



THE COLLEGE MUSIC SOCIETY

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**ANNUAL  
REGIONAL CONFERENCES**

**28<sup>TH</sup> GREAT PLAINS CHAPTER  
REGIONAL CONFERENCE**

**PROGRAM**

**APRIL 4–5, 2009**

University of Missouri–Kansas City  
Kansas City, Missouri

## ACKNOWLEDGMENTS

Peggy Holloway, Program Chair  
Darleen Mitchell, Composers Concert Chair  
William Everett, Local Arrangements Chair  
Jane Schaeffer, Lee Hartman, and Bob Beck, and  
University Center staff members Lauren Braxton and Claudia  
Byler for their help with various parts of this conference.  
Your efforts on the behalf of CMS are greatly appreciated.

### LOCAL ARRANGEMENTS COMMITTEE (UNIVERSITY OF MISSOURI–KANSAS CITY)

Brendan Kinsella  
Nicholas Omiccioli  
Jonathan Borja  
Jessica Cunningham

### ADDITIONAL ASSISTANTS FROM THE UNIVERSITY OF MISSOURI–KANSAS CITY

Jane Schaeffer  
Lee Hartman  
Bob Beck  
University Center Staff

Peter Park, Beth Mast, and the staff of the CMS Executive Office

Musica Nova – The University of Missouri-Kansas City  
Conservatory of Music New Music Ensemble  
Director Zhou Long  
Assistant Director Nicholas Omiccioli

### 2009 GREAT PLAINS REGIONAL CONFERENCE PROGRAM COMMITTEE

Peggy A. Holloway (Dana College), Chair  
Linda Christensen (Wayne State College)  
Katherine Eberle Fink (University of Iowa)  
Janette Harriott (University of Nebraska at Kearney)  
Andrew Houchins (Emporia State University)  
Stanley Kleppinger (University of Nebraska-Lincoln)  
Dale Morehouse (University of Missouri-Kansas City)  
David Moskowitz (University of South Dakota)

### 2009 GREAT PLAINS REGIONAL CONFERENCE COMPOSITION REVIEW COMMITTEE

Darleen Mitchell (University of Nebraska at Kearney), Chair  
Warren Gooch (Truman State University)  
Brooke Joyce (Luther College)

# WELCOME FROM THE PROGRAM COMMITTEE CHAIR



Greetings to all Conference Participants:

Welcome to the 28<sup>th</sup> Regional Conference of The College Music Society Great Plains Chapter. This year, we are fortunate to be holding our conference in conjunction with events honoring Stephen Hartke as the new Laureate of the Barr Institute for American Compositional Studies.

One of our country's leading composers, Hartke will serve as our Conference Keynote Speaker.

The special connection of our conference this year with the Barr Institute's mission has resulted in the proposal and selection of many presentations on topics relating to American composers of the 20<sup>th</sup> century. We will enjoy two sessions devoted to "celebrations" of American composers, along with various other presentations related to the same theme. Two of UMKC's new music ensembles, Musica Nova and the Liberace Winds UMKC's will perform at a featured concert on Saturday afternoon.

This year's national topic "*Music in a Changing Society*" will engage our conversation at an open forum following our lunch buffet in the University Center. Our chapter's input on the topic will be presented during the Chapter Presidents panel discussion at the next national conference in Portland, as a way of allowing the views of all CMS members to be heard. Several papers at our conference are also related to the common topic. There are two sessions devoted to issues challenging us as music educators and innovative ideas for teaching and learning in today's college music departments.

Another highlight of the conference will be Saturday evening's CMS Composers Concert. What better way to continue our celebration of American composers and compositions than to feature our own member composers. The concert will open with a special performance of a piano work by Stephen Hartke. Musica Nova will be our guest performing ensemble for the second half of the concert.

I look forward to meeting all of you during the conference and will be on hand to assist you in any way that I can. I extend my thanks to all who contributed to the process of making this conference a success.

Enjoy!

A handwritten signature in cursive script that reads "Peggy A. Holloway".

Peggy Holloway

President, Program Chair, 2009 Great Plains Regional Conference

# WELCOME FROM THE HOST



As Host of the 2009 Great Plains Regional Conference of The College Music Society, it is my distinct honor and privilege to welcome you to UMKC. Our Saturday morning and afternoon sessions will take place in the University Center, while the Composers Concert and Sunday morning sessions will be held in Grant Recital Hall.

Please take advantage of UMKC's superb location near the Country Club Plaza, the Nelson-Atkins Museum of Art (with its splendid Bloch Building), the Toy and Miniature Museum, the Kemper Museum of Contemporary Art, and other attractions. If you want to venture a bit further down Main Street, you'll pass through the historic Westport area and soon find yourself at the National World War I Museum at Liberty Memorial, Union Station, and Crown Center. Continue north on Main and you'll reach downtown, home of the Power & Light District, Sprint Center, Lyric Theater, and much more. To quote Oscar Hammerstein 2<sup>nd</sup>'s famous lyric about Kansas City, "everything's up to date."

I would like to thank all those who have helped make this conference possible. Former Conservatory Dean Randall Pembroke, who issued the initial invitation; Former Interim Dean James Mobberley, who put our plans into action; and our current Dean, Peter Witte, for his continued support of hosting a CMS chapter meeting on our campus. Special thanks go to the Barr Institute and to the members of the Barr Institute Advisory Board for their efforts in bringing our keynote speaker, Barr Composer Laureate Stephen Hartke, to Kansas City. We are honored to have Prof. Hartke as our keynote speaker. I would also like to thank Conservatory staff members Jane Schaeffer, Lee Hartman, and Bob Beck, and University Center staff members Lauren Braxton and Claudia Byler for their help with various parts of this conference. Your efforts on the behalf of CMS are greatly appreciated.

Thanks also to members of the Local Arrangements Committee: Dr. Brendan Kinsella, Nicholas Omiccioli, Jonathan Borja, and Jessica Cunningham. You'll be seeing plenty of these extraordinary individuals during the conference—please convey your thanks to them for their work in making this conference happen. It would not have happened without their valiant efforts.

Enjoy the conference!

A handwritten signature in black ink that reads "William A. Everett". The signature is written in a cursive, flowing style.

William Everett  
Host, CMS Great Plains Regional Conference

## KEYNOTE ADDRESS



### Conference Keynote Address

**Saturday, April 4**

**1:00 p.m.**

**Alumni Room**

***Confronting the Circular Firing Squad***

**Stephen Hartke (University of Southern California)**

Stephen Hartke is widely recognized as one of the leading composers of his generation, whose work has been hailed for both its singularity of voice and the inclusive breadth of its inspiration. Born in Orange, New Jersey, Hartke grew up in Manhattan where he began his musical career as a professional boy chorister, performing with such organizations as the New York Pro Musica, the New York Philharmonic, the American Symphony Orchestra, and the Metropolitan Opera. Following studies at Yale, the University of Pennsylvania, and the University of California at Santa Barbara, interrupted by stints as advertising manager for several major music publishers, Hartke taught in Brazil as Fulbright Professor at the Universidade de Sao Paulo, before joining the University of Southern California faculty in 1987.

Hartke's output is extremely varied, from the medieval-inspired piano quartet, *The King of the Sun*, and *Wulfstan at the Millennium*, an abstract liturgy for ten instruments, the blues-inflected violin duo, *Oh Them Rats Is Mean in My Kitchen*, and the surreal trio, *The Horse with the Lavender Eye*, to the Biblical satire, *Sons of Noah*, for soprano, four flutes, four guitars and four bassoons, and his recent cycle of motets for chorus, oboe and strings, *Precepts*. He has composed concerti for renowned clarinetist, Richard Stoltzman, and violinist, Michele Makarski, and his collaboration with the internationally-celebrated Hilliard Ensemble has resulted in three substantial works, including his *Symphony No. 3*, commissioned by Lorin Maazel and the New York Philharmonic. Most recently his acclaimed full-length opera, *The Greater Good*, was premiered and recorded by Glimmerglass Opera. Other major commissions have come from the Chamber Music Society of Lincoln Center, the Kansas City Symphony, the IRIS Chamber Orchestra, the Los Angeles Chamber Orchestra, the National Symphony Orchestra, the Orpheus Chamber Orchestra, the Barlow Endowment, Chamber Music America, the Fromm Foundation, the Institute for American Music at the Eastman School of Music, *Meet The Composer*, the National Endowment for the Arts, and the Natural History Museum of Los Angeles County, among others.

Stephen Hartke has also won the Rome Prize from the American Academy in Rome, two Koussevitzky Music Foundation Commission Grants, a Guggenheim Fellowship, the Academy Award from the American Academy of Arts and Letters, the Stoeger Award from the Chamber Music Society of Lincoln Center, the Charles Ives Living from the American Academy of Arts and Letters, and the Deutsche Bank Berlin Prize from the American Academy in Berlin. Most of Hartke's music is available on commercial CDs released by CRI, ECM New Series, EMI Classics, Naxos American Classics, and New World Records.

Stephen Hartke lives in Glendale, California, with his wife, Lisa Stidham, and son, Sandy, and is Distinguished Professor of Theory and Composition at the Thornton School of Music of the University of Southern California.

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## SATURDAY, APRIL 4

8:00 A.M. – 8:30 a.m. University Center Alumni Room Foyer  
Conference Registration and Coffee

\* Denotes a student presenter eligible for the Paul Revitt Memorial Award for Best Student Paper or student composer eligible for the Chappell White Memorial Award for Best Student Composition.

All Saturday presentations will held in the University Center and the evening Composers' Recital will take place in Grant Recital Hall. All Sunday events will be held in Grant Recital Hall.

8:45–9:00 a.m. Alumni Room

**Welcome**

Peggy Holloway, President, CMS Great Plains Chapter  
William Everett, UMKC Host and Local Arrangements Chair

9:00–10:30 a.m. Alumni Room

**Innovative Ideas for Teaching the College Music Core**

Session Chair: Warren Gooch (Truman State University)

9:00 AM *Speed-Learning Modules: Making Beginning Music Theory More Transparent*

Leland Bland (Wright State University)

9:30 AM *Collaboration Laboratory: Teaching Performance Art in Theory Courses*

Jessie Fillerup (Washburn University)

10:00 AM *Improvisation in Group Piano Curricula*

Mark Laughlin (Georgia Southwestern State University)

9:00–10:30 a.m. Room 147

**Celebrating American Composers**

Session Chair: Paul Laird (University of Kansas)

9:00 AM *Theoretical Approaches to Harmonic Density in Selected Choral Works of Eric Whitacre*

Peter Purin (University of Kansas)

9:30 AM *Edwin Gerchefski: A Centennial Retrospective*

Craig Parker (Kansas State University)

10:00 AM *Pilgrim's Pride: Edgar Stillman Kelley's "New England" Symphony*

Charles Freeman (University of Kansas)

10:30-10:45 a.m.

