degree.

Beard, Christine Erlander
Described by critics as “masterful” and “evocative,” flutist Christine Erlander Beard (DMA, The University of Texas) is constantly in demand as a soloist, chamber artist, and clinician. Quickly achieving international recognition as a performer and advocate for the piccolo, she has performed...
extensively across the U.S. and abroad, including four of the previous six conventions of the National Flute Association. In 2007 she established the 1st annual International Piccolo Symposium for which she serves as Executive Director and Artist-Teacher; in 2008 she will release her debut CD, "Souvenirs: 21st Century Works for Piccolo," and will conduct piccolo clinics at the British Flute Society International Convention. An avid proponent of new music, Christie has commissioned and/or premiered numerous solo and chamber works for both flute and piccolo. Dr. Beard joined the faculty at the University of Nebraska at Omaha in 2002 where she serves as Assistant Professor of Flute and Coordinator of Woodwind Studies. (www.piccoloHQ.com).

Becker, Thomas R.

Thomas Becker is a Ph.D. candidate in music theory at the University of Kansas, currently with A.B.D. status. He is also teaching music theory and guitar at Baker University in Baldwin City, Kansas. Becker holds a Master of Music degree in theory from Northwestern University (2002), a Master of Arts in guitar performance from the University of Denver (1984), and a Bachelor of Music in guitar performance from the University of Nebraska at Omaha (1979).

Becker's primary research interest is in bringing the literature of the classical guitar into the mainstream of theoretical analysis, focusing on both tonal and non-tonal guitar compositions from the 1920s to the present day. This interest is a combination of his current work in music theory and his professional and academic background in guitar performance. Becker has been on the faculty of the University of Northern Iowa as instructor of guitar, and has taught as an adjunct guitar instructor at several midwestern colleges and universities. As a performing artist, Becker has toured as a soloist throughout the midwest and southwest regions, and has been affiliated with the Arts Midwest Performing Arts Touring Program, the Iowa Arts Council Touring Program, the Nebraska Touring Program, and the Colorado Consortium of Community Arts Councils.

Besharse, Kari

Kari Besharse is a composer working in both electroacoustic and acoustic mediums. She is currently completing her doctoral studies at the University of Illinois. She completed her undergraduate studies in composition at the University of Missouri at Kansas City and her Masters degree at the University of Texas at Austin. Her music has been presented around the world by venues and organizations such as The California Ear Unit, Society of Composers, Inc., Texas Computer Musicians Network, The LaTex Festival, The Florida Electroacoustic Music Festival, Electronic Music Midwest, ICMC, SEAMUS, Bourges, Elektrophonie, Third Practice, 60X60, and Pulse Field. Kari was awarded a Bourges Residency Prize for Small Things, an electroacoustic work written in Csound and Protos, which uses the sounds of the frogs and insects of Austin, Texas as its source material. The residency was completed at the University of Birmingham Electroacoustic Music Studios in England where she created a new eight-channel tape piece, Firmament.

Biolo, Carrie

Carrie Biolo holds a Master of Music degree in Percussion Performance from DePaul University in Chicago, IL. While in Chicago, Biolo established herself as an active performer of contemporary music by working closely with composers such as Guillermo Gregorio, Amnon Wolman, Jeff Kowalkowski, and Michael Pisaro. Pisaro, who is on the composition faculty at CalArts, has written numerous works for Biolo, including a seven day interdisciplinary performance piece, Sound Light Sand. In 2007, she was a featured soloist in Russell Peck's The Glory and Grandeur, Concerto for Three Percussionists and Orchestra, with the Marquette Symphony Orchestra. As a member of Art Lange's contemporary music ensemble, Biolo can be heard on the only full-length version of Cornelius Cardew's Treatise, Cardew's Material, Anthony Braxton's Compositions No. 10 & No. 16(+101), Guillermo Gregorio's Faktura, and over 20 other CDs recorded on hat[n]art, Rhino, Eight Day Music, CRI and other labels. Her music compositions can be heard on Ira Glass' This American Life, and have been featured on WGBH Boston Public Radio's Art of the States.

Biolo has performed with Guillermo Gregorio and ensemble Aural at the Let's Cool One Chamber Jazz Festival at the Vienne Musik Galerie in Vienna, Austria, and as a featured soloist with Ensemble Aktive Musik in Essen and Witten, Germany. In addition, she has appeared in chamber, solo, and orchestral concerts for numerous venues in Germany, Japan and Taiwan.
In addition to her contemporary music collaborations, recordings and performance projects, Biolo is the Band Assistant at Marquette Senior High School and maintains a private percussion teaching studio. She has been a percussionist with the Marquette Symphony Orchestra since 2001.

Braun, William

William Braun is a Professor of Music and the Chair of the Music Department at Wisconsin Lutheran College in Milwaukee, WI where he teaches music history, theory, and music technology. He has music published by Concordia, Morning Star, and Hinshaw Publications, and published articles in *The Choral Journal*, *The Journal of Church Music*, *The Opera Journal* and the *Music Educators Journal*. He is currently writing a book, *The History of Passion Music* that will trace the historical development of musical settings of Christ’s Passion to the present day.

Burkey, Jessi

Jessica Burkey, a native of Coeur d’Alene, Idaho, is currently a full-time Professor in Music at Lynchburg College, in Lynchburg, Virginia. Presently she is completing a Doctor of Arts degree in Music and Vocal Performance from Ball State University, in Muncie, Indiana. There she served as Graduate Assistant in Opera and Voice departments, as well as The Opera Outreach Coordinator. Her operatic roles include Dorabella in Mozart’s Cosi fan Tutti, Tisbe in Rossini’s La Cenerentola, Second Lady in Mozart’s Die Zauberflöte, and Kate Pinkerton in Puccini’s Madame Butterfly. Jessica is a frequent soloist with local and regional orchestras in Indiana as well as Virginia; highight performances include Vivaldi’s Gloria with the First Christian Church Orchestra of Lynchburg, Handel’s Messiah with the Lynchburg College Orchestra, Mahler’s Lieder eines farennden Gesellen with the Ball State Symphony Orchestra, and Bach’s Magnificat with the Warsaw Indiana Symphony Orchestra. Her recent academic accomplishments include presenting research on Bellini and Bel Canto, as well as vocal music related to war at the 2005 and 2007 Hawaii International Conference on Arts and Humanities, as well as the CMS International Conference in Bangkok, Thailand in July, 2007. While in Thailand, she was honored to perform for the Costa Rican Consulate and the Minister of the Prime Minister to Thailand. She will also be presenting at the CMS Great Lakes/ Great Plains Super Regional Conference in Illinois this March, as well as *The Music of War Interdisciplinary Conference* at Stonehill College in Massachusetts this April.

Bushard, Anthony J.

Anthony Bushard is assistant professor of music history at the University of Nebraska School of Music. Prof. Bushard received a B.A. in music from St. John’s University in Collegeville, Minnesota, as well as a masters and Ph.D. in musicology from the University of Kansas. Prof. Bushard’s research interests are in Contemporary American music with a special focus on jazz, blues, and film music. His masters research deals with the jazz and blues club scene in Kansas City during the 1930s. Furthermore, he has published sections of that research in the New Grove Dictionary of Jazz, Second Edition. His dissertation, entitled *Fear and Loathing in Hollywood: Representations of Fear, Paranoia, and Individuality vs. Conformity in Selected Film Music of the 1950s*, considers the musicodramatic implications of the scores for *High Noon* (1952), *The Day the Earth Stood Still* (1951), and *On the Waterfront* (1954) alongside sociopolitical undercurrents of the 1950s. In addition, he has an article forthcoming in the *Journal of Film Music* entitled “He Could’ve Been a Contender: Thematic Integration in Leonard Bernstein’s Score for *On the Waterfront*.” At UNL Prof. Bushard teaches courses in Jazz History, Film Music, World Music, and Introduction to Undergraduate Studies in Music.

Camacho, Martin

Martin Camacho (Piano performance degrees and diplomas: D.M.A. University of Miami, M.M. Cleveland Institute of Music, P.S. Cleveland Institute of Music, B.M., Instituto Superior de Arte, Havana) has won fifteen national competitions in Mexico, Cuba, and the United States. He has appeared as soloist with many orchestras in Mexico and the United States and has performed extensively as a recitalist in the United States, Venezuela, Cuba, Japan, Norway and Mexico. During the summer of 2000, he toured as soloist with the American Wind Symphony Orchestra, performing in more than twenty cities in the USA and Canada. Camacho has earned numerous scholarships and honors, and has presented lecture-recitals on Mexican music in national conferences. He is currently a Visiting Instructor of Music and Assistant to the Chair at Barry University, Department of Fine Arts, in Miami Shores, FL.
Biographies of Composers and Presenters

Carr-Richardson, Amy
Amy Carr-Richardson is Associate Professor of Music Theory at East Carolina University in Greenville, North Carolina. Mark Richardson is Assistant Professor of Music Theory and Composition at ECU.

Check, John D.
John Check is an associate professor at the University of Central Missouri, where he coordinates the music theory program. His writings include articles and reviews that have appeared in Studies in Music from the University of Western Ontario, The Saxophone Symposium, the IETA (International Tuba and Euphonium Association) Journal, The Instrumentalist, and NOTES. A forthcoming article on theory pedagogy has been accepted for publication by Musical Insights. He has read papers at the annual meetings of the American Musical Instrument Society, the Oklahoma Music Theory Roundtable, and the Missouri Philological Association. In addition, he has given a number of talks at the National Music Museum at the University of South Dakota. An active performer on low brass and jazz piano, he is interested mainly in theory pedagogy, counterpoint, and the vernacular music of the American Midwest.

Choi, Kyong Mee
Kyong Mee Choi, composer, painter, and visual artist, is an Assistant Professor of music composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. She mainly writes chamber, electro-acoustic, interactive, and multi-media music. She has had many works awarded and recognized in numerous places: Luigi Russolo International Electroacoustic Competition, Australasian Computer Music Conference, MUSICA CONTEMPORANEA en Ecuador, Third Practice, International Computer Music Conference, Electroacoustic Musical Festival in Santiago de Chile, Spectrum Press and the Los Angeles Sonic Odyssey, Merging Voices, Music Beyond Performance, Electronic Music Midwest, International Society for Contemporary Music, Society of Electro-Acoustic Music in the United States, Society of Composers, Inc., The College Music Society, MUSICA NOVA among others. She won the second prize at VI CIMESP 2005 Concurso Internacional de Música Eletroacústica de São Paulo and awarded Mention for Palmarès du 32e Concours International de Musique et d’Art Sonore Electroacoustiques de Bourges 2005. She was awarded the first prize of ASCAP/SEAMUS 2006 Composition Commission and received first place at the Birmingham Arts Music Alliance Concerct Exchange program. She received the prestigious Robert Helps Prize 2007. Her music can be found CIMESP, SEAMUS, and SCI.

Ciorba, Charles R.
Dr. Charles R. Ciorba is an Assistant Professor of Music Education at Millikin University, where he teaches courses in music education, coordinates the general music practicum, and supervises student teachers. Dr. Ciorba received a B.M in Music Education from Wayne State University, a M.M. in Music Education from Bowling Green State University, and a Ph.D. in Music Education from The University of Miami (FL). Prior to joining the faculty at Millikin University, Dr. Ciorba taught instrumental and general music for the Ann Arbor Public Schools. His research interests include jazz improvisation achievement, self-perception, and the use of technology in the elementary music classroom. Dr. Ciorba has presented research and participated in workshops at the North Texas Symposium for Music Education, Illinois Music Educator's Association, National MENC, and the Society for Research in Music Education's Research Symposium I.

Cornett, Eileen (see also Northern Accord)
Eileen Cornett is Director of the Graduate Vocal Accompanying Program at Peabody Conservatory and a faculty coach with the Peabody Opera Theatre. She began her professional career as music director of the Crosswell Opera House in Adrian, MI, and has subsequently conducted, coached, written, and arranged musical and operatic productions for companies ranging from the Kennedy Center's theatres to the Theatre an der Wien in Vienna, Austria. She performs as a guest coach/accompanist for the Baltimore and Annapolis Opera companies, a recital partner to many singers throughout the East Coast and as a pianist for the Capitol Steps.

Cornett, Vanessa
Dr. Vanessa Cornett is the Director of Keyboard Studies at the University of St. Thomas in St. Paul, Minnesota, where she teaches piano and graduate courses in piano pedagogy and literature. She earned the DMA degree in piano performance from the University of North Carolina at Greensboro.
and the MM and BM degrees in piano performance and pedagogy from West Virginia University. A certified hypnotherapist, she specializes in the study and treatment of performance anxiety for students and professional musicians. Her research focuses on the nature of human consciousness and the role of the subconscious mind in music performance, as well as the applications of wellness in piano pedagogy.

Dr. Cornett previously taught at North Carolina A&T State University, the University of North Carolina at Greensboro, Guilford College, and West Virginia University. She served as the Dean of the Music Academy of North Carolina, where she taught piano as a Master Teacher. She was recognized as an Outstanding Teacher at the UNCG School of Music, and was awarded the Teaching Excellence Award from the Music Academy of NC. She has lectured nationally for the Music Teachers National Association and The College Music Society, and is a frequent presenter at local and regional chapters of MTNA, CMS, and MENC throughout the United States. Her articles and reviews have appeared in American Music Teacher, Proceedings from Pedagogy Saturday (MTNA), for ACA Digital Recordings, and in Basically Bach, an interactive multimedia CD-ROM for piano students.

Dangerfield, Joseph Allen

Joseph Dangerfield’s (b. 1977) compositions are heard throughout the United States on conferences of the Society of Composers Inc., the MusicX Festival at the Cincinnati Conservatory, the San Francisco New Music Festival, and the Society for Electro-Acoustic Music in the United States, among others. His works have been performed in such international venues as the Festival of American Music in Moscow, the Frankfurter KuenstlerKlub, the Conservatorio di Giuseppe Tartini, Trieste, Italy, and in Cairo, Egypt. In December 2007, Dangerfield will complete a residency in the Leighton Studios at the Banff Centre in Alberta, Canada. Dangerfield is the recipient of many awards, which include, The Young and Emerging Composers Award (2002), ASCAP Standard Awards, and the Henry and Parker Pelzer Prize (2005) for excellence in composition. He was twice a top-ranked finalist for the Student Fulbright Competition for study at the Moscow Conservatory. Dangerfield’s music is available on the Albany Records label and is published by European American Music and PIP Press Music Publications. He studied composition at Marshall University (BFA 1999) with Michael Golden and John Allemeier, Bowling Green State University (MM 2002) with Marilyn Shrude and Mikel Kuehn, and the University of Iowa (PhD 2005) with David Gompper. He currently resides in Cedar Rapids, IA, where he is Assistant Professor of music composition and theory, as well as the director of orchestral activities at Coe College.

Dillard, David

Baritone David Dillard has performed as soloist with opera companies such as Austin Lyric Opera, Florida Grand Opera, Lake George Opera Festival, DiCapo Opera Theater, San Diego Opera Ensemble, the Tanglewood Music Center, and Union Avenue Opera. Dr. Dillard is particularly passionate about lieder. Among his collaborations with internationally acclaimed pianist Martin Katz are three performances of Schubert’s Winterreise. Other art song recital appearances include: The Round Top Festival, The Baldwin-Wallace Conservatory, Truman State University, Principia College and Southern Illinois University Carbondale. In Vienna, Dr. Dillard worked with Wolfgang Holzmair, Elly Ameling, and Helmut Deutsch at the Franz-Schubert-Institut. Before serving as assistant professor of voice at Southern Illinois University in Carbondale, he taught at Central Michigan University. He holds degrees from Principia College, The University of Texas in Austin, and The University of Michigan, Ann Arbor. A native of Lexington, MA, David Lyons received a B. Mus. (Piano) from the University of Michigan, the M.M. from SUNY Stony Brook, an Artist Diploma from Indiana University, and the D.M.A from the University of Oregon. Teachers have included Victor Steinhardt, James Tocco, Menahem Pressler, and Charles Rosen. Dr. Lyons has performed on many of the country’s most prestigious stages. As prize winner of the Washington International Competition for Pianists, he has performed at the Main Hall of the Kennedy Center. His tours with Daniel Gaede, former concertmaster of the Vienna Philharmonic Orchestra, include performances at Carnegie’s Weill Hall, the Phillips Collection of Washington D.C., as well as broadcasts on National Public Radio. As winner of university competitions he has appeared as soloist with orchestra in Brahms’ Concerto No. 2 and Rachmaninoff’s Concerto No. 2. A former faculty member at California’s Humboldt State University, Dr. Lyons has recently turned his talents to composition. His piece for solo piano, “Two
Sides of Night," was awarded first prize in the 2005 Composer's Guild Competition. He is now collaborative pianist at SIU Carbondale.

Eaton, Wendy
An active performer, Wendy Eaton (MM, University of Nebraska/Omaha) has appeared locally as a soloist with many area arts organizations including the Omaha Symphony Chamber Orchestra, Heartland Opera Theatre, the Heartland Philharmonic, the Omaha Municipal Orchestra, the Omaha Chamber Music Society and Omaha's “Concerts at the Castle” series. Equally at home in concert and on stage, Ms. Eaton has performed featured roles in numerous operas and musicals including Amahl and the Night Visitors, The Long Christmas Dinner, Dido and Aeneas, Suor Angelica, A Little Night Music, The King and I, Babes in Toyland, and Suessical the Musical. Eaton also appears regularly with the nationally recognized Rose Theatre, the third largest childrens' theatre in the United States. She is also a member of the Nebraska Arts Council Touring Program.

