

# COLLEGE MUSIC SOCIETY



GREAT PLAINS  
CHAPTER REGIONAL  
CONFERENCE

Wartburg College

March 17-March 18, 2018

CMS GREAT PLAINS CHAPTER CONFERENCE

## Main Program

All events will be held in the Orchestra Hall FAC 104 unless otherwise noted

Local Host: Scott Muntefering, Wartburg College

### Saturday, March 17

8:30 AM-11:00 AM Registration, Fine Arts Center (FAC) Lobby

8:45 AM Welcome (FAC104): Lorelee Songer, President, CMS Great Plains Chapter

9:00 AM-10:00 AM: SESSION 1 (FAC104): Lynn Worcester, Chair (University of Northern Iowa)

9:00 Community Outreach Initiative: A Model for Instructors: Jenna Klein, Rebecca Nickles, Jordan Walker (University of Northern Iowa)

9:30 Achieving and Maintaining Flow During Practice Performance in Music: Jenna Klein (University of Northern Iowa)

10:00 AM-10:15 AM: BREAK (FAC Lobby)

10:15 AM-11:45 AM: SESSION 2 (FAC104): David Moskowitz, Chair (University of South Dakota)

10:15 Blurred Justice: Paul Lombardi and Allen Madison (University of South Dakota)

10:45 Musical Arts in Rural Areas: Benefits for Rural Communities and the Music World at Large: Sarah Off (Independent Scholar)

11:15 Music Under the Stars: Leonard Bernstein and America's Huddled Masses: Jonathan Chenoweth (University of Northern Iowa)

11:45 AM-1:15 PM: LUNCH (On Your Own)

1:15 PM-2:45 PM KEYNOTE ADDRESS (FAC104): Wilton Abbey in Procession: Nuns on the Move in Medieval England: Alison Alstatt (University of Northern Iowa)

2:45 PM-3:00PM: BREAK (FAC Lobby)

3:00 PM-3:30PM: BUSINESS MEETING (FAC 104)

3:30 PM-5:30 PM: SESSION 3 (FAC 104): Lorelee Songer, Chair (Coe College)

3:30 Music and the Attainment of Culture in the American Civil War Era: Bruce Kelly (The University of South Dakota)

4:00 18th Century German Lieder for Middle School Voice Students: A Manuscript from the Harry Ransom Center: Wei-Chen Lin (Texas Lutheran University)

4:30 La Mélancolie du Bonheur: Rediscovering the Life and Music of Gabriel Dupont: Bo Ties (University of Iowa)

5:00 "Did you hear that?" An Analysis and Performance of Andrew Thomas' *Merlin*: Christopher Wilson (University of Northern Colorado).

5:30 PM – 7:30 PM: DINNER (On Your Own)

7:30PM: CMS COMPOSERS' CONCERT (FAC104 - See Composers' Concert Program)

### **Sunday, March 18**

9:00AM-11:AM: Registration (FAC Lobby)

9:00-10:00 AM: Session 4a (FAC104): Paul Lombardi, Chair (University of South Dakota)

9:00 "Give Me Some Music": The Musical Relationship between Leontyne Price and Samuel Barber: Justin Sextro (University of Kansas)

9:30 Feminist As Folk: Peggy Seeger's Twist on Tradition: Alexis Tuttle (University of South Dakota)

9:00-10:30 AM: Session 4b (FAC100): Scott Muntefering, Chair (Wartburg College)

9:00 Jeffrey Dennis Smith - All Systems Go: Matt Andreini and Ryan Frost (University of Northern Iowa)

9:30 Critical Thinking and Peer-to-Peer Teaching Instead of a Traditional Master Class?: Katherine Fink (University of Iowa)

10:00 "Whatever You Do, Fund the Band": George W. Landers and the 1921 Iowa Band Law: Derek Jenkins (Arkansas State University)

10:30 AM-10:45 AM: Break (FAC Lobby)

10:45 AM-12:15 PM: Session 5a (FAC104): Scott Muntefering, Chair (Wartburg College)

10:45 How Theocritus Sang: Eleanor Everest Freer's Sonnets from the Portuguese: Elisabeth Honn Hoegberg (University of Indianapolis)

11:15 Claudio Monteverdi and La Favola d'Orfeo: Character Construction and Depiction of Emotion: Júlia Coelho (University of Missouri)

11:45 Wind and Wood: Music for Clarinet and Marimba: Andrew DeBoer and Tommy Dobbs (University of Arkansas-Fort Smith)

10:45 AM-12:15 PM: Session 5b (FAC100): Lorelee Songer, Chair, (Coe College)

10:45 A Musician's Role in S.T.E.A.M.: Jeremy Baguyos (University of Nebraska at Omaha)