**Break**

10:45–11:45 a.m. Room 147

**Music and American Society**

Session Chair: Maxine Fawcett-Yeske (Nebraska Wesleyan University)

10:45 AM *Made in America: A Great Plains Protagonist and the Establishment of American Musical Modernism*

Peggy A. Holloway (Dana College)

11:15 AM *Listen to the Stuff: A Rhetorical Analysis of Marc Blitzstein's "The Cradle Will Rock"*

Katrina Mitchell (University of Kansas)

10:45–11:45 a.m. Alumni Room

**Poetry and Music**

Session Chair: Sarah M. Tyrrell (University of Missouri-Kansas City)

10:45 AM *Traditional and Modern Chinese Art Songs based on Poems from Tang-Song Dynasties*

Mei Zhong (Ball State University)

11:15 A.M. *"Schicksalslied": Sacred or Secular?*

\*Kelsey Kline (Indianola, Iowa)

SATURDAY, APRIL 4

- 11:45 a.m. –1:00 p.m.** **University Center**  
**CMS Great Plains Chapter Luncheon**  
*Buffet (Pre-registration required)*  
*Post-Luncheon Discussion of The College Music Society Common Topic:*  
*“Music in a Changing Society”*  
 Session Chair: Peggy Holloway (Dana College)
- 1:00–2:00 p.m.** **Alumni Room**  
**Keynote Address**  
 Session Chair: James Mobberley (Curator’s Professor of Composition at the Conservatory of Music and Dance, UMKC)  
 Welcome: Dean Peter Witte (Conservatory of Music and Dance, UMKC)  
*Confronting the Circular Firing Squad*  
 Stephen Hartke (Barr Institute Laureate)
- 2:00–2:15 p.m.**  
**Break**
- 2:15–3:45 pm** **Room 147**  
**Contemporary Challenges for College Music Programs**  
 Session Chair: Darleen Mitchell (University of Nebraska-Kearney)  
 2:15 <sup>PM</sup> *Shifting Paradigms: Creating Cooperative Graduate Courses in Music*  
 Carla Maltas (University of Central Missouri)
- 2:45 <sup>PM</sup> *Global Destabilizations, Sustainable Solutions, and Schools of Music: Challenges and Potentials in a Perilous Time*  
 David Montano (University of Denver)
- 3:15 <sup>PM</sup> *Preparing Music Educators to Think Outside the Box: Creative Approaches Teaching the Young Clarinetist (Instrumentalist)*  
 Janette Harriott (University of Nebraska–Kearney)
- 2:15–3:45 p.m.** **Alumni Room**  
**Considering Influences: The Music of Bernstein and Copland**  
 Session Chair: Katrina Mitchell (University of Kansas)  
 2:15 <sup>PM</sup> *Bernstein quasi Berg: Techniques of Twelve-Tone Ordering in the “Kaddish Symphony”*  
 Scott Murphy (University of Kansas)
- 2:45 <sup>PM</sup> *The Influence of Leonard Bernstein on Stephen Schwartz*  
 Paul Laird (University of Kansas)
- 3:15 <sup>PM</sup> *From Stravinsky to Copland: The ‘Rite’ Road to the Development of American Modern Ballet*  
 Terri Knupps (Southwest Baptist University)
- 3:45–4:00 p.m.**  
**Break**
- 4:00–4:45 p.m.** **Alumni Room**  
**Concert featuring the UMKC Conservatory Liberace Winds (Graduate Fellowship Woodwind Quintet)**  
*Full concert program to be distributed at the concert*
- \* Scholarship support for The UMKC Conservatory Liberace Winds (Graduate Fellowship Woodwind Quintet) is provided, in part, by the Liberace Foundation for the Performing and Creative Arts.*
- 4:45–5:30 p.m.** **Alumni Room**  
**Chapter Business Meeting**
- 5:30 p.m.**  
**Dinner (on your own)**  
*\* Buffet Service available in the University Center*
- 7:30 p.m.** **Grant Recital Hall**  
**CMS Great Plains Composers Concert**  
*See Page 11 for full concert program*

## SUNDAY, APRIL 5

8:45 – 9:00 a.m.  
Coffee and Bagels

Grant Recital Hall Foyer

9:00–10:30 a.m.

Grant Recital Hall

### Variety in Vocal Repertoire

Session Chair: Peggy Holloway (Dana College)

9:00 AM *Celebrating Haydn's Chamber Music:*

*Trio Songs for Voice, Violin, Cello, and Piano*

Stephen Bomgardner (Drury University)

Sarah Kapps (University of Texas–Pan American)

Christopher Munn (University of Texas–Pan American)

Diana Seitz (University of Texas–Pan American)

9:30 AM *The Old Wicked Songs of Heinrich Heine*

Lucy Mauro (West Virginia University–Morgantown)

Donald George (State University of New York–Potsdam)

10:00 AM *Ross Lee Finney's Song Cycle 'Chamber Music:'*

*A Mosaic of Text and Music*

Joseph Perniciaro (Fort Hays State University)

Irena Ravitskaya (Fort Hays State University)

10:30–10:45 a.m.

Break

10:45 a.m.–12:15 p.m.

Grant Recital Hall

### Perspectives on Performance

Session Chair: Janette Harriott (University of Nebraska–Kearney)

10:45 AM *Listen: A Grammar of Being*

Daniel Eichenbaum (University of Missouri–Kansas City)

Steven Schob (University of Missouri–Kansas City)

Brendan Kinsella (University of Missouri–Kansas City)

Timothy Pettet (Kansas City Writer's Place)

Robb Smigelski

(American Institute of Graphic Arts, Kansas City Branch)

Jamie Gray (Kansas City Art Institute)

11:15 AM *Piano Music for the Left Hand*

Jeung-Yoon Lee (University of Iowa)

11:45 AM *Kicking and Screaming: Piano Theatre and the  
Evolution of a New Performance Genre*

Brendan Kinsella (University of Missouri–Kansas City)

END OF CONFERENCE

**Fifty-Second National Conference of  
The College Music Society  
October 22–25, 2009  
Portland DoubleTree Hotel–Lloyd Center  
Portland, Oregon**

CONCERT OF WORKS BY CMS COMPOSERS  
AND THE BARR INSTITUTE LAUREATE  
SATURDAY, APRIL 4, 2009  
7:30 PM  
GRANT HALL, UNIVERSITY OF MISSOURI-KANSAS CITY

FEATURING  
MUSIC NOVA

*The Piano Dreams of Empire* ..... Stephen Hartke  
(University of Southern California, Barr Institute Laureate)  
*Alice Hansen, piano*

*Metaxu* ..... Darleen Mitchell (University of Nebraska-Kearney)  
*Darleen Mitchell, piano*  
*Sharon Campbell, mezzo-soprano*  
*Noah Rogoff, cello*

*Three Fauxmanian Dances* ..... Warren Gooch (Truman State University)  
*Ashley King, violin*  
*Brian Kubin, cello*

*Etudes for Solo Vibraphone* ..... \* Lee Hartman  
(University of Missouri-Kansas City)  
*James Clanton, vibraphone*

~ Intermission ~

*Waves* ..... \*Nicholas Omiccioli (University of Missouri-Kansas City)  
*Jessica Carmichael, flute*  
*Rudolph Torrini, clarinet*  
*Cheng Hu, violin*  
*Tiffany Bell, cello*  
*Vince Mazzoni, percussion*  
*Alice Hansen, piano*  
*Trey Harris, conductor*

*Farbenmusik* ..... \*Ryan Jespersion (Kansas City, Missouri)  
*Kari Johnson, piano*

*rite.apotheosis* ..... Carl Schimmel (Duke University)  
*Brielle Frost, flute*  
*Mauricio Salguero, clarinet*  
*Shih-chieh Chen, violin*  
*Jonathan Carbin, cello*  
*Steve Schob, percussion*  
*Shoko Kinsella, piano*  
*Lee Hartman, conductor*

Saturday, April 4

## CMS 2009 International Conference Zagreb, Split, and Dubrovnik, Croatia

Register now for what promises to be an extraordinary international conference in Croatia, June 30–July 7, 2009. The conference will be held in Zagreb, Split, and Dubrovnik. The program will include scholarly discourse and the presentation of new music by CMS members, interaction with regional scholars and performers, and guided sightseeing opportunities.

Visit <[www.music.org/Croatia.html](http://www.music.org/Croatia.html)> for full details!

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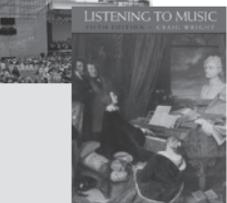


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# BIOGRAPHIES OF COMPOSERS AND PRESENTERS

## **Bland, Leland**

Dr. Leland Bland, Professor Emeritus of Music at Wright State University, was the Coordinator of Theory and Literature and taught theory, composition, aural skills, and computer applications in music. He holds the B.S. in Ed. and M.A. degrees from Truman State University and the Ph.D. in Theory from The University of Iowa. His textbooks are *Sight Singing through Melodic Analysis*, Scarecrow Press, and *Basic Musicianship*, Prentice Hall. He has also developed a large amount of software on theory and ear training. He is a member of the Honor Society of Phi Kappa Phi and was the recipient of the Presidential Award for Faculty Excellence, "Excellence in Research" at Wright State University, 2000.

Active as a composer, Dr. Bland has written several works for large ensembles and chamber groups. Among his most recent compositions are *And Good Must Prevail*, for piano, 2007, *Fanfare for Brass and Percussion*, premiered by the Dallas Wind Symphony during its 2004-05 season; *City of Dreams*, commissioned by the Dayton Chamber Music Society for their 50th anniversary; *Sonata for Clarinet and Piano*, premiered at the University of Oklahoma International Clarinet Symposium in 2003; and *Dawn of the Millennium*, premiered by Wright State's Wind Symphony during its Japan tour in 2000.

Dr. Bland has presented papers at regional and national meetings of The College Music Society, The Society for Music Theory, Music Educators National Conference, the Ohio Music Education Association and the Ohio Choral Directors Association. He served two terms as Treasurer of Music Theory Midwest.

## **Bomgardner, Stephen D.**

Stephen Bomgardner is Associate Professor of Music at Drury University, where he teaches voice, diction and vocal pedagogy. An active concert singer, he has given recitals in Los Angeles, Seattle, Minneapolis, Houston, San Antonio, Boston, and numerous other cities across the United States. Recent guest recitals include Pepperdine University (CA), Louisiana State University, North Dakota State University, the Weisman Art Gallery (MN) and the Texas Music Educators Association convention. He holds the doctorate from Boston University, the master's from Rice University, and the bachelor's from Fort Hays State University.

## **Eichenbaum, Daniel**

Composer Daniel Eichenbaum is currently working towards a Doctor of Musical Arts degree in music composition at the University of Missouri-Kansas City where he has studied with Zhou Long, Paul Rudy, and James Mobberley. He previously earned his Master of Music degree from the University of Michigan and his Bachelor of Music degree from Penn State University. Mr. Eichenbaum was instructor of theory and composition at Mahidol University, Thailand, from 2005 to 2007. His music has been performed and published in the United States, Europe and Asia.

## **Fillerup, Jessie**

Jessie Fillerup teaches music history, theory, and music appreciation at Washburn University. She received a Bachelor of Fine Arts degree and a Master of Music degree in Piano Performance from the University of Arizona and studied French piano repertoire at the American Conservatory in Fontainebleau. She is completing her Ph.D. from the University of Kansas with a dissertation examining the grotesque in the music of Maurice Ravel.

Ms. Fillerup brings interdisciplinary interests in philosophy and literature to her research on *fin de siècle* French music. She has presented her work at national conferences of The College Music Society and the Society for American Music, as well as regional meetings of the American Musicological Society, College Music Society, and Midwest Graduate Music Consortium. She currently serves as chair and co-founder of the American Musicological Society Pedagogy Study Group.

## **Freeman, Charles S.**

Charles S. Freeman joined the University of Kansas faculty as Assistant Professor of Musicology in August 2007, having previously taught at Palm Beach Atlantic University, Texas Tech University, and Florida State University. He received his Ph.D. from Florida State University in 1999.

Prof. Freeman's research interests focus primarily on the music and musical life of the late nineteenth- and early twentieth-century United States. His publications include an essay on Chadwick and Converse for the collection *Music and History: Bridging the Disciplines*, as well as articles

## BIOGRAPHIES OF COMPOSERS AND PRESENTERS

and reviews for the *Journal of Musicological Research*, *Opera Journal*, and the *Encyclopedia of the United States in the Nineteenth Century*. He has also presented his research at many conferences in the United States and Europe, including the International Conference on Nineteenth-Century Music, the International Conference on Romanticism, the Society for American Music, and The College Music Society.

