

ACKNOWLEDGEMENTS

Peggy Holloway, Program Chair
Darleen Mitchell, Composers Concert Chair
Andrew Houchins, Local Arrangements Chair
Emporia State Percussion Ensemble, Tracy Freeze, Director

Peter Park of the CMS Executive Office

2010 GREAT PLAINS REGIONAL CONFERENCE PROGRAM COMMITTEE

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Christine Beard (University of Nebraska Omaha)
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Katherine Eberle Fink (University of Iowa)
Christopher Greco (Benedictine College)
Nora Lewis (Kansas State University)
Joseph Perniciaro (Fort Hays State University)
Maxine Fawcett-Yeske (Nebraska Wesleyan University)

2010 GREAT PLAINS REGIONAL CONFERENCE COMPOSITION REVIEW COMMITTEE

Darleen Mitchell, Chair (University of Nebraska at Kearney)
Brooke Joyce (Luther College)
Andrew Houchins (Emporia State University)
Carl Schimmel (Grinnell, Iowa)



Greetings to all Conference Participants:

Welcome to the 29th Regional Conference of the College Music Society Great Plains Chapter. This year, we are pleased to feature Dr. Sherrie Tucker, Associate Professor of American Studies at the University of Kansas, as our Keynote Speaker. Dr. Tucker's address will be drawn from her current book project entitled *Dance Floor Democracy: The Social Geography of Memory at the Hollywood Canteen*. Dr. Tucker' regionally relevant presentation promises to be a highlight of our weekend.

This year's national topic *Music = Communication* and its intriguing associated icon will engage our conversation at an open forum following our lunch buffet. Our chapter's input on the topic will be presented during the Chapter Presidents panel discussion at the next national conference in Minneapolis, 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. The first session is devoted to challenges facing us as music educators. Our first Sunday morning session will feature papers that explore trans-cultural issues.

We will have the opportunity to enjoy several lecture/recitals and performances. As always, an additional highlight of the conference will be Saturday evening's CMS Composers Concert. I invite all Great Plains Chapter Members to our annual chapter business meeting on Saturday afternoon where we will install a new slate of officers for a two-year term as our chapter Board of Directors.

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". The signature is written in dark ink and is positioned to the left of a vertical line.

Peggy Holloway
President, CMS Great Plains Chapter



Greetings from Emporia, Kansas!

Emporia, located midway between Kansas City and Wichita on the Kansas Turnpike, is the front door to the Flint Hills region of east-central Kansas. The nearby Tallgrass Prairie Preserve protects a nationally significant remnant of the once vast tallgrass prairie and its cultural resources.

The Emporia State University Department of Music welcomes everyone to the 29th Great Plains Regional Conference. Presentations will be in the Shepherd Music Center with our Saturday night concert in Heath Recital Hall. Both venues are in Beach Music Hall, a three-story building constructed in 1926. Beach Music Hall, on the southeast corner of the campus, houses Heath Recital Hall, offices, classrooms, faculty studios, the Hendricks Music Computer Lab, piano lab, and individual and chamber practice rooms.

Parking meters and lots are only enforced Monday through Friday, 8:00 am - 5:00 pm, so parking will not be a problem. Please avoid the church parking lot east of the music building.

We look forward to seeing you!

Andrew Houchins,
Host, 29th CMS Great Plains Regional Conference



Keynote Speaker

Sherrie Tucker (Ph.D History of Consciousness, UC Santa Cruz 1999, MA Women's Studies, San Francisco State University 1994) is Associate Professor in American Studies at University of Kansas. She is the author of *Swing Shift: "All-Girl" Bands of the 1940s* (Duke, 2000) and co-editor, with Nichole T. Rustin, of *Big Ears: Listening for Gender in Jazz Studies* (Duke, 2008). She is currently completing a book entitled *Dance Floor Democracy: the Social Geography of Memory at the Hollywood Canteen*. Her articles on jazz and gender have appeared in journals, including *American Music*, *Black Music Research Journal*, *Critical Studies in Improvisation*, *Current Musicology*, *Jazz Perspectives*, and *Women and Music: a Journal of Gender and Culture*, and edited volumes, including Mellonee V. Burnim and Portia K. Maulsby (eds), *African American Music: A History* (Routledge, 2006); Ajay Heble and Daniel Fischlin (eds), *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue* (Wesleyan, 2004); Sophie Fuller and Lloyd Whitesell (eds), *Queer Episodes in Music and Modern Identity* (University of Illinois, 2002); and Vicki L. Ruiz and Ellen Carol DuBois (eds), *Unequal Sisters: A Multicultural Reader in U.S. Women's History* (Routledge, 2000). She is a member of the "Improvisation, Gender, and the Body" team for Ajay Heble's Collaborative Research Initiative funded by the Social Sciences and Humanities Research Council of Canada, entitled, "Improvisation, Community, and Social Practice." She is co-editor of the journal *American Studies*, with David Katzman and Randal M. Jelks. She was the 2004-2005 Louis Armstrong Professor at the Center for Jazz Studies, Columbia University.

CMS Great Plains Chapter 29th Regional Conference
March 27-28, 2010
Emporia State University

CONFERENCE PROGRAM
As of March 15, 2010

* 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 presentations will held in the Beach Hall, Room 132. The evening Composers Recital will take place in Heath Recital Hall.

SATURDAY, MARCH 27

8:00–8:30 am
Registration and coffee

Beach Hall Rotunda

8:45–9:00 am
Welcome

Room 132

Peggy Holloway, President, College Music Society Great Plains Chapter
Allan Comstock, Chair, Emporia State University Department of Music
Andrew Houchins, Emporia State University Host and Local Arrangements Chair

9:00–10:30 am Room 132
Innovations in Education

Session Chair: Peggy Holloway, Dana College

9:00 am *Roman Jakobson's Theory of Communication Applied to Music*
Francesco Dalla Vecchia (Iowa City, IA)

9:30 am *Serving the Visually-Impaired in the College Music Classroom: Building Bridges Toward Understanding*
Jeffrey Gillespie (Butler University)

10:00 am *Improving Your Teaching Effectiveness through Feedback*
Sara Ernst (University of Missouri)

10:30-10:45
Break

10:45–11:45 am
Perspectives on American Composers

Room 132

Session Chair: Stephen Bomgardner (Drury University)

10:45 am *The Compositions of Nicolas Slonimsky*
Craig Parker (Kansas State University)

11:15 am *Modernist Compositional Gesture in Wayne Shorter's 'Nefertiti'*
John Kennedy (California State University-Los Angeles)

11:45 am –1:00 p.m.

CMS Great Plains Chapter Luncheon

Buffet Luncheon (Pre-registration required)

Post- Luncheon Discussion of The College Music Society Common Topic: *Music= Communication*

Session Chair: Peggy Holloway (Dana College)

1:00–2:00 p.m.