11:15 The Singer as Co-Collaborator: Performance Tools and Tips for the Undergraduate Voice Major: Kylie Gougler and Melissa Phillips (University of Iowa)

12:15 PM: CONFERENCE ADJOURNED: SEE YOU IN 2019

## Composers' Concert Program

### Endless Forms Most Beautiful

Darleen Mitchell

- I. The Entangled Bank
- II. What Could Be More Curious?
- III. As All the Living Forms of Life
- IV. There Is Grandeur

Texts by Charles Darwin

Andrew White, baritone  
Darleen Mitchell, piano

### Four Short Pieces

Paul Lombardi

Luis Viquez, clarinet

### Nocturnal Songs

Jonathan McNair

- I. Youth, Day, Old Age, and Night
- II. After the Dazzle of Day is Gone
- III. A Clear Midnight
- IV. I am he that walks with the tender and growing night
- V. Smile, O voluptuous, cool-breath'd Earth

Texts by Walt Whitman

Andrew White, baritone  
Darleen Mitchell, piano

## Program notes

### Endless Forms Most Beautiful

Endless Forms Most Beautiful, a song cycle for baritone and piano, consists of four songs:

I. The Entangled Bank, II. What Could Be More Curious, (III As All the Living Forms of Life, which will not be included) and IV There is Grandeur. The text, from Charles Darwin's *On the Origin of Species*, comments on the interest, curiousness, wonder and beauty of the various forms in nature. The musical material used parallels Darwin's obsession with many forms from one by using a series of pitches containing two whole-tone sets and one pentatonic set, with each set made of major seconds. The idea, for example, is that a whole-tone set, [0246] can be used to sound ic2, ic4, ic6, a cluster or two different tertian 9th chords and a quartal chord. Each set from the note series can produce many different sonorities, by variation and selection.

The first song begins with an introduction in the piano, with the left hand arpeggiating the three sets of the series, all sounding like non-functional extended tertian harmony. This phrase is used in all four songs somewhat like a 'ritornello,' either with the voice or piano alone.

### Composer and performer biographies

**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 30 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.

**Jonathan B. McNair's** music has been performed across the U.S.A., and in Canada, Brazil, Puerto Rico, Austria, England, and Germany. Recordings are available on the Capstone (PARMA), ACA Digital, AUR labels, and Ablaze labels. Selected works are published by Potenza Music, and Keepe Publishing House, and McNairMusic. He was named Tennessee Composer of the Year for 2008 by the Tennessee Music Teachers Association. McNair has been awarded commissions from the American Composers Forum, the Chattanooga Symphony Orchestra, the Brazos Valley Symphony Orchestra, St. Edward High School, CreateHere (Chattanooga), Ballet Tennessee, Chattanooga Downtown Partnership, Choral Arts of Chattanooga, the Texas Composers Forum, various individuals, and the Ohio Arts Council. He has been a resident composer at I-Park, The Hambidge Center, and the Ucross Foundation, and guest composer for the Heidelberg New Music Festival, A Little NOW Music (Brevard College), University of Northern Colorado, Middle Tennessee State University, and Birmingham-Southern College. He is the Ruth S. Holmberg Professor of American Music at The University of Tennessee at Chattanooga, where he frequently produces contemporary music concerts. He is a past-president of the Southeastern Composers League, and hosted their 2014 and 2008 Forums.

**Darleen Mitchell** has written over 125 compositions for various instrumental and vocal combinations, with many performances in the US and Europe, including regional and national College Music Society Conferences and the New Music Festival of the American Composers Alliance in New York.

Dr. Mitchell has been the recipient of many awards, including the Distinguished Artist Award from the Nebraska Arts Council and the National League of American Pen Women Composition Competition for her tuba concerto *Visions*. Several works have won prizes and contests, including *Watery Moon* for alto/bass flute and vibraphone, Royal College of Music, London, England; *Images* for violin and guitar, Duo 46 Composition Competition, Hermoupolis, Greece; *O Felix Anima*, for Soprano, Flute, Clarinet and Piano, Chicago Ensemble Discover America III Composition Competition. 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. She retired from full-time teaching in 2014 as a Professor of Music at the University of Nebraska at Kearney where she coordinated the music theory and composition programs, directed the New Music Ensemble and the annual New Music Festival. Dr. Mitchell continues to compose and teach online graduate courses part-time for UNK.

