

# 2015 Regional Conference



# COLLEGE MUSIC SOCIETY

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## GREAT PLAINS CHAPTER REGIONAL CONFERENCE

Colton Recital Hall  
Warren M. Lee Center  
University of South Dakota  
Vermillion, SD  
February 28-March 1 2015



# Main Program

*All events will be held in the Colton Recital Hall, Warren M. Lee College of Fine Arts Building unless otherwise noted.*

## **SATURDAY, FEBRUARY 28**

9:00 AM-9:30 AM: REGISTRATION

9:25 AM Welcome: Tony Bushard, Interim President, CMS Great Plains Chapter; Chair, Program Committee

9:30 AM: SESSION 1: Paul Lombardi, Chair (University of South Dakota)

9:30 The Songs of Ben Moore: Tracelyn Gesteland (University of South Dakota), Susan Keith Gray (University of South Dakota)

10:00 Comprehensive Musicianship in Undergraduate Curriculum for Voice Majors: Katherine Eberle Fink (University of Iowa)

10:30 Jenny Lind: A Historical, Dramatic, and Musical Representation: Jordyn Bangasser (University of South Dakota), Susan Keith Gray (University of South Dakota)

11:00 AM: BREAK

11:30 AM: SESSION 2: Gretchen Foley, Chair (University of Nebraska-Lincoln)

11:30 Muse: A Collaborative Approach to an Interdisciplinary Freshman Experience Course: Sarah Tyrrell (University of Missouri-Kansas City)

12:00 Lyrical Liebermann: An Introduction to His Piano Nocturnes: Ann DuHamel (University of Minnesota-Morris)

12:30 Sound Health: Bringing Music to Medicine: Mary Perkinson (University of Nebraska-Omaha)

1:00 PM: LUNCH (ON YOUR OWN)

2:30 PM: COMMON TOPIC SYMPOSIUM: "SUSTAINABILITY"

3:30 PM: SESSION 3: Benjamin Cline, Chair (Fort Hays State University)

3:30 Barnett's Bluegrass Mass: A Transcendent Fusion of Genres: Gretchen Foley (University of Nebraska-Lincoln)

4:00 John Philip Sousa and Karl L. King at the Mitchell (SD) Corn Palace Exposition (1904-1925): Scott Muntefering (Wartburg College)

4:30 Instilling Musical Understanding: Incorporating Music Theory into Applied Teaching to Create Comprehensive Musicianship: Jacqueline M. Wilson (University of Wisconsin-Platteville)

5:00 PM: DINNER (ON YOUR OWN)

7:30 PM: CONCERT (See “Composers’ Concert Program”)

Keynote Concert featuring the Rawlins Trio

CMS Composers’ Concert

## **SUNDAY, MARCH 1**

9:00 AM-9:30 AM: REGISTRATION

9:30 AM: SESSION 4: Tony Bushard, Chair (University of Nebraska, Lincoln)

9:30 Kaija Saariaho’s The Transformation of Gesture: Benjamin Cline (Fort Hays State University), Timothy Rolls (Fort Hays State University)

10:00 Long Time, Waiting to Hear the Sound: Progressive-Rock Compositions as Pathways to Advanced Topics in

Rhythm and Meter: Malcolm Scott Robbins (Converse College)

10:30 Singing: Breathing New Life into Therapy for Individuals with Pulmonary Diseases: Ashley Ballou-Bonnemer (University of South Dakota)

11:00 AM: BREAK

11:30 AM: SESSION 5: David Moskowitz, Chair (University of South Dakota)

11:30 The Best Show in Town: A Study of Vocal Repertoire Performed in Small-town Nebraska Opera Houses: Talea Bloch (Concordia University-Nebraska, Grace University), Donna Harler Smith (University of Nebraska, Lincoln)

12:00 Songs of the Second New England Composers’ Group: Pamela Shannon (Northwest Missouri State University)

12:30 PM: LUNCH (ON YOUR OWN)

1:30 PM: BUSINESS MEETING

2:30 PM: CONFERENCE ADJOURNED: SEE YOU IN 2016!

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## Composers' Concert Program

7:30 PM: CMS Composers' Concert I: Keynote Concert featuring new works by CMS composers for piano trio performed by the Rawlins Trio (Eunho Kim, violin; Marie-Elaine Gagnon, cello; Susan Keith Gray, piano)

### *Scherzo*

Eleanor Aversa (University of Pennsylvania)

### *Passages*

Darleen Mitchell (University of Nebraska-Kearney)

### *Trio for Violin, Cello, and Piano* (“Address”)

Malcolm Scott Robbins (Converse College)

## CMS Composers' Concert II

### *Sonata for Cello and Electronics*

Timothy Rolls (Fort Hays State University), Benjamin Cline, cello (Fort Hays State University)

### *Three Imagist Songs*

Paul Lombardi (University of South Dakota), Katherine Price, soprano (University of South Dakota), Susan Keith Gray, piano (University of South Dakota)

### *Bullfrog*

Nolan Stolz (University of South Carolina-Upstate), Darin Wadley, percussion (University of South Dakota)

# Conference Abstracts and Concert Program Notes

## **Eleanor Aversa, *Scherzo***

This scherzo-rondo features all members of the trio equally. It was originally completed and premiered by colleagues in 2010 as a part of my second piano trio. In 2011, performing in the piece myself, I made several edits and crafted the scherzo into a standalone movement.

## **Ashley Ballou-Bonnema, “Singing: Breathing New Life into Therapy for Individuals with Pulmonary Diseases”**

Individuals living with pulmonary diseases can find great physical and psychological benefits from the act of singing. Singing as a form of therapy has many advantageous effects on the respiratory system. Singing promotes the understanding and utilization of breath management and awareness,

maximum expansion and engagement of respiratory muscles, a strong posture, and positive psychological wellbeing.

