



THE COLLEGE MUSIC SOCIETY

---

**ANNUAL  
REGIONAL CONFERENCES**

**27<sup>TH</sup> GREAT LAKES CHAPTER  
REGIONAL CONFERENCE**

**PROGRAM**

**MARCH 27–28, 2009**

Central Michigan University  
Mount Pleasant, Michigan

# ACKNOWLEDGMENTS

The CMS Great Lakes Chapter gratefully acknowledges all of those who have worked tirelessly to make this conference such a tremendous success. We would like to extend a special thanks to the Central Michigan University School of Music for hosting our regional conference on this beautiful campus. Randi L'Hommedieu (Director), John Jacobson (Director of Music Events), and Keith Clifton (Local Arrangements Chair and Host), have been wonderfully generous, responsive and helpful in every stage of planning.

## **Local Arrangements:**

Scott Burgess

(Audio Production Manager, Central Michigan University)

Keith Clifton, Conference Chair and Host

(Associate Professor of Musicology, Central Michigan University)

John Jacobson

(Director of Music Events, Central Michigan University)

Daniel Koefoed

(Performance Hall/Building Manager, Central Michigan University)

Michael Jorgensen (Piano Technician, Central Michigan University)

In addition, we are grateful for the performers who contributed so generously of their time in order to make the composer's concert a success:

James Batcheller, Associate Director of Bands

James Fiste, Associate Professor of Cello

José-Luis Maúrtua, Associate Professor of Composition and Theory

John Nichol, Professor of Saxophone

Andrew Spencer, Professor of Percussion

Kennen White, Professor of Clarinet

John E. Williamson, Director of Bands

## **2009 Program Committee:**

Chair, Susan M. Piagentini (Northwestern University)

Margaret Kennedy-Dygas (Hope College)

Michael Nealon (Lansing Community College)

## **2009 Composition Review Committee:**

Chair, Michael Scott McBride (North Park College)

Kyong Mee Choi (Roosevelt University–Chicago Musical College)

James F. Crowley (University of Wisconsin-Parkside)

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*Enhancing music in American life  
through the work of college, conservatory, and  
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The CMS Fund has been established to support and further the work of the Society's members by enhancing the quality of American life and culture for individuals and groups not normally associated with music in higher education. The Fund will support such endeavors as teaching, concerts for under-served audiences, recordings, technology, workshops, and other "pilot-projects" that come from the many areas of music represented by The College Music Society.

In order to initiate this mission, the Fund is currently seeking support from those who share in the desire to bring the great variety of music making and teaching in higher education to a larger public. Your tax-deductible contribution, in whatever amount your generosity and commitment lead you to contribute, is welcome.

Visit the website or contact the CMS Executive Office  
for more information

312 East Pine Street, Missoula, Montana 59802  
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[www.cmsfund.org](http://www.cmsfund.org)      [cmsfund@music.org](mailto:cmsfund@music.org)

# WELCOME FROM THE PROGRAM COMMITTEE CHAIR



Greetings!

Welcome to the 2009 Great Lakes Chapter Regional Conference, and the beautiful campus of Central Michigan University. Each year this meeting brings together new colleagues and old friends from a broad range of disciplines and interests who share a passion for their art and profession. With the help of Keith Clifton, John Jacobson, and many others at CMU who have spent many hours organizing the conference, the program committee has planned a day and a half of concurrent presentations, lecture/recitals, and performances. These sessions, along with Saturday's keynote address by Bernard J. Dobroski, the common topic discussion, and the Friday evening Composers' Concert, are sure to provide a wide variety of choices for professional enrichment and opportunities for networking that will stimulate, recharge and challenge each of us to gain new perspectives.

Thank you to my fellow Program Committee members, Margaret Kennedy-Dygas, and Michael Nealon, and the Composition Review Committee chair Michael Scott McBride, and committee members Kyong Mee Choi and James F. Crowley, for their careful review of the proposals and shaping of the program.

I hope you enjoy the conference!

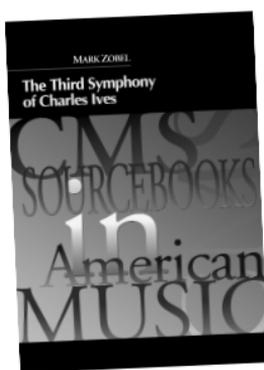
Susan M. Piagentini  
Program Committee Chair

## *From The College Music Society & Pendragon Press* CMS SOURCEBOOKS IN AMERICAN MUSIC

*Michael J. Budds, Editor*

### VOLUME 6 **The Third Symphony of Charles Ives**

*Mark Zobel*



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*Prepared by recognized scholars and directed to students, teachers, and interested readers in other disciplines, these sourcebooks serve as summaries of past scholarship, identify materials for further study, and offer fresh historical and critical assessments.*

## WELCOME FROM THE DEAN



Dear Conference Attendees,

On behalf of the faculty, staff and students of the School of Music and the College of Communication & Fine Arts at Central Michigan University, welcome to The College Music Society Great Lakes Chapter 24th Regional Conference.

Under the direction of Dr. Randi L'Hommedieu, the School of Music has more than 400 students, over 40 faculty, state-of-the-art facilities and a friendly atmosphere. We are proud to be your host for the 2009 conference. This conference promises to be a memorable event! I appreciate our dedicated music faculty, staff and students who have been working behind the scenes to make the 2009 conference a success. I also appreciate how far many of you have traveled to join us for this event. So, whether you are attending or participating in the composers' concert, presentations or lecture-recitals, I hope you enjoy the conference and your time on our campus.

Sincerely,

Diane Krider

Interim Dean College of Communication & Fine Arts

## WELCOME FROM THE HOST



Dear Colleagues,

Welcome to the Mount Pleasant. Central Michigan University and the School of Music are proud to be hosting the 24th Great Lakes Chapter meeting of The College Music Society. The meeting promises to be an exciting one, as we convene to explore music in the broad, multi-disciplinary environment

CMS is known for. Whether you are attending a lecture-recital, paper, the composer's concert, the keynote address, or-hopefully-all of the above, we hope that you will enjoy your time here. As even a brief tour to our music building will show, CMU has one of the finest music facilities in the Midwest, and we are justifiably proud of it. My colleagues and I are eager to make your visit a memorable one. I would like to thank personally the School of Music faculty, staff, and students for their supportive, tireless work in putting this important event together. Please do not hesitate to contact us if there is anything we can do to make your conference experience more enjoyable. On behalf of the entire CMU community, welcome to our campus. We sincerely hope that this visit will not be your last.

Warm regards,

Keith E. Clifton

Conference Host

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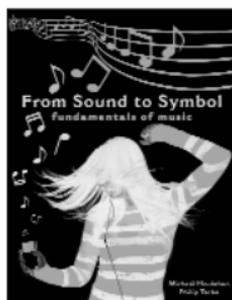
## From Sound to Symbol

Fundamentals of Music

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Designed for a one-semester music fundamentals course, this text clearly covers all essential topics, but with a unique, "sound-to-symbol" approach that explores concepts through the *sound* of music before explaining how *symbols* are used to represent that sound. The text includes 2 CDs.

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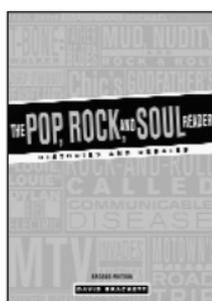
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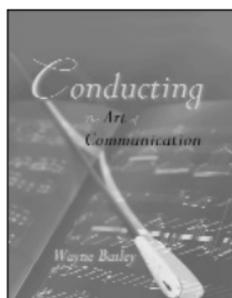
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## KEYNOTE SPEAKER



### Conference Keynote Address

Saturday, March 28

11:15 a.m.

Chamichian Recital Hall

*When is a Gamble an Investment and an Investment a Gamble? Breaking Rules in Higher Education During a Time of Financial Exigency*

**Bernard J. Dobroski (Northwestern University)**

Dobroski's conference address will provide observations, perspectives, and insights into a number of the major themes in The College Music Society's "Beyond Fifty Initiative"—Music in a Changing Society." During his keynote address, Dobroski will present a survivor's guide for both graduate students entering careers in the academy and for experienced professionals who have devoted their careers to preparing future leaders in music performance, composition, education, and scholarship. His "Guide" will address music in higher education at a time of both financial crisis and opportunity. Can music units in colleges and universities afford to abandon their time-honored traditions by gambling on new curricula during this time of changing goals and priorities. Or, is this "gamble" a necessary investment that we must make at this important time for music in higher education, and in our nation's history.

Bernard J. Dobroski, chair of the CMS 50<sup>th</sup> Anniversary Celebration Committee, was involved in planning and coordination for the last two CMS national conferences in Salt Lake City and Boston. He has been a member of The College Music Society for 35 years, and has served the Society in a variety of capacities—from board member, *Newsletter* editor, chair of numerous ad hoc committees—to coordinator or director of three national CMS conferences.

After serving eighteen years as the Dean of the Northwestern University and the University of Oregon Schools of Music, he is currently a Professor of Music Education at the Bienen School of Music at Northwestern University.

Dr. Dobroski has had extensive professional experience as a conductor, performer, music educator, impresario, and speaker. During his term as dean at Northwestern, he partnered with other units of the university to create a number of important interdisciplinary initiatives, including degree programs in music theater, music and engineering, journalism, and many disciplines within the arts, sciences and humanities. His accomplishments as a fund-raiser and marketing/development professional have been an important part of his success in higher education administration. Presently, he is involved in a wide variety of artistic activities on a regional, as well as at a national level. These projects span a continuum that ranges from classical music, dance and opera, to interdisciplinary initiatives in jazz, choral, world music, popular music, and music theater. His commitment to excellence in children's programming, community outreach initiatives, and audience education have been recognized by performing arts critics, regional and state arts councils and a number of national arts organizations.

From 1968 to 1972 he was a tubist and keyboard performer in the United States Navy Band in Washington D.C. He has degrees from Carnegie-Mellon University (BFA), Catholic University (MM), and Northwestern University (Ph.D.)

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## FRIDAY, MARCH 27

12:00 P.M. – 4:15 P.M.  
Conference Registration

Chamichian Recital Hall Lobby

**\*All conference sessions will take place in  
the Central Michigan University Music Building \***

**12:00 p.m. CMU Music Building Conference Room**  
**CMS Regional Executive Board and Officers Meeting**

**1:00–2:30 p.m. Room 117, Music**  
**STRAUSS, BRAHMS, AND THE GREAT DEPRESSION**

Session Chair: Scott Schouest (Mount Pleasant, Michigan)

1:00 P.M. *Apollonian Classicism or Dionysian Cabaret? Strauss' Ariadne auf Naxos as Modernist Pastiche*

James A. Naumann (Western Michigan University)

1:30 P.M. *Brahms' Ein deutsches Requiem, III: A Turning Point in a Gradual Acceptance of Death's Blessings*

Patrick Tuck (University of the Cumberland)

2:00 P.M. *Classical Music and the Great Depression: Lessons from a Brief Moment of Relevance*

Jason Hartz (Trine University)

**1:00–2:30 p.m. Chamichian Recital Hall**  
**THE MUSIC AND TEACHING OF HEITOR VILLA-LOBOS**

Session Chair: Jacqueline Leclair (Bowling Green State University)

1:00 P.M. *Guia Pratico: A Practical Guide to the Musical World of Heitor Villa-Lobos*

Fabian Alberto Jimenez Herra (Ball State University)

1:45 P.M. *An Authoritative Interpretation of Heitor Villa-Lobos Trio for Oboe, Clarinet & Bassoon*

Osiris Molina (University of Alabama-Tuscaloosa)

Jenny Mann (University of Alabama-Tuscaloosa)

Shelly Meggison (University of Alabama-Tuscaloosa)

**2:45–4:15 p.m. Room 117, Music**  
**NEW PERSPECTIVES ON MUSICAL INHERITANCE**

Session Chair: Michael Nealon, Lansing Community College

2:45 P.M. *Daniel Webster Crist, Ohio Composer and Music Publisher*

James Perone (Mount Union College)

3:15 P.M. *Erwin Schulhoff's Musical Legacy*

Deborah Netanel (Miami University)

3:45 P.M. *A New Role for the Piano Man: Billy Joel as Balladeer in "Allentown" and "The Downeaster Alexa"*

Morgan Jones (University of Western Ontario)

**2:45–4:15 p.m. Chamichian Recital Hall**  
**MUSICAL CASE STUDY AND REASSESSMENT**

Session Chair: Susan Piagentini (Northwestern University)

2:45 P.M. *Fostering Reciprocity Between the Americas: the Case of Brazil, Ballet, and Francisco Mignone's "Fantasia Brasileira, no. 4"*

Jennifer Campbell (Central Michigan University)

Alexandra Mascolo-David (Central Michigan University)

Zhihua Tang (Central Michigan University)

3:45 P.M. *Changing the Current Canon—Reintroducing Cecile Chaminade*

Julia Mortyakova (University of Miami)

FRIDAY, MARCH 27

5:30 p.m.