Room 132

Keynote Address *Dance Floor Democracy: The Social Geography of Memory at the Hollywood Canteen.*

Speaker: Sherrie Tucker, Associate Professor of American Studies at the University of Kansas

2:00–2:15 pm

Break

2:15–3:45 pm

Room 132

New Perspectives on European Art Music

Session Chair: Joseph Perniciaro (Fort Hays State University)

2:15 pm *The Neglected Chopin songs: love and nationalism*
Stephen Bomgardner (Drury University)
Carlyle Sharpe (Drury University)

2:45 pm *Debussy's 'Six Epigraphes Antiques': Music for piano, reciter and dancers*
Victoria Tsangari (Iowa City, IA)

3:15 pm *Ariettes oubliees by Claude Debussy*
Pamela Shannon (Northwest Missouri State University)
Ernest Kramer (Northwest Missouri State University)

3:45–4:00 pm

Break and Refreshments

Beach Hall Rotunda

3:45-4:15 pm

Poster Session

Room 132

An American Perspective: Charles Ives and his Fourth Symphony
Robert Glarner (Radford University)

4:15–5:15 pm

Room 132

Chapter Business Meeting

5:15 pm

Dinner (on your own)

7:30 pm

Heath Recital Hall

CMS Great Plains Composers Concert

See below for full concert program

SUNDAY, MARCH 28

8:45–9:00 am

Beach Hall Rotunda

Coffee and conversation

9:00–10:30 am

Room 132

Societal and Cultural Connections

Session Chair: Nora Lewis (Kansas State University)

9:00 am **Reading Between the Brides: Lucrezia Vizzana's Componimenti musicali in Textual and Musical Context*

Katrina Mitchell (Olathe, KS)

9:30 am **Rhythm and Color in Art as Influenced by Jazz*

Kelsey Kline (Indianola, IA)

10:00 am *Berliner Stadtaffen: Recontextualizing Symphonic Sounds, Drumline, and Historicism in Recent German Hip-Hop*

Gabriela Praetzel (Lincoln, NE)

10:30–10:45am

Break

10:45 am–11:45 pm

Room 132

New Perspectives on 20th Century Composers

Session Chair: Katrina Mitchell (Olathe, KS)

10:45 am *Ligeti's Chamber Concerto for 13 Instrumentalists*

Christopher Greco (Benedictine College)

11:15 am *Performance of Duo for Flute and Oboe, Op. 13 (1945) by Alberto Ginastera*

Nora Lewis (Kansas State University)

Francesca Arnone (West Virginia University)

End of Conference

Concert of Works by CMS Great Plains Chapter Composers
Saturday, March 27, 7:30 pm
Heath Recital Hall, Emporia State University

Concerto for Euphonium and Percussion Quintet.....Daniel Adams (Texas Southern University)

Seth Fletcher, Euphonium
Emporia State University Percussion Ensemble
Tracy Freeze, Director and Conductor
John Gilmore, Karsten Burns, Elizabeth Kosko, Glenn Woolard, Tysin Smith
Percussion

Rhapsody.....John Ernst (University of Missouri-Columbia)

Sara Ernst, Piano

Light of Shadow.....Warren Gooch (Truman State University)

Tracy Freeze, Timpani

Distortions for Flute and Percussion.....Stephen Stace (Pennsylvania State University-Abington)

Catherine Bergman, flute
Tracy Freeze, percussion

The Fire from Within.....Andrew Houchins (Emporia State University)

Emporia State University Percussion Ensemble
Tracy Freeze, Director and Conductor
John Gilmore, Karsten Burns, Elizabeth Kosko, Glenn Woolard
Percussion

COMPOSERS CONCERT PROGRAM NOTES

Adams, Daniel C.

Concerto for Euphonium and Percussion Quintet

The concerto is based on the interaction of the solo euphonium with continually shifting groups of pitched and indefinitely-pitched percussion instruments. Many of the passages played in the percussion parts are equally as challenging and complex as those in the euphonium part. The indefinitely-pitched instruments are often combined according to the material of which they are made; for example wood instruments, metal instruments, and a third group consisting of drums. The musical texture alternates between combinations of mixed instruments and those of similar materials. The melodic and rhythmic elements of the piece consist of overlapping repetitions of thematic materials in both the solo and ensemble parts. The definitely-pitched keyboard mallet instruments are used mostly for harmonic and textural support but occasionally engage in a melodic dialogue with the euphonium. The timpani function as a bridge between the euphonium and the indefinitely-pitched drums.

As the piece begins, the euphonium emerges, in its low register, against a background of long and resonant percussion sonorities. As the rhythmic and melodic ideas develop, the activity in both the solo and ensemble parts interact with increasing complexity, evolving gradually and sometimes changing abruptly in conjunction with changes of meter and tempo. The activity culminates in an unaccompanied euphonium cadenza based on previously introduced materials. A final section without the euphonium features all of the drums playing rapidly and loudly. The euphonium returns to connect the final section with a contrasting quiet cadenza reminiscent of the opening measures.

Ernst, John

Rhapsody

The word 'rhapsody' derives from the Greek rhapsōdos, one who recited epic poetry in a declamatory fashion to a gathering of people. The term later came to refer to a literary work of enthusiastic and expressive character. Composers such as Brahms and Liszt used the term to refer to nationalistic compositions that often integrated folk melodies. These works included large-scale creations for orchestra.

This rhapsody is not nationalistic nor is it epic in scope. However, it is an unusually intense and emotional work, cast in a single movement. It begins in a boldly declamatory and dramatic fashion, as one might expect an orator to behave before a large crowd, his sole aim being to firmly grasp the attention of all with a powerful opening statement. The work then proceeds to argue its point by appealing to the emotions; jagged, angular, and dissonant statements are meant to rouse the crowd, to provoke them and set their minds in motion. A lyrical, middle section tries a new tactic of seduction, more gently urging the listener to relent to the purposes of the orator. Materials are constructed from the three possible octatonic scales, [014] pitch sets that fall within these scales, and perfect 5ths that lie on the diminished 7th chords within each octatonic scale. These three materials were combined and restated in a variety of registers and textures to form the fabric of the work.

Gooch, Warren P.

Light of Shadow

Light of Shadow for four timpani was composed in 1998 for the late W. Michael Hooley, Professor of Percussion at Truman State University. Throughout this single movement piece, several recurring musical motives undergo “reinterpretation” in some way with each successive return via transformations in timbre, rhythm or context. Thus, the primary generative musical content for the composition is rather limited, but this content is constantly illuminated in different ways as the piece unfolds.

Houchins, Andrew

The Fire from Within

The Fire from Within was inspired by images created by the author, Carlos Castaneda, in his book *The Fire from Within*. The story is set in Mexico, where don Juan Matus, a Mexican-Indian shaman who lives in Oaxaca, is guiding the author through a spiritual awakening. The music is not narrative, but is instead created from my impressions and ideas drawn from some of the situations, characters, or the intense imagery. Sometimes don Juan would give the narrator a sharp blow on his back to shift his assemblage point and increase his awareness, and he talks about the journey as being the preparation of a warrior. The author sees beings in a stream and meets one of don Juan's friends who is also a shaman, who created a mystical experience by dancing in a circle, as if doing a crazy version of the funky chicken. The central goal is to become aware and see the Eagle's emanations, beautifully colored bands encompassing known and unknown dimensions, and in the end the author proves himself by leaping off a mountaintop and entering one of these other bands of emanations. The piece begins with a forte strike on the brake drum combined with a sustained soft chord on the vibes. This eventually dissolves into drumming music. A five-four funk in the second movement segues, after the brake drum motive, into ethereal keyboard percussion. The composition ends in a frantic run and jump into nothingness.