Costa Rican native **Luis Víquez** enjoys an international career both as a clarinetist and as an orchestral, band and opera conductor, having performed throughout the United States, Costa Rica, Honduras, Colombia, Guatemala, Panama and Taiwan. Víquez is on the music faculty at the University of South Dakota, serving as the Director of Orchestral Activities and Assistant Professor of Clarinet since 2016. He is the former Principal Clarinetist of the Heredia Symphony, and was a

member of the National Symphony Orchestra of Costa Rica, the Cartago Symphony, and the World Youth Wind Orchestra. Víquez has appeared as a clarinet soloist with the Heredia Symphony Orchestra, the USD Symphonic Band, the USD Chamber Orchestra, the Truman Symphony Orchestra, the Sioux City Municipal Band, and the Cartago National Symphonic Band. He is an active clinician and adjudicator, and regularly publishes academic articles regarding Latin American symphonic music and conducting pedagogy.

Baritone **Andrew White** holds a B.M. and M.M. from The Cleveland Institute of Music/Case Western Reserve University, as well as an Artist Diploma and the D.M.A. A champion of Art Song and contemporary music, Andrew White has distinguished himself in recitals of French *mélodie*, Lieder, and contemporary American art song, including numerous premiere performances. In 1995, he made his New York recital debut in Weill Recital Hall of Carnegie Hall. He has performed new works in concerts and on festivals in such cities as Boston, Cleveland, New York, San Francisco, and Vancouver. Opera and concert appearances include numerous roles with Lyric Opera Cleveland, The Oxford Shakespeare Festival, and as soloist with the Cleveland Chamber Symphony, Kalamazoo Symphony, Wooster Symphony, and Cleveland Orchestra at Blossom. Currently Dr. White is Professor of Music at the University of Nebraska at Kearney.

## Conference Presentation Abstracts

### **PAPERS, LECTURE-RECITALS, AND DEMONSTRATIONS**

#### **Alison Alstatt: “Wilton Abbey in Procession: Nuns on the Move in Medieval England”**

The royal women’s community of Wilton Abbey was famous in the Middle Ages for the learning and artistic creativity of its nuns. A fourteenth-century manuscript containing processional chants from Wilton was known in the nineteenth century, but disappeared circa 1860. Since 2015, I have identified thirty-eight dispersed leaves of the missing manuscript with the help of a network of scholars, librarians, and manuscript dealers. This presentation will describe the digital reassembly of the manuscript, which will not only make its contents freely accessible, but also has the potential to lead to the identification of additional missing leaves. Case studies from the abbey’s processional repertoire will demonstrate the distinctive musical and dramatic traditions transmitted in the manuscript. I will show how the women used musical processions to create memory maps that reinforced the community’s centrality in the surrounding sacred and institutional landscape. Finally, I will explain how contemporary theories of spatial and kinesthetic learning and cognitive mapping can help us understand the mnemonic and pedagogical function of singing in procession. This presentation will include musical examples and opportunities for participatory singing from the original manuscript.

#### **Jeremy Baguyos: “A Musician’s Role in S.T.E.A.M.”**

The S.T.E.A.M. (Science Technology Engineering Arts Mathematics) initiative has renewed the interest in the role of the arts in information science, and as part of that effort, this paper examines the direct role of a formally trained musician functioning as a faculty member within an information science and technology academic unit. In a 2010 article, Newsweek noted that “Creativity has always been prized in American society, but it’s never really been understood. While our creativity scores decline unchecked, the current national strategy for creativity consists of little more than praying for a Greek muse to drop by our houses.” To address these concerns, this paper gives an overview of the role of the creative process, esp. the role of music’s creative process, in the information science and technology disciplines, as well as the specific curriculum that is taught within information science classes. These include the incubation of ideation, empathic design processes, and systems sensibilities. Although there are several examples, the curriculum used at <<<removed to preserve anonymity>>>, which has been in use since 2010, will be used as a case study.

### **Jonathan Chenoweth: “Music Under the Stars”: Leonard Bernstein and America’s Huddled Masses”**

On June 16, 1949, Leonard Bernstein led the New York Philharmonic in one of the earliest examples of a modern stadium concert, a program that featured some of the biggest names in classical and popular music. “Music Under the Stars” at Brooklyn’s Ebbets Field was of little professional consequence to “Lenny” in a breakout year filled with activity and achievement; it seems to have passed without notice in his frequent letters, and it has not been so much as mentioned by any of his biographers. But the occasion gathers together a collection of essential stories about the New York of the

moment.

“Music Under the Stars” showcases a local cast—Milstein, Tucker, Resnik, Copland, Shaw—all of whom could trace their roots to the Imperial Russian ghetto known as the “Pale of Settlement;” the programming merges native and imported identities (cultural, political, social) in a sort of societal bazaar, with Bernstein placed at the nexus; the ballpark venue invites consideration of the intersections of race and class with music, sport, and urban renewal, with cameo appearances by Jackie Robinson and city planner Robert Moses.