Maintaining maximum lung capacity is dire to combatting the progression of pulmonary diseases such as Cystic Fibrosis, Asthma, and COPD. By engaging in singing exercises, individuals affected with pulmonary disorders strengthen respiratory muscles through the use of diaphragmatic breathing techniques and awareness of sustained breath management. The techniques of breath management used in singing challenge the lungs to work most efficiently and move as much potential air as possible into the lungs: helping to maintain and possibly even increase usable lung function. Studies in COPD, Asthma, and Cystic Fibrosis patients have shown singing to be a positive means of airway clearance therapy and a way to maintain and promote lung health. The current studies of singing being used as an airway clearance therapy may not show a huge impact on lung function data, however, the perceived impact on lung function and breathing by the people partaking in the study is significant.

The benefits of singing not only impact an individual’s physical health, but can also greatly impact the psychological health of an individual: anxiety, depression, and self-esteem. Studies show singing contributes to overall happiness and better perceived quality of life.

## **Jordyn Bangasser, “Jenny Lind: A Historical, Dramatic, and Musical Representation”**

My presentation consists of a historical, dramatic, and musical representation of the nineteenth-century female operatic and classical performer, Jenny Lind. Lind, known as “The Swedish Nightingale” on account of her vocal purity and agility, was significant to musical history because of her successful, transcontinental career in an age when women were unlikely to have careers outside of the home, much less international acclaim. By ingeniously taking advantage of the American capitalist system, Lind’s American concert tour manager, P.T. Barnum, assisted Lind in transcending beyond the economic patronage system that existed in Europe during the period. In this way, Lind’s career promoted the development of independent professionalism for female musicians in the United States. Lind’s success served as a theoretical bridge between European and American socioeconomic circles, which helped pave the way for nineteenth-century American women to become prominent figures in the world of performing arts by turning their own musical gifts into professional careers.

The presentation’s structure is a lecture-recital comprised of Lind’s history told in first person as a monologue. The monologue includes biographical information about Lind’s life and career as well as a performance of three musical pieces that Lind herself performed during her time on the operatic and concert stage. Additional elements of the presentation will also include several visual aids to enhance the narrative.

## **Talea Bloch, “The Best Show in Town: A Study of Vocal Repertoire Performed in Small-town Nebraska Opera Houses”**

In the 1880s and 1890s, small towns all over the country began erecting opera houses to hold performances put on by traveling troupes and local talent. The Warren Opera House in Friend, Nebraska, the Columbian Opera House in Fairfield, Nebraska, and the Love Opera House in Fremont Nebraska, facilitated the development of the arts culture in these small towns. This lecture recital discusses the genres that dominated the small opera house seasons, highlights a number of performances, tracks the development of local culture, and gives reasons for the eventual demise of the opera house. An exhaustive search of local newspapers from the 1880s and 1890s provided primary source documentation for this lecture recital. Newspaper quotations, clippings, and images will provide a link to this time in history. The performance will highlight pieces that were heard in these opera houses, and the presenter provides a historically and stylistically accurate lecture recital based on the research completed. While this recital specifically deals with three opera houses in Nebraska, these houses represent a larger number of houses throughout the Midwest. Academics from any state in the Great Plains will find this topic interesting. As well as introducing scholars to this era in our cultural history, this lecture recital revives a number of forgotten gems in the vocal literature. Around the turn of the century, the opera house was the center of all cul-

tural and societal life in any small town. This lecture recital provides a glance into the artistic roots of the Midwest.

### **Benjamin Cline, “Kaija Saariaho’s The Transformation of Gesture”**

Finnish composer Kaija Saariaho, internationally acclaimed and commissioned by some of the world’s leading artists, has won multiple awards for her compositions. This lecture recital will present an analysis and performance of *Près* for cello and electronics, composed in 1992 during Saariaho’s study at IRCAM. Inspired by nautical elements, including Paul Gauguin’s *By the Sea*, *Près* reflects the sea through the musical material of gesture, timbre, and rhythm.

Representative of Saariaho’s post-spectralist compositions for acoustic and electroacoustic instruments, *Près* utilizes electronics to expand and transform acoustic gestures through real-time sound processing, prerecorded sounds, synthetic sounds, sound filters, reverberation, and delays. Saariaho develops gestures on two levels “as individual shapes that are transformed from one to another through timbral and rhythmic development, and as organizational points in the composition as the gestures themselves continue to develop during the course of work.” *Près* unfolds through a process of gestural evolution that is highly focused and has clear points of arrival and transcendence. The interactivity of acoustic and electroacoustic sound drives this process of evolving gesture, with the

electronic elements expanding the capacities of the acoustic elements.

This presentation will give a brief biography of Saariaho, an introduction, an analysis of a few key moments in *Près*, and will include performance suggestions related to the use of electronics and extended techniques. Following the lecture, the performance will feature two movements of the work that illustrate the transformation of gesture.

### **Ann DuHamel, “Lyrical Liebermann: An Introduction to His Piano Nocturnes”**

American Lowell Liebermann has established himself as one of the most important contemporary composers for solo piano repertoire. In addition to his three piano sonatas and his oft-performed suite *Gargoyles*, Liebermann has published a collection of eleven nocturnes. Composed in the tradition of John Field, Frederic Chopin, and Gabriel Fauré, these lovely and haunting character pieces expand and invigorate the romantic tradition of the nocturne genre with a modern sensibility. Liebermann’s inventive and lyrical contributions to the repertoire are at turns magical, poetic, mystical, shimmering, ecstatic, and ethereal; these dream-like qualities contrast with a sense of uneasiness that hint at a pervasive sadness and an underlying diabolical, nightmarish quality “a juxtaposition achieved by the distinctive harmonic palette that characterizes his music.” Even while retaining certain musical traits associated with nocturnes, the pieces verge on the fantastic and the

rhapsodic, demonstrating Liebermann's imaginative treatment of tradition. In order to fit the specified time frame, this solo piano recital will include the performance of four selections from Liebermann's nocturnes.