Edwards, Timothy D.
The Chicago Sun Times described Timothy Dwight Edwards’ music as having “a sense of purposeful direction that kept us anxious to hear what would happen next.” His music has been performed by numerous ensembles including Pinotage, Eighth Blackbird, The Lincoln Trio, The West Village Chorale, CUBE Contemporary Ensemble, The Asparagus Valley Contemporary Music Ensemble, Duo Ahlert & Schwab, Wu Man’s international ensemble WVT, and the Contemporary Chamber Players. His music has been heard at numerous festivals and conferences, including The Society for Electro-Acoustic Music in the United States (SEAMUS 2006 & 2007), Sonic Impact at the Museum of Contemporary Art 2006, Eurofest Zupfmusik 2006 in Bamberg, Germany, the 15th Annual Florida Electroacoustic Music Festival 2006 (Gainesville, FL), Spark Festival of Electronic Music and Art (2006, Minneapolis, MN), the North American Saxophone Alliance Conference 2006, Electronic Music Midwest (2005, Kansas City), and the BGSU New Music and Art Festival (2004). He holds a PhD in Composition from the University of Chicago where he studied composition with Ralph Shapey, Shulamit Ran and John Eaton and electronic music with Howard Sandroff. He also holds a Master of Music degree in Jazz Composing and Arranging from the University of Massachusetts, Amherst where he studied improvisation with Yusef Lateef and arranging with Jeffery Holmes. He teaches composition, theory and Computer Music at Columbia College Chicago.

Elgersma, Kristin M.
Kristin Elgersma is a doctoral candidate in Piano Performance and Pedagogy at Northwestern University, where she is also a faculty member. She has been on the faculty of the Northwestern Music Academy for six years, and has also taught at the Merit School of Music in Chicago, the Center for Musical Development in Skokie, and Martin Methodist College in Pulaski, Tennessee. Her areas of research include extended piano techniques in twentieth-century American music, contemporary piano music for students, and the role of piano performance and pedagogy in arts education. She performs regularly as a soloist, collaborative pianist, and chamber musician, and has appeared in master-classes with John Perry, John Wustman, Keith Underwood, and the Merling Trio. In October of 2007, she presented a lecture-recital at the Illinois Music Teachers Association State Conference. She loves to explore all the beautiful sounds the piano can make!

Galay-Altman, Racheli
Cellist and conductor Racheli Galay-Altman is a versatile musician who includes in her programs works from the baroque to contemporary periods as well as folk music and improvisation. As the Director of String Music Education at VanderCook College of Music (Chicago, IL) she combines improvisation in different styles in the repertoire of the VanderCook Philharmonic Orchestra, in her cello studio, in the chamber music ensemble and in her low strings technique classes. Ms. Galay-Altman is also on the faculty of the Music Institute of Chicago, where she directs the summer Chicago Improvisation Institute.

As cellist, Ms. Galay-Altman has garnered great reviews from the press and her audiences in her appearances as soloist, recitalist and chamber musician. She has soloed with orchestras such as the Zagreb Philharmonic, the Lublin Philharmonic, the Szołnok Symphony, the Rosario Chamber Orchestra, the Soloists of Israel and the Indiana University Symphony Orchestra, and has performed at prestigious venues such as the European
Parliament, Symphony Center (Chicago), Lisinski Hall (Zagreb), the Rudolfinum (Prague), Heicahl Ha'Tarbut (Israel), the Jerusalem Theater, and the Wieniawski Hall (Lublin). Following her performance with the Zagreb Philharmonic, the Hrvatsko Slovo of Croatia wrote, "Racheli Galay presented her rich temperament, technical ability and delicate touch creating a beautiful sound, rendering an interpretation that fulfilled the composer’s expectations." Galay-Altman holds a D.M. in cello performance from Northwestern University, a M.M. in cello performance from Indiana University and a B.A. in musicology, magna cum laude, from the Tel-Aviv University.

Gooch, Warren P.
Warren Gooch’s music has been performed widely throughout North America and Europe, Asia and Latin America. Gooch is recipient of over thirty composition awards and paid commissions, and has approximately thirty published works available from Southern, Neil A. Kjos, Alliance, Flammer, Dorn, Ensemble, Plymouth and other publishers. His music has been recognized by the National Federation of Music Clubs, American Choral Directors Association, Music Teachers National Association, International Trumpet Guild, Percussive Arts Society, Minnesota Orchestra and a number of other cultural organizations. Clockwork for orchestra has been recorded by the Slovak Radio Orchestra on the MMC label. Completing his doctorate in composition at the University of Wisconsin, Gooch has studied with Stephen Dembski, Joel Naumann, Eric Stokes, Mary Mageau and others. Professional memberships include the Society of Composers, American Composers Forum, BMI, Music Educators National Conference, Christian Fellowship of Art Music Composers, Pi Kappa Lambda, Iowa Composers Forum, Phi Mu Alpha Sinfonia and numerous other organizations. Currently, Gooch is Chair of the Theory-Composition area and coordinates the Master of Arts in Music program at Truman State University, where he has been a past finalist for that university’s Educator of the Year” and “Advisor of the Year” awards. He is also active in church music.

Graf, Sharon Poulson
Sharon Poulson Graf is an Associate Professor of Sociology/Anthropology at the University of Illinois at Springfield (UIS). She earned her M.A. at Kent State University, where she taught World Music and performed on bowed lutes in the Chinese and Thai (Er Hu and Saw Oo) ensembles, and in the Sinfonia (violin). She continued her focus on Musicology/Ethnomusicology in her Ph.D. studies at Michigan State University. She is currently revising a book manuscript about old-time fiddle playing at the National Oldtime Fiddlers’ Contest. She created the current UIS music program from scratch in 2001, which now offers general education curriculum including music technology courses; performance ensembles including chorus, band, jazz combo, and chamber orchestra; and several affiliated groups including the World Percussion Student Club, the Central Illinois Native American Flute Circle, Blue Rhapsody A Cappella Vocalists, and a living history reenactment of the 10th U.S.Cavalry Civil War Brass Band.

Gross, Murray
An award-winning composer and conductor, Murray Gross studied at the New England Conservatory, Oberlin College, and Michigan State University, where he received his Doctor of Musical Arts degree. Former Assistant Conductor of the Detroit Symphony and Music Director of Michigan's West Shore Symphony, Dr. Gross has been an active guest conductor on several continents. He is currently on the faculty of Alma College, where he teaches composition, conducting, theory, film music, and serves as Music Director of the Alma Symphony.

Compositions by Murray Gross have recently been heard in venues ranging from Quebec City to Texas, performed by such groups as the New York New Music Ensemble, Nobilis Trio, Woodland Trio, Composers’ Conference ensemble, Peninsula Music Festival Orchestra, Follas Duo, Wisconsin Winds and many others. His music has been broadcast over National Public Radio, and received numerous honors including a Broadcast Music Incorporated (BMI) Award. Upcoming performances include the premiere of “You Must Remember This” by the Michigan State University Orchestra, and a saxophone and piano duo, “Irrational Exuberance,” commissioned by the Michigan Music Teachers Association.
Gunlogson, Kirsten (see also Northern Accord)
Mezzo-soprano Kirsten Gunlogson holds a Master of Music degree from Indiana University and has performed with Michigan Opera Theatre, Palm Beach Opera, Pittsburgh Opera, Toledo Opera, Indianapolis Opera, Tulsa Opera and Nashville Opera. She recently debuted at Carnegie Hall and has performed as soloist with the Nashville Symphony, Fairfax Symphony and Indianapolis Symphonic Choir. Miss Gunlogson also serves as Assistant Professor of Voice at the University of Utah.

Harriott, Janette
Dr. Jan Harriott is an associate professor of elementary music education at the University of Nebraska at Kearney. She holds a Ph.D. in the Philosophy of Music Education, with an emphasis in Kodaly, from the University of Oklahoma; a Master of Arts in Clarinet Performance from California State University, Sacramento; and a B.S. in Education (Music) from Northern Illinois University. Dr. Harriott is Kodaly certified with much Orff experience and is an active clinician at the local, state, and national level. Her national presentations include a community engagement session at the CMS National Conference in San Antonio (2006) as well as presentations at the MENC Biennial Conferences (2006, 2002). She also received a CMS community engagement grant to continue her early childhood Hispanic presentations to young children in Nebraska. She presented a summary of this presentation at the Great Plains Regional Conference (2007).

Dr. Harriott currently holds the leadership positions of College/University Chair for the Nebraska Music Educators Association, President of UNK's chapter of Phi Kappa Phi, and the director of Chapter Outreach Grants-General for Sigma Alpha Iota. She served as a panelist for the National Endowment for the Arts (2005) and was a general music on-line mentor for MENC (Dec. 2004). Her involvement with the NeNER includes special retreat training as well as serving on UNK's NeNER board, and the UNK Advisory Council on Teacher Education. In addition, Dr. Harriott is an active clarinetist, performing in chamber music recitals at the university.

Hartz, Jason
Jason Hartz is an adjunct instructor of music and visual art at Tri State University in Angola, Indiana. Also a doctoral candidate at Ohio University in the School of Interdisciplinary Arts, Jason's research interests concern the American nature of American classical music. Beginning from an undergraduate research project investigating his grandfather's membership in the Huntington Symphony Orchestra, an ensemble started by the WPA, Jason moved to the American community band movement and is currently writing his dissertation on the intersections of musical Americanism, New Deal politics, and American leftist filmmaking. Jason recently presented "Guilty By Association?: An Exploration of Virgil Thomson, Politics, and The Plow that Broke the Plains to the Battleground States Conference at Bowling Green State University.

Heine, Erik
Dr. Erik Heine, a scholar of cinematic scores, has been an Assistant Professor of Music Theory at the Wanda L. Bass School of Music since 2005. Dr. Heine currently teaches sophomore music theory and aural skills (Theory/Aural Skills III & IV), Form & Analysis, and Twentieth-Century Styles & Structure.

His dissertation, The Music of Dmitri Shostakovich in "The Gadfly," "Hamlet," and "King Lear," analyzes the cues composed for the three films, both independently and as they contribute to each film's narrative structure. He has presented papers at international conferences concerning film music, both of Shostakovich and other composers, including multiple international conferences during the centenary celebration of Shostakovich's birth, as well as papers concerning music theory and aural skills pedagogy. He has also been published in the DSCH Journal and will be published in the journal Music and Letters in early 2008. His current research concerns music from the films Signs and Solaris, and the work of Edgard Varese.

He earned a B.M. In Percussion Performance from Illinois Wesleyan University, an M.M. in Music Theory from the University of Arizona, and a Ph.D. in Music Theory from the University of Texas at Austin. His teachers have included Tim Kolosick, Jim Buhler, Ed Pearsall, and David Neumeyer.
Holloway, Peggy
Dr. Peggy Holloway earned her doctor of musical arts degree from the University of Nebraska-Lincoln and was recently promoted to Associate Professor of Music at Dana College where she teaches applied voice and elementary methods courses. Her research and performance specialties are Art Song by women composers and Contemporary American Song, with an emphasis on the performance of new music by Great Plains composers. Most recently, she sang the world premiere of Randall Snyder’s “Four Shakespeare Songs” at a retrospective recital of the composer’s works in Lincoln, NE. Dr. Holloway contributed the chapter on American composer Marion Bauer to Volume 7 of the series Women Composers: Music Through the Ages and prepared editions of six previously unpublished songs. She has also recorded and produced the CD Send Me a Dream: The Songs of Marion Bauer.

Hughes, Robert L
Robert L. Hughes, Jr. holds degrees from the Berklee College of Music, Webster University, and Washington University and currently teaches Music History, Theory, Jazz Band, and music literature courses at Saint Louis University.

He appears in the documentary film “The Lighthouse: Jazz on the West Coast,” and in a Scott Joplin documentary for KETC Television. Current research includes preparing a new edition of original scores associated with the St. Louis group Jazz Central. Other research interests also include jazz criticism appearing in Playboy, Esquire and other general circulation magazines of the fifties and sixties, the use of jazz in diplomacy, and the development of jazz from 1945-1959.

An active woodwind player, Dr. Hughes is a member of the MUNY Opera Orchestra in Saint Louis and is a regular performer in pits at the Fox Theater and the Repertory Theater of St. Louis. He has performed, toured, and recorded with the Saint Louis Symphony Orchestra and appeared with a number of jazz and commercial artists including Ray Charles, Clark Terry, Manhattan Transfer, and Johnny Mathis.

Hu, Ching-chu
Ching-chu Hu’s music has been performed in the United States, England, Germany, Russia, Austria, China, Taiwan, and Australia, and reviews have described his music as “incredible” and “deeply moving.” Recent honors have included composer-in-residence at the Piccolo Spoleto Festival, and guest composer at the American Music Week Festival in Sofia, Bulgaria. Hu has been a composition fellow at the Aspen and Bowdoin Music Festivals, and the Banff Centre for the Arts. He has received performances in various national and international festivals and concerts, including the Alternative Festival (“DOM”) in Moscow.

Born in Iowa City, Iowa, Ching-chu Hu studied at Yale University, Freiburg Musikhochschule in Freiburg, Germany, The University of Iowa, and the University of Michigan, where he earned his Doctorate of Musical Arts in Composition. He is active as a pianist and conductor, and wrote the scores for several short award-winning films. Recent commissions include works for the Granville (Ohio) Bicentennial Committee, the University of Iowa School of Music’s Centennial celebration, and the Upper Arlington Community Orchestra.

Conductor Donald Portnoy and the Charleston Symphony Orchestra performed In Frozen Distance and violinist Wolfgang David premiered Passions at Wigmore Hall in London, England. Other notable performers include flutist Betty Bang Mather, bassist Robert Black, and violinist Scott Conklin. His music can be heard on the ERM Media’s “Masterworks of the New Era” CD series (vol. 4) and on the Albany Records CD “Finnegan’s Wake.”

Ching-chu Hu is currently the Bayley-Bowen Fellow and Associate Professor of Composition and Theory at Denison University in Ohio.

Johnson, Timothy Ernest
Tim Johnson is a multifaceted creative and performing artist with a lifelong commitment to cultivating deeply engaging, substantive and moving artistic expressions. His algorithmically composed Electric Meditation was most recently performed at the 2005 International Lisp Conference. His orchestra piece Antiphyon: Paul Murphy vs. Duke of Brunswick and Count Isouard won the 2004 University of Illinois Orchestra Prize. Tim won the 21st Century Piano Commission Award (2001) for which he wrote Sonata Urbana. As a guitarist Tim’s most recent premiere was It only needs to be seen for guitar and electronics by Kyong Mee Choi at the 2007 SEAMUS national conference.
Tim Johnson is active as a music theorist, composer and performer. His unpublished dissertation "13-limit Extended just Intonation in Ben Johnston's String Quartet #7 and the Gradual/Tract from Toby Twining's Chrysalid Requiem" explores the compositional and tuning world of the music of two pioneering composers in the field of microtonality. In addition to his work in the area of microtonality, Johnston has co-authored several papers in the area of interactive electronics. Johnson’s interest in microtonality extends to his work as a composer and performer as well, and he is interested in pursuing alternate tunings in both an electronic and traditional idiom. An accomplished classical guitarist, he is currently seeking a lutherian willing to collaborate on a new guitar design involving freely adjustable tunings.

Kowalkowski, Jeffrey
Jeffrey Kowalkowski (b. 1967) is currently a part-time instructor at two Chicago institutions: Northeastern Illinois University and DePaul University. He is active as a composer and keyboardist in the Chicago area. He completed his BM (’89) and MM (’91) in composition at DePaul where he studied with George Flynn. He received his Doctorate in composition (’96) at Northwestern University, where he studied with Alan Stout, Amnon Wolman, Pauline Oliveros, Gary Kendall, and Gerhard Staelber. His collaboration with St. Paul-based composer Michele Gillman “Brink of Disaster” (for Theremin and MAX-MSP) was premiered at the 2007 SEAMUS National Conference. His performance collective “Lucky Pierre” recently presented a performance and workshop at the Kansas City Art Institute. He has toured his original music internationally with this collaborative art-making collective. In Fall of 2005, Jeff offered the seminar “Composers, Politics, and Technique” at Oberlin College Conservatory, as guest instructor in composition. Jeff has a passion for teaching non-major and beginning theory classes, and has taught many adult beginners, in addition to private composition students.

Koykkar, Joseph
Joseph Koykkar, composer, has had his music performed nationally and internationally, including performances and commissions by many of the leading new music ensembles in the nation including the Relache Ensemble, Present Music, Zeitgeist, New York New Music Ensemble, North/South Consonance, Synchronia, the Ear Unit, and the Robin Cox Ensemble. His music can be heard on seven CDs, including an all-Koykkar CD released on Northeastern Records in 1992. His composition Out Front on the North/South label, was one of 49 entries for a 2006 Grammy in the “Best Contemporary Classical” category. He has composed in a variety of media including chamber music, orchestral scores, music for dance, film/video scores, and electronic/computer music. He holds degrees from the University of Wisconsin-Milwaukee, Indiana University (M.Mus.) and the University of Miami (DMA). He has received grants and awards from such agencies as the Pew Charitable Trust for Music, the NEA, Meet the Composer, ASCAP (22 consecutive awards), the American Music Center, and the American Composers Forum. He was composer-in-residence for the NOW Festival ’96 at Capital University in Columbus, OH. His compositions are published by MMB Music, Inc., Belwin-Mills, See Saw Music and by JNK Music. He spent two years as composer-in-residence with the Artists-in-Schools Program in Virginia from 1978-80. As a professor at the University of Wisconsin-Madison, he teaches courses in electroacoustic music/sound design and serves as Music Director for the UW’s Dance Program. He has been on the UW-Madison faculty since 1987.