**DUTCH TREAT DINNER**

Italian Oven Restaurant  
2336 S Mission St  
Mt Pleasant, MI 48858  
(989) 773-6836

*\* Meet in the lobby outside the Chamichian Hall to arrange transportation or join the group at the restaurant.*

8:00 p.m.

**Staples Family Concert Hall**

**COMPOSERS' CONCERT**

- Basta! ..... Frank Felice (Butler University)
- String Quartet No. 4* ..... Jorge Muniz (Indiana University–South Bend)
- Trio ..... Philip T. Schuessler (Champaign, Illinois)
- Summons* ..... Nicholas G. Papador (University of Windsor)
- Four Winds* ..... Don Bowyer (University of Alabama-Huntsville)
- Jumping the Shark* ..... Frank Felice (Butler University)

Friday, March 27

*From The College Music Society & Pendragon Press*

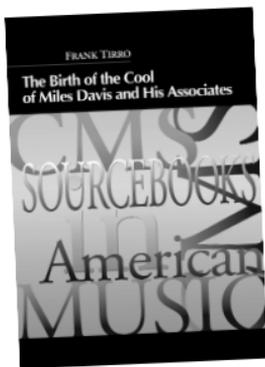
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*Michael J. Budds, Editor*

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*Frank Tirro*



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*Prepared by recognized scholars and directed to students, teachers, and interested readers in other disciplines, these sourcebooks serve as summaries of past scholarship, identify materials for further study, and offer fresh historical and critical assessments.*

## SATURDAY, MARCH 28

7:45 A.M.–12:00 P.M.

Chamichian Recital Hall Lobby  
Conference Registration and Continental Breakfast

8:15–9:15 a.m.

Room 117, Music

### MODE AND MOTIVE IN EARLY MUSIC

Session Chair: Michael Nealon (Lansing Community College)

8:15 A.M. *The Lowly Humanist and the Mighty Pope: Structural Similarities in Heinrich Glarean's Modal System (1547) and Pope Gregory XIII's Calendar (1582)*

Andrew McIntyre (Indiana University)

8:45 A.M. *The Interrelation of Motive and Structure in Selected Inventions by J.S. Bach*

Bruce Campbell (Michigan State University)

8:15–9:15 a.m.

Chamichian Recital Hall

### CHAMBER MUSIC FOR CLARINET

Session Chair: Deborah Netanel (Miami University)

8:15 A.M. *Commonwealth Clarinet Quartet*

John Cipolla (Western Kentucky University)

Scott Locke (Murray State University)

Connie Rhodes (Eastern Kentucky University)

Dallas Tidwell (University of Louisville)

8:45 A.M. *A Program of Twentieth-Century Clarinet Music*

Jonathan Holden (University of Southern Mississippi)

9:30–11:00 a.m.

Room 117, Music

### RECENT RESEARCH IN MUSIC EDUCATION AND PERFORMANCE INSTRUCTION

Session Chair: Margaret Kennedy-Dygas (Hope College)

9:30 A.M. *What a Conceptual Model of Decision-making to Participate Says About Meeting the Needs of Children in Today's School Music Ensembles*

Sarah A. Robinson (DePauw University)

10:00 A.M. *A Hybrid Curriculum of Private and Group Lessons for College Clarinet and Saxophone Studio Instruction*

John Cipolla (Western Kentucky University)

10:30 A.M. *POSTER SESSION: Pedagogy in Transition: How the Popularity of Contemporary Commercial Music is Transforming Traditional Vocal Methodology and Research*

Barbara Burdick (Central Michigan University)

9:30–11:00 a.m.

Chamichian Recital Hall

### NEW HEARINGS OF PIANO WORKS BY HAYDN AND BEETHOVEN

Session Chair: MJ Sunny Zank (Ohio Northern University)

9:30 A.M. *Analysis and Performance Implications in Haydn's Late F-minor Piano Variations*

Gordon Sly (Michigan State University)

Sheryl Iott (Grand Rapids Community College)

10:15 A.M. *The Case for Beethoven's Sonata No. 22 in F Major, Op. 54: A Hidden Gem to be Placed Alongside 'The Greats'*

Noel McRobbie (University of Michigan)

11:15 a.m.–12:15 p.m.

Chamichian Recital Hall

### KEYNOTE ADDRESS

Session Chair: Gene Trantham (Bowling Green State University)

*When is a Gamble an Investment and an Investment a Gamble? Breaking Rules in Higher Education During a Time of Financial Exigency*

Bernard J. Dobroski (Northwestern University)

SATURDAY, MARCH 28

12:15–2:30 p.m. **Strosacker Room, University Library**

**LUNCH AND BUSINESS MEETING**

Welcome: Randi L'Hommedieu, Director of the School of Music

CMS COMMON TOPIC: *Music in a Changing Society*

Discussion Leader: Karen Fournier (University of Michigan)

1:45 p.m.

**Room 118, Music**

**GRADUATE STUDENT GATHERING**

Joseph Plazak (The Ohio State University),  
CMS GL Student Representative

2:45–4:15 p.m.

**Room 117, Music**

**OUTREACH, ENTREPRENEURSHIP, AND MUSIC COGNITION**

Session Chair: Barbara Bowker (William Rainey Harper College)

2:45 p.m. *Training 21<sup>st</sup> Century Musicians: Arts Education and Community Outreach in the Piano Performance and Pedagogy Curriculum*  
Kristin Elgersma (Northwestern University)

3:15 p.m. *The Classical Musician and Entrepreneurship*  
Bogdan Valentin (Coral Gables, Florida)

3:45 p.m. *The First Three Seconds: Perceptual and Cognitive Processing of Brief Musical Excerpts*  
Joseph Plazak (The Ohio State University)

2:45–4:15 p.m.

**Chamichian Recital Hall**

**WORDS AND MUSIC: VOCAL WORKS BY DANIEL PINKHAM, NADIA AND LILI BOULANGER**

Session Chair: Leigh VanHandel (Michigan State University)

2:45 p.m. *Musical Interpretations of Sprung Rhythm, Inscape and Instress Found in Selected Songs from "Eight Poems of Gerard Manley Hopkins" by Daniel Pinkham*  
Robert Jones (North Dakota State University)  
Eric Jones (Champaign, Illinois)

3:30 p.m. *Influential Pioneers: The Lives and Selected Vocal Works of Nadia and Lili Boulanger*  
Loralee S. Songer (Taylor University-Upland)

**END OF CONFERENCE**

\* See registration materials for Central Michigan University concert events this evening and Sunday.

Saturday, March 28

**Fifty-Second National Conference of  
The College Music Society  
October 22–25, 2009  
Portland DoubleTree Hotel–Lloyd Center  
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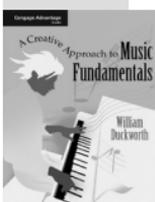
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# BIOGRAPHIES OF COMPOSERS AND PRESENTERS

## **Bogdan, Valentin Mihai**

A native of Romania, Dr. Valentin Mihai Bogdan has started his music studies at the age of four. He has studied piano, organ, music theory, composition and conducting. At the age of 14, he was selected to be part of the Brasov Institute of Music orchestra, which toured extensively throughout Europe and Asia in countries like Netherlands, Great Britain, France and Jordan. In North America, Dr. Bogdan's most notable performances are concerts in Detroit, Novi, Miami, and London, Canada. Dr. Bogdan was the Second Prize winner of the Varna International Piano Competition in 2008, and the winner of Wayne State Concerto competition in 2002. He received second place at the Birmingham Musicale the same year. He was also the winner at the Livonia Arts Commission Music Competition and the Berta Salon Piano competition. In 2006, Dr. Bogdan also released a piano solo recording with the works of Bach, Beethoven, Liszt and Scriabin.

Dr. Bogdan is the author of the piano method "Piano For the Busy Adult" which he presented at The College Music Society and the Music Teachers National Association conferences. In the past, he also presented full lectures on the Frescobaldi toccatas as well as Beethoven's last three piano sonatas. Dr. Bogdan is a graduate of University of Miami, Michigan State University and Wayne State University with degrees in Piano Performance. He is currently pursuing an additional degree in Music Composition from the University of Miami.

## **Bowyer, Don**

Don Bowyer is Chair of the Department of Music at the University of Alabama in Huntsville, where he teaches Jazz and Music Technology. With a Doctor of Arts from the University of Northern Colorado, Bowyer has taught at every level from kindergarten through university in the United States, the U.S. Virgin Islands, and Sweden. Active as a composer, Bowyer has published more than 50 pieces of music. With a strong interest in computer-assisted instruction in music, he is the creator of Dolphin Don's Music School, an educational computer game that teaches music reading and ear training for children. As a trombonist, Bowyer has performed in more than 40 countries on five continents, including eleven cruise ships in the Caribbean, the Mediterranean, and the Gulf of Alaska. The first ten didn't sink. Bowyer and his wife are also certified foster parents, having provided a home to eleven foster children.

## **Burdick, Barbara E.**

Dr. Barbara Burdick holds the Doctor of Musical Arts degree in Vocal Performance and Opera Direction from The University of Cincinnati College-Conservatory of Music and Master of Music and Bachelor of Music degrees in Vocal Performance from Indiana University. She has sung professionally with such opera companies as the Santa Fe Opera, the Washington Civic Opera, Opera Colorado, Goldovsky Opera Institute, and Karlsrud Concerts Touring Opera. Her numerous concert appearances include a concert with composer Ned Rorem. She has received awards and scholarships from The University of Cincinnati, the Denver Lyric Opera Guild, and the Aspen Music Festival. In 1992 she was chosen to participate in the NATS Foundation Internship Program in Denton, Texas where she studied with James McKinney and Barbara Doscher. Her teachers include Barbara Honn, Ellen Faull, Eleanor Steber, Myron McPherson, and Cora Enman.

Dr. Burdick has taught at Longwood College, Shenandoah Conservatory, St. Mary's College, the University of Cincinnati, Northwestern State University of Louisiana, and the University of Wisconsin-Platteville. She currently teaches at Central Michigan University and Alma College. Her students have placed highly in NATS Competitions throughout the United States, including three first-place winners in Music Theater. She presented her research on the belt voice at the Wisconsin Music Educators Convention in 2000 and 2001, at the National Association of Teachers of Singing Conventions in 2002 and 2008 and at the International Congress of Voice Teachers in 2005. Her article on the same subject was published in The Journal of Singing in January 2005.

## **Campbell, Jennifer L.**

Currently serving on the Central Michigan University music faculty as instructor of music theory and literature, Jennifer Campbell is completing her Ph.D. in music history and theory at the University of Connecticut, where she also earned a M.A. in music history. An active researcher and scholar, Ms. Campbell is as likely to be found rooting around a dank,

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dusty library archive as she is sitting at the piano deconstructing a complex composition. Most of her work centers on American and Russian art music of the late nineteenth to mid-twentieth centuries. The recipient of a University of Connecticut Dissertation Fellowship, she also has strong research interests in interdisciplinary topics such as music and politics, cultural studies, and music and dance. She has presented her scholarship at regional and national conferences, including the University of Connecticut Colloquium Series, the American Musicological Society, and the Society for American Music.

### **Campbell, Bruce B.**

Bruce Campbell received his undergraduate degree at Brandeis University and went on to earn a Master's degree in pipe organ at The Juilliard School, where he was a student of Anthony Newman. His teachers have included Fernando Valenti and Ralph Kirkpatrick in harpsichord, Leonard Stein and Frank Lewin in composition. He received his Ph.D. in Music Theory from Yale University under the guidance of Allen Forte. He has published in the *Journal of Music Theory*, *Music Theory Spectrum*, and the *Journal of Music Theory Pedagogy*, and has delivered papers at many national and international conferences. His numerous compositions have been written for a wide range of instrumental and vocal combinations, and several have been commercially recorded. He has been Associate Professor in the College of Music at Michigan State University since 1985.

### **Cipolla, John M.**

Founded in 2007, the Commonwealth Clarinet Quartet was formed to promote excellence in music education and performance throughout the Commonwealth of Kentucky, U.S.A. The Quartet's concerts of varied repertoire include new music commissions that highlight Kentucky composers. The Commonwealth Clarinet Quartet has performed at the KMEA Clarinet Festival as well as other venues throughout the State of Kentucky. Members of the ensemble include John Cipolla, clarinet professor at Western Kentucky University, Scott Locke, clarinet professor at Murray State University, Connie Rhoades, clarinet professor at Eastern Kentucky University, and Dallas Tidwell, clarinet professor at The University of Louisville.