### **Katherine Eberle Fink, "Comprehensive Musician-ship in Undergraduate Curriculum for Voice Majors"**

Vocal repertoire in higher education curriculum lags behind other positive changes occurring in music instruction today. To be truly comprehensive, vocal students must be engaged with all vocal repertoire and styles. Voice teachers in higher education must effectively educate their students as music therapists, or music educators and not only as performers. Comprehensive exposure to all repertoires will assist job placement upon graduation. Most music schools still require their students to learn only "standard" art songs, oratorio and opera excerpts of the 18th to 20th centuries. Some schools offer alternative training in vocal traditions such as popular music, but all schools need to effectively incorporate a more varied repertoire, and train the vocal techniques necessary to perform it well.

I will cite my research findings of repertoire usage for music therapists (Van Weelden, et al.), music education (Ralston; Manning, et al.) and performance (Emmons; Carman) and compare and contrast each with the findings of the Songs of America (Hampson and Library of Congress) which attempts to "explore America's History through the prism of song." I

will offer alternatives educators may wish to include in addition to "standard" vocal curriculum to develop more comprehensive musicians.

While the *Twenty-Six Italian Songs and Arias*, is a fine musical anthology for those learning to become singers, it is no longer the best or only repertoire choice to use in preparing music educators or therapists. To build a progressive course of vocal study, we must foster communication between teachers of music education, therapy and performance.

### **Gretchen Foley, "Barnett's Bluegrass Mass: A Transcendent Fusion of Genres"**

Musical examples abound from joining disparate styles to create new genres, such as jazz fusion and Third Stream music. Carol Barnett's *The World Beloved: A Bluegrass Mass* represents a new path in genre fusion. In this multi-movement work Barnett blends American bluegrass style with the august musical tradition of Roman Catholicism in alternating sections of a bluegrass ballad with the Ordinary movements of the High Mass.

The paper discusses how the ballad's refrain and verses remain true to the folk ballad genre: an objective narrator unfolds the story of Adam and Eve and their descendants in down-to-earth terms, with lyrics in iambic meter and melodies in pentatonic, diatonic, and Lydian modes (humanity vs.

divinity). The bluegrass band provides support via simple chord progressions and off-beat emphasis.

The Mass movements are far more complex. The presenter's analysis reveals numerous musical devices (parallelism, ostinati, mixed meters, dissonance) used to convey the texts' meanings and in symbolic tribute to the mass's venerable history. *The World Beloved* draws its inspiration from the Gospel of John 4:9: "This is how God showed his love among us: He sent his one and only Son into the world that we might live through him." This paper will demonstrate that although Barnett's ballad and Mass can stand independently as complete, coherent works, their fusion strengthens the theme of God entering the world. The particular points at which Barnett moves from the ballad to the Mass and back establish the implications of that interaction in a most compelling way.

### **Tracelyn Gesteland, "The Songs of Ben Moore"**

Ben Moore (b. 1960) is arguably one of the most gifted American song composers on the contemporary scene. His lyrical and accessible songs have been championed by singers of the highest caliber, including Deborah Voigt, Susan Graham, Jerry Hadley, and Nathan Gunn among others. Moore's songs are wonderfully appealing and appropriate for professionals and students alike, consisting of expressive melody lines and traditional tonal harmonies mixed with popular idioms, particularly musical theatre. In addition to setting classic texts by

James Joyce, John Keats, A.E. Housman and others, he frequently writes his own lyrics.

Moore's songs can be divided into three distinct categories: art songs, theater and cabaret songs, and comedy songs. In the realm of art song, Moore's compositions include two song cycles, *Eight Irish Songs* and *Five Songs on English Poets*, as well as the collection entitled *So Free Am I: Seven Settings of Poems by Women*. He has also written several stand-alone art songs, some of which are published in the 2006 G. Schirmer compilation, *Ben Moore: 14 Songs*. Moore also writes a large number of what he refers to as theater and cabaret songs. The theater songs were at one time attached to musical theatre projects, but hold up extremely well out of context; the cabaret songs were always intended to stand alone. Finally, Moore has written ten comedy songs that parody a variety of musical topics and are commonly used as recital encores. We will present a lecture-recital, highlighting representative works from all three genres of Ben Moore's song output.

### **Paul Lombardi, *Three Imagist Songs***

*Three Imagist Songs* were composed in 2009 for soprano Katherine Price, and premiered at the J.D. Robb Composers Symposium in 2010. The Imagist poems of the early twentieth century easily lend themselves to Dr. Lombardi's composition. Imagism uses clear, striking images rather than long, drawn-out metaphor, and seeks to expose the essence of objects as singularly concrete through brevity and free verse forms. The

exploration of textual objects through these means is particularly suited to Lombardi's music, which avoids programmatic relationships and seeks the music itself. In the score, the composer indicates that these songs are to be performed as a set and never individually, because there are motivic and harmonic symmetries that overarch the three songs as a whole. The intervallic motives in the first movement are turned upside down in the last song. Both directions of the intervallic motives are incorporated in the middle song. An F-sharp/C centricity is developed throughout the set.

Both poetically and musically, these songs move from innocence to sober maturity. "Alba" by Ezra Pound typifies the ideals of Imagism, as Pound himself was seeking definition of the new style. The poem conjures up a man's love for the woman in his bed, although we know no details about him, her, or their relationship. Musically, the interplay of the voice and piano figures is rhythmically ambiguous, and culminates in a dramatic dissonance at the moment the sun rises. "New Love" (the last of three *Epigrams* by Richard Aldington) utilizes some metaphor as it relates the struggles of heartbreak and renewal to a tree whose blossoms were killed by the frost. In this setting, the voice's folk-like style outlines intervallic figures that betray the deeper sophistication of the words. "Triad" by Adelaide Crapsey is a Cinquain—a 5-line arrangement of 22 syllables created by Crapsey herself and used for many of her poems. In "Triad," three ideas are presented in the text and as corresponding musical gestures in the piano. This song is the most emotionally complex of the three, with the soprano's

frantic crescendo giving way to an ethereal ending that serves as a coda-like conclusion to all three songs.