### **George, Donald**

Donald George is an Associate Professor of Vocal Music at the Crane School of Music-SUNY, Potsdam and an Honored Professor at Shenyang Conservatory in China. He has sung at the Paris Opera, La Scala, Royal Opera of Brussels, Kennedy Center, the State Operas of Berlin, Hamburg and Vienna, the Festivals of Salzburg, Buenos Aires, Jerusalem, Istanbul, and Blossom USA. He has sung with Leonard Bernstein, Kurt Masur, Yehudi Menuhin, Jeffrey Tate and recorded *Elijah*, Verdi *Requiem*, Rossini's *Aureliano in Palmira* and *Le Nozze di Teti e Peleo* (the world premiere recording), and *Die Schöne Müllerin*. Reviews of Donald George speak of his "pleasing tenor sound, vocally reliable in all challenges" (Verdi *Requiem*-Metropolitan Opera News), "A success for La Scala- all possess a superb technique, and are consummate actors...including Donald George" (*Peter Grimes*-Corriere della Sera)," Donald George provides *Candide* with a supple, beautiful toned lyricism-His 'Lament' is one of the highlights of the performance"(*Candide*-Münchener Merkur).

### **Gooch, Warren P.**

Warren Gooch's music has been performed throughout North America, Europe, Asia and Latin America. His work has been recognized by the National Federation of Music Clubs, Minnesota Orchestra, American Choral Directors Association, Music Teachers National Association, Percussive Arts Society, International Trumpet Guild, College Music Society, Collegiate Band Directors National Association, Music Educators National Conference, the Composers Guild, Composers and Songwriters International, and American Composers Forum. He has been the recipient of over thirty composition awards and paid commissions. Thirty works are available from publishers such as Southern, Dorn, Kjos, Alliance, Flammer, Ensemble, and Plymouth. *Clockwork* is available on compact disk, recorded by the Slovak Radio Orchestra under the direction of the late Robert Black (MMC Recordings). A native of Duluth, Minnesota, Gooch received his doctorate from the University of Wisconsin. He studied with Stephen Dembski, Joel Naumann, Mary Mageau, and Eric Stokes, representing the varied aesthetic philosophies and stylistic positions of composers such as George Crumb, Milton Babbitt, Howard Hansen, and Nadia Boulenger. This broad background has informed Gooch's diverse and comprehensive style. Gooch's work as music theorist has been recognized by The College Music Society, and Gooch has authored a manual in the Benward/Saker *Music in Theory and Practice* series published by McGraw-Hill. Gooch is currently coordinator of the Theory-Composition Area and of the Master of Arts in Music program at Truman State University, where he has been a finalist for that university's "Educator of the Year" and "Advisor of the Year" awards. He is also active in church music.

### **Gray, Jamie**

Since 2007 Jamie Gray has been an assistant professor in the graphic design department at the Kansas City Arts Institute. Prior to her move to Kansas City, she worked professionally in Seattle for large companies such as V, Microsoft, and Nordstrom as well as small businesses and arts organizations. She received her undergraduate degree in graphic design from Arizona State University and her master's degree in graphic design at North Carolina State University. She has presented on speculative design research and "digital collecting" at Duke University's Thinking Through New Media interdisciplinary graduate conference and the AIGA Massaging Media 2 Conference in Boston. The regional landscapes in which she has lived and her passion for design at the intersection of emerging technologies and culture inform her teaching and design practice with her husband Robb Smigelski.

### **Harriott, Janette**

Dr. Jan Harriott is an associate professor of elementary music education at the University of Nebraska at Kearney. She holds a Ph.D. in the Philosophy of Music Education, with an emphasis in Kodaly, from the University of Oklahoma; a Master of Arts in Clarinet Performance from California State University, Sacramento; and a B.S. in Education (Music) from Northern Illinois University. Dr. Harriott is Kodaly certified with much Orff

experience (Level I certified) and is an active clinician at the local, state, and national level.

Dr. Harriott's CMS presentations include a community engagement session at the CMS National Conference in San Antonio (2006), a CMS community engagement grant to continue her early childhood Hispanic presentations to young children in Nebraska (2007), a summary of these presentations at the Great Plains Regional Conference (2007), and a paper at the Great Lakes/Great Plains Super Regional Conference (2008). Her other national presentations include the MENC Biennial Conferences (2008, 2006, 2002) and the National Orff Schulwerk Conference (2008).

Dr. Harriott currently holds the leadership positions of President of UNK's chapter of Phi Kappa Phi, and the director of Chapter Outreach Grants-General for Sigma Alpha Iota. She served as the College/University Chair for the Nebraska Music Educators Association (2007-2008), a panelist for the National Endowment for the Arts (2005) and a general music on-line mentor for MENC (Dec. 2004). In addition, Dr. Harriott is an active clarinetist, performing in chamber music recitals at the university and conducting various clarinet research projects.

### **Hartman, Lee**

Lee Hartman holds degrees from the University of Delaware (BM '02 Music Education-Instrumental and Theory/Composition) and the University of Missouri-Kansas City (MM '05 Composition, expected MM '09 Musicology, expected DMA '09 Composition). In 2007 he was invited to the Iceland Academy of Arts in Reykjavik, Iceland and the Sichuan Conservatory in Chengdu, China to give lectures and master classes in composition. His most recent commission came from the Kemper Museum of Contemporary Art, in Kansas City, Missouri for a live-performance film score to accompany the 1920 silent film "Dr. Jekyll and Mr. Hyde." In June 2008 he recorded his first CD of original compositions for percussion. Hartman has recently completed a one-year teaching appointment at the University of Delaware and has returned to UMKC to complete his dissertation, a concerto for vibraphone.

### **Holloway, Peggy A.**

Peggy Holloway earned her doctor of musical arts degree from the University of Nebraska-Lincoln. She received both the bachelor and masters of music in vocal performance from the University of Nebraska-Omaha and a BS in French and Education at Nebraska Wesleyan University.

Dr. Holloway has previously served as Assistant Dean for Student Affairs at the University of Nebraska-Lincoln's College of Fine and Performing Arts and as Assistant Professor of Music at Wayne State College.

Dr. Holloway is presently an Associate Professor of Music at Dana College where she teaches applied voice, music history, and elementary methods. She is an active member of The College Music Society, regularly presenting lecture-recitals at regional, national, and international conferences. She is the President of the Great Plains Chapter and previously served as Treasurer. Her research specialty is women composers, in particular the art songs of Marion Bauer. She contributed the chapter on Bauer to Volume 7 of the series *Women Composers: Music Through the Ages*, served as editor for a publication of six Bauer songs, and recorded the CD *Send Me a Dream: The Art Songs of Marion Bauer*. Dr. Holloway is an active performer in musical theatre, concert music, and solo recitals, often featuring new music. She has presented the world premiere of song cycles by Nebraska composers Thomas Ediger and Randall Snyder, including the 2007 performance of Snyder's *Four Shakespeare Songs* at a retrospective recital of the composer's works.

### **Jespersion, Ryan**

Ryan Jespersen (1981) is a composer whose music is steeped in the modern practice of blurring genres and skewing expectations. With a taste for eccentric rhythms and dissonant chord progressions, Ryan's music alludes to his jazz and rock roots while still holding strong to his contemporary academic tastes. Ryan holds an MM and an AD from the University of Hartford, and a BM and BA from Washington State University. Currently, Ryan is currently pursuing his doctorate at the University of Missouri-Kansas City where he is a Chancellor's Doctoral Fellow. His principal compositions teachers include Larry Alan Smith, Robert Carl, Stephen Gryc, Charles Argersinger and Zhou Long.

Ryan's compositions have been seen and heard across the country, with performances at various SCI, NACUSA and other concert series. Upcoming performances include the premieres of *Violin Sonata* in New York City and *Divertimento for Trumpet and Organ* in Hartford, CT, as well as the

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premiere of *Concerto for Flute* by Sophia Tegart in Kansas City, Missouri.

A finalist in the 2008 UMKC Chamber Composition Competition, Ryan has also won awards from the Lionel Hampton Jazz Festival Composition Competition, FASR and Phi Beta Kappa. His list of commissions include the Honors String Quartet, the Miklos Quartet, trumpeter Chris Bellusco, violinist Sarah Washburn, vocalist Ashly Evans and trombonist Radu Clipa. Also an educator, Ryan was a member of the music faculty at the Hartford Conservatory and taught at the University of Hartford. Ryan is published through Sound Music Publications.

### **Kapps, Sarah**

Cellist Sarah Kapps has an active career that has taken her across North America, Europe, and the Middle East. A native Philadelphian, she moved to Texas' Rio Grande Valley in 2004 to join the faculty at the University of Texas-Pan-American. Soloist and avid chamber musician, she also performs as associate principle with the Wintergreen Festival Orchestra and co-principle of the Valley Symphony Orchestra. She is a former member of the Red River Quartet, the Denali String Quartet, and has also performed with such popular artists as Joni Mitchell, Johnny Mathis, The Trans-Siberian Orchestra, and The Electric Light Orchestra.

### **Kinsella, Brendan**

Described as a "sensitive musician with an ear for color" by the Cincinnati Enquirer and "blistering" by the Jefferson City News Tribune, pianist Brendan Kinsella has performed widely throughout North America and Asia as a concerto soloist, recitalist, and chamber musician. He earned his BM and MM degrees at the University of Cincinnati as a pupil of Frank Weinstock and James Tocco and in 2008 received his DMA from the University of Missouri-Kansas City as a student of Robert Weirich. Recently, he was a Solo Piano Fellow at the Music Academy of the West and worked under the guidance of Jerome Lowenthal and has performed in masterclasses for Frederic Rzewski, Peter Serkin, and the Takacs Quartet.

As a proponent of new music, he has performed works by Adams, Bresnick, Chen Yi, Gao Ping, Jerome Kitzke, Rzewski and newly-commissioned works by emerging voices. Of a 2007 performance of Rzewski's *De Profundis*, the Santa Barbara Daily Sound remarked that "Kinsella's performance was truly astonishing, as he missed nary a beat nor tripped over any words. The sense of terror, misery, despair, disdain, and righteous anger was palpable...I'm glad to have heard it, especially by such a passionate and gifted pianist who clearly believed in his mission." His 2008 performances have included lecture-recitals on Olivier Messiaen's *Vingt regards sur l'Enfant-Jésus* in venues throughout the United States.

Born in Ohio, Dr. Kinsella began playing the piano at 11 and made his debut at 15 with the Kentucky Symphony. He presently resides in Kansas City.

### **Kline, Kelsey**

Kelsey Kline was born in Des Moines, Iowa, and has been interested in music since she began piano lessons at age seven. She participated in three years of the Iowa All-State Honor Choir, three years of Iowa State University Honor Choir, and sang in the Dorian Honor Choir and North Central American Choral Directors Honor Choir. She was a member of the Community Jazz Center Honor Jazz Band for three years playing piano and trumpet, and during that time received multiple outstanding soloist awards for trumpet at jazz competitions around Iowa. Ms. Kline has accompanied musicals with her high school and community theatre in Indianola, Iowa, including *The Unsinkable Molly Brown*, *Camelot*, and *West Side Story*.

Ms. Kline currently attends Truman State University, where she is pursuing a Bachelor of Arts degree in Music with a piano emphasis. She received the Truman State University Competitive Piano Fellowship in 2006. While at Truman Ms. Kline has studied piano under Dr. David McKamie, as well as trumpet under Dr. Gregory Jones and harpsichord under Dr. Yukari Yano. As a student, Ms. Kline has maintained a high GPA while participating in Wind Symphony and Jazz Ensemble on trumpet. She currently accompanies Truman State University's elite choir, *Cantoria*, and *Franklin Street Show Choir*, as well as various instrumentalists and vocalists. Ms. Kline has been initiated into the honor fraternities Pi Kappa Lambda, Phi Kappa Phi, and Omicron Delta Kappa. She plans to continue her education at the graduate level in musicology.

**Knupps, Terri L.**

Dr. Terri Knupps is Assistant Professor of Music History and Low Brass at Southwest Baptist University in Bolivar, Missouri. A native of Arkansas, Dr. Knupps earned a D.M.A. in Euphonium Performance and a M.M. in Music History and Literature from the University of Missouri-Kansas City. She also holds a M.M. in Euphonium Performance from Northwestern State University of Louisiana and a B.M.E. in Instrumental Music from Ouachita Baptist University. As a performer, Dr. Knupps has won numerous regional and state awards and was a founding member of the Fountain City Brass Band in Kansas City, MO in 2002. She continues to perform recitals and masterclasses throughout the South and Midwest. As a musicologist, Dr. Knupps has completed and presented research on the British and American brass band traditions as well as on the relationship between the ballets of Igor Stravinsky and Aaron Copland.