These perspectives reinforce the thesis that Bernstein’s aptness as a musician for his time and place grew from his embrace of cultural diversity and eclecticism, but what made him a quintessentially American leader was his willingness to affirm his identities as a Jew, as a first-generation American, and as a citizen engaged in battles against racism, injustice, and McCarthyism. His example is especially pertinent today.

### **Júlia Coelho: “Claudio Monteverdi and La Favola d’Orfeo: Character Construction and Depiction of Emotion”**

The construction of character on the early operatic stage by means of musical gestures is an arresting achievement of Italian master Claudio Monteverdi, a practice first evident in his signature opera L’Orfeo. In Monteverdi’s depiction of character, notably that of Orfeo and Apollo, his decisions to express emotion through voice type and musical/rhetorical devices appear to be connected primarily to contemporary aesthetic concepts and singing style conventions, representing the ideas of morality (ethos), reason (logos), and emotion (pathos) in much subtler ways than in his late opera

Incoronazione di Poppea, with Seneca and Nerone.

Monteverdi's operatic style in Orfeo is indebted to several factors, namely cultural, personal, and social conditions (e.g., his exposure to musical activities in other Italian city-states, his involvement with cultural academies, and the constraints resulting from his Mantuan patronage). Lacking the freedom to write for the public theater as in his later operas, Orfeo can be seen as a result of three determining factors: cultural/intellectual environment, particularly the patronage system; influence of academies, namely the Accademia degli Invaghiti; and aesthetics of singing / performance practice.

By re-examining primary sources and re-evaluating several contemporary scholarly studies, this paper aims to further an understanding of Monteverdi's aesthetic position as it affected his construction of operatic characters and their musical depiction, informed by the three factors above. Such an impact will be discerned using Orfeo's "Possente Spirto" and the duet between Apollo and Orfeo "Salam, cantando al cielo," in which similar musical settings represent different dramatic situations.

**Kylie Gougler: "The Singer as Co-Collaborator: Performance Tools and Tips for the Undergraduate Voice Major"**

The performance between singer and collaborative pianist is an unspoken dialogue that, if done well, is a beautiful experience. Martin Katz's excellent *The Complete Collaborator: The Pianist as Partner* is a fantastic guide used by collaborative pianists, but no such work exists for singers. I often find that singers know what they wish to accomplish musically, but they may not understand why or how to express themselves in such a

way. Many complaints from young singers include "she didn't follow me," "he played too fast," and countless others which place unnecessary blame on the collaborative pianist. It is essential that the singer can accurately express his/her musical intentions to the collaborative pianist, both verbally and nonverbally. For example, nonverbal actions as simple as a singer's inhalation can signal to the pianist the desired tempo of a piece. In my lecture recital, my collaborative pianist and I will use excerpts (which will also be projected as visual aids) from song and operatic literature to demonstrate verbal and non-verbal tools to help singers better collaborate with their pianists. These will include, but not be limited to, how to begin a piece; using diction as tempo indicators; using score study of the accompaniment to influence vocal technique and musical choices; how to negotiate meter changes; balancing voice and piano, among others. Exposing singers to these tools will not only help them to grow musically, but it will influence how they prepare for degree recitals and auditions, thus enhancing their performance experience.

**Derek Jenkins: "'Whatever You Do, Fund the Band': George W. Landers and the 1921 Iowa Band Law"**

Often histories about American bands focus on two aspects: the professional bands of leaders like Sousa and the development of the wind ensemble within the context of the school band movement. However, these narratives fail to mention a pervasive aspect of the American band world - the community band. The community band movement bridges the time from the professional band's decline beginning in the 1920s to the emergence of the school band in the 1950s and demonstrates the importance of the ensemble to American musical life. The Iowa Band Law provides a fruitful area in which to explore the community band movement.



The Iowa Band Law was a landmark piece of legislation that rapidly spread across Iowa as over 250 communities implemented the law within ten years, and similar laws were adopted in thirty-three states and three countries. Despite its widespread enactment, little research exists regarding the law. Tangential mentions appear in texts about individual community bands, and the only existing manuscript related to the law's history is a 1961 thesis.

Using archival sources and governmental documents pertaining to the law's creation and implementation to tell the Iowa Band Law's story for the first time, this presentation traces the law's history statewide and its impact on the law's author, George Landers and his band. Additionally, it argues that by integrating community bands into studies of the American wind band will provide context for modern bands and other arts organizations as they work in an increasingly tumultuous time for arts funding.