### **Darleen Mitchell, *Passages***

The title of *Passages* can have various meanings: life's passages, passages from the Bible, and passages from music. While the composition is freely serially based, it also draws upon the octatonic scale for both melodic and harmonic resources. The work contains quotations, or passages, borrowed from other music that uses the octatonic scale, from Gershwin, Bartók and Stravinsky. The Gershwin passage, from his *Three Preludes for Piano*, is the most extensive and very obvious. Stravinsky quotes, in the violin, are from Stravinsky's *Symphony in C*, and from *The Rite of Spring* in the other instruments. A Bartók quote, in the cello, from his *Concerto for Orchestra*, is completely hidden.

When I use preformed material in my pieces it is not like the traditional "theme and variations," but rather source material that is then treated through the lens of contemporary development style. This process is akin to what musicologist Leonard Meyer called "the presence of the past," and which I like to think of as "the presents of the past."

## **Scott Muntefering, “John Philip Sousa and Karl L. King at the Mitchell (SD) Corn Palace Exposition (1904-1925)”**

During the final week of September starting in 1892 and continuing today, the Corn Palace Exposition in Mitchell, South Dakota provided early settlers an opportunity to display the fruits of their harvest on the exterior of the “Corn Palace” in order to prove the fertility of South Dakota soil. The Exposition offered many venues for entertainment and attracted some of the most popular performing organizations from across the country.

John Philip Sousa holds the distinction of performing at all three Corn Palace structures (1904, 1907, and 1921). Sousa held the Corn Palace Exposition in high regard after his initial appearance in 1904 with performances by soloists Herbert L. Clarke (cornet), Leo Zimmerman (trombone), John Perfetto (euphonium), Herman Bellstedt (cornet), and Franz Helle (flugelhorn). Sousa returned to open the second Corn Palace in 1907 again with Clarke, Zimmerman, and Perfetto as soloists.

Sousa did not celebrate the opening of the final Corn Palace in 1921, but another famous American bandleader began his historic career as the featured entertainment for the renamed Corn Palace Festival, Karl L. King from Fort Dodge, Iowa. After inquiring many bands for their services (including Sousa), the entertainment committee for the festival acquired the Karl King band for the weeklong commitment. Sousa arranged a

performance at the Corn Palace a couple months after the 1921 festival to a crowd of almost 5000 and a made his final appearance at the Corn Palace in November of 1925.

## **Mary Perkinson, “Sound Health: Bringing Music to Medicine”**

The benefits of live music in hospitals for patients and visitors are well documented and include diminished levels of anxiety, stress, and depression as well as reduced blood pressure. Sound Health, a partnership between the University of Wisconsin (UW) School of Music and the UW Hospital, was founded in 2010 to enrich the hospital environment for patients, families, health care providers and staff through live music while providing music students with an opportunity for community service and professional performing experience. The goals of Sound Health are to contribute to a healing environment; to give music students community service opportunities; and to break down the “fourth wall” barriers, connecting musicians to their audiences and vice versa. Since its inception, Sound Health has provided over 100 performances by over 100 musicians for thousands of patients, staff, and visitors at the UW Hospital in Madison, WI. Sound Health has received over \$12,000 in grants and awards to date, and the program is currently self-sustaining. The University of Nebraska-Omaha Music Department is working with area partners to establish a similar program that connects music students with those in local hospitals who can potentially benefit from the

transformative and calming effect of live music. A sustainable model for community engagement, Sound Health helps to create an environment of care in hospital settings and supports the development of music students as contributors to the greater good.

### **Malcolm Scott Robbins, “Long Time, Waiting to Hear the Sound: Progressive-Rock Compositions as Pathways to Advanced Topics in Rhythm and Meter”**

In my teaching, I frequently incorporate progressive rock compositions in courses for upper-level music theory students. This presentation allows me to share some pedagogical approaches and observed experiences, utilizing selections by Rush, Yes, Neil Young, and the Beatles. The presentation utilizes active listening, as well as score excerpts I have notated. As a lecture incorporating guided listening, activities for participants include activities in which they are asked to mark inflection points on the notated scores in order to discern the hidden polymeters in progressive rock compositions. My approach is not merely to present the compositions, but to include the pedagogical strategy I use in presenting each one. These strategies include rhythmic dictation, listening for poly-metric relationships, and isolating stereo mixes to pull out different metric strata in the compositions.

This is a session in which I share not merely examples of advanced rhythmic and metric concepts, but in which I provide solid and innovative pedagogical approaches. Additionally, I

illustrate how one can use polymeter in progressive rock music to make connections to contemporary art music composition practice and to the relationship of text and music and even the relationship of music to the sociopolitical movements of its time. This presentation also provides useful insights for instructors in recognizing the differences in the performance background and listening perception of classically trained and popular musicians.

### **Malcolm Scott Robbins, *Trio for Violin, Cello, and Piano* (“Address”)**

This is the first piece I wrote upon moving to a new city. The subtitle (“Address”) refers to the fact that the piece is based upon my new street address, 789. Formally, the work follows a semi-traditional three-movement sonata cycle format.

### **Timothy Rolls, *Sonata for Cello and Electronics***

The Sonata for Cello and Electronics was composed from 2012-2013. It is for a solo cello mic'd and run through a Reaktor ensemble created by the composer that consists of delay, flanger and distortion. Each movement concentrates on one primary effect, with others being used for additional color. For instance, the first movement's primary effect is a delay unit, and a flanger is used as one effect in the middle of the movement. In the second movement the most prominent effect is a

flanger, with the middle section using distortion. The third movement utilizes only distortion. The work was premiered in March 2014 by cellist Ben Cline.