**Laird, Paul**

Paul R. Laird is Professor of Musicology at the University of Kansas. He is Director of the Musicology Division, teaches undergraduate and graduate courses in music history, and directs the Instrumental Collegium Musicum. Laird's scholarly specialties include the Spanish and Latin American *villancico*, American musical theater, and early string instruments. His books include: *Towards A History of the Spanish Villancico* (Harmonie Park Press, 1997), *Leonard Bernstein: A Guide to Research* (2002), *The Baroque Cello: An Oral History* (2004), and his current project is a study of Stephen Schwartz's musical theater. With William A. Everett, Laird has written *The Historical Dictionary of the Broadway Musical* (2007) and their second edition of *The Cambridge Companion to the Musical* which appeared in 2008. Laird is also a Baroque cellist who plays with the Spencer Consort.

**Laughlin, Mark**

Dr. Mark Laughlin is currently the Assistant Professor of Piano and Piano Pedagogy, and Coordinator of the Community Music Program at Georgia Southwestern State University. He is the author of numerous publications and is in high demand as a guest lecturer, performer and teacher. He has presented recitals, master classes, workshops, and research on local, state, national, and international levels.

His presentations have included topics such as improvisation (classical and jazz), curriculum development in group piano and American composers. His research and teaching strategies on improvisation have been featured at the national conferences of the National Association of Schools of Music, The College Music Society, and the National Conference on Keyboard Pedagogy.

Dr. Laughlin has presented at the Mid-Atlantic, Southern, South Central, Pacific Central, Great Lakes, and Pacific Northwest Regional Conferences of The College Music Society, and has been the featured clinician on teacher education in improvisation at the Alabama, Maryland, Massachusetts and South Carolina Music Educators State Conferences.

He has written articles for *Clavier* and the *Piano Pedagogy Forum*, and his current research includes authoring two books, *The Life and Music of Mario Castelnuovo-Tedesco* (University Press of Mississippi), and *The History of Improvisation in Western Art Music* (Ashgate Publishing, UK).

**Lee, Jeung-Yoon**

Jeung-Yoon Lee is a doctoral student in Piano Performance and Pedagogy pursuing a minor in jazz at the University of Iowa. She received an undergraduate degree in Music Composition at the Seoul National University and earned two MS degrees in Piano Pedagogy and Music Composition at the University of Illinois at Urbana-Champaign.

A devoted teacher, she served on the faculty of the Champaign School of Music as well as teaching piano and composition in her studio. As a performer, she was the accompanist of *The Chorale*, one of the prominent vocal societies in Illinois and the pianist in the jazz bands of the University of Illinois and University of Iowa. She also served as the organist at the First United Methodist Church in Urbana, Illinois. Before Jeung-Yoon Lee came to the U.S., she worked as an active composer in theatre and educational music such as for Instructional Media Center at the Seoul National University.

Her recent performances include the 13th Florida Electro-Acoustic Music Festival for which her composition "T equals Zero" was selected, and Old Capitol Museum Performance Series "The Rising Stars" in Iowa.

She is a recipient of awards and honors including scholarships from Seoul National University and graduate college fellowship from the University of Illinois at Urbana-Champaign. Her major teachers have

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included Rene Lecuona and William Heiles in piano, Reid Alexander and Alan Huckleberry in piano pedagogy, Ira Rapson in jazz, Scott Wyatt and Kang-Yul Lee in composition.

### **Maltas, Carla Jo**

Carla Jo Maltas joined the Music Education faculty at the University of Central Missouri in Warrensburg, Missouri in the fall of 2006. She is the coordinator of the Kodaly summer institute at the University. Prior to coming to UCM, Maltas taught general music education at Ball State University in Muncie, IN. Maltas also taught K-12 vocal and general music for fifteen years in the state of Nebraska. Maltas holds Bachelor's and Master's Degrees in Music Education from the University of Nebraska-Lincoln, and completed a Ph.D. in Kodaly Music Education from the University of Oklahoma. Maltas is a nationally certified Kodaly educator and holds a Master's certificate in Orff-Schulwerk. She is currently the state advisor for the CMENC Chapters in Missouri, and assists the Missouri State Arts Council in curriculum writing. Maltas' research interests include rural music education, the sociology and mentoring of music teachers, folk music research, multicultural music, arts integration and the implementation of Orff and Kodaly methodologies. She is also currently the chair of the Essig Instrument project.

### **Mauro, Lucy**

Lucy Mauro is an Assistant Professor of Music at West Virginia University. She frequently conducts master classes, workshops and other presentations with tenor Donald George, specializing in such areas as developing musical expression and communication, the nineteenth-century German Melodram, and the art of collaborative performance. She has performed with Mr. George to much acclaim at the University of Michigan at Ann Arbor, University of Missouri -Columbia, Marshall University, Western Illinois University, the Hawaii International Conference on Arts and Humanities, Metropolitan State College of Denver, and the MTNA National Conference in Denver, the Asolo Song Festival and Institute in Italy, for the International Performing Arts Institute in Germany and for the Tyrolean Opera Program (TOPOpera) in Austria, among other venues. Their website is [www.duodrama.net](http://www.duodrama.net). She is a graduate of the Peabody Conservatory from which she received Bachelor's, Master's and Doctorate degrees. She is also the co-editor of *Essential Two-Piano Repertoire* and other forthcoming books from Alfred Publishing.

### **Mitchell, Darleen C.**

Darleen Cowles Mitchell has written over 100 compositions for various instrumental and vocal combinations, from solo flute to full orchestra and chorus. Her compositions have been performed throughout the United States and in Europe. Her works are published by American Composers Editions in New York and Tap Music Sales in Iowa. *Translucent Unreality No. 1* for flute and piano was recorded by American Woman Composers. *Images*, for violin and guitar, was performed by Duo 46 at the International Guitar Festival in Hermoupolis, Greece, as well as at the Kennedy Center.

Dr. Mitchell has been the recipient of many awards, including the Distinguished Artist Award from the Nebraska Arts Council and the National League of American Pen Women Composition Competition, for her work *Visions*, a concerto for tuba and concert band. Her commissions include the Nebraska Music Teachers Association as Composer of the Year (2006), the Third Chair Chamber Players and Duo 46. She received a Ph.D. in Music Composition from the University of Chicago where her teachers included Ralph Shapey and Shulamit Ran. She is currently an Associate Professor at the University of Nebraska at Kearney where she coordinates the music theory and composition programs, directs the New Music Ensemble, and oversees the Music Instruction Computer Lab.

### **Mitchell, Katrina**

Katrina Mitchell holds a Bachelor of Music in Vocal Music Education and received a Master's degree in Vocal Pedagogy from Missouri State University. She is currently a Ph.D. candidate in Musicology at the University of Kansas. She has presented papers at the annual conference of the Great Plains Chapter of The College Music Society, where she serves as student representative, and the lecture series, *Counterpoint* held at Washburn University. She was the recipient of the Paul Revitt Memorial Student Award for the best student paper presented at the Great Plains Chapter Conference in March of 2006. Katrina has also performed vocally with the instrumental collegium at the University of Kansas and with a local early music ensemble, the Spencer Consort. She most recently completed

research in Bologna, Italy for her dissertation “*Reading Between the Brides*”: *Lucrezia Vizzana’s Componimenti Musicali in Textual and Musical Context*.

**Montano, David R.**

Associate Professor and Director of Piano Pedagogy Studies, David Montano is also Coordinator of Group Piano Studies, Director of the University Program, and Principal Graduate Advisor in the Lamont School of Music at the University of Denver. His degrees include a D.M.A. in music education from the University of Missouri at Kansas City, an M.M. in piano performance from the University of Arizona, an M.C.I.S. in computer information systems from the University of Denver, and a B.M. in piano performance from Indiana University.

Dr. Montano has appeared as soloist with the Lamont Symphony Orchestra and the Los Angeles Concert Orchestra, and has performed in faculty concert programs of the Lamont School of Music.

He has published articles in various publications of the International Society for Music Education and MENC—The National Association for Music Education, and co-authored a textbook for adult keyboard instruction. He has served on the Editorial Committee of the International Journal of Music Education, on the Advisory Committee of Teaching Music, as Editor of Colorado Music Educator, and as Co-editor of *Ars Musica Denver*.

He has presented papers at ISME conferences in Zimbabwe, Canada, and Italy, at regional, national, and international conferences of The College Music Society (including in Thailand), the National Piano Teachers’ Institute, and other organizations.

His professional leadership service has included a term as Chair of the Council of State Editors for MENC, as well as offices on the board of CMS’s Rocky Mountain Chapter, for which he is currently serving as Vice President/President-elect.

**Munn, Christopher**

Christopher Munn holds degrees from the West Texas State University, Indiana University, and the University of Oklahoma. He is Full Professor at the University of Texas-Pan American where he conducts the university choir and symphony chorale, and teaches theory, music history, conducting, research and bibliography, and supervises student teachers. A conductor-scholar, his dissertation, “Medieval and Renaissance Prescriptions Regarding Text Underlay and Their Application to Music of the Fifteenth Century” won ACDA’s Julius Herford Award for best dissertation of the year in the field of choral music for 1991.

**Murphy, Scott**

Scott Murphy is an Associate Professor of Music Theory at the University of Kansas. His published work includes analyses of music by Brahms, Ives, Bartók, Penderecki, Bernard Herrmann, and James Newton Howard.

**Omiccioli, Nicholas S.**

Nicholas S. Omiccioli (b. 1982) is pursuing a Master of Music in composition at the University of Missouri-Kansas City. During his time at UMKC, he has been the Society of Composers, Inc. (SCI) Student Chapter President and President of the Composers’ Guild. He is currently Assistant Director of *Musica Nova*. His current composition teachers include Chen Yi and James Mobberley with additional study with João Pedro Oliveira. Mr. Omiccioli earned a Bachelor of Music in composition and theory from Heidelberg College in Tiffin, Ohio. While there, he studied with Brian Bevelander and was Student Assistant to the 18th and 19th Annual Heidelberg New Music Festivals. He was recently featured on an alumni concert in 2008. Mr. Omiccioli was a winner and judge’s choice in both the 2007 and 2008 UMKC Chamber Music Composition Competition and was also selected to have his music choreographed by the dance department at SUNY Brockport in New York. Mr. Omiccioli received the Brian M. Israel Award in 2007 and received a performance by the Society for New Music in Syracuse, New York. In 2005, he received the *Ars Nova* Composition Award and was a selected winner in the Dance Rochester! Composer/Choreographer Composition Competition. Mr. Omiccioli is also active with SCI, receiving performances at the National Student and Regional Levels. In addition to composition, Mr. Omiccioli studies guitar with Douglas Niedt and teaches at the UMKC Academy of Music and Dance and Meyer Music Company in Overland Park, Kansas.

### **Parker, Craig B.**

Since 1982, Craig B. Parker has been on the faculty at Kansas State University, where he teaches music history and plays trumpet with the faculty brass quintet. He earned his B.M. in trumpet performance from the University of Georgia and his M.A. and Ph.D. in historical musicology from UCLA. He has also done post-doctoral work at the University of Michigan and Harvard. While president of the CMS Great Plains chapter, Professor Parker instigated the Paul Revitt Prize for the most outstanding student paper given at their annual conference. He has given numerous papers at regional, national, and international CMS conferences on a variety of topics ranging from the music of composers such as Michael Nyman, Gunther Schuller, Igor Stravinsky, Joan Tower, and Ellen Zwilich to the influence of John Philip Sousa's Band and the history of the Los Angeles Music Festival. His paper for this conference commemorates the centennial of the birth of composer/pianist Edwin Gershefski, with whom Professor Parker studied for three years.