### **Bruce Kelly: "Music and the Attainment of Culture in the American Civil War Era"**

The American Civil War changed our culture and transformed our music. The years leading up to the Civil War witnessed the first flood of popular music written by and about Americans. New methods of manufacture and technical innovation pushed instrument and music prices downward, and rising prosperity created a growing middle class with both the financial resources and the leisure time to enjoy music as both hobby and entertainment. While music had become a big business, it was more than just a commodity. It was seen as an important element in the attainment of culture. The rising middle class in antebellum America created a demand for at least the

appearance, if not the attainment, of culture. One of the surest signs of prosperity was the presence of a piano in the house, and a musically accomplished child. Dwight's Journal of Music stated in 1865 that music was something that the multitude aspired to: "In the so called higher or more cultivated circles, music has long passed for an indispensable part of culture; every family demands it, if possible for all its members, without particular regard to love or talent. . ." This was particularly true for women: "Every woman must have a best-parlor with hair-cloth furniture and a photograph-book; she must have a piano, or some cheaper substitute (The Atlantic Monthly, June 1862). This paper will examine music's role as a signifier of cultural attainment during the American Civil War Era.

### **Jenna Klein: "Achieving and Maintaining Flow During Practice and Performance in Music"**

Flow, also referred to as being "in the zone," is a state of total absorption in an activity where an individual's risk and skill are in balance. This mental state, described as cultivating feelings of a loss of self-awareness and a sense of calm and confidence is sought after by musicians for its positive effect on performance. This presentation will explore the intrinsic and extrinsic factors that cause this change in mental state, their effects in performance and the changes in brain function that occur while in flow. Effective visual, kinesthetic, and auditory techniques including progressive relaxation sequences, deep breathing exercises, visualizations, positive self-talk cues, and establishing intentions in performance assist in entering and maintaining flow. Specific exercises and pre-performance rituals to use during practice and teaching will be discussed. The influence of an individual's age, skill set, and previous performance experience will be evaluated in addition to the

components within a piece of music that influence one's ability to achieve flow. Romantic era music has been deemed the most effective flow inducing music; piano music from the Romantic period will be used as examples to achieving flow. Possible reasons this is true will be considered along with ways to apply the effective elements of Romantic era music to any piece we encounter both in practice and teaching to students. Through better understanding the concept of flow and its causes and effects, we can strategically gain more control over practice and performance as a musician and as a music educator.

**Jenna Klein, Rebecca Nickles, and Jordan Walker:  
“Community Outreach Initiative: A Model for  
Instructors”**

Community outreach initiatives are often a desired yet intricate element of piano teaching that few teachers are able to successfully initiate. In this presentation, three graduate students will share the experience of teaching individual piano lessons to three beginner-level Burmese children aged six, eight, and nine as a community outreach initiative in partnership with EMBARC Iowa. EMBARC Iowa is a non-profit organization that provides resources and advocates for Burmese refugees living in the state of Iowa. The purpose of this presentation is to discuss the benefits of teaching in this setting as well as provide a model for teachers to develop similar community outreach teaching initiatives. Special considerations including lesson location, practice instruments, books and materials are unique to this setting and solutions to acquiring these necessary elements will be shared. Communication is particularly important with this population since often children are the primary English speakers in their household. Creating a clear and consistent practice form improves communication and maintains parental involvement.

Long and short-term goals for each student are established appropriate to age and skill level. Our outreach initiative culminates in a recital with each student performing two pieces-one solo repertoire piece and one teacher-duet. Participating in a community outreach initiative adds value to a studio, builds relationships within a community, and provides valuable insight to teaching diverse groups of students. This community outreach initiative serves as a model for new and experienced teachers seeking to broaden the scope of their studio.

**Wei Chen Lin: “18th Century German Lieder for  
Middle School Voice Students: A Manuscript from the  
Harry Ransom Center”**

Classical music has been proven to improve grades in students yet the appreciation for classical music is low. Middle school students have an opportunity to experience music through private vocal study. Unfortunately, the music that is performed, due to limitations on the voice and age, is not classical. The Harry Ransom Center's Finney Collection opens doors to many songs from the classical era that are age and voice appropriate both technically and in content for the middle school student. In particular, the ten German Songs from volume 41 of that collection show limited ranges, steady tessituras, and short phrases that would allow the students, especially with the male changing voice, to engage and successfully perform this genre of classical music. There is a plethora of unknown archived music for music historians and voice teachers to uncover for the proper pedagogy of these young students. Using these resources will increase the knowledge of classical music and allow for a natural appreciation to begin.

### **Paul Lombardi: “Blurred Justice”**

To some listeners, Pharrell Williams and Robin Thicke’s 2013 song “Blurred Lines” sounds similar to Marvin Gaye’s 1977 song “Got to Give It Up.” Williams and Thicke filed a preemptive suit asking the court to declare that their song did not infringe on the copyright of Gaye’s song. Both parties submitted reports authored by expert witnesses opining on the similarity of the songs. Prior to trial, the Blurred Lines parties motioned for summary judgment. The court denied the motion, holding that the factual dispute over the similarity of the two songs was sufficient to warrant a trial. There were some misunderstandings in the proceedings that led to trial as well as the verdict against the Blurred Lines parties. “Blurred Lines” did not infringe on the protected elements of “Got to Give It Up.” The court did not filter out the protected elements because it misunderstood the import of Ninth Circuit music copyright case. The court also presumably misunderstood the Gaye family’s position regarding unprotected musical elements. The family’s expert was not responsive to any of the “Blurred Lines” assertions that many musical elements were unprotected commonplace ideas. Thus, those elements should have been filtered out on summary judgment, which would have left protected elements that were expressed so differently that summary judgment should have been granted.