ABSTRACTS

Bomgardner, Stephen D.

The neglected Chopin songs: love and nationalism

Frédéric Chopin's compositional output is almost entirely associated with his music for solo piano. Yet alongside this repertoire, there is his modest output of songs. These songs, beautiful and intimate, remain virtually unknown. This lecture recital will celebrate the 200th anniversary of Chopin's birth by bringing these songs to a wider audience.

Chopin composed all of his songs to poetry by five contemporary Polish writers. In Chopin's songs, the erotic and the heroic coexist. Eight of his songs were written for an album he devised in 1836 as a kind of love offering. These songs have a beautiful, intimate, folk-like quality. His remaining songs contain a strong sense of nationalism, where Chopin gives voice to an entire generation of artists plagued by oppression, revolt, and emigration. These songs are full of a nostalgic worship of an idealized Poland.

According to musicologist and Chopin biographer Arthur Hedley, "[Chopin] found within himself and in the tragic story of Poland the chief sources of his inspiration. The theme of Poland's glories and sufferings was constantly before him, and he transmuted the primitive rhythms and melodies of his youth into enduring art forms."

Chopin's songs bring a unique character and tone to the art song repertoire. They combine simple, youthful tenderness and a deep feeling for one's country. Performed with an understanding of tone and style, and sung and played in a natural yet intimate way, they are a charming addition to the repertoire of singers and pianists.

Dalla Vecchia, Francesco

Roman Jakobson's Theory of Communication Applied to Music

In the past years I found profitable at the beginning of the semester to present to my music-history and music-appreciation undergraduate students an application of the fundamentals of Roman Jakobson's theory of communication for the analysis of musical events because it clarifies the importance of essential aspects —such as historical context, reception, musical style, etc.— to be considered when discussing music in general. In the rest of the semester we used this scheme to qualify any discussion, asking, for instance: are we talking about the composer's biography, the reception of the work, or the music itself? Moreover, this theory offers the basis for an aesthetics of music that preserves an objective distinction between art and non-art music.

Jakobson developed his theory of the six factors and the corresponding six functions from verbal languages but its principles had been applied to any form of communication. In particular, using this theory with music makes evident the functions of different kind of music, and what are the main problems when considering music a "system of meanings." Nevertheless, proposing an "objective" distinction between art music and non-art music means to challenge strong prejudices according to which such a distinction can only be "subjective." Surprisingly, such a distinction is summarized in a graph that is amazingly similar to the one chosen by CMS for the 2010 topic: Plato's hardboiled egg cut with a hair.

Ernst, Sara M.

Improving Your Teaching Effectiveness through Feedback

Students in performance studies spend the days in between lessons practicing independently. During their lessons, both student and teacher hope to hear and see greater achievement from the previous lesson. Teachers will explain and model new ideas and concepts to be applied during the next week of practice, and the student leaves the lesson ready to practice with a new or modified series of goals.

The success of this learning cycle hinges upon two large factors, what the teacher imparts and what the student experiences during the lesson. Teachers utilize several modes of instruction including modification of the student's technical positioning, verbal descriptions of musical interpretation, visual models of physical movements, and aural models of sound. These lesson experiences inform students in the goals and practice techniques for their next week of practice. Through the use of feedback during the lesson, teachers can engage students, striving to more closely achieve the desired result.

In this presentation, an enlightening teaching process will be shared that will help teachers understand what elements contribute to effective feedback. The research presented will elucidate the components of sequential patterns, a teaching process that is well-documented in music education research. Video footage of the presenter working with piano students will be shared to illustrate these concepts.

Gillespie, Jeffrey L.

Serving the Visually-Impaired in the College Music Classroom: Building Bridges Toward Understanding

Today's college music instructors are faced with the exciting opportunity of teaching an increasing number of students with disabilities, yet we often lack sufficient training and knowledge to be most effective. Discovering how to best serve the needs of blind students is particularly difficult, because materials can be hard to locate, technological aids are continually evolving, and degrees of visual impairment vary among students.

This paper reports on information collected from interviews with approximately 20 music students, teachers, and administrators who are themselves blind or who serve the blind; and through observations of music classes, rehearsals, and lessons at two leading institutions for blind musicians. One week was spent at the Summer Music Institute for College-Bound Blind Musicians, where the researcher served as an assistant to blind students and faculty.

Here are several insightful comments from interviewees: High schools do not prepare blind students to be independent after they graduate. A blind student who wants to succeed in college must be more mature than one's peers. Teachers must remember that no student is alike (blind or otherwise). It's important that the teacher know where the resources are for the student, because often the student does not know. Knowledge of the Braille music system is crucial for a successful career in music.

The best resource we have is found in the wisdom of music students and teachers who have lived with the challenges of visual impairment. A list of important resources and contacts will be provided with this presentation.

Glarner, Robert L.

An American Perspective; Charles Ives and his Fourth Symphony

The purpose of this paper is to establish an initial step in codifying a specific and formalized textural theory of music by developing a basic system for illuminating textural activity,

specifically polyphony. It investigates the relationship of instrumental density and dynamics of Charles Ives' Fourth Symphony. The musical elements integral to this system include the rhythm, instrumental groups, and dynamics.

In order to study the texture of Ives' Fourth Symphony, instruments are grouped together based upon similar rhythmic patterns. Individual instruments with no rhythmic relationship to any other instrumental part are labeled soloistic. The changes in the number of groups, their instrumentation, and the solo instruments have a striking effect on the overall dynamic structure of the movement. Generally, the groups and soloistic instruments are more antagonistic in sections that are either building or have reached a dynamic climax.

A large amount of data is gathered in order to generate the graphic representations of each movement's texture. Graphs illustrate the number of instruments playing at any given time, how they are grouped, the number of soloistic instruments, their duration, and the perceived dynamics.

This research has produced some overall observations and uncovered additional details concerning the formal structure of this symphony. For instance, consistent principles of order for predicting occurrences where those blocks of sound labeled antagonistic are often present throughout the symphony. Overall, this investigation has resulted in a clearer understanding of Ives' methodology and organizational principles.

Greco, Christopher J.

***20th Century Music: Introducing Textural Music In The Theory Core Curriculum,
Ligeti's Chamber Concerto for 13 Instrumentalists***

The portion of Ligeti's Chamber Concerto for 13 Instrumentalists (1969) subject to analysis will be the first 38 measures of the first movement. The materials in the first 38 measures of movement 1 are sufficient to establish primary terms and concepts of twentieth century textural music; and in particular, Ligeti's compositional vision of micropolyphony. In addition, the study of 38 measures of Chamber Concerto can be achieved in a relatively short period of time in the context of an introductory twentieth century theory course segment, and also provide preliminary information for further research in textural music.