### **Perniciaro, Joseph**

Joseph Perniciaro, tenor, has sung with opera companies across the United States, including Wichita Grand Opera, New Orleans Opera, Pensacola Opera, Chautauqua Opera, Shreveport Opera, and Des Moines Metro Opera. Active also in concert, oratorio, and recital, Dr. Perniciaro has sung throughout the Midwest and South, and on Louisiana Public Radio, High Plains Public Radio's "Monday with the Maestro," and Radio Kansas.

In February 2008, Dr. Perniciaro was selected by the Board of Directors of the National Association of Teachers of Singing and the NATS Foundation as a YOUNG LEADER'S AWARD WINNER. Dr. Perniciaro served as a consultant and contributor of Italian and Spanish International Phonetic Alphabet transcriptions for the internationally published (Fall 2006) *A Chanticleer Christmas* (Hinshaw Music, Inc.).

Dr. Perniciaro's students have been regional and state winners through NATS, the Hays Symphony Concerto Competition, and Federated Music Club. They have also participated in the Cedar Rapids Opera Young Artist Program, and the Johanna Meier Summer Opera Institute. He has given masterclasses and adjudicated throughout Kansas, Iowa, the Kansas City Metropolitan area, and most recently at the Royal Irish Academy of Music in Dublin, Ireland.

Dr. Perniciaro has served as Artist-Teacher of Voice and Director of Opera at Fort Hays State University since 2005. He is a member of the National Association of Teachers of Singing, National Opera Association, College Music Society, Pi Kappa Lambda Music Honor Society, and Phi Mu Alpha Sinfonia. Dr. Perniciaro has been included in *Who's Who* and *Who's Who of Emerging Leaders*.

### **Pettet, Timothy**

Timothy Pettet considers himself to be on a very long learning curve as a poet. Much of his learning comes from conversation and collaboration with other artists. Besides his involvement with this performance, he performs his poetry regularly and plays his flute with Ensemble: Prometheus Unbound. He has begun writing and publishing his poetry since he was 18, but he didn't take himself seriously as a poet until he was past the age of 50. He turned 60 this past October and he'll probably start taking himself less seriously.

### **Purin, Peter**

Peter Purin is a second year Ph.D. Music Theory student at the University of Kansas, where he is working with theorist Scott Murphy and musicologist Paul Laird. His research interests are primarily focused toward American musical theater, with an emphasis on the works of Stephen Sondheim. Purin recently gave a paper on Sondheim at "Music in Gotham: The American Musical Theatre" conference at the City University of New York. He received his M.A. in Music Theory from the University of Minnesota-Twin Cities, and his B.A. in Music Theory and Composition, and theater minor from Elmhurst College, Elmhurst, IL. He lives in Lawrence, KS with his beautiful wife Julie, wonderful baby Ezra, and their two cats.

**Ravitskaya, Irena**

Dr. Irena Ravitskaya is Assistant Professor of Music at Fort Hays State University. In the past she taught on the faculties at Indiana University and Boise State University.

Born in Moldova (Former Soviet Union), Dr. Ravitskaya began playing the piano at age six and at age nine won the National Competition of Moldova. Irena had her first musical training in her native town, where she attended the State School of Music. At age sixteen, Irena won the Young Artists State Competition, followed by an invitation to perform with the National Symphony Orchestra. Her performances have been broadcast on National Radio and Moldova State Television. Irena's competition awards have included first prize at the 1985 State Concerto Competition and first prize at the 1986 State Young Artists' Competition. She later studied at Moldova State Conservatory where her principal teacher was Alexander Paley.

Immigrating to the U. S. in 1995 opened new opportunities for Irena. Irena received her Doctor of Music degree in Piano Performance with Luba Edlina-Dubinsky at Indiana University. Irena also studied chamber music with Vladimir Spivakov, Nelli Shkolnikova, James Campbell, Paul Biss, and Miriam Fried.

Irena is an active performer. Her orchestral engagements include Moldova State Philharmonic, Moldova National Orchestra, Boise State Symphony Orchestra, Fort Wayne Philharmonic, Indiana University Symphony Orchestra, and Pittsburg Symphony Orchestra. Aside from extensive solo engagements, she is in high demand as a chamber and vocal collaborator. Among Irena's chamber engagements are Edwin V. Lacy, Yuval Gotlibovich, Olga Kaler, Yumi Wang, and Ian Clark.

**Schimmel, Carl**

Winner of Columbia University's Joseph Bears Prize and a five-time finalist in the ASCAP Morton Gould Young Composer Awards, Carl Schimmel has received honors and awards from many organizations, including the MacDowell Colony, Yaddo, the Seoul International Composition Competition, the National Federation of Music Clubs, the New York Youth Symphony First Music Awards, NACWPI, SCI, and ASCAP. His works have been performed in Carnegie Hall's Weill Hall, Severance Hall in Cleveland, the National Arts Centre in Ottawa, and at other venues throughout North America, Europe, and Asia. He has received performances and commissions from the California EAR Unit, the Left Coast Chamber Ensemble, North/South Consonance, saxophonist Taimur Sullivan, bass clarinetist Henri Bok, Line C3 Percussion Ensemble, Cross Sound Music Festival, Quintet Attacca, the Mexico City Woodwind Quintet, and many others.

He holds a Ph.D. in Music Composition from Duke University, where he studied with Sydney Hodkinson, Stephen Jaffe, Anthony Kelley, and Scott Lindroth. He earned a Master's degree in composition from the Yale School of Music, where his teachers included Ezra Laderman, Martin Bresnick, Evan Ziporyn, and Ned Rorem. He has twice attended the Aspen Music Festival, and also studied at the Cleveland Institute of Music with Jennifer Conner while attending Case Western Reserve University (B.A. Mathematics and Music). He has taught at the Yale School of Music, Duke University, Northern Illinois University, and Grinnell College in Grinnell, Iowa, where he currently resides.

**Schob, Steven**

Percussionist, performer and teacher, Steven Schob is finishing his Master's degree in percussion performance at the University of Missouri-Kansas City. He has toured Australia and England and currently performs throughout Kansas City. Schob has played in venues such as the Kennedy Center in Washington, D.C., and the Royal Scottish Academy in Edinburgh, Scotland. Contemporary music is an important part of his musical life, and therefore he is actively commissioning new works; the first was premiered in recital in May 2008.

**Seitz, Diana**

Diana Seitz is Assistant Professor of Violin at the University of Texas-Pan American. She received her Bachelor's Degree in Violin Performance from the Tchaikovsky Moscow Conservatory, and holds the MA and DMA from the University of Oklahoma where she studied under Felicia Moyer. As a soloist and a member of the Crouse String Quartet, Dr. Seitz has performed in Azerbaijan, Russia, Europe, and the United States. Dr. Seitz teaches summers at the Meadowmount School of Music, and serves as Associate Concertmaster of the Valley Symphony Orchestra.

**Smigelski, Robb**

Robb Smigelski has been a professional interactive designer for more than eight years, working in a variety of agencies big and small. He currently works as an associate creative director at VML where he leads the creative and strategic direction on a variety of accounts including HSBC, Sam's Club, and Humana. Previously, he worked in Seattle and Raleigh, N.C., building engaging and meaningful interactive brand-building experiences for clients like Nintendo, Microsoft, Cranium Games and the New York City Opera. He has been recognized for his achievements in the industry by Communication Arts, Medical Marketing Awards, Addy Awards, and the AIGA Design Awards. Smigelski is also passionate about volunteering for the AIGA, the professional association of design, where he serves as director of communications for the local Kansas City Chapter.

**Zhong, Mei**

Dr. Mei Zhong, Associate Professor of Music Performance teaching at Ball State University, received her D.M.A. from the University of Illinois at Urbana-Champaign, and her M. F. A. from the University of California at Los Angeles. She has served as an Honorary Professor and a Guest Professor at several universities in China. As opera singer and concert soloist, Zhong has performed extensively in both China and the United States. Her numerous performances, solo recitals, and concerts have taken her to more than twenty states in the U.S. Zhong has given many master classes and lecture recitals at various institutions and conferences internationally. She has been published articles, books and recordings. She received the top faculty honor of Outstanding Creative Endeavor Award as the only faculty member selected from Ball State University in 2007, and was honored with the Master Teacher award as one of five outstanding faculty members selected from across the Idaho State University campus in 2002.

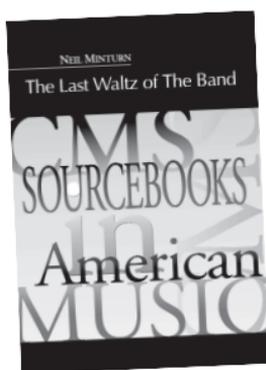
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**The Last Waltz of The Band**

*Niel Minturn*



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# ABSTRACTS AND PROGRAM NOTES

**Bland, Leland**

***Speed-Learning Modules: Making Beginning Music Theory More Transparent***

This presentation describes beginning music theory instruction critical to today's crowded curriculum. Rather than beginning with rudiments that prepare for eventually studying music, students are engaged immediately in a series of "fundamental music contexts." They learn about meter and rhythm by clapping, singing, and setting texts. Melodic variations are written by adding embellishing tones to given triad outlines. This early experience in composition also prepares for improvisation.

Several speed-learning modules are interspersed with the "fundamental contexts." These modules draw on everyday logic that dramatically reduces the learning curve for traditional rudiments. In the "Major Scale Module," students master all major scales in about 30 minutes. Building on the "major scale" experience, they can then learn all minor scales in about 10 minutes. These thought-provoking and time-saving modules are based on everyday logic and thinking skills that make music fundamentals more transparent and understandable. By drawing on parallels between music and other disciplines, students are prepared to address such questions as: (1) What helpful patterns are hidden in key signatures? (2) Does the circle of fifths give enough information for writing scales? (3) How many interval transpositions can we learn in 21 seconds? Because these modules make the course more relevant and efficient, time usually devoted to drill is used for applications in musical contexts. Even more crucial, if this approach is promoted properly, it clarifies matters to those who make decisions about the place of music in the curriculum.

**Bomgardner, Stephen D.**

***Celebrating Haydn's Chamber Music: Trio Songs for Voice, Violin, Cello and Piano***

2009 is the 200<sup>th</sup> anniversary of the death of Franz Joseph Haydn. This lecture recital will focus on his British folksong arrangements for voice, violin, cello and piano. The program will feature a performance of seven of his folksong arrangements, and will include discussion of the original Scottish and Welsh folksongs, a musical analysis, and pedagogical aspects for student performances.

In the 18<sup>th</sup> century, Scottish folksongs were popular throughout the British Isles, and *The Scots Musical Museum* (published 1787–1803) played a pivotal role. Each of the six volumes contained over 100 songs and introduced many new songs to the repertoire. Songs in the collection include *Auld Lang Syne*, *My Love is Like a Red, Red Rose*, and *Flow Gently Sweet Afton*. The collection became internationally popular.

Between 1791–1804, Franz Joseph Haydn arranged nearly 400 Scottish, Welsh and Irish folksongs. What began as a favor to help out a bankrupt London music dealer, developed into a genuine delight for Haydn. He sought to retain the melodic and rhythmic freshness of the original folksongs, while bringing them into line with contemporary musical taste. In keeping with the practices associated with 18th century domestic music making, he arranged the folksongs for an ensemble of voice, piano, violin and cello. Haydn added carefully fashioned preludes and postludes and, in contrast to the original figured bass, wrote out full keyboard parts, and invested the violin line with a great degree of autonomy.

**Eichenbaum, Daniel**

***Listen: A Grammar of Being***

The piece includes a poem written by Timothy Pettet, "A Grammar of Being." The original poem, the first three "rules" in a "grammar of being," was written in response to a painting by Jane Booth and published with an image of the painting in at [PresentMagazine.com](http://PresentMagazine.com). The poem evolved to include three more rules, one of which was inspired by a prophetic dream and the coinciding unexpected death of poet Victor Allen Smith.