Our paper compares the lyrics, melodies, forms, harmonies, rhythms, instrumentations, and styles of the two songs. We show that the protected elements are dissimilar, and that similarities that do exist are from unprotected elements.

### **Sarah Off: “Musical Arts in Rural Areas: Benefits for Rural Communities and the Music World at Large.”**

This session is for performers, educators, and music advocates interested in sharing musical arts with rural communities and benefiting from opportunities that exist within these communities. Contrary to stereotypes, many rural communities either have or desire to have a vibrant and culturally diverse musical life. Drawing on recent research in the arts, we will discuss the mutual benefit for both community members and visitors of a strong musical arts presence in rural communities. The session will discuss ways in which the musical arts can draw on local resources to strengthen the rural economy through cultural identity, community run arts organizations, educational programs, and developing tourism. The impact the musical arts can have upon the education systems and social well-being of a rural community will also be presented. In light of current career challenges facing music school graduates we will explore existing performance and career opportunities found in rural areas for performing musicians and educators. This session will cover information on breaking down the barriers between the metropolitan music scene and the rural community, and will suggest possibilities for collaboration between rural communities and universities and other metropolitan organizations. The session will provide tips on building programs and musical arts organizations within rural communities, and will give some valuable resources that may help with these endeavors.

Katherine Finnk: “Critical thinking and peer-to-peer teaching instead of a traditional master class?”

Traditional teaching strategies for performers, especially for master classes, allow little thought for long-term learning. The master teacher tells the student what to think, try, or do. As a result, the student might show immediate progress during the class from repetition, but afterwards, he is likely to forget what

transpired.

The lecturer will describe alternatives to traditional master class teaching including peer-to-peer teaching and critical thinking. Aspects such as using dialogue between the performer and student listeners will have a long lasting effect on performers. Questions that focus listeners such as, “What was meaningful about what you just heard?” allow the performer to discuss what could be improved in a constructive way rather than becoming defensive. Asking the performer what they would like to know about the audience’s perception of the performance, opens a door to self-discovery. Performers can then ask, “Where am I in the process of developing my song?” to focus their learning. The teacher works as facilitator instead of “master” to foster an environment of shared learning and teaching that will involve critical thinking. When auditors offer constructive input for success, learners are open to hearing their thoughts, as they care deeply about what their peers think.

This lecture will help CMS members consider new ways to shape the learning experience so that long-term learning occurs. This method, based on the “Critical Response Program” by Borstel and Lerman, is especially helpful to teachers interested in finding new ways to increase critical thinking.

### **Justin Sextro: ““Give Me Some Music”: The Musical Relationship between Leontyne Price and Samuel Barber”**

As Samuel Barber neared the end of his life in 1980, many friends and colleagues kept him company by playing him his own compositions. One longtime collaborator, soprano

Leontyne Price, described her vigils saying, “When I visited him in the hospital I’d sing ‘Give Me Some Music’ [from Antony and Cleopatra and premiered by Price] and he’d say, ‘I’ve got to get out of here and write a new cycle for you.’” In the subsequent decades, research on Barber has been largely driven by one scholar, Barbara Heyman, and analysis of the composer’s many collaborations, which were so crucial to his music, is limited. Expanding on Heyman’s work, this paper demonstrates that Barber, influenced by their long-time partnership, wrote several of his major works to suit Price’s distinctive voice. By analyzing four pieces premiered by Price in the 1950s and 60s, I demonstrate the progression of how Barber learned to write for Price’s distinctive instrument. Derived from her training and background, Price cultivated a variety of vocal characteristics, such as an oft-described ‘smoky’ middle register; occasional, seamless punctuations in her upper voice; and text delivery that favored fast rhythms and clear but syncopated diction. After her successful premiere of *The Hermit Songs*, Barber progressively implemented these attributes in his future works for the soprano: *The Prayers of Kierkegaard*, *Antony and Cleopatra*, and *Despite and Still*.