As a definitive work of textural music Chamber Concerto for 13 Instrumentalists opening measures of movement I serve as an excellent example of music based on the structural particulars of texture. It can be discussed, analyzed, and explored briefly in the final theory course (IV) of undergraduate theory core curriculum; as both part of the introductory segment to twentieth century music, and as one of several important twentieth century music traditions worthy of investigation and greater understanding.

Ligeti's use of clusters, particular performance directives for each group of instruments, and his deliberate staggering of instrument entrances and exits at an "imperceptible" level successfully achieve a constant audible perception of subtle textural changes, with regard to both color and thick/thin distribution. In addition, his unique concept of micropolyphony sets him apart from other composers who use clusters as static blocks.

Ligeti achieves movement within this textural work by creating internal motion within all parts by the action of constantly and simultaneously changing their pitches, as well as their rhythms. This unique technique creates a complex polyphony of individual parts in which "the harmonies do not change suddenly, but merge into one another." The result is a slowly shifting intervallic quality that breaks down and emerges as another intervallic quality, and within the tightly knit world of moving clusters.

Kennedy, John M.

Modernist Compositional Gesture in Wayne Shorter's 'Nefertiti'

Wayne Shorter's composition "Nefertiti" stands as one of the oddest works recorded by the second Miles Davis Quintet from 1965-1968, and was both applauded and criticized by many jazz aficionados worldwide. Yet the stark contrast the piece represents begs a close look at the unique approach to the work in its repetitive choruses, the rhythm section creating the macro-level formal outline, and the chromaticism in the melodic line and Hancock's piano accompaniment.

This analysis breaks with the tradition of looking at even the most chromatic jazz pieces through the lens of tonality, and introduces the harmonic richness of the work through a collection class analysis and introduction of the concept of combinatorial hexachords and their complements inherent in the composition. The goal of this research is to show that Shorter, while possibly aware of the advances of serial music in 1967, applied in a very impromptu manner, techniques which rise to the level of hexachord-based works like Schoenberg's "Phantasy for Violin with Piano Accompaniment", op 47 or works influenced by Roberto Gerhard's writings and teachings.

Beyond the micro-level analysis of harmony and motif, a macro-level formal structure is discussed through a structural analysis of the entire recoding of Nefertiti. Employing methods similar to that in Jeremy Yudkin's work on the quintet, an interesting formal plan, worked out by Shorter, Davis and the rest of the quintet (and undoubtedly producer Teo Macero) during the 1967 session illustrates a unique and expressive overall structure in the recording.

Kline, Kelsey

****Rhythm and Color in Art as Influenced by Jazz***

As jazz music rose to popularity in the early twentieth century, people of all backgrounds were drawn to it. Visual artists recognized the unique rhythms and defining colors in jazz as inherently unique, and sought to recreate them visually. From Piet Mondrian's colored, pulsating blocks in *Broadway Boogie Woogie* (1942-1943) and *Victory Boogie Woogie*, created in the following year, to current graphic designer Paula Scher's syncopated typography in her company identities, rhythm is an important element in the depiction of jazz music. In regard to color, Stuart Davis's orchestrated colors in his mural, *Swing Landscape* (1938), and Henri Matisse's chromatic improvisations in his famous cut-out work, *Jazz* (1947), show the importance of color to the distinctive nature of jazz music. Finally, Arthur Dove's abstracted illustrations of the piece *Rhapsody in Blue* (1927) and the 1938 work *Swing Music* (Louis Armstrong) show the all important emotive impact of jazz. These artists show the inspiration that can be drawn visually from the rhythms and colors of America's music: Jazz.

Lewis, Nora A.

Performance of Duo for Flute and Oboe, Op. 13 (1945) by Alberto Ginastera

Duo for Flute and Oboe is a significant chamber work by Argentine composer Alberto Ginastera that reflects 1940s American diplomacy toward Latin America and reveals direct diplomatic influence on a compositional style. In 1941, Aaron Copland met Ginastera in Argentina and was introduced to Ginastera's nationalistic and folk-inspired music, which he would champion in an

article for Modern Music. Shortly after Copland's visit, Ginastera was awarded a Guggenheim fellowship, which was postponed until 1945, because of World War II.

While in America, Ginastera spent a notable summer at Tanglewood where he studied with Copland. On a visit to New York, Ginastera met flutist Carleton Sprague Smith and oboist Lois Wann, who would later premier the duo on February 23, 1947 at the New York Public Library in a concert sponsored by the League of Composers. Smith noted that, "Partly owing to curiosity and the 'Good Neighbor' feeling that prevailed as world peace became a reality, both the critics of the New York Times, Olin Downes, and the New York Herald Tribune, Virgil Thomson, were there and wrote reviews of the Duo."

Downes wrote, "Mr. Ginastera's duet, [was] written felicitously, in a completely classic manner. Here the counterpoint was so clean, the melodic line so graceful, and the performance of such exceptional excellence that the work made a delightful effect. This Duo is . . . in no sense nationalistic." Thomson shared a similar reaction, "The piece is poetically imaginative in expression, gay, varied, and most ingeniously ornate. It made the players happy, and it made the audience happy. This is the kind of music that makes one believe in the New World." Following his Guggenheim, Ginastera returned to Argentina and abandoned this satisfying yet fleeting Neoclassical style.

Mitchell, Katrina

****Reading Between the Brides: Lucrezia Vizzana's Componimenti musicali in Textual and Musical Context***

There had never been a Bolognese nun known to have published her music when Lucrezia Vizzana's *Componimenti musicali* was printed in 1623, nor has there been any since then. This set of twenty motets became a window into the musical world of cloistered nuns in the seventeenth century.

Following the excellent research of Professor Craig Monson, this project identifies similarities and differences present in Vizzana's motets using a number of clarifying means not yet explored. Twelve of the twenty motets are not known to be published and will be presented for the first time in modern notation. Another avenue is an expansion of the analysis Monson creates concerning the texts, and more specifically the contexts, of the motets. The texts can be examined and compared in light of Mary Magdalene's relevance in the convent, an aspect documented in the architecture as early as 1597, as well as the significance of the Santa Cristina convent.

The works are also explored with regards to some of her contemporaries. How could a cloistered nun, allegedly having no exposure to music outside the convent walls, write music very much in line with both sacred and secular monody of the time? In light of this, Vizzana's music will be viewed along side works by Grandi and Monteverdi.

The roles of Santa Cristina and Mary Magdalene, along with the musical comparisons of Vizzana's contemporaries, are filters through which her works can pass and will hopefully provide us with new insight into these works.

Parker, Craig B.