### **Pamela Shannon, “Songs of the Second New England Composers’ Group”**

In the field of American art song, a group of composers who lived, taught and composed in the Boston area in the late nineteenth and early twentieth centuries were of paramount importance. The songs of George Chadwick, Arthur Foote and Amy Beach, all of whom wrote over one hundred songs, as well as Edward MacDowell, Horatio Parker and the lesser-known Ethelbert Nevin marked the beginning of real artistry in American song.

German immigration to the Boston area in the early nineteenth century was a factor in influencing many young American composers to study in Germany. John Knowles Paine, who was from an earlier generation also contributed to the Germanic influence. He taught at Harvard University 1862-1905 and had studied in Berlin from 1858-61.

The paper begins by addressing the life and careers of each composer. Many had distinguished academic careers. Chadwick was the director of the New England Conservatory where Foote also taught. Each composer’s overall song output is discussed and features of their style (setting of the text, harmonies, melodic writing, and form) are illustrated using musical

examples from selected songs by each composer. In the case of Arthur Chadwick, *Larry O’Toole* and *The Recruit*, Amy Beach’s *Night Song at Amalfi* and *Juni*, Arthur Foote’s *An Irish Folksong* and *It was a lover and a lass*, Nevin’s *One Spring Morning*, MacDowell’s *Menie* and *A Maid Sings Light* (op 56) and Horatio Parker’s *O Come, O Come, my Life’s Delight*.

### **Nolan Stolz, *Bullfrog***

Commissioned by percussionist Darin Wadley, *Bullfrog* was composed during a residency at the Goldwell Open Air Museum. The artist residency is located at the site of a Nevada ghost town, once known as Bullfrog. The drum set parts were performed and recorded by the composer in Goldwell’s Red Barn overlooking the Amargosa Valley. The bottles heard in the electronic part were left by those working in the Bullfrog mining district over 100 years ago. The district includes the ghost town of Rhyolite, only a mile due north of Bullfrog. The composer spent all of October 2012 living in nearby Beatty, Nevada (pop. 1000), commuting to the Red Barn each day to compose. This piece is unique in that the composer’s commission fee included tickets to see Van Halen in concert.

## **Sarah Tyrrell, “Muse: A Collaborative Approach to an Interdisciplinary Freshman Experience Course”**

The successful twenty-first century musician must be multi-vocational, thus the freshman music major seeks a different type of academic foundation. To complement the traditional music history survey, the presenters crafted a new freshmen-only introductory course called Muse, aiming to fuse creative, practical and scholarly skills through artistic analogy.

The presenters, prompted by an awareness of peer institutions’ offerings, built Muse under General Education guidelines; it was determined that the course should be team-taught across disciplines and address specific learning outcomes. Muse works across artistic platforms, drawing upon research, performance, and composition, with a historical and repertoire survey is at its core, complemented by individual and collaborative group activities. Weekly guest lectures by faculty and by leaders of partner

arts organizations, like the symphony orchestra, opera company, and art museum, forge academic and administrative contacts as well as potential mentorships; the course thus addresses the 21st-century performing arts business, encouraging collaboration among disciplines as the natural solution to professional and performance challenges.

Based on student and peer feedback, Muse is determined to be a success, challenging and rewarding students and faculty, even though after its first run, refinements were deemed necessary. This presentation combines input from both instruc-

tors regarding pedagogical method and strategy, and the talk will offer detail about hits and misses of the early offerings of the course. The presentation will also include interview footage from past students. Since each institution is unique, this course prototype must be tailored to specific populations and should also match a particular community arts environment. Ultimately, we seek to engage in pedagogical discussion regarding how to best serve students navigating the modern academic and professional realities.

## **Jacqueline Wilson, “Instilling Musical Understanding: Incorporating Music Theory into Applied Teaching to Create Comprehensive Musicianship”**

In his method, *Sound in Motion*, bassoonist David McGill disputes the common belief that interpretive abilities are instinctual rather than learned. McGill contends that musicality is not an inherent skill, but rather the product of analytical musical planning. He asserts that students can be brought to cognizance of the musical grammar that must inform their phrasing and that this approach is imperative to creating successful musical communication as opposed to a reliance on impulse and reaction.

Similarly, theorist Michael R. Rogers contends that the goal of the undergraduate theory curriculum is to impart analytical musical understanding through the application of foundational concepts. In his text, *Teaching Approaches in Music Theory*, he describes pedagogical procedures to help students

organize and conceptualize what they hear. Rogers fears that the average theory course focuses too much on establishing fundamental skills rather than using these concepts as building blocks toward the eventual goal of meaningful inquiry. To Rogers, like McGill, the goal of the music curriculum is for students to develop the ability to answer relevant musical questions with logical, creative judgments.

The purpose of this demonstration is to draw from the methods of McGill and Rogers to provide applied teachers with meaningful practices that will challenge their students to move beyond foundational concepts and incorporate analytical thought into their playing. In this presentation I will: highlight cross-curricular relationships, outline techniques for integrating theoretical concepts into lessons, and demonstrate the application of these strategies via pieces from the standard repertoire.

## Biographies of Participants

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The music of **Eleanor Aversa** has been honored with national awards such as the Northridge Composition Prize (Hero's Welcome for orchestra) and fellowships from the MacDowell Colony, the I-Park Foundation, and the Virginia Center for the Creative Arts. Other honors include the Brian M. Israel Prize and awards and grants from ASCAP, the Queens Council on the Arts, and the American Composers Forum. Her music has been performed across the United States, including the Boston Conservatory, the Bowdoin International Music Festival, the Disjecta Contemporary Art Center in Oregon, June in Buffalo, Symphony Space in New York City, and Tanglewood. She was the 2013 Composer-not-in-Residence for San Francisco Choral Artists. Aversa holds degrees from Princeton University, the Aaron Copland School of Music, and the University of Pennsylvania. She is currently a lecturer at the University of Pennsylvania and serves on the piano faculty of the Settlement Music School.