Labonville, Marie
Marie Labonville is Associate Professor of music history at Illinois State University, having joined the faculty in 2000. Besides music history she has taught courses in research techniques, music appreciation, music literature, theory and musicianship, world music, and interdisciplinary topics. Until recently her research interests have focused on the life and work of Juan Bautista Plaza (1898–1965), one of the most influential figures in Venezuelan music history. In 2007 her book, Juan Bautista Plaza and Musical Nationalism in Venezuela, was published by Indiana University Press. Her next large project concerns the life and work of Panamanian composer and teacher Roque Cordero. Dr. Labonville’s other interests include choral music performance, the music traditions of India and the Middle East, and the Spanish language.
Leibinger, Douglas J.
Douglas J. Leibinger is an assistant professor and the Director of Jazz Performance Studies at the University of Missouri-Columbia. A Chicago native, Dr. Leibinger holds Bachelor's, Master's, and Doctoral degrees in Jazz Performance from the University of Miami. He is an experienced big band director and clinician; he served as conductor of the University of Miami’s Studio Jazz Band for four years, directed Coral Park High School’s jazz band from 1996-1998, and recently led the Miami-Dade All-County, Missouri Central All-District, and Kansas City All-District high school jazz bands. He was a trombone soloist on the University of Miami Concert Jazz Band’s recording of Maria Schneider’s *Three Romances*, which was nominated for a Grammy award in 2004. Doug also plays piano, guitar, and bass, and is an accomplished arranger/composer. His residence in South Florida for 18 years led to professional engagements in a wide variety of styles, including jazz, rock, blues, salsa, Broadway, and Latin pop. His performing/recording/touring credits include Chayanne, Sean “P Diddy” Combs, Jose Luis “El Puma” Rodriguez, Jimmy Buffett, Sam Moore, Roberto Torres, Les Elgart, Jerry Lewis, Peter Cetera, and many more. At Mizzou, Dr. Leibinger directs the Concert and Studio Jazz Bands, coaches jazz combos, and teaches Jazz Improvisation and Jazz Methods & Materials. Doug lives in Columbia, MO with his wife, Cindy, and daughter, Zoe.

Leigh, Jeff S
Jeff Leigh is currently Assistant Professor of Composition/Theory at Wheaton College, IL. He is also currently finishing his dissertation on Messiaen, in pursuit of a PhD in composition at the Grad. Center, CUNY. Jeff previously taught on the faculty of Hunter College, CUNY. He has a B.M. in violin performance from Indiana Univ. and two masters degrees, in violin performance and composition, from the Univ. of Akron. Jeff is also a former fellow at the Aspen Music Festival and Tanglewood. His violin teachers include Henryk Kowalksi and Franco Gulli, and his composition teachers include Gerardo Dirie, David Olan, and David del Tredici. Additionally, Jeff has an active Christian life, having worked in prison ministry in New York City and feeding the homeless in New York and Akron, OH. He would like to take this opportunity to thank God and his family for all the opportunities he has had in life and hopes to continue in life’s gifts of music and ministry in the future.

Lenz, Eric
Eric Lenz is assistant professor of cello at Southern Illinois University Carbondale. In addition to teaching cello, chamber music, harmony, and counterpoint at SIUC, Lenz is a member of the Illinois Symphony and Chamber Orchestra. He has performed with the Alabama, Huntsville, and Charleston Symphonies, and with the Chicago Chamber Orchestra. With the Missouri Symphony Summer Festival, he has served as assistant principal cello since 2003. Recent chamber performances include a recital at Weill Hall at Carnegie Hall and a new-music residency at the Banff Centre for Music and Sound. Lenz has performed with Spoleto Festival USA and Brevard Music Center, where he served as orchestral fellow. He holds degrees from St. Olaf College, University of Alabama, and Cleveland Institute of Music—where he studied with Stephen Geber, principal cellist of the Cleveland Orchestra. Further studies include residencies in France and the Czech Republic.

Mabary, Judith A.
Judith Mabary received a master's and doctoral degree in musicology from Washington University in St. Louis, Missouri as well as a master's in vocal performance from the University of Missouri - Columbia. In 1999 she completed her doctoral dissertation on *Redefining Melodrama: The Czech Response to Music and Word* with the help of a grant from the International Research and Exchanges Board (IREX). Dr. Mabary teaches courses in music history, music appreciation and criticism, and world music at the University of Missouri.

The results of Dr. Mabary's research have appeared or are shortly forthcoming in publications of Cambridge University Press, Pendragon Press, the Dvorak Society, the International Martinu Society, and proceedings of various professional conferences where she has presented papers. She has contributed to *The New Grove Dictionary of Music and Musicians* and presented lectures in numerous venues including the Guildhall School for Music and Drama (London), Stanford University, University of California, Santa Barbara, and the Bard Music Festival. Dr. Mabary has also served in several professional societies, including as president and secretary of the Czech and Slovak Music Society, and as a
member of the Board of Directors of the International Bohuslav Martinu Society.

Madsen, Peter
Peter Madsen, trombone (DMA/University of Illinois), has performed extensively in jazz, pop, and classical venues, having played with Bill Watrous, Pete Christlieb, Aretha Franklin, Frank Valli, the Jim Widner Big Band, the Omaha Big Band, the Nebraska Jazz Orchestra, the Omaha Jazz Orchestra, the Illinois Symphony, the Omaha Symphony, the Omaha Brass Ensemble, and the Missouri Symphony Society. Pete is also in high demand as a guest artist/clinician and has performed and/or adjudicated throughout the United States and in Europe, Japan, and Brazil. As a member of the Continental Trombone Quartet, Dr. Madsen has performed and presented clinics at the Eastern Trombone Workshop, the Midwest Clinic, and the International Association for Jazz Education International Conference. The Continental Trombone Quartet has also performed in Spain, Mexico, Brazil, China, and Canada. Dr. Madsen’s duties at UNO include directing the jazz ensembles and jazz combos, coordinating the UNO Low Brass Day and the UNO Great Plains Jazz Festival, and teaching applied low brass, jazz survey, low brass ensemble, and improvisation.

Malone, Sean
Sean Malone is a doctoral candidate in Music Theory at Florida State University. His research interests include music cognition, formal systems, analogy, and gesture. Sean is the author of five books for the Hal Leonard Corporation, including transcriptions and analyses of the late jazz bassist Jaco Pastorius. He has given papers at national and international conferences such as the Society for Music Theory and the International Conference on Music and Gesture in Manchester, on topics ranging from music cognition to the legacy of pianist Glenn Gould. His dissertation proposes a perceptual and cognitive model for fugue.

As a performer and composer, Sean has appeared on more than 50 international releases, collaborating with members from bands such as Yes, King Crimson, Dream Theater, Peter Gabriel, and David Bowie. He has toured extensively across Western Europe and North America as a bassist, and is an exponent of The Chapman Stick. He was recently interviewed for a forthcoming book on the history of Progressive Rock. (http://www.seanmalone.net)

Mason, Charles Norman
Charles Norman Mason won the 2005-2006 Samuel Barber Rome Prize Fellowship in composition. Mason’s other awards include International Society for Bassists Composition Competition, Premi Internacional de Composició Musical Ciutat de Tarragona Orchestra Music prize, National Endowment of the Arts Artist Fellowship, Dale Warland Singers Commission Prize, BMI Young Composers Award, and Bourges Electro-Acoustic Composition Competition. His music has been performed throughout the world including the Aspen Summer Music Festival, Foro Internacional de Música Nueva, Yerba Buena Center for the Arts in San Francisco and new music festivals in Prague, Bucharest, Bulgaria, and Sao Paulo. Mason is executive director of Living Music Foundation and professor of music at Birmingham-Southern College.

Mitchell, Rachel E.
Rachel Mitchell is a visiting lecturer in music theory at the University of Illinois at Urbana-Champaign. She is also completing a doctoral degree at the University of Texas at Austin where she holds a Kent Kennan Endowed Graduate Fellowship in Music Theory. She has presented papers at regional conferences for CMS and the Society for Music Theory and received the Colvin Award for the best student paper at the 2005 Texas Society for Music Theory conference. Her research interests include the music and writings of Roberto Gerhard and other Second Viennese School composers, twentieth-century Mexican composers, film music criticism, and pop-rock theory. In addition to her research, Mitchell studied horn with Anthony Brittin and has played with several civic orchestras in Texas and New Mexico. She has also held an active role in university service.

Muñiz, Jorge
A dynamic composer from Spain, Jorge Muñiz has been recognized on two continents for his highly expressive style and refined artistry. For five years, Muñiz worked on the opera “Germinal,” which will be premiered by the Opera Festival of Oviedo, Spain.

The works of Jorge Muñiz have been performed in Spain, Italy, Germany,
France and the USA by, among others, the Strasbourg Philharmonic Orchestra, Seville Symphony Orchestra, Malaga Symphony Orchestra, Asturias Symphony Orchestra, Carnegie Mellon Philharmonic, Das Scardanelli Quartett, and Cámara XXI.

In March 2006, his work for violin and piano “Libera me” was performed at the United Nations in New York, which was also selected to be performed at The College Music Society Conference in Wilkes-Barre, Pennsylvania. Upcoming engagements include the premiere of his Fourth String Quartet in Spain in the spring of 2008.

He has garnered many international awards. In addition to the First Grand Prize of the European Young Composers Competition, Muñiz has won top prizes from many competitions and foundations and received grants and fellowships from Fulbright and Rotary International, among other institutions.

Jorge Muñiz earned his Bachelor's Degree in Composition at Carnegie Mellon University with Leonardo Balada, and his Doctor of Musical Arts Degree in Composition from Manhattan School of Music with Richard Danielpour.

For four years Dr. Muñiz was a member of the Manhattan School of Music theory faculty. Since August 2006, he is Assistant Professor of Music Composition and Theory at Indiana University South Bend.

Nagy, Zvonimir

Zvonimir Nagy is a young Croatian-born composer, organist, pianist and sacred musician. He lives in Chicago with his wife Haley. Nagy is a classically trained organist and pianist specializing in interpretation and improvisation. He is also a composer of music intended for a wide variety of performers - from conventional instruments and voices to electronic music. Nagy is currently a doctor of music candidate at Northwestern University with interests in composition, organ improvisation and conducting, as well as the organist, artistic director of Trinity Concert Series and composer-in-residence at Trinity Methodist Church in Wilmette, Illinois. Nagy's compositions represent nearly ethereal abstractions of the imaginary and spiritual voyage of self-discovery; by the constant evolution of new sonic collocations, a piece of music becomes a vibrant entity, a living sensation. For more information about the composer, please visit www.NagyMusic.com

Netanel, Deborah

Deborah Netanel, DMA, composer, cellist and pianist, received her musical training at the Peabody Institute of the Johns Hopkins University, the Rubin Academy of Music (Jerusalem), the Hebrew University and the Cincinnati Conservatory of Music (University of Cincinnati). Dr. Netanel has performed throughout the United States, France, Israel, United Kingdom, Switzerland, Hong Kong and at the Mozart Festival, Prague and in celebrity recitals aboard the QE2 cruise ship. Dr. Netanel's recent performances include the Composer's Concordance Series in New York City and recordings for Prague Radio and the Vienna Modern Masters label. She is the recipient of many awards and prizes, including the Edith and Irene Ashworth Prize and an award for artistic excellence from the Israeli government.

Dr. Netanel has also received critical acclaim as a composer, her music being performed both nationally and internationally, most recently at such venues as Alice Tully Hall (Lincoln Center, New York) and Wigmore Hall, London. Critic James R. Oestrich of the New York Times called her music “...alternately plaintive, lyrical and perky” and in a review for the London journal “Musical Opinion” David Alker wrote “Dreams, by Deborah Netanel, was a persuasive work with a bed of ethereal harmonies from the piano supporting the floating lines of the violin, awash with Romantic inclinations.” Frequently in demand as a lecturer, Dr. Netanel has presented papers and lecture recitals at the International Conference of Arts and Humanities, the International Conference of Jewish Music (London) and CMS Great Lakes Regional and the CMS National Conference.

Northern Accord

Northern Accord is comprised of Kirsten Gunlogson (mezzo-soprano) and Elizabeth Gunlogson (clarinet), each of whom brings to the group extensive performing credentials.

The ensemble connects with audiences through works ranging from Brahms, Spohr, Mozart and Stravinsky to folk songs by lesser-known modern day composers. With each member having special ties to Alaska, Northern Accord includes in its repertoire a collection of pieces written by Alaskan artists, often on Alaskan themes, such as the exploration of human relationships to nature. All of this amounts to a varied and entertaining
Biographies of Composers and Presenters

program, presenting a landscape of sounds and textures only possible through this unique yet underexposed combination of instruments.

*Northern Accord* performs regularly on concert series and college campuses throughout the United States. In addition to concert performances, *Northern Accord* offers master classes on its individual instruments or chamber music.

Pelkey, Stanley C.

Dr. Stanley Pelkey is an Assistant Professor of Music at Western Michigan University where he teaches courses in music history and literature, world music, American music, and music research. Dr. Pelkey completed his BA in Organ Performance and Music History at Asbury College (Wilmington, KY) and his MA and Ph.D. degrees in Historical Musicology from the University of Rochester’s Eastman School of Music. He also holds the MA in European History from the University of Rochester.

A specialist on English music history, Dr. Pelkey has received research grants from the American Handel Society, the London Handel Institute, and the Presser Foundation. He has published several articles on the music of the Wesley family, and he was also a coeditor of *Music and History: Bridging the Disciplines* (University Press of Mississippi, 2005). Dr. Pelkey’s most recent research explores the use of musical quotation in sound tracks for British and American film and television.

Pollock, Michael

Michael Pollock (MM, University of Nebraska at Omaha) is a multi-faceted percussionist with experience and proficiency in the many aspects of the percussion world. He is an arranger, instructor, clinician, conductor, music educator, and also regularly freelances as a percussionist for area symphonies, concert bands, pit orchestras, choirs, jazz combos and rock groups. Michael leads, directs, and plays vibes/marimba/steel pan percussion in Jazz ‘n the Pan, a jazz group with a diverse array of music that performs around the Omaha metro area. Currently Michael is the Director of Bands at Papillion-LaVista High School in Omaha, NE.

Presser, Clara

Clara Presser, mezzo-soprano, is a senior attending North Dakota State University in Fargo, North Dakota, pursuing a Bachelor of Music Degree. She will be graduating May of 2008 and will begin graduate studies in Musicology or Vocal Performance in the fall of 2008.

While attending NDSU, Clara has taken a variety of music classes outside of her curriculum, and has found a passion for tutoring students in music theory and history. Along with her volunteer tutoring, Clara enjoys being a member of Blue Key Honor Society, and served as the Student Body Vice President for the 2007-2008 academic year. Her opera roles at NDSU include Venus in Venus and Adonis, Zita in Gianni Schicchi, Ruth in Pirates of Penzance, Marcellina in Marriage of Figaro, and the Mother in Amahl and the Night Visitors. Clara recently attended the Johanna Meier Opera Theatre Institute in Spearfish, South Dakota, and performed in scenes of Eugene Onegin, Cavalleria Rusticana, and Louise. She performs with the NDSU Concert Choir, Madrigal Singers, and has been a soloist with the Fargo-Moorhead Chamber Chorale. Clara’s research interests include Midwestern Art Song composition, 20th century choral literature, and orchestral accompanied art songs, specifically William Bolcom’s Songs of Innocence and Experience.

In her small amounts of spare time, Clara enjoys fishing, canoeing, cheering for the Bison football team, travelling, the German language, reading, and cooking. She is a member of The College Music Society, American Musicological Society, the Society for American Music, and Sigma Alpha Iota.

Pryor, Brian

Brian Pryor is an accomplished jazz trumpeter and composer in the Central Illinois region. He teaches Music Technology courses and directs a jazz combo at the University of Illinois at Springfield (UIS). Additionally, he produces professional recordings of area musicians with credits including Razin’ Kane, Abundant Faith Praise and Worship Choir, and Elevator Shoe. He completed his B.A. in Jazz Studies at Southern Illinois University in Edwardsville, and his M.A. at UIS in the Individual Option Program with a concentration on community arts management and music history. His M.A. thesis combined his interests in jazz, music recording, and filmmaking by exploring the legacy of Duke Ellington performances captured on film. For seventeen years Pryor has been managing the State of Illinois roadway computer databases and integrating district Geographic Information Systems.
Information Systems as a full-time employee of the Illinois Department of Transportation.

Reimer, Jamie
Jamie Reimer, soprano, has performed leading roles in Così fan tutte, Le nozze di Figaro, Street Scene, Dido and Aeneas, The Candeliers, 1776, and Into the Woods, in addition to several oratorio engagements, including Messiah, the Mozart Requiem, Beethoven’s Mass in C and a performance of Christus at the 2005 conference of the American Liszt Society. Ms. Reimer’s “lush and vivacious” singing has garnered several accolades, including the National Association of Teachers of Singing Nebraska Artist Award in 2000, the Hastings Symphony Orchestra Young Artist Award, and the 2006 Mary Ann Starring Graduate Performance Award.

