

**CMS Great Plains Chapter 31st Regional Conference**  
**March 17-18, 2012**  
**Luther College**  
**CONFERENCE PROGRAM**  
revised March 12, 2012

\* 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 **Jenson-Noble Hall of Music Choir Room**, including the evening Composers Concert.

**SATURDAY, MARCH 17**

**8:00–8:30 am Jenson-Noble Interior Hallway**  
**Registration and coffee**

**8:45–9:00 am Jenson-Noble Hall of Music, Choir Room**  
**Welcome**

Peggy Holloway, Past-President, College Music Society Great Plains Chapter  
Amy Engelsdorfer and Jason Britton, Luther College Hosts and Local Arrangements Chairs

**9:00–10:30 am Choir Room**  
**Performance and Pedagogy**

Session Chair: Peggy Holloway, University of Nebraska at Omaha

9:00 am \**Toward a Clearer Understanding of Affective Learning in Music Education*

Tamara Thies (Iowa City, IA)

9:30 am *Investigating Vocal Hygiene Habits in Professionally Managed Classical Singers*

Laura Nichols (Macalester College)

10:00 am \**La Flauta of Buenos Aires through the Music of Amancio Alcorta: The music of the late 19th century in Argentina*

Paula Gudmundson (Anoka Ramsey Community College)

Jessica Paul (Luther College)

**10:30-10:45 Jenson-Noble Hallway**  
**Break**

**10:45–11:45 am Choir Room**  
**Of Regional Interest**

Session Chair: Andrew Houchins, Emporia State University

10:45 am *Making Connections: Benny Carter's Kansas City Suite and Contemporary Jazz History Pedagogy*

Anthony Bushard (University of Nebraska-Lincoln)

11:15 am *Frank A. Fitzgerald (1861-1908): Iowa bandmaster, cornetist and educator*

Scott Muntefering (Wartburg College)

**11:45 am –1:00 pm Peace Dining Room (located inside the Dahl Centennial Union)**  
**CMS Great Plains Chapter Luncheon**  
Buffet Luncheon (Pre-registration required)

**1:00–2:00 p.m. Choir Room**

**Keynote Address: *Poulenc Created a Poetry Cycle?!***

Speaker: Marjorie Wharton, Associate Professor of French and Music, Luther College

**2:00–2:15 pm Interior Hallway**

**Break**

**2:15–3:45 pm Choir Room**

**The Art of the Song Cycle**

Session Chair: Anthony Bushard, University of Nebraska-Lincoln

2:15 pm \**Analysis and Reception of Amy Beach's Opus 44: Three Browning Songs*

Andrea Fowler (Liberty, MO)

2:45 pm *Arthur Somervell's A Shropshire Lad: Developing the English song cycle*

Jonathon Struve (Luther College)

Jessica Paul (Luther College)

3:15 pm \**Lift Me Into Heaven Slowly: Discovering Thematic Continuity in Libby Larsen's*

*Cowboy Songs*

Celia Brockway (Iowa City, IA)

**3:45–4:00 pm Interior Hallway**

**Break**

**4:00–4:30 pm Choir Room**

Discussion of The College Music Society Common Topic *Advocate!*

Moderator: Peggy Holloway, Great Plains Chapter Past-President

**4:30–5:30 pm Choir Room**

**Chapter Business Meeting**

**5:30 pm**

**Dinner** (on your own)

**7:30 pm Jenson-Noble Hall of Music Choir Room**

**CMS Great Plains Composers Concert**

*See below for full concert program*

## SUNDAY, MARCH 18

**8:45–9:00 am Jenson-Noble Interior Hallway**  
**Coffee and conversation**

**9:00–10:30 am Choir Room**  
**Societal and Cultural Connections**

Session Chair: Darleen Mitchell, University of Nebraska-Kearney

9:00 am *Orchestral Works by Women Composers for College and College/Community  
Orchestras*

Deborah Freedman Rhodes (University of Nebraska-Kearney)

9:30 am *Friedrich Hollander's 'Spuk in der Villa Stern:' Musical Aesthetics and Social Criticism  
in the Weimer Cabaret Revue*

Jonathon Struve (Luther College)

10:00 am *Shifting the Paradigm: Moving Solo Performances of African American Art Songs  
and Spirituals from the Minority to the Mainstream in Higher Education*