**Ashley Ballou-Bonnema** is a passionate private music educator, church musician, and performer. While working on a Masters degree in Voice from the University of South Dakota, she also teaches voice as a graduate assistant. She is from Sioux Falls, SD where she maintains a private voice and piano studio and is the founder and author of the blog, *Breathe Bravely*.

**Jordyn Bangasser**, soprano, is a senior vocal performance major at the University of South Dakota. Ms. Bangasser made her professional operatic debut in the ensemble of *Die Zauberflöte* with Sounds of South Dakota and the South Dakota Symphony starring Samuel Ramey. She also appeared in numerous roles with USD Opera, including Dido in Purcell's *Dido and Aeneas*, which was awarded two national collegiate opera prizes.

Ms. Bangasser is a member and section leader of USD's elite Chamber Singers and recently performed on a master class given by renowned baritone, Jesse Blumberg. She has won prizes in classical and musical theatre competitions, most recently 1st place in the junior women's classical division of the 2014 South Dakota National Association of Teachers of Singing (NATS) Competition as well as 1st place in the Junior/Senior division of the 2013 South Dakota Music Teachers Association (SDMTA) Vocal Competition. Ms. Bangasser is a student of Dr. Tracelyn Gesteland.

**Talea CMS Bloch** is a soprano from Lincoln, Nebraska. She received her Doctor of Musical Arts degree in vocal performance from the University of Nebraska. She holds a B.A. from Nebraska Wesleyan University and an M.M. from UNL. As a performer, Bloch's most recent performances include "Lady Billows" in *Albert Herring*, soprano soloist in Verdi's *Requiem*, "Alexandra" in *O Pioneers!*, "Countess" in *Le Nozze di Figaro*, and "Margaret" in *Light in the Piazza*. Bloch currently teaches voice at Concordia University in Seward, Nebraska, and Grace University in Omaha, Nebraska. She teaches elementary music at Christ Lutheran School, and maintains a small private studio.

**Benjamin Cline** is an American cellist who has performed in dozens of venues in the United States, Europe, and the Far East. He is a highly versatile musician, performing as recitalist, soloist, orchestral principal, and chamber musician. His repertoire is equally diverse, spanning from Gabrieli to contemporary electroacoustic works for cello.

Mr. Cline currently teaches Fort Hays State University as Associate Professor of Cello and Bass, Director of Orchestras, and serves as Department Chair. Born in 1974 in Colorado, he lives with his wife and son in Hays, Kansas. When not teaching, performing, conducting, or administrating, he enjoys dreaming of vacations, and occasionally taking one. He plays on an Italian cello from Milan circa 1850's.

Praised for her "...profound and mystical" playing as well as her enthusiastic teaching, pianist **Ann DuHamel** serves as Head of Keyboard Studies at the University of Minnesota, Morris. She earned a DMA in Piano Performance and Pedagogy from the University of Iowa. Prior to her time at UI, she was Assistant Director of the Central MN Music School. Past performances include venues in Argentina, Bulgaria, Canada, Italy, Mexico, and across the U.S., with appearances at Carnegie Weill Recital Hall in New York and the San Francisco Festival of Contemporary Music; upcoming engagements include performances in Costa Rica and CMS appearances in Seattle and Scandinavia.

**Katherine Eberle**, mezzo-soprano is an art song specialist who has given over one hundred solo recitals as a guest artist in Brazil, Canada, England, Ireland, the Netherlands, Russia, St. Thomas, the Virgin Islands and around the U.S. She made her New York debut at Weill Recital Hall in 1994. She was a 1997 Artistic Ambassador for the United States Information Agency doing solo concert tours in South America and in Korea. She has been a professor of voice at the University of Iowa since 1991. Eberle's DVD recording *Pauline Viardot: Composer, Singer, Forgotten Muse* is available at Amazon.com.

**Dr. Gretchen Foley** is Associate Professor of Music Theory in the Glenn Korff School of Music at the University of Nebraska-Lincoln. Her research interests include George

Perle's theory of twelve-tone tonality, music theory pedagogy, history of music theory, progressive rock, and musical theatre. An active member of the College Music Society, the Society for Music Theory, and Music Theory Midwest, she has presented her work at conferences in Costa Rica, Spain, Italy, Germany, and Australia as well as throughout the United States.

Dr. Foley's research has been published in a variety of journals, including *College Music Symposium*, *Theory and Practice*, *Music Theory Online*, *Journal of Music Theory Pedagogy*, *Computer Music Journal*, and *Indiana Theory Review*. At the University of Nebraska-Lincoln, Dr. Foley teaches an array of theory courses at the undergraduate and graduate levels, and coordinates the freshman musicianship program. Dr. Foley was the recipient of the first Leadership Award in Curricular or Programmatic Development in the Hixson-Lied College of Fine and Performing Arts in 2009, and the College's Distinguished Teaching Award in 2007. In both 2005 and 2008 she was awarded the UNL Parents Association and Teaching Council Certificate of Recognition for Contributions to Students.

**Dr. Tracelyn Gesteland**, mezzo-soprano and Associate Professor of Voice and Opera at the University of South Dakota, is an active performer on the opera, concert and recital stage. Referred to by reviewers as "remarkable" and a "highlight of the evening" (*Sioux City Journal*) and "an engaging and versatile singing actress" (*Madison Isthmus*), she has appeared in lead-

ing roles and concerts with companies throughout the United States and Canada. She has won national awards for her opera direction at USD and serves as NOA Regional Governor for the Dakotas and District Governor of South Dakota NATS, directs the South Dakota Vocal Arts Festival, and is a frequent presenter at international, national, and state music conventions. She holds a D.M.A. in vocal performance (with a minor in vocal pedagogy and voice science) from the University of Houston.