Her academic accomplishments include three degrees from Hastings College and University of Nebraska – Lincoln, where she was a Maude Hammond Fling Fellow and an Othmer Fellow. Ms. Reimer is the recipient of a University of Nebraska Humanities Center Grant, a Sigma Alpha Iota Professional Development Grant, an internship at the John F. Kennedy Center for the Performing Arts, and was selected as a Theodore Presser Scholar. In 2006, she was chosen as one of the 12 best young teachers in the United States and Canada for the National Association of Teachers Intern Program. Ms. Reimer is a member of the National Association of Teachers of Singing, Omicron Delta Kappa, and Sigma Alpha Iota International Music Fraternity, where she serves as Province Officer.

Rice, Marc
Marc Rice is an Associate Professor of Musicology at Truman State University and is the area chair of the Perspectives of Music program. He has extensively published on gender and race issues concerning jazz in the Midwest. His work can be found in the journals American Music, Musical Quarterly, and the forthcoming Encyclopedia of African American Music.

He has also conducted fieldwork in Louisiana, tracing the Cajun music revival, and is currently preparing a manuscript on the Nueva Cancion movement in Latin America. He teaches the Music History sequence for music majors, and courses on jazz history, the music of Louisiana, and music and political protest.

Richardson, Mark
Mark Richardson received his Ph.D. (Music Theory) and M.M. (Composition) from Florida State University and his B.M. (Music Theory and Composition) from the University of Kansas. His interests include both music theory and composition, which lead him to divide his time between analysis of contemporary music and composing new works. His most recent composition (Spin Cycle for chamber orchestra) was premiered at the 2008 ECU New Music Festival. His most recent research explores the organization of pitch and use of Renaissance dance rhythms in Stravinsky’s ballet Agon, and during the summer of 2002 he received a grant from the Paul Sacher Foundation in Basel, Switzerland to continue his research and study of Stravinsky’s sketches and source materials. He has presented papers at several regional theory conferences, the Society for Music Theory national conference in November 2004, and has published articles in the journal of the Paul Sacher Stiftung (2003) and the Musical Quarterly (forthcoming). He is currently Assistant Professor of Music Theory/Composition at East Carolina University in Greenville, North Carolina

Riggs, Krista
Krista Riggs received the degree of Doctor of Music in Oboe Performance and Literature from Indiana University. Since graduating, she has been invited to present solo performances, research papers, and lecture-recitals at national and international conferences of organizations such as The College Music Society, the International Symposium on the Philosophy of Music Education, the International Society for Music Education, and the International Double Reed Society. Recent engagements have included invitations to Los Angeles, San Francisco, Salt Lake City, Phoenix, Gainesville, Muncie (Indiana), Bangkok, Kuala Lumpur, and Hamburg. Her award-winning research has been published in the Double Reed and the Philosophy of Music Education Review. She currently teaches oboe, reed-making, music theory, and coaches the scholarship President’s Quintet at California State University, Fresno.
Russell, Joshua D.
Joshua Russell is an active and versatile performer, having performed as a pianist, organist, and conductor throughout the United States, Europe, and Haiti. He was the winner of the 2005/2006 Music Teachers National Association piano competition in the state of Iowa and recently performed at the San Gennaro Festival of Los Angeles. As the assistant conductor of the Bradley University Chorale, he performed in the Chicago Cultural Center, and conducted the ensemble during its concert tour of Ireland and Wales. In the summer of 2001, he traveled to Port-au-Prince, Haiti, where he was assistant conductor of the “Petits Chanteurs” boy choir, and served on the piano faculty for the École Sainte Trinite Summer Music Camp for Haitian youth. He is currently the principal pianist for the Dubuque (Iowa) Symphony Orchestra.

In addition to performing, Joshua maintains an active teaching schedule and is a member of the faculty at Cornell College in Mount Vernon, Iowa. He was a presenter at the 2005 Iowa Music Teachers Association State Conference and recently published an article regarding educational theories in the Iowa Music Teacher magazine. Joshua Russell has completed the coursework for the Doctor of Musical Arts degree at the University of Iowa, where he is studying piano performance and pedagogy with Ksenia Nosikova.

Schellhas, Daniel H.
Dan Schellhas has recently completed a Master’s in Composition at Bowling Green State University. He currently teaches technology courses at BGSU with a focus on composition for non-musicians for non-musicians. His theoretical work includes redefining the assumptions of logical systems for application to musics that are chronologically or geographically remote from the development of the system.

Schmalenberger, Sarah
Sarah Schmalenberger teaches music history and horn at the University of St. Thomas in St. Paul, Minnesota. Her research interests include nationalism and identity issues, and she has published articles on black American women in concert music. Currently, she is conducting a national study on the occupational and medical well-being of musicians after breast cancer. Sarah also maintains an active freelance schedule as a hornist on both the modern and valveless horns.

Schuessler, Philip T.
Philip Schuessler received his bachelor degree in music composition at Birmingham-Southern College and his Masters Degree from the University of Miami. His primary teachers have included Charles Mason, Dorothy Hindman, Dennis Kam, Keith Kothman, Daria Semegen, and Dan Weymouth. He has had works performed by such performers as violinist Graeme Jennings, Time Table percussion ensemble, and cellist Craig Hultgren, and he has had works played at notable venues such as June in Buffalo Festival, Festival Miami at Florida International University, the Czech-American Summer Music Workshop at Florida State University, the CCMIX Summer Intensive Course in Electronic Music in Paris, International Computer Music Conference, MusicX in Cincinnati, ICMC, Spark, Electronic Music Midwest, and multiple SEAMUS Conferences. His work Wisdom and Surprise for contrabass and tape was recognized with a mention in the 2004 Bourges International Residence Prize. He is currently working towards a PhD at the State University of New York at Stony Brook. More info can be found at www.philipschuessler.com

Schuster-Craig, John
Dr. John Schuster-Craig teaches music theory at Grand Valley State University. He received his Ph.D. from the University of Kentucky. He has published articles on late 19th- and 20th-century music in Theoretically Speaking, the Journal of the American Liszt Society, Music Review, MLA Notes, and SONUS. He was an Andrew Mellon Research Fellow at the Harry Ransom Humanities Research Center at the University of Texas-Austin in June of 1995, and a fellow at the Mannes Institute for Advanced Studies in Music Theory in 2006. Dr. Schuster-Craig has presented papers on his research at the Dublin International Conference on Music Analysis, the Mendelssohn in the Long 19th-Century conference at Trinity College, Dublin, the 4th Biennial Conference on 20th-Century Music in Brighton, England, the International Musicological Society meeting in Zurich (2007), and at national meetings of the Society for Music Theory, the American Musicological Society, and The College Music Society.
Shimron, Omri D.

An eclectic performer of solo and ensemble repertoire from all periods, Omri Shimron’s interests lie in 20th-century music, historical performance practice and the connections between analysis and performance.

Born in Pittsburgh, Pennsylvania but raised in Haifa, Israel, Omri holds degrees from the University of Rochester and the Eastman School of Music. Previous lecture-recitals for The College Music Society focused on such works as Stravinsky’s Three Movements from Petroushka and Chen Yi’s Ba Ban for solo piano, for which he won a Best Student Paper award.

Omri has also won awards from the Josef Hoffman Piano Competition and the Chautauqua Institution. He has played orchestral, collaborative and solo concerts for WBFO and WXXI radio, and the Kennedy Center’s Millennium Stage. Outside the US he has given concerts at the American Conservatory in Fontainebleau, Wolfson College at Oxford, Bursa State Conservatory in Turkey and the Banff Centre for the Arts, where he was a long-term resident in the autumn of 1997.

An advocate of contemporary music, Omri enjoys working with living composers and has recently premiered several works by emerging young artists.

Currently Omri is a member of the music faculty at Hillsdale College in MI where teaches music theory and piano. Prior to his post at Hillsdale he taught music theory, piano and keyboard harmony at Eastern Mediterranean University in northern Cyprus.

Smith, Neal

Dr. Neal Smith teaches instrumental music education courses, directs the University Concert Band, and supervises teaching internships. He received both a PhD and a Master of Music Education at The Hartt School of Music and previously taught music in schools in Illinois and Connecticut. Dr. Smith has guest conducted numerous regional, county, and district music festivals as well as the Hartford Chamber Players, Kenosha Symphony Orchestra and Manchester (CT) Symphony. As an administrator he served as the Executive Director of the Hartt Summer Young Music Festival, the Roberts Center for Young Leadership in the Arts, and the Paranov Arts Partnerships. He is well known as a presenter on issues related to the use of technology in music education and in the application of assessment in music. Currently Dr. Smith serves as the special area chair in technology for IMEA as a certified instructor for the Technology Institute for Music Educators.

Strain, James A

James A. Strain holds degrees in Percussion from the Eastman School of Music, the University of Cincinnati, and Arkansas State University. Currently, Strain teaches Percussion and Music Theory at Northern Michigan University, and previously taught at Indiana University-Bloomington and Kansas State University.

As a performer, he has appeared in numerous venues for solo and chamber music throughout the United States including conferences for MTNA, the Percussive Arts Society, the International Trombone Association, and the American Society of University Composers Annual Festival of American Music. Recently, he was featured as a performer on WTTW, Channel 10, Chicago Public Television for a documentary on the xylophone and marimba.

Strain is Timpanist and Principal Percussionist of the Marquette Symphony Orchestra, and previously served as a percussionist for the Columbus (IN) Symphony, the Topeka Symphony, the San Juan Symphony, the Memphis Symphony, the Memphis Opera Orchestra, and the Rochester Philharmonic Orchestra. In addition, he has appeared as a drummer/percussionist for the Jimmy Dorsey Orchestra, Ray Charles, Gladys Knight and the Pips, Charlie Rich, Bernadette Peters, and the Memphis Pops Orchestra. His compositions and arrangements for marimba and xylophone solo or ensemble arrangements are available from Honeyrock.

Talbott, Christy

Christy J. Talbott is the current GTA Fellowship Mentor in the music theory department at The Ohio State University. She holds degrees from Hiram College, Kent State University, the University of South Florida, and is in the final stages of the dissertation process at OSU. A full member of ASCAP and a currently active composer, her music has been performed in large and small arenas. She is also a member of The College Music Society (CMS), the Society for Music Theory (SMT), The Ohio State University Association for Scholarship of Teaching (TOAST), and Pi Kappa Lambda.

With a degree in Education, her passion is student development.
motivated by a practical application of theoretical concepts. As a mentor to other Graduate Teaching Associates, she compiled a guidebook of significant pedagogical practices designed to instruct the new TA with little classroom experience or little background in educational methodologies. She has also offered workshops on behavioral objectives and lesson planning, given private consultations on teaching practices, and is developing a course for all new teachers on “Tenets of Effective Teaching.”

Tan, Kia-Hui
Violinist Kia-Hui Tan has performed as concerto soloist, recitalist and chamber musician on five 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 broadcast live on radio, television and the internet, recorded soundtracks for film and theater, and freelanced with many orchestras in the UK and USA, often as concertmaster. A keen advocate of new music, she has performed music by more than 40 living composers and premiered over two dozen works, some of which have been released on CD. She has been a member of various new music ensembles and is frequently invited to perform solo and chamber music at contemporary music festivals and conferences. Her current research and performing interests include the complete works of Eugene Ysaye and the vastly unexplored repertory for unaccompanied solo violin. Currently Assistant Professor of Violin at The Ohio State University School of Music, Tan has served as faculty at Cornell University and the University of Toledo as well as summer schools and festivals in China, Colombia and her native country Singapore. She was a scholarship student at the Guildhall School of Music and Drama and the Cleveland Institute of Music, where she was conferred the Doctor of Musical Arts degree in 2001. Her current teaching positions include David Takeno, Alfredo Barros, and Nancy Galbraith.

Tomkiewicz, Susan Hatch
Susan Hatch Tomkiewicz (DMA, The University of Texas) joined the faculty at the University of Nebraska at Omaha in 2007 where she teaches oboe and music appreciation. Her previous academic appointments include positions at Bowling Green State University, Luther College, and at Texas Lutheran University. As a performing artist, Sue has been a recitalist at four of the previous five International Double Reed Society Conferences and has performed with a number of ensembles including the Omaha Symphony, Austin Symphony, Austin Chamber Ensemble, Maine Chamber Ensemble and the Bangor Symphony. An active proponent of new music, Dr. Tomkiewicz has commissioned and premiered many new solo and chamber works for oboe by such composers as Brooke Joyce, Bruce Pennycook, Alfredo Barros, and Nancy Galbraith.

Transue, Paul
Dr. Paul Transue serves as vocal coach, opera coach, and assistant professor of collaborative piano at Southern Illinois University Carbondale. Previously, he was the associate musical director and coach for the opera program at the Cleveland Institute of Music for seven years after earning his doctorate of musical arts from The Eastman School of Music. His professional work as coach and accompanist includes productions with Seattle Opera, Cleveland Opera, Toledo Opera, The Ohio Light Opera, Opera in the Ozarks, the Brevard Music Center, the Chautauqua Institute, and Lyric Opera Cleveland. Highlights with Lyric Opera Cleveland include coach/accompanist for their 2004 production of Little Women directed by Mark Adamo. Paul’s Seattle debut was as coach/accompanist for the 2005 production of Jake Heggie’s The End of the Affair. He returns to Seattle for the 2008 Tosca. This year marked his debut with Toledo Opera as Accompanist/Assistant Conductor for Don Pasquale and Tosca....
in a program devoted to the songs of Frederick Koch with the composer at the piano. He will have the honor of singing Pensées, a new song cycle by Darleen Mitchell, in a program devoted to the songs of Frederick Koch with the composer at the piano. He will have the honor of singing Pensées, a new song cycle by Darleen Mitchell, at the CMS National Conference in Salt Lake City, Utah in November. In collaboration with composer/pianist Paul Gothard III, Andrew White won the 1997 VARN competition. He holds a Bachelors and a Masters Degree, as well as an Artist Diploma and Doctorate from the Cleveland Institute of Music. His paper “Towards an Understanding of Wagnerian Music-Drama” was published by Music Research Forum in 1999, and in 2006 he presented his lecture/demonstration Henri Duparc: musicien allemande at the Regional Conference of the Great Plains Chapter of The College Music Society.

Wilson, Elisa

Elisa Fraser Wilson is Assistant Professor of Voice and Music Theatre at UTEP. Her duties include directing the Women’s Glee Club, Music Theatre Company, teaching courses in music theatre repertory and commercial vocal styles, and coordinating UTEP’s BFA in Music Theatre. Dr. Wilson holds degrees in music education and performance from the University of Illinois at Urbana-Champaign and Wichita State University (KS) and a doctoral degree in Choral Conducting and Literature from the University of Illinois at Urbana-Champaign. Prior to moving to El Paso in 1998, Dr. Wilson taught choral music at Champaign Central High School in Champaign IL. She has worked with young people in music since 1986, directing summer musical theater programs and community youth choirs and providing individual voice instruction. Former employers include the Decatur, Illinois Recreation Department, Millikin University (IL) and the University of Illinois at Urbana-Champaign.

Dr. Wilson is also an active performer with experience in a variety of musical styles including opera, musical theater, jazz and popular music. Since moving to the El Paso area, she has appeared with the UTEP Union Dinner Theater, the UTEP Theater and Opera Departments, the UTEP jazz bands and Commercial Music Faculty, the El Paso Chamber Choir and the El Paso Opera Company. Favorite appearances include performances with the El Paso Opera Company as Annina in La Traviata, with the UTEP Union Dinner Theater as Eva Peron in Evita and Victoria Grant in Victor/Victoria, and with the Music Theatre Company as Mama Euralie in Once On This Island.

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Baguyos, Jeremy
*The Good Life: Music by Nebraska Composers*
See entry for Beard, Christine Erlander

Bales, Kenton W.
*The Good Life: Music by Nebraska Composers*
See entry for Beard, Christine Erlander

Barrick, Christopher
*‘Prez’ Versus ‘Hawk:’ A Cutting Contest for the Ages*

“‘Prez’ Versus ‘Hawk:’ A Cutting Contest for the Ages” is a paper discussing a legendary “cutting contest” between tenor saxophonists Lester Young and Coleman Hawkins. Since this historic event took place in 1933 in Kansas City, Missouri, this presentation would fall under the special emphasis area of Music of the Heartland.

Many of the debated issues of this event are discussed in this paper. Although jazz scholars such as Ross Russell and Henry Douglas Daniels have documented this cutting contest, the actual date of this happening has been placed in doubt. By comparing the testimonies of witnesses, the accounts of Russell and Daniels and relevant events in United States history, this paper proposes an exact date that the cutting session took place. Furthermore, this presentation discusses the precursory events that made this contest so legendary and debunks the arguments that it may never have actually happened.

“‘Prez’ Versus ‘Hawk:’ A Cutting Contest for the Ages” would be an excellent addition to the program at the 2008 Super Regional Conference of the Great Lakes and Great Plains chapters of the College Music Society. This paper contributes to the areas of music history and jazz by examining the factual evidence, context, and ramifications of a contest between historically significant saxophonists Lester Young and Coleman Hawkins.