Dr. John Cipolla is Associate Professor of Music (clarinet and saxophone) at Western Kentucky University and Secretary of the International Clarinet Association. His education includes: UNC Greensboro (DMA, clarinet performance), Rutgers (MM, clarinet performance), Eastman School of Music (BM, saxophone performance), and Juilliard School of Music (scholarship saxophone student of Joe Allard, 1980).

John has been recognized as the 2007 Kentucky Music Educators "College/University Teacher of the Year," and the 2003/2004 Third District Kentucky Music Educators "College/University Teacher of the Year." He was awarded First Prize at the 2003 International Clarinet Association Research Presentation competition. He has performed and presented at numerous schools and conferences throughout the United States.

He has performed with an eclectic array of artists and ensembles ranging from the New York City Opera to Steve Reich and Aretha Franklin. He was a member of the New York City Broadway Show Cats Orchestra from 1992 to 2000 and has been a member of the Radio City Music Hall Orchestra in New York City since 1985. His publications/recordings are on Sony, ECM New Series Records, G. Schirmer, Music Minus One, C.F. Peters Editions, and numerous journals. He performs on Selmer Recital clarinets and Gonzalez reeds.

### **Elgersma, Kristin M.**

Kristin Elgersma holds an M.M. and D.M. in Piano Performance and Pedagogy from Northwestern University, where she studied with Sylvia Wang and Marcia Bosits. She is on faculty at Northwestern University, and also at the Northwestern Music Academy, where she is in her seventh year of teaching. Additionally, she is a professor of piano at Benedictine University in Lisle, IL, and has taught at the Merit School of Music in Chicago, the Center for Musical Development in Skokie, and Martin Methodist College in Pulaski, Tennessee. Dr. Elgersma performs regularly as a soloist, collaborative artist, and chamber musician, and has recently appeared both locally and regionally. In 2007-2008, she presented a lecture-recital at the Illinois Music Teachers Association State Conference and at The College Music Society's Super-Regional Conference, where she won an award for Best Student Presentation. Her areas of research include extended piano techniques in twentieth-century American music, contemporary piano music for students, and the role of the classical pianist

in arts education and community outreach. Dr. Elgersma has appeared in master-classes with John Perry, John Wustman, Keith Underwood, and the Merling Trio. She loves to help her students explore all the beautiful sounds the piano can make!

### **Felice, Frank**

A composer of many styles and genre, Frank Felice's works have been performed extensively in the U.S. as well as garnering performances in Japan, the United Kingdom, the Russian Federation, Austria, the Czech Republic and Hungary. His commissions have included funding from the National Endowment for the Arts, the Omaha Symphony, the Indiana Arts Commission, Dance Kaleidoscope, Music Teachers National Association, the Wyoming State Arts Board, the Indianapolis Youth Symphony, Kappa Kappa Psi/Tau Beta Sigma as well as many private commissions. A recording of electronic and electro-acoustic music entitled "Sidewalk Music" is available on Capstone Records. Scores and other performance materials can be obtained from MMB Music or Mad Italian Bros. Ink Publishing.

He is member of the Society for Electro-Acoustic Music in the U.S., the American Composers Forum, the American Music Center, The Society of Composers Inc., and the Christian Fellowship of Art Music Composers. In addition to musical interests, he pursues his creative muse through painting, poetry, cooking, home brewing, paleontology, theology, philosophy, and basketball. He is very fortunate to be married to mezzo-soprano Mitzi Westra. Frank currently teaches as an associate professor of composition, theory and electronic music in the School of Music, Jordan College of Fine Arts at Butler University in Indianapolis, Indiana.

### **Hartz, Jason M.**

Jason Hartz teaches several courses in the arts and humanities at Trine University and Adrian College. A doctoral candidate in Ohio University's School of Interdisciplinary Arts, Hartz's dissertation, *Musical Americanism and The Plow that Broke the Plains*, investigates connections between musical Americanism and the Great Depression. Hartz also performs with several university and local ensembles, including the oldest continuously active community band in the country, the Adrian City Band

### **Holden, Jonathan**

English born clarinetist Jonathan Holden is in equal parts an orchestral player, chamber musician, soloist, and teacher. In addition to his post as Visiting Assistant Professor of Clarinet at the University of Southern Mississippi, and his membership in Category Five – USM's resident woodwind quintet, Jonathan is Principal Clarinetist of the West Shore Symphony Orchestra and a tenured member of both the Kalamazoo and Traverse Symphony Orchestras. He is a frequent guest of the Sarasota Orchestra and the Grand Rapids Symphony and has also played in the orchestras of Lansing, Fort Wayne, Mississippi, and Mobile. Jonathan received his bachelor's and master's degrees from the Guildhall School of Music and Drama, London. He studied there with Joy Farrall, Andrew Webster, and Dame Thea King. After winning first prize in the Clarinet & Saxophone Society of Great Britain Competition and, later, the Michigan State University Honors Competition, Jonathan advanced to the semi-final round of the prestigious Carl Nielsen Third International Clarinet Competition. He has performed as a soloist at the Second British Clarinet Congress and in a collaborative chamber music event at the Paris Conservatoire. He made his concert debut at the age of seventeen and has since performed concertos by Weber, Mozart, and Copland at numerous venues in Britain and the United States. His most recent presentation of the Mozart Clarinet Concerto was described in the *Muskegon Chronicle* as an "exquisite, eloquent performance." Jonathan is now completing his DMA at Michigan State University, where he studied with Dr. Elsa Verdehr.

### **Iott, Sheryl**

Sheryl Iott is a frequent solo and collaborative performer, speaker, and adjudicator, and is currently on the piano faculty at the Interlochen Arts Camp and at Grand Rapids Community College. She has also served on the faculties of Hope College, Michigan State University, and Calvin College. Various appointments have included teaching piano, piano pedagogy, keyboard skills, music appreciation, and duties as staff accompanist. She has studied with Ralph and Tina Votapek, Ian Hobson, and Joseph Evans, receiving a Doctorate in Musical Arts in Piano Performance from Michigan State University in 2005, and a Masters in Music in Piano Performance from the University of Illinois in 1988.

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Iott's recent performances include appearances on the Interlochen Arts Camp Chamber Music Series and with the West Shore Symphony. She has presented at local, state, and national conferences on topics such as teaching sightreading, fugue analysis, repertoire teaching strategies, and eighteenth-century performance practice. She is currently the editor of *Audea*, the newsletter for the Gordon Institute for Music Learning.

### **Jimenez, Fabian**

Fabián Jiménez Herra is currently pursuing his Doctor of Arts in Piano Performance and Accompanying and Chamber Music at Ball State University, Indiana, where he studies with Ray Kilburn. A native of Costa Rica, he was awarded a scholarship from the Universidad Nacional through the program ISEP-IFSA-UNA which facilitated the completion of his Master of Music degree in Piano Performance and Pedagogy, also at Ball State. As a soloist and accompanist, Fabián has performed at the National Theater and the Melico Salazar Theater, the principal performance halls of Costa Rica, and frequently is asked to perform and accompany at colleges and universities throughout the United States. He also enjoys collaborating with choirs and soloists; opportunities which have taken him to Germany, Switzerland, Belgium, United States, Mexico, Guatemala and Costa Rica. In July 2007 he performed at The College Music Society International Conference in Bangkok, Thailand. While in Thailand, he was honored to perform for the Costa Rican Consulate and the Minister of the Prime Minister to Thailand. He also presented at the International Festival Experiencing Villa-Lobos in Richmond, Virginia in March 2008.

### **Jones, Morgan**

Morgan Jones is a doctoral candidate at the University of Western Ontario, in London, Ontario. He holds a Bachelor of Arts from Bishop's University and a Master of Arts in Musicology and Vocal Performance from the University of Victoria. His Master's project, on Aaron Copland's "American" period, included a lecture recital with a complete performance of Copland's Old American Songs. Morgan's area of specialty is now popular music, but he maintains research interest in twentieth century American music, bel canto opera, Giuseppe Verdi, and nineteenth century nationalist music. His dissertation, projected for completion in June 2009, is tentatively titled "From the "Piano Man" to Social Commentator and Critic: Billy Joel's Late-career Evolution." Still an active performer, Morgan performs regularly for various charities in London and the surrounding area. His paper, a condensed version of part of his dissertation, is titled "A New Role for the "Piano Man": Billy Joel as Balladeer on "Allentown" and "The Downeaster 'Alexa'."

### **Jones, Eric**

Violist Eric Jones is currently pursuing a Ph.D in ethnomusicology at the University of Illinois-Urbana-Champaign. His principal interest is music of the Andean peoples. He received a B.M. and an M.M. in viola performance, and a M.M. in ethnomusicology from the University of North Texas. During 2005–06 he was a Fullbright Scholar, studying the music of the Quechua and Aymara peoples of Bolivia.

### **Jones, Robert J.**

Robert Jones is currently an Associate Professor of Voice at North Dakota State University. His research interests include 20th century art song and text-music relationships. Dr. Jones has presented numerous lecture-performances on 20th century vocal literature at both regional and national CMS Conferences.

An active performer, Dr. Jones has appeared as soloist with varied ensembles in the U.S., Canada and Bolivia, including the Winnipeg Philharmonic Choir and Royal Winnipeg Ballet, the Nebraska Chamber Orchestra, Des Moines Metro Opera Company, Opera Oklahoma, and the Fargo-Moorhead Opera. Active as a recitalist, he has performed numerous solo and chamber music recitals throughout the Midwest. In 2006, he was a featured performer in a concert of the Bolivian Chamber Music Society at the Palacio di Simon I. Patino in Cochabamba, Bolivia. Dr. Jones has appeared annually as a soloist with the NDSU Baroque Festival, most recently in Handel's "Messiah." Other appearances include major roles with the NDSU Opera Theater.

Dr. Jones received his B.Mus.Ed. degree from the University of Nebraska-Lincoln in 1972, his M.M. at the University of Northern Colorado in 1979 and his D.M.A. degree in Vocal Performance from the University of Oklahoma in 1991. He has been a faculty member of the NDSU Music Dept. since 1995. He is a member of College Music Society, National

Association of Teachers of Singing, Lyrica Society and Pi Kappa Lambda.

**Locke, Scott**

(see *Cipolla, John M.*)

**Mann, Jenny**

Prior to joining the faculty at the University of Alabama, Jenny Mann earned a Bachelor of Music Education from Baylor University and a Master of Music from The University of Texas- Austin. She began her doctoral study at the Eastman School of Music and completed her studies at The University of Texas-Austin. Jenny has performed with the Waco, Austin, San Antonio, Syracuse, Brazos Valley and Huntsville symphony orchestras. She is currently Principal Bassoon in the Tuscaloosa Symphony Orchestra. Jenny has also performed with the Texas Music Festival Orchestra and the Victoria Bach Festival. While at the Hot Springs Music Festival, she performed on the Grammy nominated recording of the music of Edmond Dédé, which was released on the Naxos Label as part of the American Classics collection. Jenny has served as adjunct faculty at the University of Mary Hardin-Baylor, Southwestern University, and continues to be active in secondary school education.

**Mascolo-David, Alexandra**

Portuguese pianist Alexandra Mascolo-David has performed and led workshops and master classes in Europe, Asia, and the Americas. She has given solo recitals in Brazil, China, Hungary, Italy, Portugal, Poland, Spain, and in the United States, including a New York debut recital at Carnegie Hall in May 2004, which was highly acclaimed by the press. She has appeared as a soloist with orchestras in Peru and the USA, and has also recorded a compact disc of Latin American music for piano and cello with the First Prize Laureate of the Ninth Sphinx National Competition. She currently teaches piano at Central Michigan University in Mount Pleasant. In 2007, Ms. Mascolo-David received a Research Excellence Grant from Central Michigan University in the amount of \$95,000 to record Francisco Mignone's Brazilian Fantasies for piano and orchestra with the Kalamazoo Symphony Orchestra, under Raymond Harvey, for the White Pine Music recording label.

**McIntyre, Andrew**

Andrew McIntyre is currently pursuing a Ph.D. in music theory at the Indiana University Jacobs School of Music. He received a Bachelor of Arts from Emory University (where he studied vocal performance and religion) and a Master of Music (music theory) from the University of Massachusetts Amherst. He has previously taught at the Communication University of China (Beijing) and, most recently, as a member of the faculty at the University of Massachusetts Amherst. Andrew has given papers at the University of Massachusetts Music Theory Lecture Series and the West Coast Conference for Music Theory and Analysis. His research interests include 16th century music theory and philosophical approaches to the music of the late French Romantics.