**Donna Harler Smith** is professor of voice at the Glenn Korff School of Music at the University of Nebraska, Lincoln. Professor Harler Smith holds a B.A. from Denison University and a master's degree from the College-Conservatory of Music-University of Cincinnati. She has performed extensively as a recitalist throughout the United States. Her stage roles include Adina in *Elixir of Love*, Lauretta in *Gianni Schicchi*, Mary in *Merrily We Roll Along*, the title role in *Little Mary Sunshine*, and Rosalinda in *Die Fledermaus*. She appeared as a soprano soloist with orchestras including the Cincinnati Symphony, Boston Philharmonia, Aspen Chamber Orchestra, and the Nebraska Chamber Orchestra.

**Paul Lombardi** (Ph.D., University of Oregon) is an assistant professor of music theory and composition at the University of South Dakota. His music has been performed in more than 25 states across the US, as well as in other areas in North

America, South America, and Europe. Recordings of his music are available from Parma Records (forthcoming), Capstone Records, Zerx Records, ERMMedia, and Thinking outLOUD Records. He has received numerous commissions, and is the third place winner of the orchestra division of the 2014 American Prize in Music. Dr. Lombardi's theoretical work focuses on mathematics and music, and is published in the *Music Theory Spectrum*, *Indiana Theory Review*, and *Mathematics and Computers in Simulation*, among other places.

**Darleen Mitchell** has written over 120 compositions for various instrumental and vocal combinations, many of which have been performed in the United States and in Europe. Her works are published by American Composers Editions in New York. Dr. Mitchell has been the recipient of many awards, including the Distinguished Artist Award from the Nebraska Arts Council in 2005 and 2011, the National League of American Pen Women Composition Competition and Artist Fellowships from the Illinois and Florida Arts Councils. Her commissions include the Nebraska Music Teachers Association as Composer of the Year (2006), the Third Chair Chamber Players, the Angels Repertory Theater Company and the violin and guitar duo, Duo 46. She received a Ph.D. in Music Composition from the University of Chicago where her teachers included Ralph Shapey and Pulitzer Prize winner Shulamit Ran. Dr. Mitchell founded and performed with the improvisational ensemble The Marcel Duchamp Memorial Players in the Chicago area for over 10 years. She recently retired as Professor

of Music at the University of Nebraska at Kearney where she coordinated the music theory and composition programs, directed the New Music Ensemble, oversaw the Music Instruction Computer Lab, and chaired the annual New Music Festival.

**Dr. Scott Muntefering** is the Eugene and Ruth Weidler Drape Distinguished Professor in Music Education at Wartburg College. He teaches instrumental music education courses and applied trumpet, and serves as director of the Wartburg Symphonic Band, Brass Choir and Trumpet Choir. Dr. Muntefering has presented clinics and lectures for the Iowa Music Educator's Conference, the Iowa Bandmaster's Conference, the International Historic Brass Society, the Feminist Theory and Music Conference and the International Women's Brass Conference. He is in high demand as a guest director, soloist, and adjudicator throughout the Midwest.

An award-winning artist and educator, **Dr. Mary Perkinson** began violin studies at the age of 5 in the Philadelphia public schools. She performs with the Omaha Symphony, the Wisconsin Chamber Orchestra, Madison Bach Musicians, and has toured internationally with the *The King and I*. An avid chamber musician, she has performed with Sound Ensemble Wisconsin, the Token Creek Chamber Festival, and on both modern and baroque instruments for Wisconsin Public Radio's *Live from the Chazen* series. Dr. Perkinson holds per-

formance and education degrees from Boston University, The Boston Conservatory, and UW-Madison. She is currently Coordinator of String Studies at the University of Nebraska-Omaha.

Soprano **Katherine Price's** main interests are in contemporary music, and she has been invited to perform at the John Donald Robb Composers Symposium at the University of New Mexico, the Festival of New American Music in Sacramento, CA, the Cascadia Composers Association's National Concert in Portland, OR, and at regional College Music Society conferences. Ms. Price holds a Master of Music Degree from the University of Oregon, where she studied voice with Milagro Vargas and participated in master classes with Lucy Shelton. Ms. Price resides in Vermillion, SD, where she serves on the city council and works at the University of South Dakota.

Founded in 1987, the **Rawlins Piano Trio** performs regularly throughout the United States and abroad, including prestigious concert series, television and radio broadcasts, appearances at conferences and educational outreach to young audiences. Since 2004, the trio has made successful concert and teaching tours throughout Taiwan and Panama. In January 2011, the Trio performed on the prestigious performance showcase at the national conference of Chamber Music America in New York City. In May 2013 the trio will tour in Korea.

The trio has formed a reputation as a preeminent interpreter of 19th and early 20th century American music. Owing to its expertise, the ensemble has recorded four CDs of these works on the Albany Records label. The third disc—*American Romance*—was declared, “A real find!” by reviewer J. Scott Morrison. The fourth, *American Discoveries*, released in July 2009—is “...another winner from the Rawlins Trio...they continue their work of bringing us American composers' music that is worth hearing...Their playing is artful, suave and pleasing.” (Morrison) *American Discoveries* presents the Trio's first commissioned composition—*Volvic Maritim* by New York based composer, Daniel Bernard Roumain. The fifth CD (June 2012 recording) showcases five more commissions with works by Miguel Roig-Francolí, Stephen Yarbrough, James Lentini, Timothy Hoekman and Emma Lou Diemer, all premiered since 2009.

Active as teachers as well as performers, artists **Eunho Kim**, violin, **Marie-Elaine Gagnon**, cello and **Susan Keith Gray**, piano are on the faculty of the University of South Dakota Department of Music. The trio is named in honor of Marjorie Rawlins and the late Robert Rawlins, its principal benefactors and graduates of The University of South Dakota in the 1940's.

**Malcolm Scott Robbins:**

<http://www.scottrobbins-composer.com/>

**Timothy Rolls** (b. 1967) holds a B.A. in Music from SUNY New Paltz, an M.M. in composition from Binghamton University and a D.M.A. from the University of Houston. His theory teachers have included John Rothgeb, John Snyder, and Tim Koozin. He has studied composition with Michael Kinney, Gundaris Poné, and Michael Horvit. He has taught Music Theory, Aural Skills and Music Technology at the University of Houston, Binghamton University, Broome Community College, Western Carolina University, and Northern Arizona University. His works have been performed all over the country and in Great Britain, South Korea, Japan, and South America. His current compositional focus is on the merging of acoustic and electroacoustic instruments.