Beard, Christine Erlander
*The Good Life: Music by Nebraska Composers*
Faculty artists from the University of Nebraska at Omaha will perform a recital of works by living Nebraska composers. This program of music from “the good life” state will include:

- “Fanfare for Trombone and Computer” by Jeremy Baguyos
- “Songs of Soulmates” for voice, English horn and piano by Christopher Stanichar
- “Dance Variations” for solo clarinet by Kenton Bales
- “Zephyrs” for flute and percussion by Barry Ford

Becker, Thomas R.
*Idiomatic Techniques and Their Musical Meaning in the Guitar Music of Heitor Villa-Lobos*

The music of Villa-Lobos is tonally organized; however, tonal stability is frequently juxtaposed with non- or post-tonal excursions. In the case of Villa-Lobos’ guitar works, when the tonality becomes opaque there is often an appearance of some type of idiomatic technique that generates the move away from tonality. To analyze these idiomatic excursions in light of their tonal surroundings, we must establish a critical framework that addresses the analytical demands of music that is both common practice and post tonal.

Joseph Straus offers an appropriate framework based on the work of the literary critic Harold Bloom, whose work deals with the anxiety of modern poetry as it struggles to relate, and compare, to an overwhelming poetic tradition. Typically, music analysis deals with musical unity, but common-practice music and post-tonal music are disparate tonal systems. According to Straus, “Bloom makes possible the shift of critical focus from the demonstration of organic unity to the evaluation of elements of conflict and struggle within a work.” This sensitivity provides a point of departure for the present study, one which allows old and new to not require reconciliation; according to Straus, “coherence ... is won through a continual struggle.”

Straus further penetrates this analytical conundrum through the adaptation of another Bloom concept: that of “misreading.” Through Straus, we acknowledge the “musical” misreading as a transformation of salient aspects of traditional music. Therefore, in addition to examining Villa-Lobos’ guitar music in terms of irreconcilable relational events, we can understand certain idiomatic excursions as being linked to normative procedures by way of misreading.
Besharse, Kari
Phil by the Seine
This piece was inspired by photographs taken during a trip to Paris in July 2003. Many of the pictures were taken along the Seine and reflect different places along the river.

Braun, William
Metastasio's La Passione: the most popular passion oratorio libretto in the 18th Century. A comparative overview of selected settings
The Passion genre changed dramatically during the first half of the 18th century with the culmination of the oratorio passion in the works of J. S. Bach and the development of a new type of passion setting: the passion oratorio. These changes were dramatic in a number of ways including the story line, its content, structure, as well as the setting and function of the passion oratorio. While a tremendous amount of work has been done on the Bach passions, considerably less work has been produced on this new type of passion setting, which will dominate the next 100 years of musical settings of the Passion narrative. Metastasio’s La Passione was the most popular passion oratorio libretto in the 18th century as attested to by the more than 50 different musical settings by composers of the pre-Classical and Classical eras. This paper will focus on the changes and contributions that were made in the passion genre by the librettist Metastasio, and compare various aspects of the musical settings of this libretto by Caldara, Jommelli, Myslivecek, Naumann, Salieri, and Paisiello.

Burkey, Jessi
Harmony After the Hostility: Solo vocal music relating to the American Civil War, World War II and The Vietnam War
The pursuit of peace has been a unifying theme throughout the course of history. Despite the consistent amity efforts of many of the world’s nations, most still believe warfare to be inevitable. As a result of these conflicts countless protests have arisen. Some communicate their beliefs by way of strikes, walkouts, pickets and parades; others express their anti-war sentiments by way of creative endeavours. Composers throughout the ages have expressed their pacificistic responses to war through their musical works. Their protest of a politically incendiary situation may be embedded in the rhetoric of the text they set to music, and it may be obscured even further, i.e. suggested by evocative harmonies, dynamics or rhythms.

My project examines six solo vocal compositions which span three major wars: American Civil War, World War II, and Vietnam. By way of the expressive components described above, Ethiopia Saluting the Colors by H.T Burleigh, i never saw another butterfly… by Srul Irving Glick, and Face of War by Elle Siegmeister accurately depict the historical significance, and vividly expose the horror of war. Within each composition I will analyze the aforementioned musical elements to discern inherent performance and pedagogical considerations, as well as suggest vocal technical procedures as pertains to the demands of the repertoire. I will investigate and illustrate themes of conflict and peace that are found in the music, whether they be embodied musically (rhythm, harmony, etc.), through the text, or by way of a combination of the two. My efforts will culminate in the organization of my findings into a resource that can be utilized by performers, teachers, and students alike.

Bushard, Anthony J.
Who’s Who in Hadleyville?: Determining the Source in “Do Not Forsake Me” from High Noon (1952)
The image of Gary Cooper as Will Kane walking down a dusty street under a hot, noonday sun in order to face his enemies in High Noon (1952) has left a permanent imprint in the minds of many moviegoers. Yet, one of the most important characters did not even appear on screen. The ballad, “Do Not Forsake Me,” sung by Tex Ritter (1905-1974), comments on the action and reminds the audience of the events that will ultimately transpire. In fact, Dimitri Tiomkin (1894-1979) employed themes from the ballad in virtually every cue found in the score.

Much has been reported regarding the ballad’s role in promoting the film, as well as its presence in the opening of the film rather than the more standard orchestral fanfare. One of the more intriguing features of the ballad, though, is its ability to assume different “voices.” As suggested by Mary Nichols in Jeremy Byman’s Showdown at High Noon, “The song pleads, ‘Do not forsake me, O my darling’. Who, we ask is doing the forsaking? Amy? Will? The town? Like the film, the seemingly simple ballad implies far more than it says.”
This paper examines the ballad's placement at key points throughout the film, as well as Tiomkin's incorporation of the song's thematic elements into the score. Moreover, I will demonstrate that the ballad's capacity to emanate from multiple characters enriches its role in the narrative and enhances the film's references to issues facing the United States in the 1950s.

Camacho, Martin  
_Cuban Dances of Mario Ruiz Armengol_

The aim of the presentation is to introduce the music of Mexican composer Mario Ruiz Armengol, specifically through the performance and lecture demonstration of a representative core of his piano literature, as exemplified by a handful of his Cuban Dances. The presenter will briefly explain the composer's background, historical place within Mexican music, composer's style and overview of his piano works, and will illustrate the main points through performing selections from his Cuban Dances.

Consisting of more than 200 works for piano, Mario Ruiz Armengol's repertoire has been described by author Díaz Barriga to be “along with the piano music of Manuel M. Ponce and Carlos Chavez, the most important contribution of piano literature from Mexico to the world.”[1]

Dr. Camacho perceives that in recent years there has been an increased interest in performing Mario Ruiz Armengol's piano music within the classical musical arena in Mexico. Many recognized Mexican pianists now include Ruiz Armengol's music in their repertoire, perform his music in recitals and concerts, and have recorded his music in more than twenty-five commercial CDs. Despite being well-known among pianists in Mexico, Ruiz Armengol's music and importance is virtually unknown in the United States. A lecture presentation in this conference will probably be the first on this topic in this country.

Ruiz Armengol's compositional style is characterized by the integration of widely varied influences. Stylistically, his music is a diverse blend of classical tendencies and contemporary treatments, jazz, popular urban and commercial styles, mixed with elements of traditional Mexican and Cuban music. His use of harmony is uniquely blended from tonal, bitonal, quartal, chromatic, pentatonic, jazz, and traditional Latin influences.


Carr-Richardson, Amy  
_Coaching Theory with Practice: Core Curriculum for Undergraduate Music Majors_

This presentation addresses recent changes in music core curriculum required by undergraduate music majors at a university. These changes increase the student's analytical experience with complete works for large and mixed ensembles (band, chorus, orchestra, opera), and expand her application of analysis to practical situations (performing, conducting, and teaching).

An existing junior-level course (orchestration) was altered to become an additional (fifth) semester of core music theory. Basic topics related to orchestration were absorbed within the preceding core classes. This change allowed the revised course to focus on analysis of various aspects of the works studied (including orchestration, form, pitch organization/tonal language, historical/stylistic context, and performance-related issues). Most significantly, the revised course includes a capstone project, for example, a substantial analytical paper with discussion of related performance issues, or a musical arrangement for a specific ensemble with supporting analytical commentary. Through this large-scale project, the student demonstrates competence in musicianship and applies musical knowledge to practical situations. Topics for capstone projects are chosen with special consideration for important musical repertoire and practical concerns within the student's specific music degree program.

This presentation will offer sample syllabi and course content, as well as varied examples of capstone projects (in written, score, and audio format) completed by current students (for example, arrangements/orchestrations of folk melodies for high-school band completed by a music education major, and a performance-based analysis of three Intermezzi by Brahms with teaching commentary completed by a piano pedagogy major).
Check, John D.  
*From Music Fundamentals to Roman Numerals: Pedagogical Strategies and Techniques*

The introduction of Roman numerals can be a baffling experience for first-year college music majors. One reason is that students must firmly grasp the particular instances of the scales, keys, and chords that these abstract numerals represent. If, however, their grasp is tenuous – if, for example, they cannot reliably spell scales, identify scale degrees, or recognize chord quality – then it should come as no surprise that they have trouble understanding Roman numerals and acquiring facility in harmonic analysis. What, then, can be done to pave the way for this important topic? What is the connection between the preparatory work students undertake in rudiments or fundamentals courses and the more abstract work they go on to do in the music theory sequence? Can this preparatory work be framed in such a way to persuade students that it is essential that they assimilate it? These and related questions are addressed in a poster session designed primarily for teachers who are non-specialists in theory, who teach introductory courses in music, or who wish to incorporate basic theory instruction into their private lessons or ensemble rehearsals. Attention is given to the connection between fundamental concepts – such as whole steps and half steps, scale degrees, triad types, and chord positions – and the comparably more advanced topics of Roman numerals and harmonic analysis. Accompanying handouts include exercises designed to engage the interest especially of students in the early stages of learning about music theory.

Check, John D.  
*Life and Work: A Vernacular Composer from Wisconsin*

The *Wisconsin Dutchmen Waltz*, *The Two Eddie's Polka*, *Shirley and Ray's Schottische*—these titles reflect an autobiography in sound of a vernacular composer from Wisconsin, John F. Check (1921– ). Despite having had no formal training in music, he taught himself to read music and to play the concertina, an instrument resembling an accordion that is still popular in certain pockets of culture. For more than sixty years, he was a popular and productive bandleader. In addition to playing thousands of dance engagements, his groups recorded 32 LP records and 15 CDs. Most importantly, he has written over five hundred pieces in the polka idiom—an idiom that includes polkas and waltzes, mazurkas and schottisches, hambos and kujawiaks—a number of which have been recorded by the leading polka bands in the Midwest and have become standards in the polka repertory. Copies of several of these compositions and recordings have been archived at the Wisconsin State Historical Society, the National Music Museum, and the Library of Congress. Beginning with an overview of Check’s life, this Lecture-Recital gives particular attention to his participation in music, which for him was always an avocation, never his vocation. A formal analysis of representative pieces will be presented, along with an examination of his compositional procedures and techniques. Recorded examples of his work as a composer and bandleader will be provided. This Lecture-Recital will culminate with live performances of Check’s best-known pieces.

*The Two Eddie’s Polka* (1947), One of Check’s earliest compositions, and by far his most successful, *The Two Eddie’s Polka* has been recorded by groups such as Lawrence Duchow and the Red Ravens (WI), Norm Wilke and the Little Fishermen (MN), the Hi-Toppers (TX), and the Mark Vyhlidal Band (NE). The sheet music was published by the Vitak-Elsnic company of Chicago. The two Eddie’s referred to in the title, Eddie Ackavickas and Eddie Kluck, were friends of Check during his mid-twenties when he lived in central Wisconsin.

*The Wisconsin Dutchmen Waltz* (1967), Written soon after his return from Michigan, where he worked for seven years, *The Wisconsin Dutchmen Waltz* appeared on the first album, recorded by Cuca Records, of Check’s newly-minted Wisconsin Dutchmen Orchestra. This smooth and flowing waltz—perhaps his best composition—has been recorded by the Ernie Kucera Orchestra (NE), the Coppersmiths (SD), the Elmer Scheid Orchestra (MN), Ray Konkol (WI), and others.

*Harvey and Carole’s Polka* (1998), Among his more recent compositions, *Harvey and Carole’s Polka* is surely the most popular, thanks in part to Harvey Burg (the piece’s namesake), an unflagging supporter of Check’s work. It was recorded first by The Three of Us, Check’s latest group, and subsequently by Ray Konkol. It is a favorite at Art’s Concertina Bar, the Milwaukee establishment devoted to the preservation of authentic Wisconsin polka music.
Choi, Kyong Mee
Flowerlips
This piece represents the image of flowers that naturally fall into the pond with diverse dynamics. Sometimes quite lightly moved by breeze, the petals seem to carry different rhythmic gestures. Quietly dropped one by one, flowers silently yield its color to water.

Ciorba, Charles Robert
Measurement of Instrumental and Vocal Undergraduate Performance Juries Using a Multidimensional Assessment Rubric
Recent policy initiatives instituted by a number of accrediting bodies require the implementation of specific assessment tools in order to provide evidence of student growth in a number of areas, including applied music study. The purpose of this study was to develop a university level assessment tool that can be applied in performance juries for all instrumental and vocal areas. A multi-dimensional assessment rubric was developed and used to assess undergraduate jury performances at a private midwestern university during the 2006-2007 academic year. Interjudge reliability indicated that the measure was internally consistent. In addition, a mean score analysis revealed the performance scale increased from the freshman to senior year. These results are consistent with the learning outcomes established by the School of Music.

Cornett, Eileen
An Examination of Repertoire for Mezzo-Soprano, Clarinet and Piano
See entry for Gunlogson, Elizabeth

Cornett-Murtada, Vanessa
The Pedagogy of Consciousness and Optimal Musical Experience
During performance, the musician’s mind shifts to an altered state of consciousness. Brainwave activity slows considerably, the subconscious mind becomes more active, and the critical conscious mind is subdued. Performers who are effectively able to reach and maintain this altered state consistently report a lack of performance anxiety and an ability to stay “in the zone” for longer periods of time. Eminent psychologist Mihaly Csikszentmihalyi refers to this as the perceived state of “flow,” or optimal experience.

Unfortunately, the study of consciousness is often missing from the college music curriculum. As we continue to assess the pedagogy of applied music study, it appears that the curriculum focuses on physical technique, interpretation, and performance practice, but rarely the science behind consciousness and music performance. Studies of the brain are often applied to learning theories rather than to a performer’s control of optimal experience on stage. This transdisciplinary paper examines the relationship between states of human consciousness and effective music performance. It combines concepts of the mind-process model of Carl Jung (emphasizing the nature of the subconscious and superconscious mind, sometimes called the “collective unconscious”), the concept of tri-fold consciousness, and Csikszentmihalyi’s research on the ability to control the psychological state of flow, applying each of these to the pedagogy of music in both the studio and classroom. This practical approach to teaching is intended to help educators guide their students in learning to bring about conscious and conditioned control of the various brainwave states; a very powerful tool for any musician.

Dangerfield, Joseph Allen
Dreams of Fin
Dreams of Fin (2006) was conceived as an extension of Finnegans Wake by David Gompper. Gompper states that in writing Finnegans Wake, his “intention was to effect a transformation of the foot-stomping dance tune by leading it through a labyrinth of rhythmic manipulations, and into a series of playful excursions.” I see his work also as an interpolation of the wake of the so-named character in Joyce’s novel. Dreams of Fin attempts to make a further interpolation where the material then becomes an extension of Gompper’s work, beginning precisely where Finnegans Wake ends as though one has passed into what Edgar Allan Poe once referred to as the “Dream World.” I thusly reordered the intervals of the primary motive from Gompper’s work and applied my own musical syntax to create a new motive. Commissioned by Austrian violinist Wolfgang Dávid, Dreams of Fin was premiered in Frankfurt, Germany at the KuenstlerKlub on June 5, 2006, performed by Wolfgang Dávid and David Gompper.
Dillard, David
Vocal Repertoire for the 21st Century: Lori Laitman’s Masterpiece, “The Seed of Dream”

The subject of the proposed lecture-recital, The Seed of Dream, is a five-song cycle, scored for baritone or mezzo-soprano, cello and piano, composed by Lori Laitman and based on the poetry (in English translation) of Vilna Ghetto survivor Abraham Sutzkever (b.1913). Sharon Mabry contends that Seed is a 21st-century masterpiece in her article entitled, “The Masterful Lori Laitman”. She writes, “[Laitman] has an innate ability to capture the essence of textual meaning, a keen perception of vocal nuance, and a lavish intellectual and musical vocabulary that she uses with a facile ease. It was with all these extraordinary skills that she created a magnificent song cycle called The Seed of Dream.”

The proposed lecture-recital would be largely “recital” as the piece is approximately 20 minutes in duration. The initial five minutes, or “lecture”, would be used to discuss the circumstances surrounding Seed’s composition, Laitman’s compositional style, choice of poetry and a few observations on the roles of the voice, cello and piano within the cycle. The Seed of Dream is both a testament to Sutzkever’s experience and millions of others who suffered under the Nazis, and as Ms. Laitman points out, an account of the poet’s, “undying belief in the beauty of the word and the world.” No matter what our involvement in music is, this 21st-century masterpiece deserves to be heard.