The Compositions of Nicolas Slonimsky

Nicolas Slonimsky (1894-1995) is best known as author of many standard reference sources, such as Baker's Biographical Dictionary of Musicians, *Music Since 1900*, and *Lexicon of Musical Invective*. He also wrote an entertaining autobiography, appeared on quiz shows and on

The Tonight Show with Johnny Carson, and was musical confidant to rock star Frank Zappa. Before becoming the world's most famous music lexicographer, Slonimsky had a highly-heralded career as pianist, conductor, journalist, and educator. He worked as rehearsal pianist in Russia and the U.S., and was "piano pounder" for conductor Serge Koussevitzky. Slonimsky founded and conducted the Chamber Orchestra of Boston (1927-34), introducing music by Ives, Varese, and other ultramoderns. He repeated much of this repertoire in Cuba and Europe. These successes led to a conducting engagement at the Hollywood Bowl for eight weeks in 1933. However, as he recalled, his repertoire "caused such a consternation that his conducting career came to a jarring halt" and his contract was bought out. Thereafter, Slonimsky earned his living as a writer and teacher.

Slonimsky composed throughout his career, primarily whimsical miniatures. His works usually involved a gimmick, ranging from "mutually exclusive consonant counterpoint" to a song cycle based on magazine advertisements to an orchestral piece featuring exploding balloons. Avant-garde techniques, such as the use of microtones and mathematical formulas, are common in his compositions.

This paper surveys Slonimsky's little-known compositional output. Interspersed within the lecture will be the author's performance of selected character pieces from Slonimsky's 51 Minutes. The Slonimsky Collection at the Library of Congress served as the major reference source for this presentation.

Praetzel, Gabriela

Berliner Stadtaffen: Recontextualizing Symphonic Sounds, Drumline, and Historicism in Recent German Hip-Hop

A great deal has been written concerning the emergent, diverse hip-hop communities in Germany, predominantly in Western Berlin, over the past decade and a half. However, little has been written about the fresh innovative sounds that are emerging from Germany's capital as well as other metropolitan areas that characterize the latest generation of hip-hop in Germany.

Hip-hop, like many markedly American cultural objects that have assimilated into the German mainstream, has gained a fresh and idiosyncratic voice in Germany with recent developments in the choices performers are making about sound, instrumentation, and historical referentialism. Artists like Peter Fox, Xavier Naidoo, Sabrina Setlur, and Söhne Mannheims have become revolutionary figures in the changing landscape of the hip-hop music scene and its search for identity.

For the past thirty years, hip-hop has been a medium through which performers have been able to express their struggle for equality and street consciousness, which has become particularly prevalent with minority groups. However, recent lyrics and performance practice indicate a marked shift from the glitz and glam lifestyle portrayed in underground hip-hop in favor of a middle class concept of utopian life.

Cross-ethnic performers are 'recontextualizing' more than mere American hip-hop culture, they are 'localizing' concepts of musical expression borrowed from symphonic sounds, American drumlines, jazz, and Dixieland. This paper aims to explore these applications of fresh sounds through the study of models drawn from original research across Germany and data gathered from first-hand interviews with some of the foremost German hip-hop artists.

Shannon, Pamela

Ariettes oubliées by Claude Debussy

The lecture-recital will be on *Ariettes oubliées* (Forgotten Songs), a cycle of six songs written by Claude Debussy to the poetry of Paul Verlaine. In the field of French art song, the combination of Paul Verlaine and Claude Debussy has rarely been equaled. Debussy and Verlaine were great innovators, who moved in new directions that were uniquely French.

Verlaine became a leader of the symbolist movement in France in 1884. The symbolists favored suggestion and the sonority of words over words being used only to convey rational thought. Symbolists were concerned with impressions, intuitions and sensations, and made use of color, harmony, and the evocative power of words. Verlaine wrote some of the finest and most 'musical' lyrics in the French language. The lecture-recital will demonstrate the unique features of Verlaine's poetry and Debussy's music. In the case of Verlaine: his use of assonances, alliterations, consonances, rhyme, and meter, and with Debussy, his use of polyrhythms, ancient modalities, extended chords, and tonal ambiguity to closely wed Verlaine's poetry to his music.

Verlaine and Debussy both found inspiration in the impressionist paintings of Monet, Pissarro, Degas, Renoir, Cezanne, and others. The lecture-recital opens with a slide show of impressionist artwork that demonstrates the parallel between the impressionist's blurred, indistinct lines, and the attempts of Verlaine and Debussy to create poetry and music that sought to blur boundaries, and obscure the lines between keys, forms, and meaning, in a vague, veiled uniquely French mode of communication.

Tsangari, Victoria

Debussy's 'Six Épigrapbes Antiques': Music for piano, reciter and dancers

Debussy composed *Six Épigrapbes Antiques* for solo piano in 1914. In five of the six movements he used material from *Les Chansons de Bilitis*, a chamber work he composed in 1901 to accompany a staged recitation of poems by his friend Pierre Louÿs. In the first and only performance during Debussy's lifetime, female models held poses on stage suggested by each poem, in the manner of "tableau vivant," a then popular form of entertainment.

A careful analysis and comparison of the two works reveals that the *Épigrapbes* preserve the contrast and discontinuity that is inherent in *Les Chansons* due to the alternation of music with poetry recitation. The *Épigrapbes* achieve this with purely musical means, specifically through the alternation of pre-existing and newly-composed material. This lecture provides analytical evidence to support the argument that Debussy essentially integrated the poetry recitation into the score for solo piano. In addition, the lecture offers an account of the premiere of *Les Chansons* and the fascinating history behind Louÿs's poetry collection, one of the biggest literary hoaxes of the 19th century.

The recital includes a performance of three *Épigrapbes* with an attempt to recreate the premiere of *Les Chansons*. The original poems are therefore placed into the piano music, taking into account their placement in *Les Chansons*. Furthermore, the music is choreographed with female dancers. This is a multi-media presentation, with the reciter and dancers projected on video simultaneously with a live piano performance.

BIOGRAPHIES OF COMPOSERS AND PRESENTERS

Arnone, Francesca

Flutist Francesca Arnone has been Assistant Professor and member of the Laureate Wind Quintet of West Virginia University's Division of Music since August 2006. She is the director of the WVU High School Flute camp, attracting students from a number of different states, and is also associate faculty for the Trevor Wye Seminars at WVU in June. A graduate of the Oberlin and San Francisco Conservatories and the University of Miami, Dr. Arnone primarily studied with Robert Willoughby, Julia Bogorad Kogan, Timothy Day, and Christine Nield. She has served as Piccoloist with the Palm Beach Opera Orchestra since 1997, and has performed with the Florida Philharmonic, Orquesta Sinfonica de Tenerife (Spain), Boise Philharmonic, Orquesta Sinfonica de la Universidad de Guanajuato (Mexico), and the Moscow Chamber Orchestra, among others. Prior to coming to WVU, Francesca taught at Northwest Nazarene University, Boise State University, and Idaho State University. She has performed and/or presented at annual conferences of the National Flute Association, MENC, ATMI/CMS, and IDRS. A dedicated chamber musician and recitalist, she enjoys participating in commission consortiums. In August 2008, she was featured in recital at St. Martin-in-the-Fields in London.