The music melds familiar musical quotations with elements of jazz and dense sound textures. Some of the music is written-out in great detail while other parts allow for open-ended interpretation by the performers. The result is a diverse but unified framework that allows the performers to respond in real-time to the poetry and visuals. Adding to this is the use of non-standard instrumentation such as the Burmese chime, water pot, singing bowls, wine bottles, and wooden 4X4 to create a unique musical landscape.

The visual components are a performance themselves. Each animation is mapped to a letter on the keyboard which transforms the act of typing into a live impromptu performance visual response to the flow of music and

poetry. The animations are realized in real-time with the performance.

"Listen: A Grammar of Being," consists of six movements and lasts about 50 minutes. As the collaborative elements collide and commingle during the performance, it becomes a form of neo-chamber music.

**Fillerup, Jessie**

***Collaboration Laboratory: Teaching Performance Art in Theory Courses***

In music theory courses, students often write compositions using the styles and techniques under study—an approach well-suited to a variety of musical eras. In the 1960s, however, the compositional process grew increasingly collaborative as composers worked with visual artists, dancers, and poets: take, for example, John Cage's collaborations with dancer/choreographer Merce Cunningham and artist Robert Rauschenberg. When teaching performance art to theory students, traditional compositional assignments have limitations: students get to explore favored compositional techniques (like chance operations), but they will miss the creative tensions and happy accidents that arise from artistic collaboration.

I consider the challenges of teaching performance art by focusing on a compositional collaboration between Music Theory and Eco-Art students. Their projects, which integrated music, dance, sculpture, painting, and film, reflected the artistic dialogue and environmental engagement that typified performance art of the 1960s and 70s. Techniques they explored included improvisation, noise as sound, "silent" music expressed through choreography, and a staged eco-funeral—all of which evoked avant-garde aesthetics. Yet at the same time, certain project parameters reinforced an institutional, product-oriented attitude that conflicted with the performance artist's focus on process, transience, and audience involvement: some of the student performances took place on a stage, all were captured on film, and none involved audience participation.

My presentation will demonstrate our collaboration laboratory with examples and clips of student performances. Through the collaborative composition project, I examine tensions between the aesthetic concerns of performance artists and the pedagogical interests of classroom teachers.

**Freeman, Charles S.**

***Pilgrim's Pride? Edgar Stillman Kelley's "New England" Symphony***

The "New England" Symphony of Edgar Stillman Kelley (1857–1944) is unusual for its overt invocation of a particular national and regional identity: Kelley typically avoided such associations in his works, like his American Romantic contemporary Edward MacDowell and unlike other contemporaries such as George Chadwick. The symphony's movements are preceded by quotations from the log book of the Pilgrim's ship, the *Mayflower*, by Gov. William Bradford, an ancestor of the composer.

Despite the composer's stated aim to evoke "certain phases of thought and sentiment" of the Pilgrims rather than specific places or events, Kelley also uses two very specific regional identifiers in his symphony. The second movement uses examples of bird song collected in New England by the composer, while the third movement quotes a "New England Hymn" by composer Timothy Swan (1758–1842). The regionally appropriate but anachronistic hymn indicates a particular emphasis on the general qualities of New England and its people, rather than a strict reading of the work as a "Pilgrim symphony."

The symphony was heard in Germany in April 1914, only a few months before World War I, which would sour US-German relations and help sweep aside Kelley's generation of American composers. Its Romantic musical language and use of nature sounds and quoted material make the "New England" Symphony an unusual hybrid of older and innovative musical techniques as well as a potential worldwide assertion of a particular American Romantic identity, one which would be short-circuited by changing musical tastes.

**Gooch, Warren**

***Three Fauxmanian Dances***

These dances were composed for and dedicated to my sister on her 50th (...um, 29th...) birthday. As an accomplished amateur violinist, she was looking for something new that she and a cellist friend could play "for fun". My sister has always been fond of Slavic music, and I took that as a creative point of departure. The "flavor" of these dances is decidedly Eastern European..... although of dubious derivation. The dances were composed in June 2006.

### **Harriott, Janette**

#### ***Preparing Music Educators to Think Outside the Box: Creative Approaches to Teaching the Young Clarinetist (Instrumentalist)***

Preparing teachers for success in the K-12 public school setting in the 21st century involves not only setting a foundation of education practices, but also introducing new creative approaches for the best music teaching. This session will delve into creative teaching to reach the elementary child musician and make the connections to the elementary clarinetist. The research and teaching approaches will be presented for the young clarinetist, but can be applied to all instrumentalists.

This session will present (1) a portrait of the elementary musical setting and the musical child (including Orff and Kodaly experiences), (2) the setting and foundations of beginning clarinet teaching, (3) an analysis and comparison of various beginning clarinet and band method books, (4) a summary of the connections between the elementary musical learning and the beginning clarinet musical learning, and (5) suggestions for bridging the gap between the two musical settings.

This presentation will help encourage creative teaching among all of us in preparing the music educator. It will include a power point presentation and a handout for the audience. In addition, there will be some audience participation in the presentation of some of the music techniques. As a clarinetist and elementary music education specialist, I will present ideas to "think outside the box" and move forward in music teacher excellence

### **Hartman, Lee**

#### ***Etudes for Solo Vibraphone***

The *Etudes for Solo Vibraphone* were written as studies for both performer and composer. The six etudes, four of which will be performed tonight, were composed using a rotated matrix of anywhere from six (Nos. 2 and 5) to twenty-five pitches (No. 1). In addition to the strict control of pitch material, each etude explores only one or two rhythmic ideas. It was my challenge as a composer to alter the sound world of each etude so that they would work as concert pieces as well as technical studies.

### **Holloway, Peggy A.**

#### ***Made in America: A Great Plains Protagonist and the Establishment of American Musical Modernism***

Despite the successes of a few 19<sup>th</sup> century figures, the dawn of the 20<sup>th</sup> century still found women struggling to receive recognition as solo performers and teachers. Even greater was the challenge for women desiring careers as composers, musicologists, critics, and university professors. Yet, a remarkable woman from the Great Plains earned almost unheard of recognition in all of those areas. Her most lasting achievement was the role she played in promoting American music. Hazel Gertrude Kinscella, born in Iowa, established a distinguished career as a professor at the University of Nebraska and won international recognition as the originator of the class piano approach to piano pedagogy. She was the author of a series of books on music history and appreciation that were unprecedented in their inclusion of American music and composers. Kinscella possessed extraordinary vision, anticipating and encouraging a primary role for radio and recordings in the promotion of modern music. This presentation will chronicle the fascinating career of Hazel Gertrude Kinscella, highlighting the contributions she made to the definition and advocacy of Americanism in music.

### **Jespersion, Ryan**

#### ***Farbenmusik***

*Farbenmusik* is a series of works that explore coloristic possibilities for solo instruments.

*Farbenmusik* for solo piano is the first in the series. In the piece attempts were made to explore extremes in register, timbre and density. The piece is set up in a sort of arch form, with the emotional high point somewhere around the golden mean section. Extended techniques are used to enhance the coloristic possibilities of the instrument. In this way the piece is also a sort of etude of timbre. The use of the German title is meant to evoke a correlation to the Second Viennese School and their use of texture and timbre.

**Kinsella, Brendan**

***Kicking and Screaming: PianoTheatre and the Evolution of a New Performance Genre***

At the turn of the twenty-first century, a group of New York-based composers began to experiment with fusing performance art with contemporary pianism. Dubbed "PianoTheatre," these works transformed the pianist into a one-man band: singing, narrating, and percussively playing the instrument (as well as one's body) are indelibly linked to playing the piano. Emboldened by a burgeoning number of composers and pianists who create and perform this no-longer fringe repertoire, a new musical aesthetic, especially inclusive to popular styles, has firmly evolved within the modern pianistic establishment.

Against this backdrop, Jerome Kitzke's (b. 1955) seminal work for speaking pianist, *Sunflower Sutra*, is examined from varying cultural, poetic and musical standpoints. Kitzke's musical portrait blends jazz, rock, and avant-garde pianism in a manner that mirrors the cosmopolitan atmosphere of Allen Ginsberg's gritty, image-laden poem. As a result, *Sunflower Sutra* is at home both in the concert hall and in the tavern, indicative of cross-genre works becoming the norm in the twenty-first century. Kitzke espouses popular music with the belief that accessible and sophisticated materials can be juxtaposed to maximum effect.

After an introductory discussion of performance art and its representatives since 1990, the relationship between *Sunflower Sutra* and other pianistic melodramas by Frederic Rzewski and Martin Bresnick is examined by using their theatrical content as the connective tissue. As PianoTheatre embraces poetry, acting, singing, and multimedia, it evidences a fundamental shift in how music is composed and consumed by audiences in the twenty-first century.

**Kline, Kelsey**

***Schicksalslied: Sacred or Secular?***

*Schicksalslied*, or Song of Destiny, is a piece of art in three forms: it is a literary text by Friedrich Halderlin, a musical work set for choir by Johannes Brahms, and a set of etchings and lithographs by Max Klinger. These three German artists, each from different stylistic periods, created their own interpretations of *Schicksalslied*. An analysis of the media used to convey each individual artist's view shows that they can, in fact, change the meaning of another's work. *Schicksalslied* is not a traditionally religious text, despite the use of Greek deities; rather, it is Brahms's interpretation of the text, shown through his music, that makes it a religious work. Interestingly enough, Klinger later managed to fuse the beliefs of both Halderlin and Brahms into his own unique perspective. It is because of the varying time periods and genres in which each work was conceived, as well as the social background of the artists involved, that led to their separate interpretations. These varied, profound expressions show that sacred or secular labels depend not on the material alone, but the material, context, and artist's intent.

**Knupps, Terri L.**

***From Stravinsky to Copland: The 'Rite' Road to the Development of American Modern Ballet***

Besides the similarity of musical styles between Igor Stravinsky and Aaron Copland facilitated by Nadia Boulanger, another definitive link exists--the *Ballets Russes*. This Russian ballet troupe active in Paris left a trail of choreographic influences that led from Stravinsky's *Le Sacre du printemps* (1913) to Copland's *Billy the Kid* (1938) and *Rodeo* (1942). As a result, the development of American modern ballet as represented by Copland's work would not have been possible without Stravinsky's *Le Sacre du printemps*.

Little if any research has been done linking the above works through choreographic influence. Through my studies of the *Ballets Russes* and the choreographers of the above works at the Jerome Robbins Dance Division of the New York Public Library for the Performing Arts, I found a choreographic lineage connecting the Ballets Russes to the birth of American modern ballet. Moreover, by studying the Joffrey Ballet's *Le Sacre du printemps* reconstructions and original materials of choreographers Eugene Loring (*Billy the Kid*) and Agnes de Mille (*Rodeo*), I noticed many similarities. The choreography represented a new direction in dance that was driven by the musical advancements, specifically rhythmic, of Stravinsky and Copland.

As a result of this research, I believe that Stravinsky's perceived influence on Copland goes beyond traditional musical concepts. With *Le Sacre du printemps*, Stravinsky clearly stimulated the creation of a truly American style of modern ballet through the choreography and influence of the

## ABSTRACTS AND PROGRAM NOTES

*Ballets Russes*. This trail leading from Stravinsky's innovations to Copland's ballets cannot be denied.

**Laird, Paul**

### ***The Influence of Leonard Bernstein on Stephen Schwartz***

Stephen Schwartz has consistently displayed a disarming honesty about his musical models and influences. Over his long career as a Broadway and Hollywood composer and lyricist, Schwartz has developed a distinctive but eclectic musical style, drawing on a wide variety of influences from popular music, theatrical scores, and the classical repertory. He has always found Leonard Bernstein's music a worthy model, as may be heard in several scores from his student days at Carnegie-Mellon University. Schwartz had an opportunity to work with Bernstein when he wrote the English lyrics to *Mass* (1971), an "intense" collaboration that allowed Schwartz to "internalize" Bernstein's style. This paper is based upon personal interviews with Schwartz and a detailed analysis of his output. Before *Mass*, Schwartz based "Alas for You" from *Godspell* (1971) on Bernstein's penchant for irregular rhythms and specific chord structures. In *Pippin* (1972), Schwartz endowed his "Love Song" with a rhythmic structure closely tied to the text, a strong influence from Bernstein. In composing *The Magic Show* (1974), Schwartz truly discovered "his inner Lenny," especially in his use of meters and repeating motivic structures in "Lion Tamer" and "West End Avenue." In *Wicked* (2003), Schwartz paid tribute to *West Side Story* in both the opening and closing numbers, and other songs display traits of Bernstein's music. Schwartz's opera *Séance on a Wet Afternoon*, premiering in Santa Barbara in September 2009, also carries demonstrable Bernstein influence.