Eaton, Wendy
The Good Life: Music by Nebraska Composers
See entry for Beard, Christine Erlander

Edwards, Timothy D
The Conjecture
This piece explores numerous contrapuntal relationships between and among two closely related subjects in a context of dynamic, gestural and rhythmic contrasts. The tossing about of these subjects and the juxtaposition of them in various musical contexts can be likened to the texture of a formal discourse investigating a logical proposition and its antithesis.

Egersma, Kristin M.
Cowell, Crumb and Company: Extended Technique in 20th Century American Piano Music
American composers in the twentieth century expanded notions of how the piano can be played through preparation of the piano, extended use of the frame, strings, and body of the instrument, and unusual playing techniques on the keys. In doing so, they created some of the most vibrant, compelling repertoire of the century and challenged the world of classical piano music both sonically and philosophically. Through discussion and performance of pieces by John Cage, Henry Cowell, George Crumb, and Frederic Rzewski, I will demonstrate many extended piano techniques. I will also explore the historical, spiritual and philosophical impetus driving these composers—from the postmodern eclecticism of Cowell and Crumb, to the meditative Eastern spirituality of Cage, to the righteous political anger of Rzewski. Each piece to be performed exhibits not only a significant contribution to the repertoire, but also stirring music, accessible to any audience. The program will include selections from the following (depending on time and facilities):

- Tides of Manaunan, by Henry Cowell (3 minutes)
- Aeolian Harp, by Henry Cowell (3 minutes)
- Selections from Makrokosmos I and II, by George Crumb, including:
  - Primeval Sounds (Genesis I) (4 minutes)
  - Morning Music (Genesis II) (2 1/2 minutes)
  - Tora! Tora! Tora! (Cadenza Apocalíptica) (3 minutes)
- Winspsboro Cotton Mill Blues, by Frederic Rzewski (9 minutes)
- Sonata V, Sonata XI, Sonata XII, & Sonata XIII from Sonatas and Interludes by John Cage (approximately 10 minutes together

Ford, Barry M.
The Good Life: Music by Nebraska Composers
See entry for Beard, Christine Erlander
Galay-Altman, Racheli

An Inclusive Improvisation Method

A “Hands-on” workshop, bring an instrument.

This new Improvisation Method is geared towards music students, as well as professional musicians, and music educators. This improvisation method is based on the approach that music is a built-in component in nature and in mankind. Hence, the ability to “talk” through music, to improvise, is an ability owned by any person, an ability, which should be developed and nurtured. Through a series of exercises and drills that explores various musical elements and styles, the participants learn different improvisation techniques, which they can continue to develop on their own, and with others. Music educators – these techniques can be used in individual lessons, as well as in classes, and orchestras. Through this method students learn and experience musical components and terms such as scales, intervals, tonality, contemporary, tonal, modal styles and more. Although this method does not exclude jazz, it does not specifically concentrate on jazz style but rather opens the door to a variety of styles.

This method was presented in workshops at Stanford University, Northwestern University, VanderCook College, The Music Institute of Chicago, Beit Frankfurt Tel-Aviv, at the Music Conservatory of Bordeaux, at Music schools at Lublin and Olsztyn (Poland) and at various High Schools in the Mid-West.

Gooch, Warren P.

The Harvest Moon

THE HARVEST MOON uses as its text a lovely, evocative poem of the same name by Henry Wadsworth Longfellow. The short choral work attempts to capture the mystic and somewhat melancholy tone of this multi-layered poem. The chord C-D-G-B (in various permutations) is musically significant throughout. The composition, like the poem, is divided into three sections and reflects subtle use of internal symmetry. In the first section, the poet describes a late fall scene. In the second section (beginning with “Gone are the birds...”), the poet’s descriptions reflect a feeling of loss. The final section begins with the climax of the piece (“All things are symbols”). The poet’s thoughts turn inward as he contemplates the symbolic aspects of nature. The last part of this section is again descriptive and even bittersweet. The beauty of autumn must inevitably give way to the cold of winter. THE HARVEST MOON was co-commissioned by a state chapter of MENC and by the American Choral Directors Association.

The Harvest Moon
– Henry Wadsworth Longfellow

It is the Harvest Moon! On gilded vanes
And roofs of villages, on woodland crests
And their aerial neighborhoods of nests
Deserted, on the curtained window-panes
Of rooms where children sleep, on country lanes
And harvest-fields, its mystic splendor rests!

Gone are the birds that were our summer guests;
With the last sheaves return the laboring wains.

All things are symbols: the external shows
Of Nature have their image in the mind,
As flowers and fruits and falling of the leaves:
The song-birds leave us at the summer’s close,
Only the empty nests are left behind,
And pipings of the quail among the sheaves.

Graf, Sharon Poulson

Music, Technology, and Culture: a Music Appreciation Course for the 21st Century

What seemed like a tall order from administration has become an innovative approach to music appreciation, and it is getting our students’ attention because of its music technology component. Our institution’s curriculum committee asked us to create a course that would satisfy the Illinois Articulation Initiative (IAI) requirements for general education transferability in the Humanities and Fine Arts and at the same time take advantage of a new music technology lab. We are responding with the course “Music, Technology, and Culture,” treating “music technology” as “systems of material objects used by humans to accomplish specific musical tasks.” With the goal of developing critical thinking, listening,
music analysis, and composition skills, the course presents students with a broad array of historical and geographical musical environments, introduces reliable music research resources—both traditional and internet, and invites students to find more examples in their particular interest areas. Subsequently, students create an original music technology (a new instrument), and compose and perform a work for it using computer software to augment and record the performance. This course is an opportunity for students to gain an awareness of music making practices around the world, enhance their knowledge of modern music technology, and apply newfound insight into musical human nature to their own creations. Our poster session is a visual overview of “Music, Technology, and Culture” supported by laptop music technology demonstrations, and an opportunity to discuss its successes and challenges as a 21st century music appreciation course.

**Gross, Murray**

**Folie à deux**

Folie à deux - A condition in which symptoms of a mental disorder, such as the same delusional beliefs or ideas, occur simultaneously in two individuals who share a close relationship or association.

While all of my music is intended to be expressive and communicative, I rarely think in terms of direct narrative elements. Folie à deux, however, is intended to be particularly naturalistic in the sense of representing a dialogue between two people, specifically a husband and wife. Inspired by several flute/clarinet couples of my acquaintance, I've created a fictional marriage and imagined various interactions, positive and negative, that invariably color any relationship. These include the periodic desire of one party to be left alone, the playful banter, the meaningful silences, resentments, reconciliations, and many other intense emotional states.

**Gross, Murray**

**I Heard Voices**

I Heard Voices is a simple, poignant cry for peace using words and images drawn from multiple sources. Musical references are made to Beethoven’s setting of “Dona nobis pacem” from his Missa Solemnis.

**Agnus Dei**

Little Lamb who made thee
Dost thou know who made thee
Gave thee life...
Gave thee such a tender voice
[William Blake]

I heard
Voices, and each one seem’d to pray for peace,
And for compassion, to the Lamb of God
That taketh all sins away. Their prelude still
Was “Agnus Dei”; and through all the choir,
One voice, one measure ran, that perfect seem’d
The concord of their song.
[Dante Alighieri - The Divine Comedy, Purgatory, Canto XVI]

Let the earth hear, and the world:
Peace! Peace to them that are far off, and peace to them that are near.
[Isaiah 57:19]

Dona nobis pacem

**Gunlogson, Elizabeth**

**An Examination of Repertoire for Mezzo-Soprano, Clarinet and Piano**

In this lecture-recital, the performers of Northern Accord will present the repertoire available for the medium of mezzo-soprano, clarinet and piano. While the combination of clarinet and voice is not unusual, historically the voice type most popular with composers is that of the soprano. However, it is the timbre of the mezzo-soprano voice that more closely resembles that of the clarinet. This unique pairing better exploits the common characteristics of the two instruments. Discovering repertoire for this medium can be challenging but brings to any recital program or studio situation a unique chamber music component.

The lecture portion of this presentation will examine the repertoire historically, stylistically and textually. In addition, pedagogical considerations will be discussed for the three instruments and participants.
will be provided with a graded and annotated listing of available pieces. The performance portion of this presentation will include works that range from the Classical to the Twentieth Century and include a variety of languages. Excerpts will be selected from the following pieces:

When Daises Pied  Thomas Arne/Lazarus
Parto, Parto! Ma tu ben mio  Wolfgang Amadeus Mozart
Scenes from Tyneside  Phyllis Tate
Three Folk Songs  John McCabe
Six Clerihew Songs  Paul Harris
Four Newfoundland Songs  D.F. Cook
From The Great Land  Judith Lang Zaimont
The Edge of Great Quiet: Songs from Alaska  Sally Reid

Gunlogson, Elizabeth
The Edge of Great Quiet: Songs from Alaska by Sally Reid

The Edge of Great Quiet: Songs from Alaska by American composer Sally Reid (b. 1948) consists of five distinct movements: On a Day of White Trees, Two Stones, April, Lonely and Midnight Sun. The piece is scored for the unaccompanied duo of mezzo-soprano and clarinet. This pairing creates a unique timbre which accentuates the blend of the two alto instruments. The piece was written to be performed at the musicALASKAwomen conference (Fairbanks, Alaska) in 1993.

The work celebrates the cold, personal struggle and loneliness, the renewal/forgiveness of spring, and the glories of the midnight sun in musical settings of five texts by Alaskan poets: Louise Gallop (Anchorage), Leah Aronow-Brown (Fairbanks), Barbara Christian (Kenai), Joyce Freeman-Clark (Fairbanks), and Patricia Chamberlin-Clark (Fairbanks). The texts speak to the uniqueness of the Alaskan environment both in physical and emotional terms. These poems appeared in poetryALASKAwomen: Top of the World, a collection published for musicALASKAwomen by Arts Venture in 1993. The collection was specifically written to inspire new works of music and art. The performance will include a multi-media presentation utilizing photographs of Alaska from the performers personal collections to visually illustrate the poetic intention.

The composer utilizes accessible contemporary writing to convey each poem’s mood. The two instruments create a musical dialogue by exchanging motivic ideas. The clarinet is often used to depict the essential elements of each poem’s meaning while the voice expresses the poet’s thoughts.

Gunlogson, Kirsten
An Examination of Repertoire for Mezzo-Soprano, Clarinet and Piano
See entry for Gunlogson, Elizabeth

Gunlogson, Kirsten
The Edge of Great Quiet: Songs from Alaska by Sally Reid
See entry for Gunlogson, Elizabeth

Harriott, Janette
Renewal: Preparing K-12 Music Teachers in the 21st Century

Preparing teachers for success in the K-12 public school setting in the 21st century involves reflection and renewal into our educational process and program. This session will delve into the renewal of a university’s teacher education program with the philosophies and tenets of the National Network for Educational Renewal (NNER), and its implications for preparing the music educator.

The vision for the renewed program involves building on the mission of teaching in a democratic society with three strategic themes: democracy, diversity, and technology. The mission includes four moral dimensions for growth in teaching: (1) Engaging in a nurturing pedagogy, (2) Providing access to knowledge, (3) Enculturating the young in a democracy, and (4) Serving as stewards of schools.

This program involves a tripartite system with k-12 educators in partner schools, university teacher education, and arts and science faculty. Other parts involve the development of a state affiliated network, training of this philosophy for educators in the tripartite system, and reorganization of the courses for teacher education. The development of field based programs in a focused area has proven to be very successful, especially in the area of music education.

As a teacher of music education and a member of the board for my university’s triparte system, I will present highlights of the renewed program and what it means for our music education training. This renewal will help us move toward music teacher excellence in the 21st century.
Hartz, Jason M.  
**Musical Americanism and The Plow that Broke the Plains**  
The Plow that Broke the Plains, a 1936 Resettlement Administration documentary film directed by Pare Lorentz and scored by Virgil Thomson, re-visions the history of white settlement and subsequent agricultural activities in the Great Plains. In the history of American classical music, the score marks the moment when American music becomes recognizably “American.” Interestingly, the documentary itself also marks the establishment by Lorentz of an American documentary movement, hitherto a disparate collection on the fringes of leftist politics. My research approaches this film from the discourse of musical Americanism, the scholarly study of that which is “American” in American classical music. For this presentation, I will examine the relationships between the creation of these American “schools” of arts, as coalescing in The Plow, and social and political movements of the Great Depression. I will also explore the musical and visual invocations of regional American identities by Thomson and Lorentz alongside the national utility of the arts of this era. Ultimately, I hope to demonstrate the necessity of an interdisciplinary approach to the study of musical Americanism, one that moves beyond formal techniques and vague, universalizing statements toward an approach that engages with historical context and function.

Heine, Erik  
**Music as Indicator of Faith in Signs**  
The 2002 film Signs was the third collaboration between director M. Night Shyamalan and composer James Newton Howard. The film focuses on the family of Graham Hess, recently widowed, and his two children and brother, and a worldwide alien invasion. Two major musical motives are presented over the course of the film, which I have termed the “alien” motive and the “truth” motive. The “truth” motive is derived from the “alien” motive, so the two are always connected. The “alien” motive is presented in the Main Titles of the film, and sounds ominous and foreboding, with its pitch collection of [0 1 6]. It is intended to sound dissonant and to invoke fear. The “truth” motive is the opposite, tender and reflective, with its pitch collection of [0 1 5] and harmonization with only major and minor triads.  
These two motives represent the fear and new realizations that are present throughout the film. However, these two motives are also indicative of concepts that go far beyond the surface issues of an alien invasion. In this paper, I will show how the “alien” motive and “truth” motive serve functions beyond their respective surface narrative ones, and show how the two motives are used to represent Graham’s loss of faith to his renewal of faith over the course of the film.

Holloway, Peggy A.  
**From My Grandmother’s Piano Bench**  
The difficulties women composers have faced in getting their works performed and published is well-documented. Scholarship over the past few decades confirms that women were most accepted as composers of the small forms in a popular style, such as short piano pieces and “parlor songs.” A peek into any piano bench during the years immediately before and after the First World War, when a piano was present in most middle-class homes, would reveal the enormous success of women writing music for consumption by the infamous “piano girls” of the time. On closer examination, it becomes apparent that these women song-writers were incredibly resourceful in getting their works published. In reality, the desire to publish and sell their wares led to the development of a surprisingly ubiquitous cottage industry. Beginning with the famous example of a woman song-writer-turned-publisher, Chicagoan Carrie Jacobs-Bond, this presentation will introduce the audience to women song-writers from the Mid-west and the Great Plains from the first half of the 20th Century. The presentation will include a discussion of representative musical style characteristics and the phenomenon of “self-publishing,” illustrated with copies of sheet music, brief musical examples, and maps locating some of the proud communities that were home to “published lady composers.”
Hu, Ching-chu
Passions
Passions deals with the intermingling of influences in my life as an Asian American: the folk tunes that have surrounded me since my childhood and the western-based education of classical music and twentieth-century techniques. For Passions, I composed music idiomatic for the er-hu (Chinese fiddle) and sheng (Chinese aerophone) and combined attributes for Wolfgang's lines. As a contrast, music for the piano alternates between various pentatonic tapestries and neo-romantic, neo-tonal influences.

Hughes, Robert L.
Jazz for the Bachelor: Jazz Criticism in Playboy and Esquire Magazines
During the period 1945-1965, the jazz scene was documented by two influential music magazines, Metronome and Down Beat. Both included profiles of bands and musicians, articles discussing trends and new developments in jazz, record reviews, and eagerly awaited annual polls listing the best players and bands by category. They also contained advertisements for records, artists, musical instruments, and reviews of hi-fi equipment. Metronome and Down Beat also played major roles as advocates for new jazz styles: bop in the forties and free jazz in the late fifties.

While both Down Beat and Metronome exerted considerable influence over the developing musical tastes of jazz fans, they were not the only sources of serious jazz journalism or popularity polls. Two national magazines whose publishers viewed themselves as arbiters of taste for men, Esquire and Playboy, also published jazz articles and interviews, many by authors who also wrote for Down Beat and Metronome. Esquire and Playboy also sponsored readers' polls and occasionally released records featuring poll winners. Playboy went a step further and sponsored a jazz festival in Chicago in 1959.

This paper provides an overview of the jazz articles published before 1965 in Esquire and Playboy and compares them with those found in Down Beat and Metronome. It also examines the significant differences between the artists who were favorites of the critics and those who won the annual readers' polls.

Johnson, Timothy Ernest
Ben Johnston and His Compositional World: 13-limit Extended Just Intonation
“Ben Johnston and His Compositional World: 13-limit Extended Just Intonation” is a 25 minute paper presentation on the 13-limit extended just pitch system that Johnston has employed in many of his works since the Duo for two violins and String Quartet #2 (both 1979), focusing on his as yet unperformed tour-de-force String Quartet #7. The primary emphasis will be Johnston's innovative notation and its relation to the harmonic and subharmonic series, his use of pitch lattices, derivation of microtonal scales and their use in musical structure, as well as microtonal voice leading and harmony in the context of Western polyphony. The presentation will feature an audio realization of an excerpt of the last movement of Quartet #7, as well as a demo of software designed by the presenter for the analysis of music in extended just intonation, including a lattice computation program, a Johnston notation calculator and a Max patch for microtonal keyboard tuning.