**McRobbie, Noel**

Born in Winnipeg, Canada, Noel McRobbie took lessons for many years with Lee Kum-Sing at the Vancouver Academy of Music and the University of British Columbia. He went on to receive a Master of Music from the New England Conservatory of Music in Boston, studying with Patricia Zander. Noel has received top prizes at many competitions, including the Eckhardt-Grammatte Piano Competition, CBC Debut Concert Artistes Series, and Grand Konzertheum International Piano Competition. In addition, he was named a top laureate at the 2006 Seiler International Piano Competition in Crete. Recent performances include Liszt's Piano Concerto No. 1 with the Bulgarian Chamber Orchestra, Prokofiev's Piano Concerto No. 1 with the Winnipeg Symphony Orchestra, a solo recital presented by the Vancouver Chopin Society, and Grieg's Piano Concerto with the Westcoast Symphony. Among the other venues he has performed at are Jordan Hall in Boston, the Forbidden City Concert Hall in Beijing, the Orpheum Theatre in Vancouver and the National Concert Hall in Taipei. Currently, he is a doctoral candidate at the University of Michigan where he is a student of Arthur Greene and was selected as winner of the 2007 University of Michigan Concerto Competition.

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### **Meggison, Shelly**

Shelly Meggison is Assistant Director of the School of Music and Professor of Oboe at the University of Alabama. She earned a Bachelor of Music from the University of Lethbridge, and a Master of Music from the Cincinnati Conservatory, where she has also pursued doctoral studies. Ms. Meggison has performed with the Cincinnati Chamber Orchestra and the Calgary Philharmonic Orchestra, and is currently principal oboist of the Tuscaloosa Symphony Orchestra. In February of 2004, she was guest soloist with the Red Deer Symphony Orchestra, performing Marcello's "Oboe Concerto in d minor" and Albinoni's "Concerto for Two Oboes op. 9 no. 12." She is a member of the Capstone Woodwind Quintet, the Cavell Reed Trio and the Del Double Reed Duo. She recently participated in a commissioning project for the Del Double Reed Duo that commissioned two new works to be premiered in the summer of 2009.

### **Molina, Osiris J.**

Osiris J. Molina is Assistant Professor of Clarinet at The University of Alabama. His love of chamber music is evidenced by his participation with the Capstone Quintet, faculty wind quintet of the University of Alabama, and the Cavell Trio. Osiris has been honored to participate in commissioning consortiums for Roshanne Etezady for her clarinet and piano work, *Bright Angel*, and the new clarinet and piano piece by noted American composer David Maslanka expected in 2009. Dr. Molina's 2008-2009 schedule includes recital/masterclass appearances at Georgetown, Louisiana State, and Rutgers, and a concerto performance of Michael Daugherty's *Brooklyn Bridge* with the Alabama Wind Ensemble at the Alabama State Music Educators convention. In addition to the performance schedule, Osiris will teach at the New England Music Camp in Maine. Dr. Molina holds degrees from Michigan State, Yale and Rutgers where he studied with Elsa Ludewig-Verdehr, David Shifrin, Charles Neidich, and William Berz.

### **Mortyakova, Julia**

Julia Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University (Bachelor's Degree in Piano Performance, Double Major in Philosophy), and New York University (Master of Arts in Piano Performance). She is currently a Doctoral Candidate in Piano Performance at the University of Miami, Frost School of Music under the tutelage of Dr. Rosalina Sackstein.

Julia has performed solo recitals in Florida, Michigan, South Carolina, Tennessee, New York City, Washington D.C, and Moscow, Russia. She has been a soloist with orchestras in Bulgaria, Canada, Florida, Italy, and Spain. She has performed at the Aspen Music Festival, Assisi Music Festival, Eastern Music Festival, *Musica Nueva Malaga*, South Carolina Governor's School for the Arts, and Symphonic Workshops International Masterclass, Bulgaria. Julia's first independently released CD has been sold across the US and abroad and it is available at <http://www.cdbaby.com/mortyakova>. She also maintains an active teaching career.

Julia's research involves applying existential philosophy to college piano teaching, the art of performance, professional curriculum for college students, and interdisciplinary collaboration. She has presented her research at Regional and Super-Regional conferences of The College Music Society in San Francisco, Miami, Gettysburg and Baton Rouge, as well as the 2008 CMS National Conference in Atlanta. Julia is the President of the University of Miami Graduate Student Association, and the Public Relations Chair of the National Association of Graduate-Professional Students. Julia is a member of College Music Society, Kappa Delta Pi International Honor Society in Education, Music Teachers National Association, and Sigma Alpha Iota International Music Fraternity.

### **Muniz, 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 has been working on the opera "Germinal," based on the novel by Emile Zola, 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. Recently, his String Quartet No. 3 had its Spanish premiere by the Cuarteto Divertimento. Upcoming projects include the premiere CD recording of *Estampas* for tenor, soprano and piano with Joaquín Pixán.

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 was born in Switzerland in 1974. He earned his Master'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.

**Naumann, James A.**

James A. Naumann is a second-year graduate student in Piano Performance at Western Michigan University in Kalamazoo, MI. He received a Bachelor of Music degree in both Piano Performance and Organ Performance in 2007 from WMU, where his primary teachers were Prof. Lori Sims and Dr. Karl Schrock, respectively. At Western Michigan, he currently holds the full graduate assistantship for opera accompanying as well as the Phyllis Rappeport Opera Accompanist Scholarship. Other awards include the Kathryn Loew Organ Scholarship, the H. Glenn Henderson Keyboard Scholarship, and the John and Dede Howard Music Scholarship. He is also a member of Pi Kappa Lambda National Music Honor Society. His academic interests in 19th- and 20th-century Austro-German music encompass Robert Schumann, Richard Strauss, the Second Viennese School, fin-de-siècle Vienna, the commedia dell'arte, opera, and intertextual relationships between music and literature.

**Netanel, Deborah**

Deborah Netanel, DMA, composer and cellist, holds degrees from the Peabody Institute of the Johns Hopkins University, the Rubin Academy of Music (Jerusalem), the Hebrew University and the University of Cincinnati College Conservatory of Music. Dr. Netanel has performed throughout the United States, France, Israel, United Kingdom, Switzerland, Hong Kong, Prague and aboard the QE2 cruise ship. Other 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, including the Edith and Irene Ashworth Prize and an award for artistic excellence from the Israeli government.

Dr. Netanel has received critical acclaim as a composer, her music being performed both nationally and internationally, most recently at Alice Tully Hall (Lincoln Center, New York) and Wigmore Hall, London. New York Times critic James R. Oestreich called her music "...alternately plaintive, lyrical and perky" and David Alker wrote in "Musical Opinion" (London), "...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." Dr Netanel has presented papers and lecture recitals at the International Conference of Arts and Humanities, the International Conference of Jewish Music (London), the CMS Great Lakes Regional and the CMS National Conferences and at the University of London's Institute of Musical Research. Formerly on the faculty of Wright State University, Dr. Netanel currently teaches music theory at Miami University. Please visit [www.deborahnetanel.com](http://www.deborahnetanel.com).

**Papador, Nicholas G.**

Nicholas Papador is Assistant Professor of Music at the University of Windsor in Ontario, Canada where he coordinates the percussion program and teaches courses in music theory and history topics. His most recent grant from the Canada Council for the Arts is supporting two virtuosic programs of contemporary Canadian solo percussion music. An international tour of these programs is scheduled for 2009-2010. A dynamic and creative chamber musician, Papador records and performs with Marassa Duo (a groundbreaking ensemble that fuses contemporary concert percussion with Afro-Caribbean musics and jazz) and NoiseBorder Ensemble (a group that intersects post-rock, improvisation, multi-media, and avant-garde aesthetics). Papador is a graduate of Northwestern University School of Music, Indiana University's Jacobs School of Music, and University of Oregon School of Music. He has recorded for CBC Radio, Ludwig/Elf and RIAX labels. He has presented at two Percussive Arts Society International Conventions and is the president of the PAS Ontario Chapter. His compositions appear with Alfred Publication/Warner Brothers Music, Keyboard Percussion Publications/Studio 4 Music, and House Panther Press. Papador is an artist endorser for Vic Firth and Sabian.

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### **Perone, James E.**

James Perone holds degrees in music education, clarinet performance, and music theory from Capital University and the State University of New York at Buffalo. Currently, he is Professor of Music at Mount Union College in Alliance, Ohio, where he teaches theory, Music in America, Vernacular Music and the Vietnam Conflict, and occasional courses in the American Studies program. Jim is the author of more than a dozen books for Greenwood Press and Praeger Publishers, including his latest, *Mods, Rockers, and the Music of the British Invasion*.

### **Plazak, Joseph**

Joe Plazak is a graduate student studying Music Cognition and Systematic Musicology at The Ohio State University under the mentorship of Dr. David Huron. His research interests include "Intense Emotional Experiences with Music" and the "Perception of Musical Size." In addition to working in OSU's Cognitive and Systematic Music Laboratory, he currently instructs undergraduate courses in Music Theory, Aural Training, and Music Technology.

### **Rhoades, Connie**

(see *Cipolla, John M.*)

### **Robinson, Sarah A.**

My research focus addresses the musical lives of middle school and high school level students, both within and outside the school setting. This has led me to explore the critical issue of participation in school music ensembles; for there remains a concern with the continuation of our musical culture particularly involving classical music traditions. My research at the Jacobs School of Music, Indiana University; and fourteen years of experience teaching in the public schools at all grade levels K-12th, in the area of band and general music provides a rich resource for understanding these issues of school music participation. Ultimately, how this issue is resolved affects everyone in the profession of music, from composer, to musician, and anyone in the business of making music.

### **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. He most recently completed his PhD from the State University of New York at Stony Brook. His 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, cellist Craig Hultgren. 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, the Oregon Bach Festival, Spark Festival, Electronic Music Midwest, and multiple SEAMUS Conferences. International recognition for his works includes a mention in the 2004 Bourges International Residence Prize for Wisdom and Surprise for contrabass and tape. Recent commissions include a work for percussion duo and electronics for percussionists Daniel Kennedy and Michael McCurdy. More info can be found at [www.philipschuessler.com](http://www.philipschuessler.com)

### **Sly, Gordon**

Gordon Sly is Associate Professor and chair of Music Theory at Michigan State University. He has given papers and presentations at numerous conferences and symposia. His published work appears in the *Journal of Music Theory*, *Intégral* and the *Journal of Music Theory Pedagogy*. His current research involves the pedagogy of analysis and performance-analysis connections. He has just completed an edited book on sonata form that will appear this year, published by Ashgate Press. He teaches in the undergraduate theory sequence and graduate courses in Schenkerian analysis, counterpoint, form, and the analysis of early-20th-century music.

**Songer, Lorelee**

Lorelee Songer, mezzo-soprano, holds a Master of Music degree from Ball State University and a Bachelor of Music from Taylor University. Lorelee is currently pursuing a Doctor of Arts degree in vocal performance and choral conducting from Ball State University, where she studies with Dr. Mei Zhong.

Ms. Songer is an adjunct faculty member at Taylor University, where she teaches private voice and conducts a 35-members women's chorus. She is also an adjunct faculty member at Anderson University. Recent conference appearances include the Hawaii International Conference of Arts and Humanities (January 2007) and the International Festival of Women Composers (March 2008). Recent awards include 1st place State NATS (2007 and 2008), 1st place Ball State Voice Competition (2007 and 2008), 2nd place Regional NATS (2007) and Outstanding Graduate Student at Ball State University for two consecutive years (2006 and 2007). Ms. Songer is also an active adjudicator in both choral and vocal areas.

Her opera roles include Julius Caesar (Giulio Cesare in Egitto), French Mother in the world premiere of Jody Nagel's 53rd Street, Suzuki (Madama Butterfly), Geraldine (A Hand of Bridge), Lola (Gallantry), Narrator (Three Little Pigs from School), 2nd lady (Die Zauberflöte), Marie (The Bartered Bride), Nancy (Albert Herring) and Countess (Le nozze di Figaro).

Recent solo appearances include Mozart's *Vesperae Solemnes de Confessore*, Villa Lobos's *Magnificat-Alleluia*, Berstein's *Mass*, Handel's *Foundling Hospital Anthem*, Duruflé's *Requiem*, Haydn's *Lord Nelson Mass*, Fauré's *Requiem*, and Handel's *Messiah*.

**Tang, Zhihua**

Zhihua Tang was born in Shanghai, China and studied at Shanghai conservatory, Eastern Michigan University (Bachelor of Music), Indiana University (Master of Music), University of Michigan, Michigan State University (Doctorate of Musical Arts, current) and during the summer, the Aspen Music Festival and Banff International Keyboard Festival. Since coming to the United States, Tang has enjoyed a successful solo career. In 2005, she placed second at the Beethoven Sonata Competition in Memphis, Tennessee. Her other achievements as a soloist include winning the Concerto Competition at Indiana University in 1999, which later led to performances with the Indiana University Philharmonic Orchestra, as well as with Chicago Sinfonietta conducted by Maestro Paul Freeman. Tang was also the winner of the Central Division of the MTNA Collegiate Artist Competition (1995) and the Chopin Competition in Chicago (sponsored by the Kosciuszko Foundation in 1994). Over the past decade she has appeared in concerts across U.S., Europe (Vienna, Warsaw, Vevey), and Asia.