**Laughlin, Mark**

### ***Improvisation in Group Piano Curricula***

The purpose of the study was to investigate how academic institutions accredited by the National Association of Schools of Music meet the improvisation requirements set forth by N.A.S.M. in their group piano curriculum. The study surveyed the frequency of exposure to improvisation in the classroom and which texts and instructional approaches were used. The population for the study consisted of one hundred group piano instructors at four-year colleges and universities accredited by the National Association of Schools of Music. Only full time faculty members were considered for participation.

The research had three primary focuses: (1) the familiarity of the instructor with improvisation, (2) what text was being used in the group piano curriculum and (3) if/when/how improvisation was included within the group piano curriculum (via modes, jazz, five-finger patterns, pop symbols, etc). The research instrument was not intended to collect specific data including syllabi, exams or detailed institutional requirements concerning keyboard ensemble classes, keyboard skills classes for piano majors, private piano lessons or jazz related classes.

The research instrument revealed that improvisation is often considered a great asset and is held by the majority of those surveyed in high regard, yet very few have the knowledge or experience to nurture the skill within a group setting. It is hoped that the new information provided by this study will allow college and university music departments, music administrators and group piano coordinators to observe how NASM's requirement of improvisation is being fulfilled, thus providing a model for better curriculum development in group piano.

**Lee, Jeung-Yoon**

### ***Piano Music for the Left Hand***

I would like to present a discussion and performance of pieces written for the left hand with a brief historical overview.

Music for one hand was rare in the Baroque era. In the classical period, composers such as Czerny began to compose left-handed pieces mainly for pedagogical purposes. Since the early 19th century, there has been a significant body of piano literature written for the left hand for a variety of reasons. By the 1840s, music for the left hand featuring dazzling technical display began to flourish inspired by the rise of virtuoso performers such as Paganini and Liszt and by the huge improvements in piano technology. The best example is Leopold Godowsky. Another motivation was injuries. Scriabin composed the "Prelude and Nocturne", opus 9, after having injured his right hand from over practicing. Sometimes, more tragic events led to the writing of many 20th-century masterpieces in this genre. Paul Wittgenstein, who lost his right arm in World War I, commissioned many composers to write left-handed pieces for him, including Ravel and Prokofiev. As the 20th century progressed, composers have written works in

various styles, from the neo-baroque to the avant-garde.

The pieces I am going to perform are 'Elegie' from the "Six Etudes", op.135 by Saint-Saens and the 'Nocturne' from the "Prelude and Nocturne", op. 9 by Scriabin. Saint-Saens's piece adopts the forms of the French dance suite, but with the transparent textures favored in the neo-classical style. Scriabin's piece displays deeply nationalistic characteristics with the Chopinesque romanticism.

**Maltas, Carla Jo**

***Shifting Paradigms: Creating Cooperative Graduate Courses In Music***

In the Spring of 2009, two Midwestern universities will be working together to teach a single graduate course in music education. Using a combination of ITI technology and on-line and in-class assignments, the instructors will be co-teaching Introduction to Research in Music Education. This presentation will describe the process that led them to create the course, the challenges they have faced during the semester, and suggestions for implementation at other colleges and universities.

**Mauro, Lucy**

***The Old Wicked Songs of Heinrich Heine***

"Love is a comedy in France, a tragedy in England, an opera in Italy and in Germany, a melodrama." So said Heinrich Heine, one of the greatest German poets. This performance features art song settings of Heine's poetry from his *Buch der Lieder* (Book of Songs) by such composers as Franz, Mendelssohn, Hensel, Brahms, Wolf, Strauss, Ives, and Robert and Clara Schumann. Commentary on and translations of the poetry are included, along with computer projected images featuring contemporary sketches of Heine and personages in his life such as George Sand, Empress Elizabeth and Fanny Eissler.

The *Buch der Lieder* by Heinrich Heine has been the inspiration for countless songs and song cycles since its first publication in 1827. By some estimates, the 245 poems in this extraordinarily popular collection have been set to music nearly 5,000 times. Today, given the much-deserved international interest in the *Buch der Lieder* and Heine himself - as the current plays, *Old Wicked Songs* by Jon Marans and *The Germans in Paris* by Jonathan Leaf, attest - a concert featuring the poetry of his most popular collection is both timely and warranted. This performance presents the art of the poet, writer and indeed revolutionary, Heinrich Heine through music, setting, electronic imagery, and commentary, giving a vivid idea of the atmosphere of the salons of the nineteenth century for which the poetry, music, and artwork were created. As Heine said, "When words leave off, music begins."

**Mitchell, Darleen C.**

***Metaxu***

The text for *Metaxu* is from Simone Weil's *La Pesanteur et La Grâce* (Gravity and Grace). Weil, born to a well-to-do Jewish family, embraced the social teachings of Jesus (although she never was baptized.) She preferred to live and work among the poor and died of tuberculosis, refusing proper nutrition and medical attention. My setting uses short phrases from different sections of her book. The text translation is:

1. *Accepter le Vide*

Grace fills empty spaces but it can only enter where there is a void to receive it, and it is grace itself which makes this void.

2. *Détachement*

He emptied himself of his divinity, to empty ourselves of the world, to reduce ourselves to the point we occupy in space and time, that is to say, to nothing.

3. *Décréation*

He who gives us our being loves in us the acceptance of not being. Our existence is made up only of his waiting for our acceptance not to exist.

4. *Metaxu*

This world is the closed door. It is a barrier. And at the same time it is the way through. The essence of created things is to be intermediaries leading to God.

5. *Beauté*

Beauty captivates the flesh in order to obtain permission to pass right to the soul...the instantaneous and the eternal. The beautiful is the experimental proof that the incarnation is possible.

The melodic and harmonic resources grow from a group of set classes from (0167) to (01267) and (012367).

**Mitchell, Katrina**

***Listen to the Stuff: A Rhetorical Analysis of Marc Blitzstein's The Cradle Will Rock***

Marc Blitzstein's *The Cradle Will Rock* was one of the most controversial yet meaningful works of its time. In order to better understand how this consequential work modeled and provoked public opinion in its time, this paper will be an analysis of the conflict and rhetoric involved in the production that left an indelible mark on American theatre.

While one could analyze the rhetoric used merely in Blitzstein's script, it is of greater import to discuss the actual performance of it. A model that can adequately reveal the communication purposes is a simplified version of Kenneth Burke's pentad of rhetorical criticism. Using the five basic journalistic questions, who, what, where, when, and why, Burke describes how these fundamental elements are used to discover the motive and effect of a rhetorical artifact. These points of inquiry are renamed as: agent, act, agency, scene, and purpose. The next step is to discover relationships among these five terms, what Burke calls ratios. To use ratios, the critic pairs various terms identified as the five elements. For instance, if we pair scene and act together, we are looking at the effects of the particular scene on the act. How each faction involved played a part is considerably important when recognizing how these conflicts took place.

There is much to grasp by identifying the conflicts surrounding this premiere and discovering how Burke's ratios interact. They show us in a very real way the use of art as conflict and communication.

**Montano, David R.**

***Global Destabilizations, Sustainable Solutions, and Schools of Music: Challenges and Potentials in a Perilous Time***

It is becoming increasingly clear that global destabilization of the Earth's biophysical system—or global climate change—is the defining challenge of our time, perhaps the most perilous humanity has ever faced, and that it is intimately intertwined with a growing energy crisis of enormous import and global destabilizations of the world's economic and socio-political systems. How humanity confronts these global destabilizations must involve rapid identifications and realizations of goals in sustainability. The development of new understandings of sustainability in the arts—for nurturing and replenishing human resources in artistic creativity by as many individuals and groups as possible, as well as the sharing of them that has perhaps always been the greatest source for intercultural understandings—is crucial both to preserve the vitality and pervasiveness of art making and to contribute to perhaps the most profoundly important underpinning of any successful confrontation of the global destabilizations we face.

In this paper, I will detail the nature of this challenge to tertiary schools of music in research, development, curricular commitments to their students as future innovators in promoting music making and sharing throughout society, the ways in which principles of sustainability are crucial, and the paradigmatic shifts that appear to be needed, including away from the privileging of curricular centers (e.g. performance, Western historical musicology and formalist theory, the B.M. degree model) over marginalized, or even absent, peripheries (e.g. improvisation and composition, anthropological perspectives and world music theories, the B.A. degree model) that has typified the pervasive influence of the Western conservatory model.

**Murphy, Scott**

***Bernstein quasi Berg: Techniques of Twelve-Tone Ordering in the "Kaddish Symphony"***

Although Leonard Bernstein generally disdained twelve-tone music's "serial strictures," he wrote two compositions that are considered dodecaphonic to an appreciable degree, of which the Third Symphony "Kaddish" is the more extensive. However, scholars generally interpret the symphony's twelve-tone themes as a foil for tonality, which offers redemption to both the jaded narrator and his aloof God toward the end of the work. Bernstein's general avoidance of traditional twelve-tone procedures such as inversion, retrograde, and pitch-class equivalence, as well as the transformation of the twelve-tone themes into tonal melodies as the symphony unfolds, seems to support this interpretation of Bernstein's dodecaphony as straw man. However, a closer examination of this music reveals the employment of a particular twelve-tone technique significantly more sophisticated than what one would expect from a detractor of dodecaphony, and this technique is made most explicit at the end of the symphony when tonality has seemingly won out. This technique is order-number multiplication, where new motives or melodies are generated by taking every *n*th note of a preexisting melody.

This technique permeates the symphony, and unites many of the work's seemingly disparate themes and motives. The earliest and perhaps most relevant precedent for this technique can be found in the late music of Alban Berg, who employed order-number multiplication particularly in the Violin Concerto and *Lulu*. Historical evidence shows that Bernstein was familiar with these works, and, as this paper hypothesizes, he also well understood one of their idiosyncratic compositional techniques.

**Omiccioli, Nicholas S.**

**Waves**

This work was envisioned without any programmatic material and functions as a purely abstract work. The only foreseen aspect of the piece is that I wanted three separate sections defined by texture, but all united by the same melodic ideas. The first section showcases the various instruments working independently. The second section highlights the carrying power of the flute with the rest of the ensemble serving as the accompaniment. The third section displays all the instruments working together to build up tension. The ending is a return to the opening material but stretched out in time.

**Parker, Craig B.**

**Edwin Gerschefski: A Centennial Retrospective**

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

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

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

This paper offers a centennial retrospective on Gerschefski's career and compositions. His Septet for brasses, Op. 26 and Toccata and Fugue (after Bach), Op. 40a will be discussed, with explanations of Gerschefski's uses of Schillinger's procedures

**Perniciaro, Joseph**

**Ross Lee Finney's Song Cycle 'Chamber Music:' A Mosaic of Text and Music**

This lecture recital is the culmination of the only written analysis of the text and music of Ross Lee Finney's last published solo vocal work, the song cycle *Chamber Music*. Though composed in 1951–52, Finney's setting, to James Joyce's collection of thirty-six poems bearing the same title, remained unpublished until 1985, and was unexamined until now.