Johnson, Timothy Ernest
Sonata Urbana: Horner’s Corner
Sonata Urbana: Horner’s Corner is the third movement of a piano sonata composed on commission after winning the 21st Century Piano Commission Award, endowed by Jana Mason and Richard Anderson at the University of Illinois. At close to 12 minutes, Horner’s Corner is the longest, and most pianistically challenging of the three movements. The piece is a journey of transition for an individual, or a group, or a landscape, or all of these. The discourse of the piece brings into contact innocence and worldliness, the familiar and the unfamiliar, the past and the present, the local and the foreign—the tensions, difficulties and unexpected pleasures of this journey lead not to violence or tragedy, but ultimately resolve to a peaceful coexistence and acceptance of the natural order of things.

Kowalkowski, Jeffrey
General Music: Reflections on my Classroom Experience at Northeastern Illinois University
This paper focuses on my experience developing a “hybrid” (50% on-line, 50% face-to-face) fundamental music skills course, using Blackboard.
This course is a General Education requirement for Elementary Education Majors at Northeastern Illinois University. Students are taught to read notation, sing, play recorder and percussion, learn to identify the basic parameters while listening to a variety of styles, and write some original tunes. I will focus on my use of the Internet to teach music theory, and also my experience as an adjunct instructor teaching very large sections (60-70 students) of undergraduates with little or no musical experience. I will also discuss how my interests as a composer and computer music enthusiast influence course activities.

Koykkar, Joseph

DOUBLE TAKE, composed during the spring-summer of 1992, is a one-movement work of just under 9 minutes in duration. Originally scored for sextet of flute, clarinet, violin, cello, piano and percussion and commissioned by Present Music (Milwaukee, WI). In April 2006 it was premiered with the new instrumentation of 18 instruments—a chamber wind ensemble by the UW-Madison Wind Ensemble under conductor Robert Levy.

Regarding the music, Timothy V. Clark, music director of the now defunct ensemble, Synchronia, and past music critic in St. Louis, has written a lucid description of DOUBLE TAKE: “Three-layered features motivate this fast-time experience.

The surface is a double-entendre on the interactive malleability of pulse and rhythm. Toe-tapping steady (or “measured”) rhythmic groupings quickly become elastic single pulsations as the surface rhythms are stretched and contracted, fragmented and suppressed—just simply totally altered.

Then, there’s the play on the work’s title. Each larger gesture in DOUBLE TAKE (and also quite a few of the smaller, building-block units) is immediately echoed. But, as with the surprised reactions of a double-take, none of the repetitions is exact. Each “re-take” shifts emphasis, noticing something slightly different in the music.

Finally, the overall express-train structure. Though composed in a continuous series of ebb-and-flow patterns (generally rapid-slower-rapid), DOUBLE TAKE is written as a long accelerando that acquires ever increasing speed and layers of activity.”

Labonville, Marie

Let the Students Decide! A Student-Centered Approach to Music Appreciation for Honors Students

In recent semesters I have taught “honors” music appreciation, which has an enrollment of 25. My teaching evaluations revealed that, although the students appreciated my enthusiasm, they did not find the material particularly relevant to their experiences or interests. This semester, therefore, I decided not to order a textbook but rather to ask the students what musical topics they wanted to learn about, and then shape the class around their interests. Most of topics that intrigued them fell into two general categories: “Music and the Media” and “Music and Technology.” I asked the students to immerse themselves in their chosen topics, with the goal of making a group or individual presentation. (Each student would present twice during the semester.) After each presentation, the class would provide informal, confidential written feedback. Finally, quiz questions would be written by the students themselves, based on their own presentations.

A large percentage of these honors students are studying to be teachers, so during our first few meetings I let them design the rubrics, guidelines, and course requirements (subject to my approval). During these same early class sessions I gave a few lectures on basic musical concepts and terminology. After that, the students began presenting the results of their research. I am impressed with their enthusiasm and responsiveness, and with the quality and creativity of their work. I believe this can be a viable method of “teaching” music appreciation to honors students, and would like to share my ideas and outcomes with my CMS colleagues.

Leibinger, Douglas J.

Rasalgethi

This is a Thad Jones-inspired big band composition based on the chord progression commonly associated with the jazz standard “Stella by Starlight.” A four-note ascending chromatic motive serves as the basis for an eight-measure theme that fuels the melodic material for the rest of the composition. In the seventh measure, the theme is repeated in a loose rhythmic canon. A brief shout chorus based on the four-note motive leads to a consequent of the initial phrase, and on into an improvised trombone
solo. A sixteen-measure saxophone solo follows, leading to a final shout and extended restatement of the theme. The chromatic motive is inverted to end the piece.

"Rasalgethi" is the Arabic name for the brightest star in the constellation Hercules. According to Burham's Celestial Handbook, the name comes from the phrase "Ras al Jathiyy," which means "the head of the kneeler." Perhaps this was the star illuminating Stella?

Leigh, Jeff S.  
Opan Rioti, Mvt. 3 Phrenetico  
Phrenetico is a piece about the frantic pace of modern life. It develops from one intense section to another before arriving at a calm place. However, even the calm has its inner tension. This builds once again and the piece ends with a flourish.

Lenz, Eric  
See entry for Dillard, David

Mahary, Judith A.  
A Melodrama to Kafka: In Memory of a Great Artist  
For well over a century, melodrama has occupied a significant position in Western music. Yet nowhere has it gained greater following than among artists in what is now the Czech Republic. From its 1775 beginnings via Jiri Benda until well into the twentieth century, this unique combination of music and the spoken word has enchanted some and annoyed others. Though contributing to the genre himself, Richard Strauss described it as “…the clumsiest and most idiotic art form I know.” Yet for Mozart, melodrama represented a desirable future for recitative.

While Liszt and Strauss created their melodramas and moved on, Czech composers continued to write hundreds of works for stage and chamber. The reason varies: to explore the relationship between music and text in a relatively novel way; to effectively combine theatre (and the actor’s aptitude for spoken declamation) with music; or to memorialize literature (and literary figures) in a distinctive, yet appropriate, fashion.

The latter case is true for Vitezslava’s Kaprálová’s Karlu Capkovi, a melodrama for speaker and piano by a talented young Czech composer living in Paris, written to honor Karel Capek immediately following his death. This paper will examine the cultural context of the work, the memorial event organized by Czech intellectuals in Paris of which it was a part, and Kaprálová’s composition itself as a product of a long-standing tradition that, through musical and literary means, served as an affirmation of Kafka’s contribution to the Czech language and nation and his resistance of Nazi Germany.

Madsen, Peter C.  
The Good Life: Music by Nebraska Composers  
See entry for Beard, Christine Erlander

Malone, Sean  
Parts is Parts: High-Similarity Analogy Networks and the Perception of Fugue  
Fugue, and its component parts, are resistant to classification and quantification in terms of musical form. While there is a general expectation for the appearance of endemic structural events, linear developmental techniques, and common-practice harmonic boundaries, persistent theoretical and compositional models relegate fugue as being the result of a “procedure”, “process”, or as a “texture” rather than as an embodiment of the characteristics associated with form.

The notion that fugue is indefinable—yet unmistakable—raises interesting questions about music cognition, and perception in general. For example, does the sum-total result of applied musical “procedures” (the composition) have properties absent in the constituent procedures themselves? If so, then by what cognitive means does the listener step outside of the “procedural system” that went into creating the piece in order to perceive the resultant contrapuntal fabric as fugue? Put another way: is there such a thing as “fugue-ness?”

This paper describes how the cognitive experience of fugue becomes manifest when analogy-making—as a mechanism of high-level perception—is brought to bear on privileged melodic events, which are further influenced by syncronic and diachronic context-dependent pressures. The goal of this paper is to illustrate how analogy-making is
the core cognitive mechanism that binds contrapuntal lines together as a “fugue”.

An extraordinary example of "fugue-ness" is the Prélude from Suite V of the Suites for Solo Violoncello by J.S. Bach. It is exceptional in that it is unmistakably a fugue despite the absence of explicit polyphony, supporting the notion that “fugue-ness” is a tangible, meaningful, and necessary property of fugue.

Maltas, Carla
Life and Work: A Vernacular Composer from Wisconsin
See entry for Check, John D.

Mason, Charles Norman
Oh What A Beautiful City
Oh What a Beautiful City was commissioned by the Birmingham Chamber Music Society for the Miami String Quartet. It was commissioned to be premiered for the beginning of the Birmingham City Council Meeting to set a mood conducive for constructive dialogue. The Miami String Quartet premiered it in February, 2007 and it was subsequently broadcast on Performance Today on National Public Radio. The piece is simple and yet complex. The theme is derived from the spiritual Oh, What a Beautiful City but presented in the unconventional meter of 17/16. There are moments of beauty and moments of strife which in turn accentuate the moments of beauty. The piece was composed while the composer was in Rome having won the prestigious Rome Prize in composition. While composing the work the composer had thoughts of two beautiful cities on his mind. As he looked out the window of his studio in Rome he could see both the Eternal City and the beautiful Bass Gardens of the American Academy in Rome. At the same time he was flooded with memories of his home nestled in the tree filled mountains of Birmingham, nicknamed The Magic City.

Mitchell, Rachel E.
Twelve-tone Sonata Form: Continuing a Tradition or Embracing Contradiction?
We all learn that the classical sonata form, according to the tradition set by the first Viennese school, is a harmonically driven, thematically based structure. It is based on the conflict and resolution of thematic groups in contrasting keys within a tonal idiom. But what happens when tonality is abandoned - must we also abandon the sonata form structure?

The first movement of Roberto Gerhard's String Quartet no. 1 is composed in sonata form, yet it is also governed by a twelve-tone row. While this was not a completely foreign idea during the 1950s when the work was composed, Gerhard took a unique approach in the reconciling of traditional and contemporary features. On the one hand, he employed what I will call “closely related” hexachordal segments to create the necessary large-scale connections in his sonata-form movement. On the other hand, he incorporated folkloric rhythmic elements to mark important structural areas, a compositional decision that contradicted the teachings of his mentor, Arnold Schoenberg, who was against combining the “complicated” and “academic” twelve-tone technique with the “primitive” ideas of folk music.

In this paper, I will examine these two threads. I will provide an analysis of the formal structure of this sonata-form movement and will show how it compares to other works of the same period. I will also discuss the contradictory nationalist elements evident in the work before drawing general conclusions and suggesting reasons for the idiosyncratic nature of this work among its kind.

Muniz, Jorge
Lamentations of the Prophet Jeremiah
Lamentations Of The Prophet Jeremiah is a work that represents a mourning state for Mankind. The text, written in the 6th Century B.C., depicts a time of sorrow and crisis, when Jerusalem was destroyed by the Chaldeans. The poem represents a state of humiliation, loss of national identity, and suffering. At the same time, it also brings hope to the people, as their faith helps them survive these terrible times.

For this work, the composer has used six out of the twenty-two verses of the first chapter of the Book of Lamentations. The work focuses on the imperfection of Man, as well as His potential for surviving critical times through faith and spiritual reflection. Scored for soprano and string quartet, the music uses both Hebrew and English versions of the text, representing past and present in Mankind's journey.
Nagy, Zvonimir

**Pax aeterna**

Pax aeterna ab aeterno huic domui.
Pax perennis, Verbum Patris, sit pax huic domui.
Pacem pius consolator huic praestet domui.

Eternal peace everlasting to be in this house.
Abiding peace, Word of God, to dwell in this house.
Blessed peace of comfort to remain in this house.

*Processionale Monasticum*

Pax aeterna is based on an ancient text found in the book of chant, *Processionale Monasticum*, and it should be interpreted as a prayer for peace in our turbulent world. The harmonic language reflects the beginning of my research in a personal harmonic grammar inspired by cognitive attributes of sound as a metaphor for musical syntax. The piece is dedicated to Belle Voix choir of Illinois State University and Dr. Karyl Carlson.

Netanel, Deborah

**Kaddish: A Jewish Prayer in Western Art Music**

Jewish music originated in the Middle East but has spent almost 2000 years in exile, developing amidst other cultures. European Jews, despite being restricted to ghettos for many centuries, were nevertheless influenced by the art and culture of their neighbors, and likewise contributed to the artistic development of their host communities, especially after the period of Emancipation. Among the prayers that have attracted special interest for composers of western art music is the Kaddish.

An integral and vital part of the Jewish liturgy common to communities of Jews around the world, the Kaddish is a prayer of sanctification that is mentioned as part of the prescribed synagogue daily prayers for the first time around the sixth century C.E. It is believed, however, that the first Kaddish was written several centuries earlier, maybe as early as 440 B.C.E. Many composers have chosen the Kaddish as the basis for a musical composition. In each case, the connection is unique but not always clear. One explanation for this fact is that over the centuries the Kaddish has evolved as a prayer with diverse uses and associations, and many musical variants. Therefore, composers have been inspired to present the Kaddish from different perspectives. This paper will focus primarily on the works of Salamone Rossi, Maurice Ravel, Leonard Bernstein and my own composition, and will explore how the Kaddish functions within the musical structure and how it influences the artistic conception. The presentation will include both live performance and recorded examples.

Nichols, Cynthia

**The Good Life: Music by Nebraska Composers**

See entry for Beard, Christine Erlander

Pelkey, Stanley C.

**Musical Quotation and the ‘Moral Geography’ in “Leave it To Beaver”**

It has been said that *Leave it to Beaver* presented an idealized, sentimental picture of American family life in the late 1950s and early 1960s. Careful study of characters, situations, and narrative techniques, however, uncovers nuanced representations of ethical and moral development in both the Cleaver parents and their children. Indeed, the moral and ethical dilemmas in some episodes revolve around more complex issues than simplistic notions of goodness or obedience and require resolutions that move beyond mere compliance with societal norms. Instead, characters must regularly balance competing social, ethical, and moral demands so as to achieve a deepening of personal perspective and character.

This paper grows out of my use of music for film and television to introduce students to a variety of aesthetic and historical topics, such as the function of music in western dramatic genres or the history of race and culture in America. It explores how consistent patterns of setting and scene provide the primary articulation of the “moral geography” in *Leave it to Beaver*. It then considers music’s narrative role in the series, focusing in particular on the use of musical quotations as a means to map important ethical and emotional moments as characters move through this “moral geography.” The paper concludes by considering the way in which a particular, recurring quotation of the main theme of the series acts as a musical sign or index pointing to the resolution of conflict between Beaver and Ward Cleaver.
Pollock, Michael
*The Good Life: Music by Nebraska Composers*
See entry for Beard, Christine Erlander

Presser, Clara
The functionality of poetic and musical themes in selected songs from
“Beloved, Thou Hast Brought Me Many Flowers” by Libby Larsen
Libby Larsen’s 15 minute collection of love songs, “Beloved, Thou Hast Brought Me Many Flowers” is a complete and successful example of a Midwestern, 20th Century American song cycle. The composer unifies the ensemble of piano, mezzo-soprano and cello as equal members to enhance the significance of the poetry. Three songs of the six are particularly and successfully crafted to serve as the cyclical material, even though these three songs use poetry from three different poets and poetic artistry. Larsen selects poetry from Hilda Doolittle, Rainer Maria Rilke, and Elizabeth Barrett Browning, each very accomplished in their very different poetic styles.

This lecture performance will survey three of the six songs in the collection, and attempt to reveal compositional elements used to convey the common theme, and create a song cycle of poetry from multiple authors. A closer look reveals recurring motives and repetitive ideas of emotions expressed through one’s mature, romantic love to unify the entire set. An intense and thorough analysis reveals Larsen’s creativity and understanding of the expressive and intimate qualities the art song possesses above other genres.

Written in 1994, this cycle was commissioned by Hella Hueg for her husband Bill’s 70th birthday. Even though the set of six began as just a collection, it evolved into a cycle that should be considered standard in the mezzo-soprano recital repertoire. The poetic focus of the cycle is on mature love and different ideas and facets of love’s evolution through experience and growth.

Pryor, Brian
*Music, Technology, and Culture: a Music Appreciation Course for the 21st Century*
See entry for Graf, Sharon Poulson

Reimer, Jamie
*Fields of Wonder: Exploring the Songs of Robert Owens*
In 1958, African American composer Robert Owens was introduced to the writer (and Missouri native) Langston Hughes. At that meeting, Hughes presented Owens with *Fields of Wonder*, a collection of his lyrical poetry, to set to music and “see what he could do with it.” After that meeting, Owens dedicated himself to finding the meaning in each of these poems and revealing that truth through music.

The result of Owens’ diligence is 46 songs to the poems of Langston Hughes, five of which are included in the song cycle *Heart on the Wall*. In this paper presentation, I will demonstrate how Owens created a unique musical atmosphere in this cycle through his use of accompaniment figures and harmonic development. Particularly significant is Owens’ passionate commitment to the musicality and emotional content of Hughes’ poems, and how he translates that commitment into sound.

This research is a result of ten days’ study with the composer in September 2007 while he was in residence at the University of Nebraska – Lincoln from his home in Munich, Germany. I performed this cycle in concert, accompanied by Mr. Owens, near the end of his stay in Nebraska.

The Langston Hughes songs of Robert Owens are undiscovered gems in the realm of American art song. It is my hope that through this introduction, singers and teachers are inspired to explore Owens’ catalog of works and to find the essential commitment to poetry that is so necessary in the performance of all art songs.