Emery Stephens (Wayne State University)

**10:30–10:45am**  
**Break**

**10:45 am–12:15 pm Choir Room**  
**Theoretical Considerations**

Session Chair: David Moskovitz, University of South Dakota

10:45 am *\*The Relationship of Time Signature and Tempo in Early American Tune-Books*

Erin Fulton (University of Kansas)

11:15 am *Why the Sixth Chord is Dissonant*

Matthew Arndt (University of Iowa)

11:45 *Ralph Shapey: Movements of Varied Moments*

Athanasios Zervas (University of Macedonia in Thessaloniki, Greece)

Delivered by Peggy Holloway

Immediately following the final paper, the announcement of the winners of the Chappell White and Paul Revitt awards will be made in the presentation room.

**End of Conference**

**Concert of Works by CMS Great Plains Chapter Composers  
Saturday, March 17, 7:30 pm  
Jenson-Noble Hall of Music Choir Room, Luther College**

*selections from Twelve American Stories* .....Nolan Stolz (University of South Dakota)

Rachel Poss, percussion

*Antiphonal Dreams* ..... Darleen Mitchell (University of Nebraska-Kearney)

Seth Fletcher, euphonium

Duane Bierman, marimba

*\*Hiking the Cascade Creek Trail*..... Zachariah Zubow (University of Iowa)

Andrew Thierauf, percussion

**COMPOSERS CONCERT PROGRAM NOTES**

**Stolz, Nolan**

*selections from Twelve American Stories*

As I drove across America in 2007, I asked whomever I saw at a gas station or rest stop to share an “interesting” story with me. The twelve recorded stories became the source material for the electronic part and the inspiration for the percussion parts. Some movements use the unaltered version of the story, and others include electronically manipulated sounds for greater sonic interest. These selected five movements tell of 1) a gas station worker in Oregon who caught someone making meth out of their van 2) a high school student from Utah who goes to curling camp in Canada and meets “older” guys that got drunk by the river 3) a woman from Washington who got lost in Idaho 4) a woman from Montana that thinks we should care more about animals 5) a man from North Dakota who went fishing and his son scared him.

**Mitchell, Darleen C.**

*Antiphonal Dreams*

Antiphonal Dreams is a reflection upon Psalm 31, which is read during the Good Friday liturgy. This psalm is strong and wrenching in its imagery, as the psalmist describes his extreme misery and affliction. However, it also expresses the psalmist’s unswerving confidence in God’s goodness. Written with no bar lines and dramatically expressive directions, such as “urgently, with abandon” that alternates with “quietly intense,” the piece has an improvisatory character. A rapid, unmeasured accelerando of arpeggiated dissonant sonorities urgently commands attention, only to be interrupted with quietly intense blocked chords, sets, from the same row.

Psalms are often performed responsorially or antiphonally, with a recurring refrain of a single statement. Antiphonal Dreams follows an antiphonal design with a short introduction by the marimba, then a statement of the refrain, with the marimba playing sustained harmonies and the euphonium stating the beginning of the refrain melody. This refrain, Quietly Intense, occurs several times with both the melody and harmonies developing as they become longer with each utterance.

The musical material is all derived from a five-note motive pitch set, which through inversion and extension becomes a tone series. To me, the five-note set is most closely identified with the refrain text, "Father, I put my life in your hands" which I used in my collection, Psalms for Special Days, written in 2000. Some of the other material is also drawn from my psalm, so that the piece is somewhat of a fantasia on my psalm.

**Zubow, Zachariah**

***Hiking the Cascade Creek Trail***

The Cascade Creek hiking trail in the Tongass National Forest, Alaska sports a luscious array of natural environments that include water front beaches, forest, waterfalls, cliffs, and mountains in just four miles of hiking trails. One of the highlights of the trail are the high, dense trees that form a canyon-like atmosphere around the trail as well as the beautiful views of cliffs and waterfalls that can be seen from the trailhead at Swan Lake. *Hiking the Cascade Creek Trail* was inspired by this magnificent trail and represents the change in environment that is all connected by a common element. The piece calls for found, non-resonant percussion instruments to symbolize the isolation of the trail among these changing environments, while the music maintains a common theme that is developed throughout the piece.