**Dr. Pamela Shannon** joined the music faculty at Northwest Missouri State in 2002, where she teaches Applied Voice, Vocal Methods, and Music Appreciation. She 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. She 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.

As a soprano soloist, she has performed Bach's *St. Matthew Passion*, Handel's *Messiah*, Mozart's *C Minor Mass*, the Fauré

*Requiem*, Carl Orff's *Carmina Burana*, Mendelssohn's *Elijah*, *Bachianas Brasileiras # 5* by Villa-Lobos, *Dona Nobis Pacem* by Vaughan Williams, the *Petite Messe Solennelle* by Rossini with groups that include the Omaha Chamber Symphony and Symphonic Chorus, the Grace Chorale (Omaha), the Amadeus Choir of Greater Toronto, the Bach Elgar Choir (Toronto), the International Symphony, Symphony Hamilton, and the St. Joseph Symphony.

**Nolan Stolz** is a composer, music theorist and drummer currently living in Spartanburg, South Carolina. Stolz has an individual compositional voice in the contemporary classical music world: one that is clearly influenced by his performance background in jazz fusion and progressive rock, yet firmly rooted in the contemporary classical tradition. His compositions have been performed throughout the United States, Canada, South America, and across Europe, including several national and international festivals and conferences. Stolz has been commissioned by the Alturas Duo, CCSU Chamber Players, Synchronix, LVA Jazz Ensemble, Las Vegas Music Festival Orchestra, SUNY-Stony Brook, and several solo performers. Stolz's works may be heard on releases from Ablaze, ESM, Six Strings Sounds, and Tributary Music. In 2014, his flute piece *Princess Ka'iulani* was published in *SCI Journal of Scores* (51).

Stolz has won several awards, including the Max DiJulio Composition Prize for *Haystacks* for orchestra, and was the win-

ner of the Composers Voice Dance Collaboration Competition for *Remnants of Bullfrog, Nevada* for fixed electronic media and dance. Stolz has published articles and given papers on his own compositions, microtonal music, theory-composition pedagogy and jazz improvisation pedagogy at several regional, national and international conferences. Dr. Stolz holds degrees from The Hartt School, University of Oregon, and University of Nevada-Las Vegas. Stolz is currently Assistant Professor of Music at University of South Carolina-Upstate. Previously, he taught at the University of Nevada-Las Vegas, Southeast Missouri State University, University of South Dakota, and at two community colleges in Connecticut.

**Sarah Tyrrell** is an Assistant Teaching Professor at the University of Missouri-Kansas City Conservatory of Music and Dance. She holds the MM from the New England Conservatory of Music and Ph.D. in Musicology from the University of Kansas. Sarah teaches various classes at UMKC, including Muse, a Latin American seminar, Introduction to World Music, and History of Opera. Her research expertise targets South American music, and she has conducted seminal research on Brazilian composer Camargo Guarnieri. Sarah's writing appears in *Latin American Music Review* and *Musical Quarterly*, and she has presented her work at conferences hosted by the American Musicological Society, College Music Society, and National Association of Hispanic and Latin Studies. Sarah's research teaching initiatives have been supported by numerous grants, including the Tinker Field Research

Grant. As an opera critic, Sarah contributes regularly as a freelancer to the online performing arts magazine *KCMetropolis.org*.

**Darin Wadley** is the Director of Percussion Studies and an Associate Professor of Music at The University of South Dakota. He holds percussion degrees from The University of Arizona, the University of Nevada-Las Vegas and Northern Illinois University. In 2012, Darin created Big Bang, a show that blends live percussion and electronica into exciting, tribal-dance beats. This one-of-a-kind show features Darin playing a wide array of percussion instruments accompanied by his programmed techno/trance music as well as those of other composers from around the world. Constantly evolving, Big Bang promises to offer a fun and challenging outlet for his many musical interests. He is also the principal timpanist with the Sioux City Symphony Orchestra and is the drummer for the experimental jazz quartet, Icarus Factor.

**Jacqueline Wilson** is Assistant Professor of Music at the University of Wisconsin- Platteville where she teaches applied bassoon and music theory. As an active soloist and chamber music collaborator, she has been featured on Washington and Wisconsin Public Radio, the Ashland Chamber Music Festival, the Red Earth Native American Cultural Festival, the International Double Reed Society conference, and in numerous concerto engagements, and recitals. An enthusiastic peda-

gogue, she has taught at the University of Wisconsin-Eau Claire, Kirkwood Community College, the Orchestra Iowa Symphony School, the Boston University Tanglewood Institute Bassoon Workshop, and Pinelow Music Camp.

# Getting Around

Vermillion Restaurant Guide:

<http://vermillionmenus.com/index.html>

Map of Vermillion:

[http://www.vermillion.us/vertical/sites/%7B8BD61E4F-5987-4501-83EE-250AEA532A8F%7D/uploads/City\\_Map.pdf](http://www.vermillion.us/vertical/sites/%7B8BD61E4F-5987-4501-83EE-250AEA532A8F%7D/uploads/City_Map.pdf)

Map of USD Campus:

<http://www.usd.edu/about-usd/campus-map.cfm>

## INTERACTIVE 1.1 Maps of Vermillion



Simply tap the screen to toggle between a map of Vermillion and a map of the USD campus (note the Warren M. Lee Center marked by an arrow).

# Business Meeting Agenda

- A. Approval of 2014 “Minutes”
- B. Approval of New Officers
- C. Future Great Plains Chapter Meeting Sites
  - A. 2016: ?
  - B. 2017: University of Nebraska, Lincoln
- D. Future Keynote Presenters
- E. New Business: The Future
- F. Business Meeting Adjourned