### **Bo Ties: “La Mélancolie du Bonheur: Rediscovering the Life and Music of Gabriel Dupont”**

This lecture recital will present portions of Gabriel Dupont’s biography, discussion of his musical traits, and performances of several pieces from his second piano set “*La Maison dans les Dunes*”. Dupont (1878-1914) should be known as one of the great French composers of the early 20th century. Unfortunately, he died the same day World War I began and he was largely forgotten after his death in 1914. Though Dupont only seriously composed for just over 10 years, he was able to produce some incredibly complex and mature music.

Dupont was plagued by Tuberculosis and spent a large amount of time in isolation but his output is not entirely lugubrious. The three prominent moods of 'dark and painful,' 'soft and calm,' and 'joyful and sunny' in his music have drawn comparisons to Schumann. With hints of romanticism, impressionism and something altogether unique, Dupont composed 24 piano pieces that rival Debussy's Préludes in atmospheric miniatures and challenge to pianists. Many of his pieces contain references to nature, but there is an overt grappling with death that is not found in other composers of the time. A major theme in his music is the "Melancholy of Happiness." Since 2000, there have been a few French musicians interested in Dupont's music, but I am one of the first Americans to delve further into Dupont's life and music searching for a solution to interpreting the thick and orchestral textures present in his piano music. I will continue to advocate for the remembrance of Dupont.

### **Alexis Tuttle: "Feminist As Folk: Peggy Seeger's Twist on Tradition"**

The folksinging career of Peggy Seeger (b. 1935) has often been overshadowed by the extreme range of talent of those near to her, including parents Charles and Ruth Crawford and brother Pete Seeger. Her upbringing in America's "first family of folk" readily prepared her for an early career as a singer and instrumentalist in the United States and Great Britain, where she then became involved with Ewan MacColl and a variety of influential projects, including musical arrangements for the BBC Radio Ballads.

In 1971, Seeger wrote her first feminist-leaning song, "I'm Gonna Be an Engineer," which describes the struggle of a

woman pursuing a career and navigating through life in a male-dominated field. This song quickly became popular and proved to be a defining moment of her career, as the use of a critical feminist approach became a trademark to her style. More than 200 original songs followed, covering topics of contraception and abortion rights, violence against women, marriage, and housework with the use of humor, satire, and hard-hitting truths. In addition to these works, Seeger leads songwriting workshops which critically examine the roles and portrayals of women in traditional folk songs and aims to remedy this skewed perception of women in new works in the traditional Anglo-American style. This paper shows that Peggy Seeger aims to more accurately represent and include women and their experiences in the great tradition of American folksong through her feminist-inspired songs and workshops.

### **Christopher Wilson: "Did you hear that?" An analysis and performance of Andrew Thomas' Merlin**

Andrew Thomas' "Merlin," composed in 1985, has become a seminal work for solo marimba. Although the piece takes its inspiration from the poem of the same name written by Edwin Arlington, its compositional synthesis seems to be less based on programmatic ideas and more the result of modernist approaches to intervals, rhythm, and quotation. The harmony revolves around unresolved tritones, and the constant sixteenth notes are grouped with ever developing accent patterns. The ideas are so subtle they are almost easier to see in the score than to hear as an audience member. This is direct contrast to the ending of the second movement, which through direct quotation in some case, references the entire first movement harmonically. In this presentation all aspects of the compositional approach are discussed before closing with a performance of the work.

Elizabeth Honn Hoeberg: “How Theocritus Sang: Eleanor Everest Freer’s Sonnets from the Portuguese”

On the 75th anniversary of her death in 2017, it is fitting to examine the contributions of Chicago composer Eleanor Everest Freer (1864-1942) to 20th-century American art song. During her lifetime, Freer’s critical recognition in America paralleled that of American contemporaries Amy Beach and Carrie Jacobs Bond; however, unlike them, Freer is almost unknown today, despite her prodigious output in multiple genres that comprises over 130 songs as well as 11 chamber operas, and numerous piano and ensemble vocal works, published in both American and transatlantic editions. This paper argues for greater recognition of her achievements through an examination of her most significant work, a song cycle on Elizabeth Barrett Browning’s Sonnets from the Portuguese. Illustrative of the early 20th-century style that superimposed traditional Continental training on English language poetics, Freer’s songs display a keen sensitivity not only to Barrett Browning’s texts, but also to the nuanced variations within the sonnet form through a unique employ of late-Romantic harmonic structures that elucidate the poetic form and further the textual drama. An analysis of Sonnet I—“I thought once how Theocritus had sung”—the first critical examination of Freer’s work, will illustrate this innovative process and the need for further exploration of her work.

### **Hyunki Yoon: “Contemporary Korean Piano Music and its Western Influences”**

Koreans have a long history of traditional native music; however, there are many trends in current Korean popular and art music that are heavily influenced by Western traditions. Western culture was first introduced to the Korean peninsula

around the 19th century by Christian missionaries. This cultural exchange was accelerated by the forced Japanese colonization in the early 1900’s and the Korean War in 1950. This trend has continued through today especially considering the current political situation in the Korean peninsula.