Adams, Daniel

Daniel Adams is a Professor of Music at Texas Southern University in Houston. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami (1981) and a Bachelor of Music from Louisiana State University (1978). Adams currently serves as a member of the Percussive Arts Society Composition Committee and on the Board of Directors of the Houston Composers Alliance and the Texas Faculty Association. Adams is the composer of numerous published musical compositions and the author of several articles and reviews on various topics related to Twentieth Century percussion music, musical pedagogy, and the music of Texas. His book entitled *The Solo Snare Drum* was published in 2000. He is also the author of two entries published in 2009 in the *Oxford Encyclopedia of African-American History 1896 to the Present*. Adams has served as a panelist and lecturer nationally and internationally, on topics ranging from music composition pedagogy to faculty governance. In 2004 he appeared as an invited guest conductor for the premiere of a commissioned work at the Teatro Nacional in San Jose, Costa Rica. His music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Turkey, Argentina, Canada, and South Korea. His music is recorded on Capstone Records and Summit Records.

Bomgardner, Stephen

Stephen Bomgardner, tenor, combines an active singing career with a dedication to teaching. Focusing primarily on solo and chamber music recitals, he has performed nearly 90 recitals in Los Angeles, Boston, Seattle, Minneapolis, Houston, and numerous other cities across the United States. Recent performances include recitals at Pepperdine University, Louisiana State University, the Weisman Art Gallery (Minneapolis), the Cathedral Church of St. Paul (Boston), and the St. Catharines Chamber Music Society (St. Catharines, Ontario). In 2009 he performed

the lecture recital "Celebrating Haydn's Chamber Music: Songs for Voice, Violin, Cello and Piano" at the CMS South Central (Oklahoma City) and Great Plains conferences (Kansas City), and at the Texas Music Educators Association convention (San Antonio).

His operatic repertoire includes twenty-three different character tenor roles, most recently performing Goro (*Madama Butterfly*) and Mr. Erlanson (*A Little Night Music*) with Springfield Regional Opera (MO), and King Kaspar (*Amahl and the Night Visitors*) with the Messiah Project (MO). His concert repertoire includes tenor soloist in twenty-eight different oratorios, cantatas and concert works, most recently performing in *Messiah* with the Valley Symphony Orchestra (McAllen, TX) and *Heinrich Schütz Requiem* with the Gustavus Adolphus Choirs and Orchestra (MN).

He is Associate Professor of Music at Drury University, where he teaches voice, vocal pedagogy and literature, diction, music history, and directs the opera workshop. He holds the DMA from Boston University's School of Music, the MM from Rice University's Shepherd School of Music, and the BM from Fort Hays State University.

Dalla Vecchia, Francesco

Francesco Dalla Vecchia is a PhD candidate in musicology at the University of Iowa. He graduated with a degree in Italian Literature at the University of Padua, Italy, in 2001 with a Music Philology thesis on Italian early string quartets. He obtained a Clarinet Diploma from the Conservatory of Padua in 1989 and performed professionally until 1996. As secretary, manager, and archivist, he worked for the University of Padua Choir and Orchestra, for the Venice Chamber Orchestra "Offerta Musicale," and for Padua Orchestra "I Solisti Veneti." He collaborated with Franco Rossi and Anna Vildera, cataloguing 18th-century music manuscripts. He published an edition of Joseph Schuster's string quartets formerly attributed to Mozart. He compiled the entries on "De Angelis, Angelo," "Suman, Marco Antonio" for MGG and "Rota, Nino" for *Musicians and Composers of the 20th Century* (Salem Press). He also edited a book on the 20th-century Italian composer Silvio Omizzolo. As a TA, he taught music appreciation and music history at Iowa. Last year, as a visiting assistant, he taught at Cornell College, Iowa and won the Ballard-Seashore Fellowship for his dissertation projects on key symbolism in Francesco Cavalli's arias.

Ernst, Sara

Sara M. Ernst is a professor of piano and pedagogy at the University of Missouri in Columbia. During the summer, she is on the faculty of the Interlochen Arts Camp, where she works with talented young pianists from around the world. Ernst is PhD candidate in Music Education with an emphasis in Piano Pedagogy at the University of Oklahoma, and her dissertation research documents the pedagogy and philosophy of master teacher Marvin Blickenstaff. While at the University of Oklahoma, Ernst received the prominent 2008 Provost Graduate Teaching Assistant Award for the courses she taught to piano students, piano pedagogy students, and non-music majors. In 2005, Ernst was the national recipient of the Music Teachers National Association Studio Fellowship Award and has maintained successful studios in Missouri and Oklahoma. Her past performances have included solo and collaborative concerts and works with large ensembles. Ernst has an avid interest in new music and has premiered works of her husband, John Ernst. She has received degrees from Luther College in Decorah, Iowa, and the University of Missouri in Columbia.

Ernst, John

Composer John Ernst is dedicated to the art of music composition and shares his love of music with his wife Sara, pianist and piano pedagogue. He currently holds teaching positions at the University of Missouri-Columbia and at the Interlochen Summer Arts Camp. Ernst has received degrees from the University of Oklahoma and the University of Missouri-Columbia and has studied composition with Marvin Lamb, W. Thomas McKenney, and Stefan Freund. Recent venues for the performance of Ernst's works have included the Interlochen Summer Arts Camp, Carnegie Hall, the University of Oklahoma, MTNA National Convention, and the Odyssey Chamber Music Series. Ernst was the winner of the 2006 Music Teachers National Association Young Artist Composition Competition for his trio for clarinet, cello, and piano, *The City Awakens*. In the summer of 2005, Ernst was awarded a research grant from the Undergraduate Research Mentorship Program at MU. With the support of the grant, Ernst created *Synergy*, a work combining electronic music with live piano performance.

Gillespie, Jeffrey L.

Jeffrey L. Gillespie is Associate Professor of Music at Butler University, Indianapolis. At Butler, he supervises the music theory area and teaches theory at both the undergraduate and graduate levels. He holds a Ph.D. from Indiana University, M.A. from the Eastman School of Music, and B.M. degree from Birmingham-Southern College. Areas of special interest include pedagogy and disability studies. Articles have been published in the *Indiana Theory Review*, *Integral*, the *Journal of Music Theory Pedagogy*, and *Music Theory Online*. He is also an accomplished church musician, with over 30 years of experience as pianist, organist, vocal and handbell choir director, and worship team leader.

Glarner, Robert

Dr. Robert Glarner is currently the Assistant Professor of Theory at Radford University, Radford, Virginia. He teaches courses in theory and composition. Former institutions where he has taught include Central Connecticut State University, University of Texas, Rensselaer Polytechnic Institute, Middlebury College, SUNY - Albany, and Williams College. Dr. Glarner received his Ph.D. in Music Theory from the University of Arizona, a Master of Arts from the University of Wyoming, and a Bachelor of Music in Dalcroze Eurhythmics from the Cleveland Institute of Music and Case Western Reserve University. He also attended Hastings College in Nebraska for several years in the early 1970's.