**Tidwell, Dallas**

(see *Cipolla, John M.*)

**Tuck, Patrick**

Dr. Patrick Tuck is Assistant Professor of Music at the University of the Cumberlands. He holds a PhD in Music Theory with a trumpet performance minor from Louisiana State University. He has presented papers on the music of Brahms at the 2008 New Orleans Music Theory Colloquium, Southeastern Louisiana University's 2006 Christwood Lecture Series, and the South Central Society for Music Theory (SCSMT) 2005 Annual Meeting at Loyola University in New Orleans. He has presented papers on the songs of Hugo Wolf at College Music Society Southern Chapter and SCSMT meetings, and at an international conference on the music of Hugo Wolf held at the University of Ottawa, Canada in November 2003. He has published numerous reviews in the *Journal of the International Trumpet Guild* and liner notes for recordings by Norem Brass and Friends and the Atlantic Brass Quintet. Dr. Tuck is a member of the Society for Music Theory, the International Trumpet Guild, Pi Kappa Lambda National Music Honor Society, The College Music Society, the Music Educators National Conference, the Kentucky Music Educators Association, and Delta Omicron Music Fraternity. He served for several years on the SCSMT executive, culminating in his 2005 term as SCSMT President.



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# ABSTRACTS AND PROGRAM NOTES

**Bogdan, Valentin Mihai**

## ***The Classical Musician and Entrepreneurship***

A model was created in order to assist classical musicians with the process of creating their own musical niches, in order to build an audience following and experience financial gain. This blueprint involved creating a number of arrangements for the piano four-hand medium, which were then self-recorded, self-marketed and self-distributed. An introduction to the repertoire commences the discussion. Next, the methods employed to self-record, self-market and self-distribute this compilation are presented. The discussion focuses only on techniques that pertain to musicians who do not have the support of a record label or a music publisher. Methods of self-recording and ways through which a professionally presented albums can be self manufactured for minimal costs are also discussed. A discussion of self-marketing methods follows. This includes the use of web pages, Internet radio stations and social networking websites. The discussion involving self distribution includes independent Internet sites such as CD Baby, self distribution via a personal webpage featuring both the sale of CDs as well as digital downloads, and methods of digital distribution via services such as Tunecore or iTunes. The study concludes that there are a number of accessible methods that independent musicians can employ in order to self-record, self-market and self-distribute their music. However, the level of success of such endeavors depends on the musicians' ability to create a high quality musical product, and willingness to constantly interact with new audiences and employ various promotional methods.

**Bowyer, Don**

## ***Four Winds***

The title refers to the Four Winds of the Apocalypse. This single movement work is based entirely on a six-note synthetic scale including the notes C, D, E, G, Ab, A. Every other note of this scale is combined into two different triads, one augmented and the other suspended. The alternation of these two triads serves as the only harmonic structure for the piece.

The trombone begins by stating a simple idea, which is blown around the ensemble until it develops into the first theme when the woodwinds take over. Following a driving ostinato percussion transition, the trumpet states the second theme.

The chimes state the third theme, a twisted version of the Medieval hymn, Dies Irae. The bass instruments join the chimes in repeating the third theme, while the rest of the winds restate the second theme and the percussion continue their ostinato.

Each section states and repeats its own motive in a group effort that constitutes the fourth theme, then the woodwinds gently return to the first theme, accompanied by a subdued and rhythmically altered version of the third theme.

The percussion ostinato returns, though rhythmically altered. The trumpets and horns bring back an altered version of the second theme, while the woodwinds do the same for the first theme. Just before the end, the trombone tries to return to the calm that began the performance. A final strong gust from the entire ensemble puts an end to this idea, simultaneously signaling the end of the piece.

**Burdick, Barbara E.**

## ***Pedagogy in Transition: How the Popularity of Contemporary Commercial Music is Transforming Traditional Vocal Methodology and Research***

In a document presented at the National Association of Teachers of Singing National Convention this year, the American Academy of Teachers of Singing made the significant step of acknowledging that Contemporary Commercial Music (CCM) and its pedagogy have equal importance in vocal education. University professors as a whole have been slow to accept the inclusion of CCM styles in their pedagogy as most professors were trained in classical/traditional vocal methods. As approbation from important vocal organizations is disseminated, voice teachers are challenged to include CCM styles in their methodology.

In this century, with the continuing emergence of new vocal styles and scientific studies on acoustics, muscular predominance, and air-flow, vocal researchers are able to document differences between the styles, adding legitimacy to new pedagogies.

The history of vocal pedagogy demonstrates that vocal methodology changed in response to new trends. Could the common inclusion of music theatre works in opera seasons make CCM training a must for ALL music programs? If this question is answered in the affirmative, music programs will need to revise curricula, offer CCM educational opportunities to professors, and encourage research projects in CCM physiology, acoustics,

## ABSTRACTS AND PROGRAM NOTES

and pedagogy.

This study will document this important shift in pedagogy from a historical perspective and compare traditional and CCM pedagogy. It will document the increase in CCM programs in music schools and research in these institutions, and how selected institutions are facilitating the implementation of this trend. The results of a survey of CMS Great Lakes voice professors will be included.

**Campbell, Jennifer L.**

### ***Fostering Reciprocity Between the Americas: the Case of Brazil, Ballet, and Francisco Mignone's "Fantasia Brasileira, no. 4"***

As part of being "neighborly" during the 1940s, the United States government financially supported a select number of music and dance ensembles to tour South American countries. This initiative was largely meant to promote a pleasing image of the United States to its Latin American neighbors by sending U.S. musicians and works south. Nonetheless, many of the proponents of the program insisted that reciprocity—commissioning and performing South American music, and, when possible, bringing composers and ensembles north—was essential if the overall effort was to be effective. Lincoln Kirstein, the director of the American Ballet Caravan, shared this view, and he actively sought out works by South American composers and artists when his ballet troupe toured the continent in 1941. While in Brazil, Kirstein chose to support composer Francisco Mignone, purchasing his piano concerto *Fantasia Brasileira, no. 4*, for a new ballet that would be choreographed by George Balanchine.

The format of this session will consist of two papers and a performance. The first paper will address the inter-American connections and politics surrounding the commissioning of this piece while the second paper will focus on the Brazilian Fantasy and discuss several stylistic and nationalistic characteristics that appear in this Mignone work. The session will conclude with a performance of the two-piano version of *Fantasia Brasileira, no. 4*, in its entirety.

**Campbell, Bruce B.**

### ***The Interrelation of Motive and Structure in Selected Inventions by J. S. Bach***

The fifteen two-voice Inventions constitute an indispensable introduction to the instrumental polyphonic style of the Baroque era. They were originally composed and ordered for a didactic purpose. Few college music majors have escaped exposure to them.

A considerable challenge to students is the avoidance of literal repetition. Especially after the second set of entries, from which point the Inventions manifest increasingly divergent procedures.

Bach makes frequent use of large-scale "motivic parallelism" to promote continuity. The paper will cite numerous examples of Bach's expansion of motivic ideas beyond thematic imitation to overarching control of what have been passages heretofore often described but rarely explained. One cannot claim that the recognition of such parallelisms will guarantee comparable success by students. However, the use of the imagination, and the requisite effort to hear beyond the rhetoric of "compositional techniques" may result in more original results, and will very likely sharpen their analytical awareness.

Through an understanding of the underlying motivation of complex sections, the student may gain insight that will assist in the recognition of similar techniques in more extended works, and may be stimulated to a more sophisticated approach to imitative composition.

**Cipolla, John M.**

### ***Commonwealth Clarinet Quartet Recital***

Our program for this recital is significant because it is reflective of our ensemble's mission to promote excellence in music education and performance through concerts of varied repertoire, including new music commissions, which highlight Kentucky composers. Our ensemble includes four B flat clarinetists, two that double on bass clarinet, and one that doubles on E flat clarinet. Our program features *Trois Divertissements pour 4 Clarinettes en Si flat* by Henri Tomasi (1901–1971); a commission, *The Wind and the Waves* by Kentucky composer, Michael Kallstrom (b. 1956); *3 Lieder ohne Worte* by F. Mendelssohn-Bartholdy (1809–1847); and *Early Hungarian Dances* by Ferenc Farkas (1905–2000).

**Cipolla, John M.**

***A Hybrid Curriculum of Private and Group Lessons for College Clarinet & Saxophone Studio Instruction***

This demonstration presents a curriculum that blends traditional one-on-one private college studio instruction on the clarinet and saxophone with small group lessons. Each student receives a weekly forty-minute private lesson and a twenty-minute group lesson. This hybrid model of teaching is an approach that, for the administrator, (1) increases student credit hour production because more students can be taught in fewer hours (2) addresses the increasing state pressure to reduce degree credit hours by including chamber music in the studio curriculum (3) supports retention efforts by helping freshmen acclimate to college through camaraderie developed in groups. And for the student and teacher, (1) helps align some of the practical skills music education students are taught in their lessons with what they will need as music educators in a classroom (2) helps bridge the performance deficiency gap of students entering college by streamlining work on these deficiencies in a group setting (3) fosters healthy competition among the students in the studio. The group lessons vary in content, depending on the needs of the particular students. Groups contain two to four students. The content of instruction in the group lessons is a mixture of homogeneous chamber music along with technical exercises (tone and scale exercises, articulation, harmonizing melodies, etc.). The presentation includes methods, suggested materials and a sample course calendar. Flexibility is stressed throughout the curriculum to address the individual needs of each student. This demonstration will also include brief video clips of students learning in this hybrid environment.

**Elgersma, Kristin M.**

***Training 21st Century Musicians: Arts Education and Community Outreach in the Piano Performance and Pedagogy Curriculum***

In last thirty years, Piano Performance and Pedagogy has become an established musical field with conferences, organizations, and degree programs developed to support this relatively new academic area. Additionally, arts-in-education has become recognized as a pressing issue in the United States music community. According to Robert Freeman, former Director of the Eastman School of Music, "Musicians in performance roles are now expected to provide educational services never imagined. The old paradigm was that, if you can perform well, you will perform in Carnegie Hall. The new paradigm is that the way to have an international career is by becoming vitally involved in teaching Americans all over the US." Unfortunately, research has shown that outreach and outreach pedagogy are not part of the required curriculum for higher education schools of music.

This presentation will share the results of a research paper and study, intended to provide university music schools with recommendations for inclusion of arts education/community outreach topics in a higher education curriculum. To better understand the current situation in United States university music departments, a survey of piano faculty members was conducted. Based on the results, recommendations were made to provide students with experiences in five topics:

1. Reflection on the value of the arts and of the artistic experience
2. Reflection on others and ourselves as musicians
3. Understanding the current state of arts in education and community outreach in the United States
4. Understanding your audience
5. Understanding how to be an active participant in arts education/outreach

**Felice, Frank**

***Basta!***

*Basta!* was written for a percussionist friend that I knew while I attended the University of Minnesota—he asked a number of us composers to write works for an honors recital, and this is my contribution to that program. The word literally means "enough!" in Italian, and is usually spoken when children are getting too rambunctious, or when one becomes overwhelmed. Both of those meanings apply to this piece. (The first time I heard this word spoken was when I played bass for a production of Puccini's "Tosca:" the jailer Roberti is driving screws into poor Mario's head and when Tosca gives in to Scarpia's evil wishes, Scarpia booms out "Basta, Roberti!" and the torture stops, at least for Mario—Tosca still has her lot to bear).

## ABSTRACTS AND PROGRAM NOTES

**Felice, Frank**

### ***Jumping the Shark***

“There’s a time in everyone’s life when merely workin’ for the weekend just ain’t enough. Sometimes, you just gotta jump the shark.”

**Hartz, Jason M.**

### ***Classical Music and the Great Depression: Lessons from a Brief Moment of Relevance***

In keeping with the CMS National Topic—“Music in a Changing Society”—this paper will explore connections between classical music and American society during the Great Depression. Far from the genteel music of the preceding New England generation or the formalist experimentation of mid-century composers, American classical music’s functionality during the Great Depression distinguishes it as uniquely American. Though often misunderstood through exegeses of style, this paper will specifically focus on functionality as the key-identifying feature of American classical music. In this way, perhaps our current problem lies in the manner in which we, as scholars, performers, and teachers, choose to approach, appreciate, and explain classical music, as divorced from the real world of our intended audience. I propose there are lessons to be learned from this unique period in American music history (especially as our current economic conditions begin to mirror those of the 1930s), which witnessed the unprecedented proliferation of classical music into the daily life of the country, as it became a key component of the rebuilding of national and cultural identity.