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

**Purin, Peter**

***Theoretical Approaches to Harmonic Density in Selected Choral Works of Eric Whitacre***

This analysis focuses on the ways in which Eric Whitacre moves within pitch space to create harmonic density in his choral compositions, using a thesis on a similar topic by Andrew Larson as a foil. A way of measuring harmonic density is offered in pitch space graphs, which simplify notation to deal explicitly with pitch in metered increments of time. The pitch space graphs do away with text, performance indications, clefs and rhythm to allow the reader to focus on the relative density of pitches as they unfold in pitch space. After Jonathan Bernard, revised “moves” called direct density generators and gradual density generators for expanding or contracting a chord into greater or lesser density are posited. These are employed to demonstrate how Whitacre creates increasingly richer densities, and thus create greater dissonances from more consonant sonorities, or vice versa. These concepts are applied to four of Whitacre’s choral works, and the analysis concludes that there is a direct correlation between increased density and increased dissonance.

**Schimmel, Carl**

***rite. apotheosis***

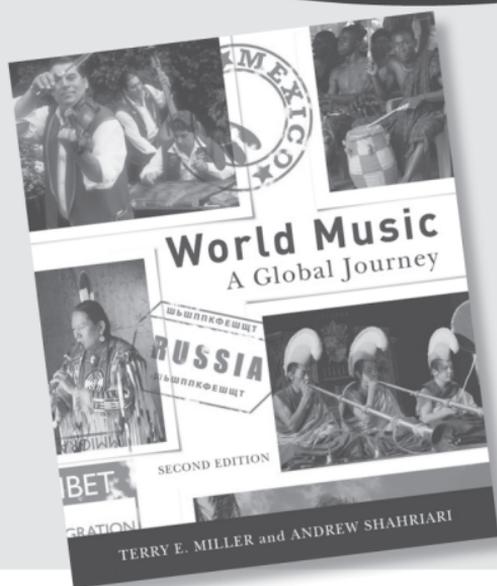
rite. apotheosis. is an experiment in (melo-?) drama. The frenetic and exaggerated gestures in the work are typical of my recent music, and some have termed me an “expressionist.” I frequently dabble in humor, but this work seems to have little of it—although the sparse “cha-cha-cha” sections are light and tiptoed; maybe they will make some in the audience smile. The musical material is drawn from and moves across a special set of seven-note scales (major, harmonic minor, melodic minor, and quasi-octatonic), none of which have 3 “semitones” in a row. If this means nothing to you, so much the better, for my building materials are typically unrelated to the emotional import of the music (the most significant aspect of any piece). There is no plot to this music per se, but the title reflects the general narrative progression and shift of mood that takes place.

**Zhong, Mei**

***Traditional and Modern Chinese Art Songs based on Poems from Tang-Song Dynasties***

Many art songs in China are the equivalent to art songs in the West, but the history of Chinese art songs in China began very late in comparison with songs of Western origin. Early Chinese art songs were influenced with the Western compositional techniques, although the music style itself remained: Chinese melodies have pentatonic scales with grace notes that distinguish the musical style from Western melodies. This includes functional harmonic structures, atonal trends that moved through Europe and America during the twentieth century, and capabilities and idiomatic features of the piano, an instrument sometimes quite at odds with traditional Chinese musical sounds. Qing Zhu composed the art song “Grand River Gone East” (1922) which is considered representative of the earliest art songs with ancient poems in the Chinese art song history.

Chinese art songs are as diverse as China itself. The new art songs are unique in that they are part of the Western art-song tradition yet employ many characteristics of Chinese traditional music. For my presentation, I will introduce several representative composers and their works from different time periods; the texts for all of these songs are ancient Chinese poetry from the Tang and Song dynasties, so people can see how the Chinese Art Song has developed over the course of history, and also see a pattern of compositional development in the history throughout the past century with particular emphasis on cross-cultural issues.



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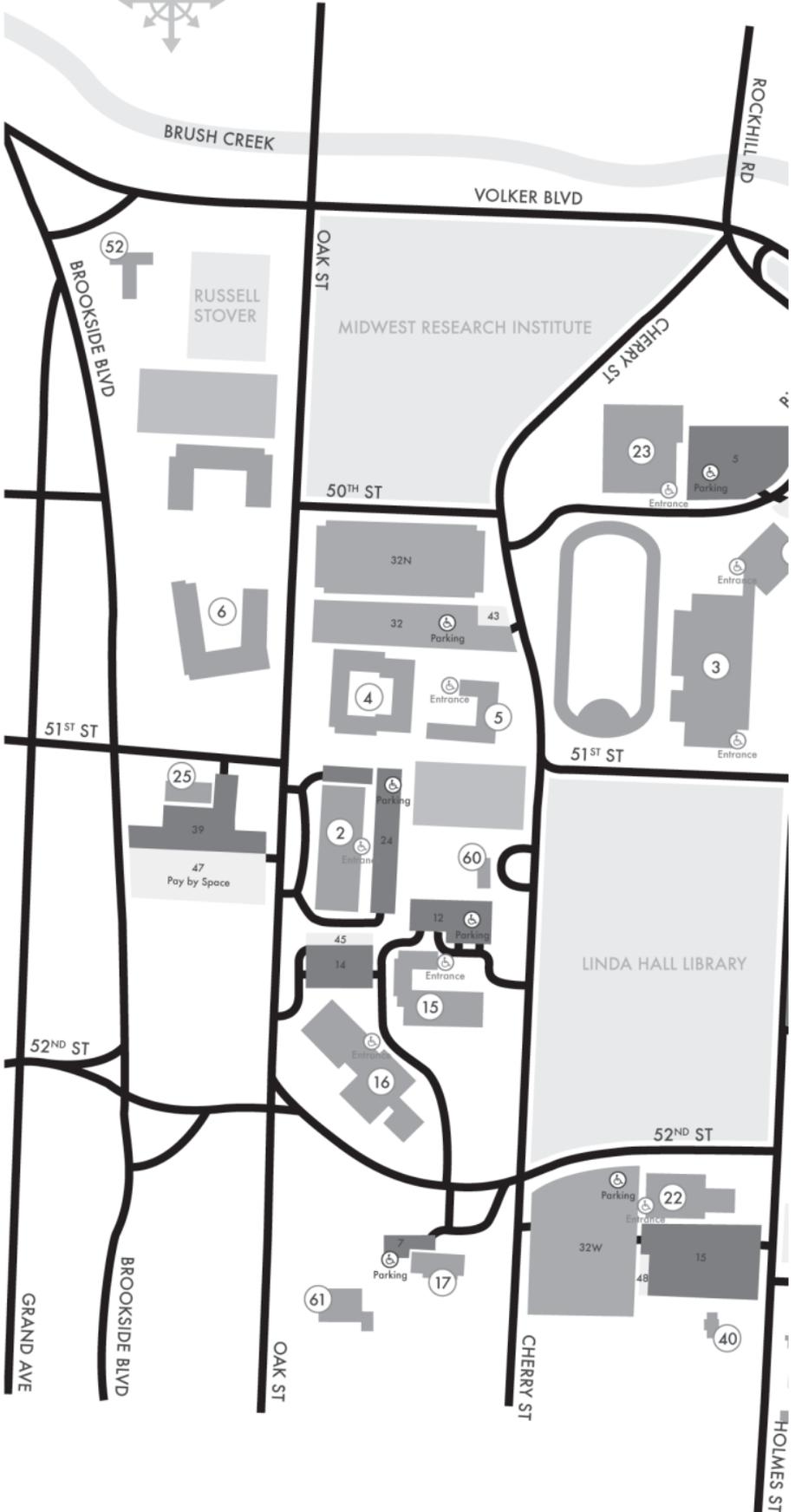
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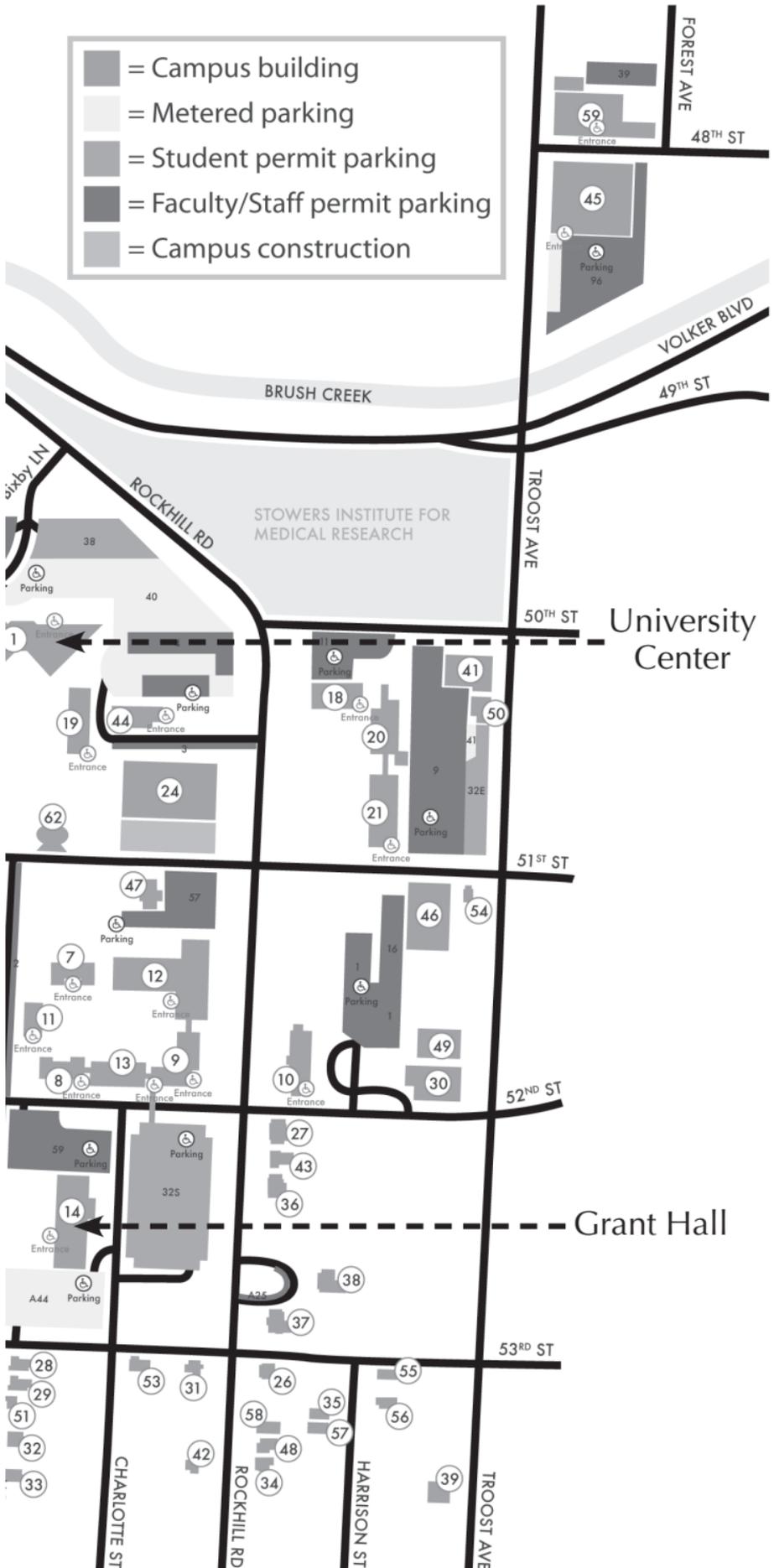
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May 19–23, 2009  
University of Colorado-Boulder

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

CMS Argentine Tango Institute  
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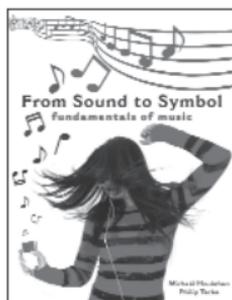
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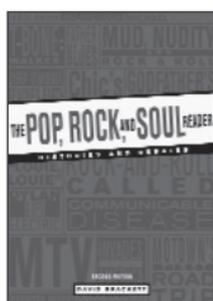
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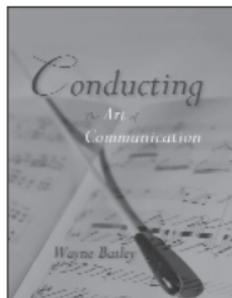
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