Gooch, Warren

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, American Composers Forum and numerous other organizations. He has been the recipient of over thirty composition awards and paid commissions. Publishers include Southern, Dorn, Kjos, Alliance, Flammer, Ensemble, Plymouth, and others. *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, Eric Stokes and others, 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 own 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 textbook 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.

Greco, Christopher

Dr. Christopher Greco earned B.A. Music and M.A. Composition from California State University, Los Angeles and the Doctor of Musical Arts degree in Performance from the University of California, Los Angeles. Dr. Greco is an educator, composer/performer, researcher and scholar of music with interests covering a broad spectrum of musical disciplines.

He has worked in both the classical and jazz fields as a teacher, composer, performer, and scholar with a special interest in the twentieth century musical traditions. In addition to twentieth century disciplines, the Baroque and Classical periods are of particular interest to Dr. Greco for their rich traditions of composition and performance.

Dr. Greco was trained as a multi-instrumentalist (saxophone, clarinet, flute, oboe) and composer in Los Angeles and served on the music faculty at Pepperdine University, UCLA, University of Maryland, and Wor-Wic Community College teaching music theory, music history, composition, woodwinds methodology, music fundamentals, string methodology, improvisation and applied woodwinds (flute, clarinet, oboe, saxophone, bassoon).

Currently at Benedictine College Dr. Greco teaches music theory (coordinator), composition, orchestration, chamber music, and applied woodwinds (flute, oboe, clarinet, saxophone, bassoon.)

Houchins, Andrew

Andrew Houchins studied with John Baur and Donald Freund at the The University of Memphis where he received his master's degree in composition and received a doctorate in composition from The Florida State University studying with Ladislav Kubik. He also studied in Prague at the Czech-American Summer Music Institute, where he received a performance of Songs: Four Haiku for Voice, Horn, and Piano, at the Dvorak Museum. His compositions have been played at numerous venues and conferences throughout the United States. Fanfare and Eulogy was a finalist in the Lancaster Festival Chamber Orchestra Competition and Andy's commissions include Elements, for flute, bassoon, piano, and percussion, written for the Kansas Music Teachers Association, and Face Off, for percussion duo, written for the Conservatory at Lynn University. Dr. Houchins teaches theory, composition, and technology at Emporia State University in Emporia, KS, and is a member of the College Music Society, the Society of Composers, Inc, and was initiated as a Friend of the Arts by the Sigma Alpha Iota international music fraternity in 2008.

Kennedy, John M.

American composer John M Kennedy produces an eclectic group of work, ranging from mixed ensemble and solo pieces to multi-media works (which he refers to as his “things and gadgets” series) and a group of “Songbooks” inspired by Whitman. This season his “Duo Concerto” for violin, clarinet and chamber ensemble will be premiered in Norway. His current projects include a work for violinist Jay Zhong and a viola and ‘cello duo for the Avendo ensemble in Columbus, Ohio. In addition to composition, he has presented at conferences in the US, UK and Canada, most recently at the University of Surrey, Guildford, UK at the AHRC Diasporas, Migration and Identities Programme/CRONEM Conference 2009 “Diasporas, Migration and Identities: Crossing Boundaries, New Directions”.

Recognition for his work includes the Charles Ives Prize from the American Academy of Arts and Letters, grants from Meet the Composer, Inc., Young Composer and annual Standard Panel Awards from ASCAP since 1991, the American Composers Forum, Los Angeles and Creative Leave and Creative Activity Grants from California State University, Los Angeles. An active performer, he is music director of the Chamber Players of Los Angeles, and as a double bassist he has performed with UK spoken word artist Anthony Joseph.

As music director of the Chamber Players-Los Angeles he has conducted works of Stravinsky and will produce concert exploring the music and influences of Frank Zappa next season. He has lectured for the Los Angeles Philharmonic, interviewed many composers including Sir Harrison Birtwistle, Christopher Rouse, Jerry Goldsmith, Elmer Bernstein, Osvaldo Golijov and Esa Pekka Salonen. Since 1994 he has taught music composition and directed the New Music Ensemble at California State University, Los Angeles.

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 Director's 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 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, and was named Outstanding Undergraduate Music Student in 2009. She plans to pursue a graduate degree in musicology.

Kramer, Ernest

Dr. Kramer was educated at the Vienna Conservatory, Peabody-Vanderbilt University (BM in Piano Performance), Drake University (MM in Piano Performance), and the University of North

Texas (PhD in Music Theory with Minors in Composition and Piano). He is a tenured professor and has been employed at Northwest Missouri State University since 1985. His teaching responsibilities include Advanced Music Theory, Ear Training, Choral Composition and Arranging, Form Analysis, and Music Literature.

As a recitalist, Dr. Kramer has appeared nationally as well as in Germany and the Ukraine. He performs on the piano, harpsichord, and organ. He is frequently in demand as an adjudicator.

As a composer, Dr. Kramer's music has written music for several mediums. His piano compositions have been published by the Hal Leonard Corporation, Alfred Publishing, The Willis Music Company, Myklas Music Press, and Da Capo Music Limited of England. His symphonic and chamber works have been published by Seesaw Press. His compositions have been premiered at several national conventions of the Music Teacher National Association.

Dr. Kramer's research interests are broad. His articles on Beethoven, Mozart, Weber, Copland, Britten, and Barber have appeared in several prominent publications including the American Music Teacher Journal and Clavier Magazine. He has conducted extensive research on the music of Ludwig van Beethoven and Franz von Suppé in many of the world's most prominent libraries: Vienna's Nationalbibliothek, the Gesellschaft der Musikfreunde, Berlin's Staatsbibliothek, the Deutsche Bibliothek Musikarchiv, and Washington's Library of Congress. He has received several research grants and awards including those from the National Endowment for the Humanities and Germany's Akademischeraustauschdienst.

Lewis, Nora

Dr. Nora Lewis is Assistant Professor of Music at Kansas State University where she teaches oboe and music history and is a member of the Konza Winds faculty quintet. During the summers, Lewis is on the faculty of Blue Lake Fine Arts Camp in Michigan. Previously, she was an editor for The Instrumentalist magazine and was Assistant Professor of Music at Austin Peay State University in Tennessee. Recent performance highlights include a recital at St. Paul's Church at Covent Garden in London, with flutist Francesca Arnone, a performance at the 2009 International Double Reed Society (IDRS) Conference in Birmingham, United Kingdom, and a performance of Corigliano's Oboe Concerto with the KSU Orchestra. Lewis has performed with such ensembles as the Chicago Symphony Orchestra, International Contemporary Ensemble (ICE), Boston Lyric Opera, Illinois Symphony Orchestra, and New Hampshire Symphony. She was a member of the Chicago-based new music ensemble dal niente and held orchestral positions in the Elmhurst Symphony Orchestra and Plymouth Philharmonic. Lewis has given presentations at the Midwest Clinic, Kansas Music Educator's Association and Tennessee Music Educator's Association conferences, and at the 2008 IDRS Conference in Provo, Utah. Lewis received her Doctor of Music degree from Northwestern University and her Master of Music degree from Yale University. At Lawrence University in Appleton, Wisconsin, she earned a Bachelor of Music degree in performance and a Bachelor of Arts degree in philosophy.