**Holden, Jonathan**

### ***A Program of Twentieth-Century Clarinet Music***

Three established and varied works of twentieth-century clarinet literature are herein presented.

In contrast to Stravinsky’s earlier ‘Russian’ style, the Three Pieces are indicative of jazz. But Stravinsky had not heard music of that genre – his notions of it were formed solely through the examination of music notation. The first piece is both ‘bluesy’ and reminiscent of his folk-based ballet; the second speaks to his apparent appreciation of birds, complemented by an inner segment of contrasting voices; the third is dance-like and syncopated, hinting at improvisatory jazz.

Apocalyptic visions are reflected in Messiaen’s Quartet for the End of Time, written and performed during the composer’s incarceration in a World War II concentration camp. But the work is more than a manifestation of Messiaen’s surroundings. Listening to it, one is privy also to expressions of faith. The solo clarinet movement contrasts two distinct elements; in Messiaen’s words, “The abyss is Time with its sadness, its weariness. The birds are the opposite to Time; they are our desire for light, for stars, for rainbows, and for jubilant songs.”

Jean Francaix may not have exhibited a particular interest in birds, but his *Tema con Variazione* shares the jazz influence of Stravinsky’s Three Pieces. Syncopated exchanges take place between the clarinet and piano, and the style is often improvisatory. Much like Elgar’s use of “Dorabella” in his Enigma Variations, the name of Francaix’s grandson, “Olivier”, permeates the Theme and Variations. This three-note motif constitutes the melodic building blocks of the entire piece.

**Iott, Sheryl**

### ***Analysis and Performance Implications in Haydn’s late F-minor Piano Variations***

See *Sly, Gordon*

**Jimenez, Fabian**

### ***Guia Prático: a practical guide to the musical world of Heitor Villa-Lobos***

Heitor Villa-Lobos, a native Brazilian, is one of the most significant Latin American composers, known for his distinct combination of indigenous music, European musical training and Brazilian folk music. In addition to his career as a composer, Villa-Lobos was involved with music education in Brazil. He was the chair of SEMA (Superintendence of Musical and Artistic Education). During his tenure with SEMA, he established music as a required subject in all schools through the study of choral singing. It was this period that led Villa-Lobos to compose his Guia Prático (Practical Guide), a collection of songs based on Brazilian folk music.

Based on the original material of the Guia Prático, Villa-Lobos composed eleven books for solo piano, each one containing five to six pieces. His collection was intended for pedagogical purposes; however, many of the pieces are too complex for the novice pianist. This presentation examines several selections from the Guia Prático. For each composition, I analyze

the musical elements to discern inherent performance and pedagogical considerations, as well as suggest technical procedures that pertain to the demands of the repertoire. I will perform each musical selection that is discussed. My efforts will not only encourage piano teachers, students and performers to discover the piano works contained in this collection, but will also provide them with pedagogical tools with which they can discover the distinct art and flare of Latin American piano music.

**Jones, Eric**

***Musical Interpretations of Sprung Rhythm, Inscap and Instress Found in Selected Songs from "Eight Poems of Gerard Manley Hopkins" by Daniel Pinkham***

(See Jones, Robert J.)

**Jones, Morgan**

***A New Role for the "Piano Man: Billy Joel as Balladeer on "Allentown" and "The Downeaster 'Alexa'"***

Prior to 1982's *The Nylon Curtain*, Billy Joel's music was primarily insular, concentrating on his own experiences as a musician, ("Piano Man," "The Entertainer") his social circle, ("Captain Jack," "Scenes from an Italian Restaurant") or even his own neuroses ("My Life," "Big Shot"). In what some critics have seen as his attempt to reach a more mature audience, Joel made the unexpected turn towards socially conscious music on *The Nylon Curtain*, and then again later on his penultimate album to date, *Storm Front*. Two songs, one from each album, illustrate this move away from self-centered music, towards a style that showed that the Piano Man was sensitive to the world around him. Both "Allentown," Joel's epitaph for the Pennsylvania steel industry and the best selling single from *The Nylon Curtain*, and "The Downeaster 'Alexa'," a song in the folk vein about a topic far closer to Joel's heart, the plight of the Long Island fisheries, contain elements that indicate Joel's desire to write music with a social conscience. Through analyses of the lyrics, music and text-music relationships in these two songs, I demonstrate Joel's interest in writing folk music, in that these songs are about the folk, for the folk. Furthermore, a thorough examination of the videos for these two songs provides support for evidence that arises from the text-music analysis, evidence of a significant evolutionary leap in Joel's songwriting style and, indeed, in his attitude towards the world around him.

**Jones, Robert J.**

***Musical Interpretations of Sprung Rhythm, Inscap and Instress Found in Selected Songs from "Eight Poems of Gerard Manley Hopkins" by Daniel Pinkham***

British Victorian poet Gerard Manley Hopkins (1844-1889) is credited with developing sprung rhythm. This term refers to the measuring of lines according to stresses alone, rather than regular patterns of strongly and weakly accented syllables. Phrases set to sprung rhythm frequently sound abrupt due to the omission of non-stressed syllables and the incorporation of silences into poetic lines.

Hopkins also coined the terms *inscape* and *instress*. *Inscap* refers to the unique, intrinsic quality of any object that alerts both the intellectual and sensory perceptions. Hopkins' poetry contains extensive sound-textures and vivid imagery. In his verse, he identifies the energy emanating from an object and defines it as *instress*. To portray this element, Hopkins makes extensive use of alliteration, assonance, and diverse rhyme patterns.

Accurate portrayals of sprung rhythm, *inscape* and *instress* in song require unusual treatment of musical elements. Daniel Pinkham (1923-2006) wrote "Eight Poems of Gerard Manley Hopkins" for Baritone and Viola in 1964. In this work, he successfully defines and interprets Hopkins' poetic concepts. Angular melodic contours and varied rhythmic gestures are subjected to abrupt fluctuations. Pinkham uses an expanded harmonic vocabulary, and is innovative in his treatment of cadences. He explores a wide diversity of tone color in both the voice and viola.

This lecture-performance will explore the ways in which Pinkham responds to sprung rhythm and uses musical procedures to recreate and enrich Hopkins' *inscapes*. Further discussion will focus on ways the composer generates musical energy to illuminate the intensity radiating from the poet's sound pictures.

**Locke, Scott A.**

***Commonwealth Clarinet Quartet Recital***

(See Cipolla, John)

**Mann, Jenny**

*An Authoritative Interpretation of Heitor Villa-Lobos' Trio for Oboe, Clarinet and Bassoon*

(See Molina, Osiris)

**Mascolo-David, Alexandra**

*Fostering Reciprocity Between the Americas: the Case of Brazil, Ballet, and Francisco Mignone's "Fantasia Brasileira, no. 4"*

(See Campbell, Jennifer L.)

**McIntyre, Andrew**

*The Lowly Humanist and the Mighty Pope: Structural Similarities in Heinrich Glarean's Modal System (1547) and Pope Gregory XIII's Calendar (1582)*

This paper investigates Pope Gregory XIII's calendar (established 1582) and Heinrich Glarean's twelve-mode system (as outlined in *Dodecachordon*, 1547). The calendar and set of modes may seem, *prime facie*, to be wholly dissimilar. This paper suggests, however, that there are in fact structural similarities between the two. I show that, just as seven tones can be arranged in various whole- and half-step patterns to form various modal scales, so too can the seven calendrical thirty-one-day-months be arranged in various nonconsecutive and consecutive patterns. I first provide brief background on the Julian calendar and the eight-mode system. Next, I outline and use my comparative system to show structural similarity between calendrical month orderings and orderings of tones in modal scales. My comparisons show that calendrical and modal structures (that of the Lydian mode in particular) are strikingly similar. I also show that the calendar and the modes exhibit similar aspects of balance and non-centricity. While I do not claim any direct influence between calendrical and modal structures, I emphasize the processes by which the calendar and system of modes came to be. We know that Glarean rejected half of twenty-four possible orderings of tones and semitones. We do not know the process by which the calendrical month ordering came to be, but can posit that a similar process of rejection/acceptance may have taken place. While there may be no direct link between the two processes, the resulting systems embody a similar aesthetically pleasing structure.

**McRobbie, Noel**

*The Case for Beethoven's Sonata No.22 in F Major, Op. 54: A Hidden Gem to be Placed Alongside 'The Greats'*

It has always been curious to me that Beethoven's Piano Sonata in F Major, Op. 54, has remained so overlooked by performers, when the same sonata has been the subject of such interest among musicologists and music theorists. By means of reversing the expected movement types (a minuet and trio as first movement with a sonata allegro movement as finale), exploring the notion of contrast with regards to its seemingly unlimited humorous potential, and being radically economical in his use of thematic material, Beethoven created a work that has been praised by leading scholars such as Donald Francis Tovey, Charles Rosen, and Kenneth Drake.

Certainly it can be argued that Op. 54 has been overshadowed by its larger and more monumental neighbors, the Waldstein and Appassionata, and this might explain why the sonata has been so overlooked by performers who would rather engage in these more show-stopping works. But I will argue, in contrast to this view, that the sonata should be viewed not only as a work valued by scholars as an important transition to Beethoven's later style, but also for its own ample musical worth. In this lecture-recital, I will perform the entire sonata, and then focus upon certain aspects of the work that can be used to illustrate the richness and enormous scholarly value of the work both as a precursor to the romantic style and as an expression of Beethoven's indebtedness to the past.

**Meggison, Shelly**

*An Authoritative Interpretation of Heitor Villa-Lobos' Trio for Oboe, Clarinet and Bassoon*

(See Molina, Osiris J.)

**Molina, Osiris J.**

***An authoritative interpretation of Heitor Villa-Lobos' Trio for Oboe, Clarinet and Bassoon***

Heitor Villa-Lobos' Trio for Oboe, Clarinet, and Bassoon of 1921 is one of the milestone works in Villa-Lobos' chamber oeuvre and a daunting challenge for any ensemble. Its novel use of Brazilian folk style and rhythmic vitality has made it one of the most challenging works for the Trio d'anches (Reed Trio), a chamber genre popular in early twentieth century France. The 1954 published music by Max Eschig has further complicated performance issues with numerous typographical errors in the performer parts. This edition is still in print, and the combination of these factors has led to many misconceptions about the work, adding to its tarnished reputation.

A published version of the score by International Music in 1985 edited by Don Stewart has shed some light on many issues regarding the piece. It is our intention to present this work as close to Villa-Lobos' ideal as possible. This performance will incorporate original source material; Stewart's 'rhythmic reorganization' and other alterations; a critical assessment of current recorded versions; and additional research from a musician who performed in the ensemble at the American premiere.

**Mortyakova, Julia**

***Changing the Current Canon—Reintroducing Cecile Chaminade***

The French Romantic composer, Cecile Chaminade was very prolific throughout her life (1857–1944). All 400 of Chaminade's compositions were published, and she had a successful career both as a performer and a composer in Europe, and in the United States. She traveled all over the world performing mostly her own music, and she was immensely popular—there were hundreds of music clubs named after her in the United States alone.

However, after her death, her compositional presence was much underrated. This paper will show that Chaminade's lack of presence in the larger musical performance canon is due to two factors – one of her being classified as a “salon music” composer, and another of “failing to adjust to the music of the times,” both of which are directly related to the fact that she was a woman. To prove this point, the author will compare Chaminade's piano music to the music of her male colleagues of the same time period, and reveal how differently their music is labeled and received today.

As part of this paper, samples of Chaminade's piano music will be presented to demonstrate her distinctive style, and perhaps to explain why people claimed that she did not adjust to the new compositional developments of her era. Chaminade's unique but romantic style, her approach to harmony, and her amazing ability to make music very suited for the instrument, are the reasons her music should be included in the classical music performance canon.

**Muniz, Jorge**

***String Quartet No. 4***

This is a work in seven movements, composed as a reflection on the last seven words of Christ in the cross. These are the titles of the movements:

1. Father, forgive them, for they do not know what they are doing.
2. Truly I tell you, today you will be with me in Paradise.
3. Woman, here is your son.
4. My God, my God, why have you forsaken me?
5. I am thirsty.
6. It is finished.
7. Father, into your hands I commend my spirit.

The work is based on four sonorities, which represent the pillars of the Passion and Death of Jesus: Sin, Suffering, Repentance, and the Vision of Paradise. Each one of these sonorities plays a different role in each movement, unifying all seven movements in one only structure, which creates the dramatic line of the work. This work could also be defined as an “Oratorio Without Words.”