Rice, Marc
*Friday at 2:30 in Music History: It’s Storytime!*
The active engagement of students in any Music History class must be one of the primary goals of the instructor. To bring the people, events, and music of the past to life requires classroom techniques that go beyond the recitation of facts. In my own teaching, I have developed an exercise called “Storytime,” in which students are assigned a fictional historical character, such as an assistant to Perotin, or a composer of 16th century madrigals, for whom they have to write and present a biography. I’ve found that this exercise is the most effective tool for inspiring students to think critically about the issues that I have in my teaching arsenal.
One challenge that I face is that there are 40 students in the class, eventually requiring 40 biographies. This paper will describe the design of the exercise in this context, detailing the parameters of the assignment, the expected outcomes, and the actual results. It will discuss in detail the types of biographical sketches that students are asked to complete, the manner in which the sketches are assigned, and in which they are graded. But much of the paper will focus on what the exercise achieves. It does take time away from classroom lecturing, but replaces this time with a higher degree of interaction, and peer learning. While the stories must incorporate factual information, room is also left for fictional imagination. Thus the exercise provides an opportunity to temporarily replace fact-giving instruction with a chance for personal, creative reflection and engagement.

Richardson, Mark D.

Connecting Theory with Practice: Core Curriculum for Undergraduate Music Majors

See entry for Carr-Richardson, Amy

Riggs, Krista

Oboe at the Close

The lecture-recital will compare and contrast the oboe sonatas of French composers Camille Saint-Saëns and Francis Poulenc, each written at the end of the composers’ lives. The development of personal style and artistic growth across each composer’s œuvre will be discussed in relation to tonality, harmony, and the expansion of and deviation from typical sonata form. Portrayal of characters and emotions such as optimism, nostalgia, charm, and wit will be discussed as delineated meanings from the compositions, especially in relation to an evolving national French style and the emerging philosophies of Les Six. The technical virtuosity of the Saint-Saëns Sonata will be contrasted with the expressive demands of the Poulenc composition. Idiomatic and historical considerations of composing for the oboe will also be discussed in relation to the challenges and demands of the works. The lecture-recital will conclude with a performance of one movement of each composition.

Russell, Joshua D.

From Valses to Voodoo: The Piano Music of Haitian Composer Ludovic Lamothe

Living from 1882 to 1953, Ludovic Lamothe is widely regarded as one of Haiti’s most important composers for his ability to blend European and Caribbean musical traditions, the appeal of his music to all social and economic classes within Haiti, and for his quest to develop a nationalistic musical style for Haiti.

Lamothe was recognized as a talented pianist from an early age, and his performances of the music of Chopin greatly influenced his early compositional style. Many of his early works incorporated Caribbean rhythms into a Romantic style reminiscent of Chopin’s Waltzes and Nocturnes, earning Lamothe the nickname “The Black Chopin” among his contemporaries.

In addition to reflecting Western Romanticism, many of Lamothe’s compositions are based on common Caribbean dances, such as the merengue. He elevated these forms to the level of art music among the Haitian elite, yet maintained their appeal to the working class of Haiti. The 1930’s marked a change in Lamothe’s efforts, and for the remainder of his life, Lamothe focused on developing a nationalistic musical style based on Haitian folklore, the songs and events of Haitian Carnival, and the music of voodoo rituals.

This lecture-recital will feature a representative sample of the variety of compositional styles found in Ludovic Lamothe’s piano music, focusing on his use of Romanticism, his treatment of Caribbean dances, and his pieces based on Carnival scenes and voodoo ritual music.

Program

Dance Españole No. 1 (4:00)
Danza No. 3 (4:00)
Nibo (Meringue de Carnaval) (1:30)
Loco (1:15)
Scenes de Carnaval
I. Prelude (4:30)

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ABSTRACTS AND PROGRAM NOTES
Schellhas, Daniel H.  
**Truly Chromatic Counterpoint**

The Neo-baroque works of Béla Bartók pay homage to the Baroque tradition by employing its techniques and forms while using twentieth-century harmony. One such piece is number ninety-one from his Mikrokosmos, entitled “Chromatic Invention.” It is a two-part invention where the subject is composed of Treitler’s “z” tetrachord followed by Perle’s “x” tetrachord. In traditional Baroque fashion, the subject is transposed, inverted, and fragmented to create a cohesive contrapuntal whole. However, counterpoint is often and easily overlooked in works after the emancipation of dissonance. It seems as though all of the rules have been jettisoned and the notes merely fall where their sets and transpositions dictate. In this work, a contrapuntal analysis, which identifies the treatment patterns of specific (as opposed to general) intervals, demonstrates how Bartók’s use of consistent “dissonance” treatment justifies not only his choices of transpositional levels and inversions, but also rhythmic and cellular mutations. Also, with the assumptions of this neo-counterpoint in mind, I will demonstrate the creation of a coherent Neo-Schenkerian graph that demonstrates the foreground intervallical treatment as well as the large-scale polar oppositions within this diminutive work.

Schmalenberger, Sarah  
**Breaking Through Defense Mechanisms of Detachment**

This presentation shares insights gained from teaching an undergraduate course that fulfills a core curriculum requirement in Human Diversity at a liberal arts university with a predominantly white enrollment. As part of their coursework, students in the course, “Black Music of the U.S. – A Historical Survey,” attended concerts and exhibits related to the course. Students were also required to write a five-page narrative about each experience. Comments from these reports revealed various patterns of defensiveness among students despite their professed readiness to engage with diversity issues.

Surprise, anger, and guilt were the three most common responses in the students’ narratives after attending an exhibit “Race: Are We So Different?” Nevertheless, most students continued to use the term “race” uncritically in their descriptions about black music. When they attended the graphically-stunning displays of oppression in Kara Walker’s exhibit “My Enemy, My Oppressor, My Love,” student narratives were full of anger projected at the artist and the instructor, speculating that both were projecting unrealistic scenarios of human suffering. Moreover, students made accusations that this art was “irrelevant to music.”

The “case study” nature of this presentation illustrates common misconceptions of learning outcomes instructors often make in assigning activities designed to promote change. In addition, the slow process of some students’ self-awareness underscores the need for not only a vigilant but also a multi-faceted pedagogy that provides multiple, sustained lessons in exposing racism and other socially-constructed bias.

Schuessler, Philip T.  
**Micromovements Book I**

This guitar work is comprised of the first six of a series of eleven short, quiet movements. The movements use irregular scordatura to match pitches (or their octave equivalents) from the natural E harmonic series. Material for each movement is intertwined with material from proceeding and succeeding movements to create macro-phrases across the different movements.

Schuster-Craig, John  
**‘Purity of Structure and Harmony’: The Neo-Classic Impulse in Michael Tippett’s Third Piano Sonata**

In presenting the E. William Doty lectures at the University of Texas in 1976, Michael Tippett wrote of hearing one of the late string quartets of Beethoven: “A sound came, the purest of sounds...I could not see. I literally couldn’t see for a while because the emotion was so extreme. The moment that it happened...I turned it into my own subjective problem. I said, “Oh, I must before I die find that sound in our own time. But I can’t find that sound in our time, because it depends upon a purity of structure and harmony, and in my acid world of harmony, I can’t find it.” It is my premise, though, that Tippett had begun his search for “purity of structure and harmony” with the composition of his Third Sonata for Piano in 1972-73. An analysis of the sonata shows that Tippett worked with the strictest possible classic forms: a sonata-form modelled on mid-period
Beethoven down to the last detail; a strict set of variations; and, in the finale, a palindrome. Tippett’s harmonic language, too, is shown to be much less “acidic” than his works of the preceding decade, making extensive use of tertian sonorities in an atonal context.

Scott, Johnson
Harmony After the Hostility: Solo vocal music relating to the American Civil War, World War II and The Vietnam War
See entry for Burkey, Jessi

Shimron, Omri D.
Dancing with the Past: Larsen’s Mephisto Rag and Liszt’s “Mephisto Waltz”
What is a showpiece? How does it relate to contemporary genres and narratives? Libby Larsen’s “Mephisto Rag” (2000) is an unabashed spoof on Liszt’s “Mephisto Waltz No. 1.” Both Larsen and Liszt base their compositions on a triangular premise: a popular idiom, borrowed and objectified to represent a story, then synthesized into a text-less display of virtuosity. In Liszt’s “Mephisto” the borrowed idiom is the waltz, an erotic symbol of the protagonist’s tryst with a bride-to-be. The narrative is that of Faust and Mephistopheles, one that occupied Liszt’s creative mind throughout his entire career. The result is a bravura-filled drama, shaped more by extra-musical plot than by self-imposed restrictions on form. In Larsen’s work the borrowed idiom is ragtime, ripe with clichéd syncopation and a jump-bass accompaniment. She successfully synthesizes the rag into a dissonant essay, building on the legacy of Romantic-era pathos. The third “angle” of Larsen’s work - the ethos from which the popular idiom emerges - is less clear-cut. Perhaps this ethos is the emergence of American jazz from African American culture, yet there is no definite program as was the case with Lenau’s Faust.

This lecture-recital will begin with an audio-visual discussion of examples from Larsen’s work and their referencing of ideas from Liszt. It will then provide analytical insights into the way in which Larsen comes into her own, creating original material and, in the process, triumphing the rag as an emblem of contemporary American culture. The presenter will perform Larsen’s work in its entirety (8 min.).

Stanichar, Christopher
The Good Life: Music by Nebraska Composers
See entry for Beard, Christine Erlander

Strain, James A.
Superior Elements, Duo for Percussion with Dancer
A duo for percussionist with dancer, this piece was conceived for, and composed in honor of, Lake Superior Day 2007. Numerous percussion instruments represent various elements associated with the lake and nature. These instruments are divided into six categories or “elements” (wood, metal, air, water, skin, and sand) and grouped together in four sections. As the piece opens, wind (air) is represented by eerie harmonics of a corrugated tube and a fluttering bull roar. This is followed by individual statements on instruments made of wood, metal, stone, animal skin, and seashell while the dancer interprets each of these natural sounds and its associated element or historical event of the lake.

The second section positions one percussionist with metal instruments and the other with wooden instruments with instruments made of skin between them. A slow rhythmic pulse is presented as a complex additive process gradually adds more metal and wooden sounds for a rhythmic crescendo. The tempo increases for the third section, which presents two ostinato patterns as underlying accompaniment for two short improvisations; the first on metal instruments, and the second on wooden ones. At the conclusion of the improvisations, the fourth and final section rounds out the performance by using rocks, sand, and water elements from Lake Superior. The piece concludes as it began, with sustained harmonics representing distant winds of the lake, played first on glasses and then echoed by the corrugated tube.

Talbott, Christy
Aural Therapy: A Twelve Step Program for Aural Training
Students enter the aural training classroom with a variety of anxietal issues and an expectation that drill and practice will teach them what they should know to pass the course. Here, a 12-step plan for developing aural skills offers an incremental approach to an oft-perceived overwhelming subject. The 12-step plan here corresponds to twelve tools for listening and is
intended to provide students with some beginning auditory focal points. Once students become familiar with some tools and are able to decide for themselves which ones are the easiest to use (or perceive, whichever way they choose to identify it), they are prepared to personalize the process and accept more responsibility for their own improvement. Chunking, categorizing and concatenating musical ideas aids in memory and understanding. Dictation and other aural skills are heightened as a result of the perceptual patterning. Most important to this program, and at a high level of critical thinking, is the student-directed learning process. Students reap the greatest benefit when they take charge in their own twelve step (12 in all is simply practical, concise, and fits into any standard curriculum) program. Students gain confidence as well as skill as they collectively practice a concept and subsequently formulate their own routine for purposeful listening. In this way, students leave the course not only with a passing grade but with more confidence in their musical abilities. This confidence, I firmly believe, translates (eventually sometimes) into deeper, more meaningful musical performances in and out of the aural training classroom.

Tan, Kia-Hui

Finney’s Fantasy for solo violin

Fantasy in Two Movements was commissioned by, dedicated to and premiered by Yehudi Menuhin at the World’s Fair in Brussels on June 1, 1958. It was the culmination of a decade of experimentation in serial techniques by American composer Ross Lee Finney (1906-1997) and his last work utilizing the twelve-tone series before he began to serialize non-pitch elements in his works from 1959. Finney first coined the term “source set” to denote “the greatest compression of the hexachord” in his Fantasy – the entire 23-minute work for solo violin is built on a mirror-image hexachord chromatically around the pitch-class D. All of Finney’s compositional traits – his obsession with the problems of structure, his concept of the tensions of opposing musical forces which he called “complementarity”, his preference for strong rhythmic motivation and his concern with variation (according to Edith Borroff) are markedly evident in the two movements of the Fantasy – Statement and Variation, and Development and Conclusion, which combine together to make a dramatically unified whole. Finney was a gifted teacher and dedicated educator, attracting many talented students, including George Crumb, to the University of Michigan where he was professor of music and composer-in-residence from 1949. It is interesting to speculate the extent to which Finney’s creative output and intellectual pursuits were a consequence of his compulsion to elucidate his ideas on music in the collegiate environment as well as the financial security and performance opportunities for even the most esoteric works afforded to him through a career in academia.

Tomkiewicz, Susan Hatch

The Good Life: Music by Nebraska Composers

See entry for Beard, Christine Erlander

Transue, Paul

Vocal Repertoire for the 21st Century: Lori Laitman’s Masterpiece, “The Seed of Dream”

See entry for Dillard, David

Webster, Peter

Common Tech Tips for Common Music Tasks

See entry for Williams, David B.

White, Andrew R.

‘Belting’ as an Academic Discipline

The “natural” vocal quality desired for CCM (contemporary commercial music) is often maligned as too undisciplined for academe. To quote one voice teacher: “They already know how to do that. That’s what I’m trying to get them not to do!” With the proliferation of musical theater degree programs, jazz studies programs, and the like, it is imperative that those of us who teach this music as a discipline educate our colleagues in the “rigors” of CCM.

“Belting” is the predominant vocal sound in our musical culture. In years past it tended to be restricted in range and capacity for nuance, but with the development of pedagogies to cultivate this sound a new “belt” has emerged — one capable of extreme range (both in pitch and dynamics) as well as facility with ornamentation and vibrato control.

Besides preparing the student to better handle the full spectrum of music.
Abstracts and Program Notes

in our society, the study of belting also helps teach what classical technique is by teaching what it is not. Belting is a diametrically opposed technique, and just as “cross-training” benefits the athlete, so too does it benefit the singer. Mastering both techniques informs the student of the capabilities of his/her instrument in new ways that far surpass traditional voice training. This paper will describe aspects of vocal technique such as breathing, laryngeal function, etc. as it applies to belting, drawing comparison to classical technique, and describing pedagogical methods, touching upon concerns about vocal health and aesthetics.

Williams, David B.
Common Tech Tips for Common Music Tasks
There are many needs in the day of the life of music instructors where technology can come to your aid: capturing a screen shot quickly for a class handout; exchanging files with colleagues over e-mail or on a network with confidence it can be read and printed by someone else; exchanging files between Finale and Sibelius with MusicXML; capturing an audio music clip and editing the result; creating a podcast of a recital or class lecture; and, setting up a class blog on Google. All of these tasks can be simply done if you know the appropriate software to choose, the correct format, and have at hand some tips as to the steps to follow. This workshop will provide just such a repertoire of tips for both PC and Mac users. With a combination of demonstration and hands-on activity, we will walk you through the common tasks listed above and leave you with handouts to help you when you return to campus. Bring your own laptop to work from if you wish!

Wilson, Elisa
You Sing, YouTube
In September 2007, the University of Texas at El Paso Music Theatre Company embarked on a voyage of on-line discovery: how to utilize YouTube as a tool for self- and peer critique and outside professional review. Music Theatre Company is the Department of Music’s opera/music theatre skills development workshop and production company, presenting two to three scenes and/or full-scale productions each year. As such, its curriculum has traditionally revolved around the preparation and in-class coaching of songs, arias, and scenes, with public concert or production outcomes. The recent addition of a required textbook has added a necessary written assignment component; however, students have responded apathetically to this requirement. Consequently, the You Sing, YouTube project was developed to address the following goals:

- Make textbook concepts more relevant to the students
- Make written assignments appear more exciting and worthwhile by introducing familiar technology
- Encourage higher levels of preparation by upping performance expectations, i.e. public performance for a broader audience

This workshop will take participants through a series of three assignments utilizing YouTube, detailing the processes of taping and uploading video to the website, creating public and private forums on the site, peer and self-critique mechanisms, and soliciting comments from outside reviewers, including colleagues from other universities and professional performers and directors. It will include a discussion of necessary equipment, tips for success, footage of student assignments, and a live demonstration of the You Sing, YouTube project from taping to review. Finally, the workshop will conclude with a brief question/answer session.
Listen (with DVD)
Sixth Edition

Joseph Kerman, University of California – Berkeley
Gary Tomlinson, University of Pennsylvania

This landmark music-appreciation text continues to help transform students into active, insightful listeners with its superb recording package, clear Listening Charts, rich cultural contexts, and captivating presentation of musical concepts. The sixth edition extends its proven approach into the multimedia environment with new music, new media, and a new look… making it easier than ever to discover the best way to listen.

The new Companion DVD offers video excerpts of notable performances as well as additional audio selections to accompany the book’s Listening Exercises. A new, fully customizable e-book includes interactive tutorials on music fundamentals, and the companion Web site offers improved Interactive Listening Charts, Instruments of the Orchestra, listening quizzes, and more.

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