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, where she has served as a graduate teaching assistant and lecturer. 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 also serves as the Great Plains representative on

the National Student Advisory Council of the College Music Society. She was the recipient of the Paul Revitt Memorial Student Award for the best student paper presented at the Great Plains Chapter Conference of the College Music Society 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 has completed research in Bologna, Italy for her dissertation "Reading Between the Brides: Lucrezia Vizzana's *Componimenti Musicali* in Textual and Musical Context," and presented part of that work at the National Early Music Association's international conference in York, Great Britain in July.

Parker, Craig

Since 1982, Craig 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 degrees from the University of Georgia and UCLA, and did post-doctoral work at the University of Michigan and Harvard on fellowships from the National Endowment for the Humanities. His research specialities are 20th and 21st century American music, John Philip Sousa and his band, and Venetian music ca. 1600. Parker has presented many papers at regional, national, and international CMS conferences, most recently last summer in Zagreb, Croatia. While president of the CMS Great Plains chapter, Parker instigated the Paul Revitt Award for the best paper delivered by a student at the chapter's annual conference.

His presentation today is based primarily on research done at the Library of Congress, using their massive Nicolas Slonimsky Collection.

Praetzel, Gabriela

Jazz saxophonist and musicologist Gabriela Praetzel is an emerging voice in jazz and hip-hop studies. A native of Bonn, Germany, Ms. Praetzel has studied in France and the United States, having completed her most recent degree from the University of Nebraska-Lincoln, where she now is pursuing a graduate degree in music history as a graduate teaching assistant and Miller Scholarship Award recipient. A student of Anthony Bushard, Peter Lefferts, and Pamela Starr, her research interests lie in gender studies as they relate to contemporary jazz and vernacular music of the twentieth century. In particular, her writing focuses on the 'recontextualization' of trends across genres and cultures. Her most recent research has allowed her to travel throughout Germany documenting first-hand evidence of recent trends in German hip-hop.

Ms. Praetzel has appeared on CD releases as a jazz sideman and soloist. She has been professionally reviewed and continues to appear as a jazz performer. Most recently, she performed with the Omaha Symphony Orchestra Pops, the Nebraska Jazz Orchestra, and the Jeff Richmond Jazz Orchestra, as well as performing throughout her native Germany.

Shannon, Pamela

Dr. Shannon holds a DM in Vocal Performance from Indiana University, an MM from the State University of New York, and a BM from the University of Toronto. In addition, she holds an Associateship (ARCT) in Piano Performance from the Royal Conservatory of Music in Toronto and has studied at the Israel Vocal Institute in Tel Aviv, the Wesley Balk Institute in Minneapolis, the Banff School of Fine Arts in Banff, Alberta, and the Royal College of Music in London, England.

Soprano Pamela Shannon has performed extensively in oratorio, opera, and recital. As a soprano soloist, she has performed with groups that include the Amadeus Choir of Greater

Toronto, the Bach Elgar Choir of Toronto, the Hamilton Symphony, Peterborough Symphony, Omaha Chamber Symphony, and Omaha Symphonic Chorus, Tri Cities Opera, the Grace Chorale, the St. Joseph Symphony and the Calgary Mozart/Schubert Festival in works that include Handel's Messiah, Bach's St. Matthew Passion, Mendelssohn's Elijah, the Fauré Requiem, Haydn's Mass in Time of War, Bachianas Brasileiras #5 by Villa Lobos, Carmina Burana by Carl Orff, and the Mozart C minor Mass.

Ms. Shannon was a finalist in the Center for Contemporary Opera's International Vocal Competition in New York City. She and Dr. Ernest Kramer performed the song cycle, *The Cliff's Edge* by Margaret Garwood at the Fiftieth National Conference of the College Music Society in Salt Lake City in November 2007. Her article "The Solo Songs of Gioachino Rossini" will appear in the March/April issue of the *Journal of Singing*.

Stace, Stephen

Stephen Stace is Associate Professor of Music and Integrative Arts at the Abington College of The Pennsylvania State University. He has received degrees in composition from Miami University of Ohio, Penn State University, and Temple University and has studied composition with Clifford Taylor, Maurice Wright Burt Fenner, Barbara Kolb, and Martin Mailman. His compositions have been performed throughout New York, Texas, Wyoming, Pennsylvania, Virginia, West Virginia, Ohio, Michigan, Oklahoma, and Arkansas. His compositions are published by Augsburg/Fortress Publishers and Mobart Music Publications.

Tsangari, Victoria

Victoria Tsangari is in the final stages of completing her D.M.A. degree in Piano Performance & Pedagogy with a minor in Theory Pedagogy at the University of Iowa, where she studies piano with Ksenia Nosikova. She taught studio and class piano as a Teaching Assistant, and served as president of the MTNA Collegiate Chapter. She is particularly interested in the teaching of sight-reading, and was invited to lecture on this topic at various district associations of the Iowa Music Teachers Association.

Victoria was born in Cyprus, where at age 16 she received the Advanced Certificate Diploma of the Royal Schools of Music (London) in piano. She attended Lawrence University (WI) on a Fulbright scholarship, and later the University of Oklahoma, where she earned her M.M. in Piano Performance & Pedagogy. There she studied piano with Howard Lubin and pedagogy with Jane Magrath, and served as an accompanist for opera and music theatre productions. She has performed extensively as a soloist and as a collaborative pianist in Cyprus, Romania and the US.

CONFERENCE PRE-REGISTRANTS

(complete as March 5, 2010)

Daniel C. Adams, Texas Southern University
Francesca M. Arnone, West Virginia University
Christine E. Beard, University of Nebraska at Omaha
Stephen D. Bomgardner, Drury University
Anthony Bushard, University of Nebraska-Lincoln
Francesco Dalla Vecchia, Iowa City, Iowa
John Ernst, Columbia, Missouri
Sara M. Ernst, University of Missouri
Jeffrey L. Gillespie, Butler University
Robert L. Glarner, Radford University
Warren P. Gooch, Truman State University
Christopher J. Greco, Benedictine College
Janette Harriott, University of Nebraska-Kearney
Peggy A. Holloway, Dana College
Andrew Houchins, Emporia State University
Kelley Johnson
John M. Kennedy, California State University-Los Angeles
Kelsey Kline, Indianola, Iowa
Ernest Joachim Kramer, Northwest Missouri State University
Nora A. Lewis, Kansas State University
Darleen Mitchell, University of Nebraska-Kearney
Katrina Mitchell, Olathe, Kansas
Craig B. Parker, Kansas State University
Kenneth Peters, Omaha, Nebraska
Gabriela Praetzel, Lincoln, Nebraska
Pamela Shannon, Northwest Missouri State University
Carlyle Sharpe Drury, University
Stephen Stace, Pennsylvania State University-Abington
Victoria Tsangari, Iowa City, Iowa

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