**Naumann, James A.**

***Apollonian Classicism or Dionysian Cabaret? Strauss's Ariadne auf Naxos as Modernist Pastiche***

A comparison between the economic scene as well as the state of classical music in today's United States with that of Europe a century earlier may be more viable than one might expect. Following the stock market crash

## ABSTRACTS AND PROGRAM NOTES

of 1873, Europeans lost their trust in politics, religion, and money. As the turn of the century neared, the emerging Viennese middle class was in the throes of an identity crisis, torn between their glorious classical heritage and a new modern identity. With *Ariadne auf Naxos* (1912/1916), Strauss and Hofmannsthal mirrored their societal dichotomy with a fusion of both the classical idealist world through the tragedy of *Ariadne* and the modern risqué world through the characters of the *commedia dell'arte*.

In my presentation, I would like to propose a connection between the *commedia dell'arte* in Strauss's *Ariadne auf Naxos* and Modernist Germany's emerging cabaret scene. Strauss's one-act opera of 1901, *Feuersnot*, explores the concept of sexual liberation that one might expect based on his close ties to Wedekind (the *Lulu* tragedies) and Wolzogen (Berlin's *Überbrettel* cabaret). One decade later, Strauss resurrects similar themes in the guises of Zerbinetta and her *commedia* companions in *Ariadne auf Naxos*. By exploring the *commedia* roles as depicted by Hofmannsthal and Strauss - specifically through dialogue, stage direction, overriding dance rhythms, and instrumentation - we will witness their effect on character "transformations" so commonplace in Strauss's operas. This unique fusion of classical and popular music offers an early example of crossover opera in the twentieth century.

### Netanel, Deborah

#### *Erwin Schulhoff's Musical Legacy*

Erwin Schulhoff was 47 years old when the Nazis arrested him and sent him to his death at the Wulzburg internment camp. Schulhoff was murdered by a Nazi regime that banned, silenced and exterminated artists whose work was deemed "Entartete" (degenerate) due to the artists' race, religion or political beliefs.

Although his life and career were interrupted twice by war, Schulhoff was a renowned pianist and a prolific, multifaceted composer whose music synthesized many of the trends of the early twentieth century. More was lost with his death than his individual talent. Music after the Second World War abandoned attempts at synthesis and pursued specialized projects of experimentation. Many postwar composers invoked the horror of the Holocaust as a justification for their gray, grim, featureless works; it is a powerful irony that music of composers who perished in the Holocaust is lyrically charged, formally lucid, and often faintly hopeful in its closing cadences. One purpose of this lecture is to explore Schulhoff's position among the composers of the early twentieth century, to examine his musical legacy and to retrieve some sense of the whole musical culture that was torn apart by the Holocaust and by the general catastrophe of the Second World War. I also wish to raise questions about the ramifications of government control of artistic expression, a complex issue that touches on the role of art in society and the role of the government in the production and dissemination of art.

### Papador, Nicholas G.

#### *Summons*

Summons utilizes the percussion ensemble in a theatrical/gestural manner, but retains a sense of melodic and rhythmic drive influenced by late twentieth century orchestral composers. The work explores an "anti-concerto" concept, where the soloist and ensemble have an adversarial relationship rather than a melody/accompaniment dynamic.

The title of the piece describes the basic compositional process. The ensemble creates a sonic landscape by building metal, wood and skin timbres as well as pitched material, one note at a time. While these opening gestures could be heard as atmospheric, there is a primary rhythmic motif that creates hocketed ideas between performers. The ensemble goes through the process of summoning the timpani, the instigator of the subsequent musical material. The timpanist's initial entrances entail other instruments placed on the drums, which act as resonating chambers. The ghostly sounds produced suggest that the ensemble is contacting the timpani by means of *séance*.

The first notes resonated by the ensemble become the initial timpani tunings, which make way for a solo passage and subsequent modal phrases. The timpanist then explores secondary pitch material, which triggers unstable reactions from the ensemble. This is heard in ferocious war-like music, with the timpanist in perpetual motion, antiphonal melodies played across the brake drums, and two slapsticks that snap back and forth viciously. This activity culminates in measure 185 where all 12 pitches simultaneously occur. After these climactic gestures, the music recoups and ends in an unsettled dreamlike state with a small music box resonating against the timpani.

**Perone, James E.**

***Daniel Webster Crist, Ohio Composer and Music Publisher***

It has been said that all history is local history. Study of the independent composer and music publisher Daniel Webster Crist, who was active in northeastern Ohio from the late nineteenth century through the 1920s, reveals much about the musical industry of the region at the time. Study of Crist's output and his work as a publisher, principally of music for the piano, also reveals much about popular tastes in piano music in the first quarter of the twentieth century. Although largely forgotten today, Crist ran a financially successful publishing business variously out of the small town of Moultrie, Ohio and the small city of Alliance, Ohio. Eventually, Volkwein Bros. of Pittsburgh, Pennsylvania secured the rights to some of his compositions and republished them. Crist was well enough respected in his community that he also served in the Ohio Legislature in both the House and the Senate. This paper will discuss the life of D.W. Crist, his career as a composer and publisher, and the style of Crist's compositions and how they present a snapshot of the music industry and popular tastes in home entertainment in the era before the impact of radio and the recording industry.

Various local history resources that were used in researching Crist's life and work will also be discussed, as will applications of this research in a general education Music in America course.

**Plazak, Joseph**

***The First Three Seconds: Perceptual and Cognitive Processing of Brief Musical Excerpts***

The human brain rapidly processes musical information, including: the recognition and identification of sound sources; the processing of pitches and chords; the deciphering of meter, tempo, mode, and texture; the identification of musical style and genre; the perception of performance nuance; the apprehension of emotional character; etc. Two empirical studies are reported that attempt to chronicle how this information is processed over time. In the first study, a diverse set of musical samples was selected and trimmed to various durations, ranging from 50ms to 3000ms. These samples, beginning with the shortest and ending with the longest, were presented to participants, who were then asked to free associate and talk about any musical features they were able to perceive. Based on these results, a guided response instrument was developed and employed in a similar, yet more structured, second study. Preliminary findings from both experiments suggest a rapid but orderly unfolding of perceptual and cognitive processes within the first three seconds of listening.

**Rhoades, Connie A.**

***Commonwealth Clarinet Quartet Recital***

(see Cipolla, John M.)

**Robinson, Sarah A.**

***What a Conceptual Model of Decision-making to Participate Says about Meeting the Needs of Children in Today's School Music Ensembles***

In this paper, I address the challenge of promoting student interest in elective school music ensembles. The importance of the issue considers the role of school music ensembles in transmitting cultural heritage and inevitably considers its affect on future adult participation in music. Evidence of limited student participation in school ensembles suggests that ways need to be found to attract more students to join these ensembles. Despite considerable empirical evidence of the reasons why students elect to participate or not participate in school music ensembles, a clear understanding of the issue remains elusive. My purpose is to critically assess current research and offer a conceptual model of student decision making to participate in school ensembles. This assessment considers emergent themes present in research literature and is grounded in motivation theories such as expectancy-value models and intrinsic versus extrinsic motivation. Emergent themes include, for example, the influence of parents, peers, and the music itself on participation choices. My conceptual model clarifies gaps in knowledge as evident in extant research, and focuses attention on critical issues. A more holistic approach to understanding the issue is suggested; one that more optimally integrates the interaction of perceptions with individual student characteristics and the environment, and one that circumvents marginalizing student's voices. This model provides a tool for empirical researchers to systematically consider how to address students' music interest and decisions to participate or not participate in school ensembles, and offers a practical guide to improving elective school music ensemble participation.

### Schuessler, Philip T.

#### *Trio*

My primary interest in writing this piece was to open a particular color palette that connected the distinct qualities of each instrument by placing them within an extremely soft dynamic range. There is grittiness to the soft rubbing together of pebbles, for example, that might only be related to the sharp drawing of wood against metal by virtue of the atmosphere in which such dissonant structures may be heard alongside the hushed resonance of bells. For me, the timbres of these particular instruments yield a certain visceral urgency when played softly, as if only the most important components of their timbres are palatable when the listener attenuates his or her ear to this dynamic level (sometimes bordering on an “impure” silence of a concert environment). By pulling away from certain rhetorical devices of climactic, virtuosic, narrative structures, perhaps a new type of virtuosity may be achieved – one of a subtlety of attention.

### Sly, Gordon

#### *Analysis and Performance Implications in Haydn’s late F-minor Piano Variations*

Carl Schachter has written that “the performer’s perspective forms part of a deep understanding of a piece . . . [which] . . . must inform the analysis.” He argues further that in the “quest for larger harmonic and contrapuntal connections, motivic relationships, and . . . a compositional idea that contributes to the uniqueness of the piece, the performer’s perspective and the analyst’s should provide mutual reinforcement.”

Haydn’s f-minor Variations, Hob. XVII:6, from this performer’s perspective, presents two chief interpretive problems. One is a pervasive sense of stasis that characterizes the opening theme. Despite clear melodic contours at the musical surface, a deeper, phrase-defining melodic shape is elusive. A second difficulty arises from the work’s motivic density— involving motives in the surface-gesture as well as Schenkerian senses of the term. The piece is so concentrated in this respect that recurring motives naturally occur in ever-changing contexts. Weaving this detail into a convincing whole is challenging.

From an analyst’s perspective, this sense of stasis noted above and the motivic detail of the music are quite probably interrelated. Our lecture-performance will seek to illuminate the rich motivic life of the piece in the context of its overarching harmonic-contrapuntal organization, and thereby to provide to the performer some guidance in the quest to shape a meaningful and convincing interpretation.

### Songer, Loralee

#### *Influential Pioneers: The Lives and Selected Vocal Works of Nadia and Lili Boulanger*

Nadia (1887–1979) and Lili Boulanger (1893–1918) are two of the best-known women composers from the twentieth century as well as influential pioneers in the field of music. The musical works of the Boulanger sisters contain several connections and their compositional careers were closely linked during Lili’s short life. Both women were active composers of several mediums, yet many of their choral and vocal works are rather unknown.

This lecture recital will begin with historical information about the lives of Nadia and Lili Boulanger, including their family and educational backgrounds. Next, I will discuss Nadia’s role as an influential teacher in the twentieth century, her impact on American composers, as well as several approaches to her teaching and contents of her classes. Finally, I will thoroughly discuss Nadia and Lili’s productivity and the compositional characteristics of their vocal works. *Attente*, *Reflets*, and *Le Retour* by Lili Boulanger as well as *Élégie*, *Cantique* and *Soleils Couchants* by Nadia Boulanger will be performed and analyzed (including several musical elements such as melody, harmony, dynamics, rhythm, and form) to support the previous information. I will conclude the presentation with an overview of Nadia and Lili’s reputations in the field of music and the overall importance of their vocal works and lives as women composers.

### Tang, Zhihua

#### *Fostering Reciprocity Between the Americas: the Case of Brazil, Ballet, and Francisco Mignone’s “Fantasia Brasileira, no. 4”*

(See Campbell, Jennifer L.)

### Tidwell, Dallas

#### *Commonwealth Clarinet Quartet Recital*

(See Cipolla, John M.)

**Tuck, Patrick**

***Brahms's "Ein deutsches Requiem, III": A Turning Point in the Gradual Acceptance of Death's Blessings***

This paper discusses the tonal plan and dialectical process of Brahms's *Ein deutsches Requiem*. It focuses on movement three, a musical meditation on two Old Testament texts. In these texts, taken from the Psalms and the deuterocanonical Wisdom of Solomon, the protection of God's hand follows and displaces the mortal struggle to accept death. While this movement's Psalms text deals with the realization that mortal life must end, its Solomon text promises that no torment shall touch the righteous soul. The third movement's lesson in faith heralds a shift in the tonal plan that governs the entire work. The introduction of D minor into the key scheme arises from its close relationship to F major and Bb major, the keys of the first two movements. The closing motion to D major in movement three initiates the second of the two falling fifth progressions that govern the *Requiem*, whose seven movements can be understood in terms of two interlocking descending fifths motions: F—Bb—Eb (movements 1, 2, and 4) and D—G—C—F (movements 3, 5, 6, and 7). Brahms selects these two segments so that (1) he ends up where he began, in F, and (2) the work begins by moving deeper into the flat side of the tonal field and ends by returning to F via the sharp side of the tonal field thus progressing from the trials of mortal mourning to a gradual acceptance of the blessings of eternal life. ♦

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[www.asolofestival.com](http://www.asolofestival.com)

Institute on the Pedagogies of World Music Theories  
May 19–23, 2009  
University of Colorado-Boulder

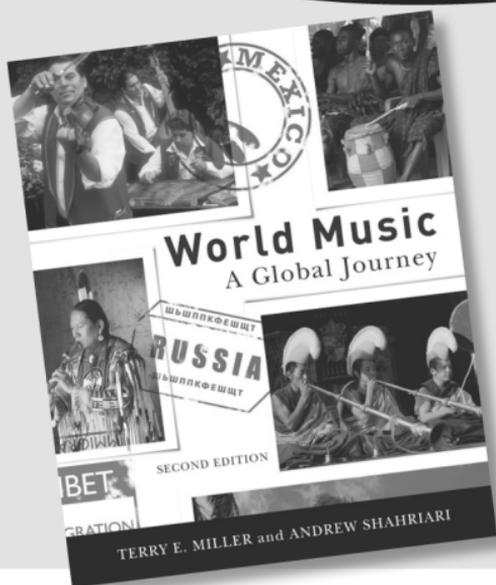
International Spanish Music Course  
June 2009  
University of Kansas  
Email: [htintes@mozart.sc.edu](mailto:htintes@mozart.sc.edu)

Puerto Rico Conference on Music Entrepreneurship  
July 27–29, 2009  
Puerto Rico Conservatory of Music  
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CMS Argentine Tango Institute  
July 20–31, 2009  
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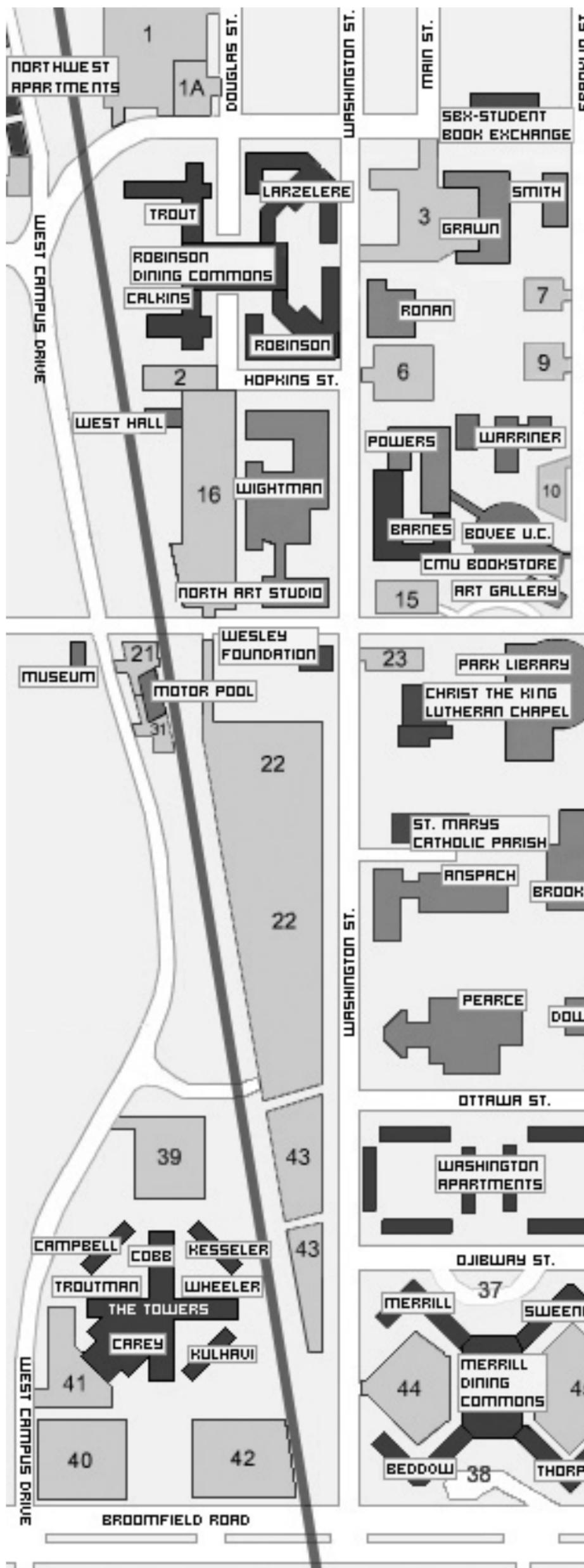
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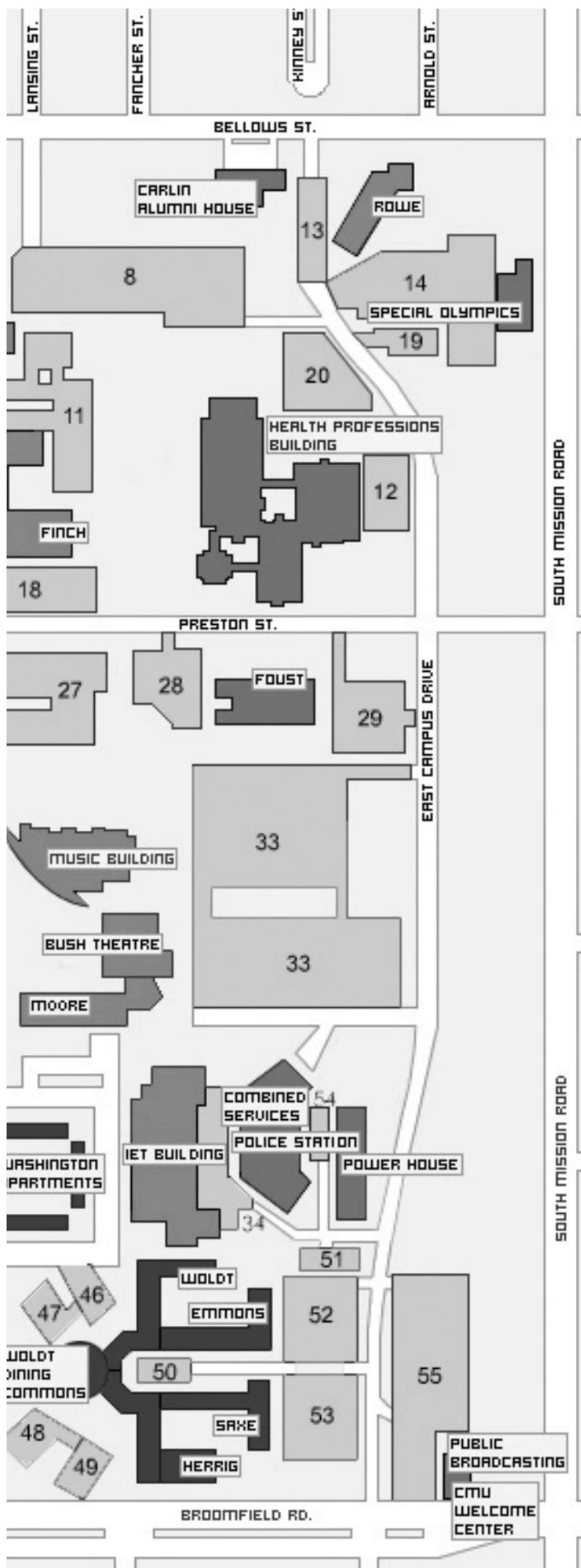
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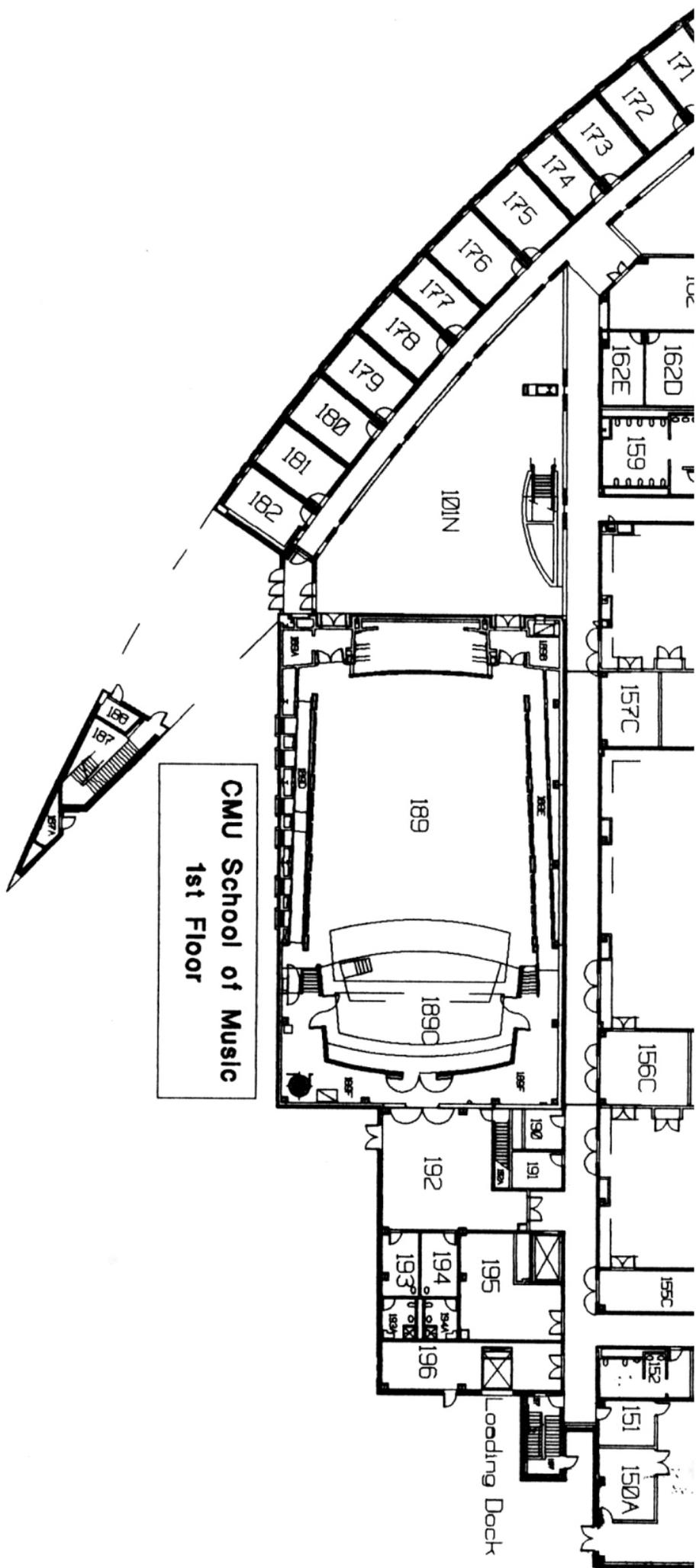
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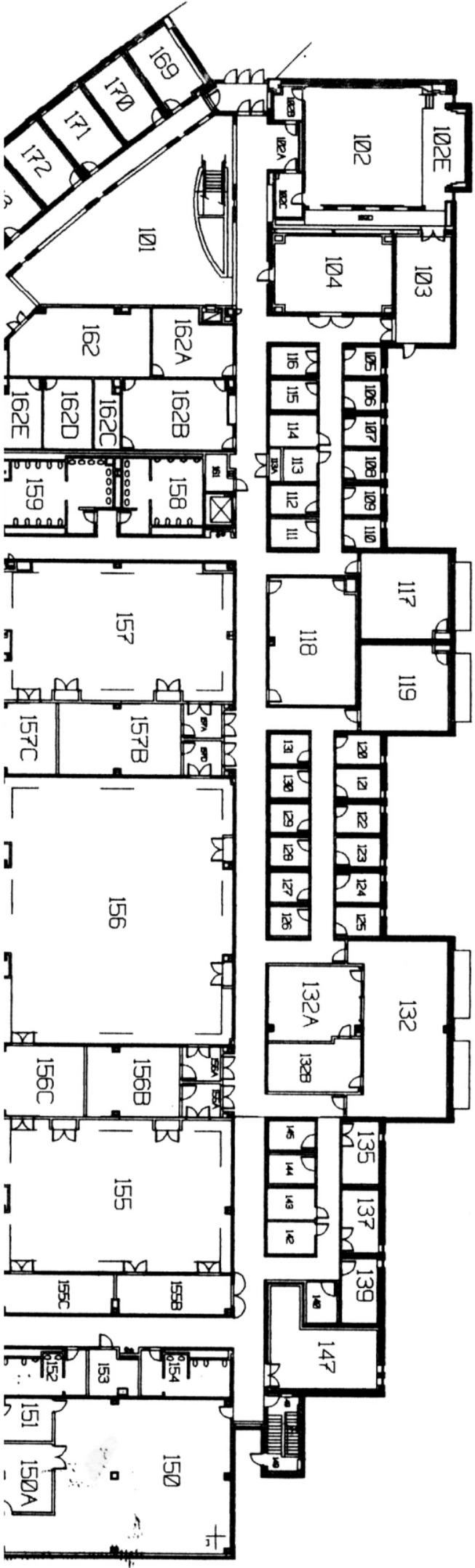
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