American influences have been particularly important since the Korean War. Many South Korean musicians worked on US military bases as entertainers. These Korean musicians attempted to replicate American performance styles. I have selected two Korean composers who used Western forms and techniques but kept Korean melodies and motives in their works. Chung-Gil Kim explores Korean cultural practices in his piece, and Quentin Kim uses a traditional Korean song for his piano variations. I would like to introduce the music of these Korean composers, explore the musical means by which these specific composers have brought together Western education and Korean tradition, and illustrate how they combine Western musical structures and traditional Korean tunes and melodies in their works.

## **Performance Abstracts**

### **Andrew DeBoer: “Wind and Wood: Music for Clarinet and Marimba”**

Marc Mellits’s music is eclectic, colorful, and locomotive. Whether it is an emotional response or a physical reaction, his music demands the listener’s attention. In "Escape," Mellits takes the fundamental elements of music (rhythm, melody, and harmony) and displays them in a simplistic, but structurally stable environment, leaving the listener with a

raw, pure sound while also maintaining a comforting sense of home.

"Escape" holds true to Mellits's miniaturist compositional style, being comprised of seven short, contrasting movements: "I-Enter," "II- Swerve," "III-Cortex," "IV-Escape," "V-Antique," "VI-Pendulum," and "VII-Exit." While originally written for saxophone and marimba, the performers have adapted this work for clarinet/bass clarinet and marimba.

While listening, pay special attention to the simplicity of the harmonic movement while enjoying the complexity of the minimalist rhythmic structure and difficulty in maintaining precise vertical alignment between the two voices.

### **Matt Andreini and Ryan Frost: "Jeffrey Dennis Smith - All Systems Go"**

All Systems Go was written in the fall of 2012 for Matthew Andreini (IA) and Gabor Palotas (HU) of the Iowa/Hungary Percussion Project. The title alludes to a rocket launch, but the piece is more about the general atmosphere around any system that is up and running. It could be the energy of a whirring computer, a flowing stream, or a healthy body. It could be the idea of making a plan and setting it in motion. It could be the action of pressing an "on" button, of stepping onto an escalator, or of setting off in a canoe. It could be the choice of accepting the present moment and surrendering to the possibilities inherent in "what's next?"

This work was recently recorded by the Iowa/Hungary Percussion Project and is the title track for their debut recording, All Systems Go. One of the duo's earliest

commissions, the work is an example of the diverse body of repertoire commissioned as a part of this project.

## **Biographies of Conference Participants**

### **PERFORMER BIOGRAPHIES**

**Matthew Andreini** currently serves as a percussion instructor at the University of Northern Iowa. Andreini also maintains an active performance career, performing regularly with a wide variety of ensembles. In addition to his regular performing schedule, he is frequently a featured soloist with numerous ensembles and has performed multiple international tours throughout Europe, Central, and South America. As a chamber musician, Matthew has recently shared the stage with groups such as the Boston Brass and the Enso String Quartet.

As an avid enthusiast of new music, Andreini plays an integral role in a collaborative new music organization known as the Iowa/Hungary Percussion Project. The project was founded in 2012 by Matthew Andreini (IA) and Gabor Palotas (HU) with a goal of fostering the creation and performance of new music for percussion. Coming from contrasting and diverse backgrounds, the performing duo has made a mission of sharing original music from their homelands. Since the project's inception, the duo has collaborated with numerous Iowan and Hungarian composers. Andreini and Palotas have presented these works in multiple tours on both continents, exclusively performing from their commissioned repertoire. Their commissions have been broad in scope, collaborating with well-known contemporary percussion composers such as

Matthew Coley and Jeffrey Dennis Smith as well as emerging composers. The duo recently released their debut recording (All Systems Go) which features seven of their commissioned works.

**Andrew DeBoer** is the assistant professor of music at the University of Arkansas – Fort Smith and principal clarinetist with the Fort Smith Symphony. An advocate for new music, DeBoer has had solo performances with several ensembles along with many performances at various conferences across the United States. His solo album, CrossOver, featuring many new works, has been hailed as a “beautiful performance” and “exciting and spirited.” DeBoer holds his graduate degrees from Arizona State University. You can learn more at [www.andrewdeboer.com](http://www.andrewdeboer.com). Email: [andrew.deboer@uafs.edu](mailto:andrew.deboer@uafs.edu)

**Tommy Dobbs** is the Instructor of Percussion at the University of Arkansas – Fort Smith. An active educator, he holds positions with the Percussive Arts Society as both a member of the Percussion Pedagogy Committee and as the Treasurer for the Arkansas Chapter of PAS. Dr. Dobbs completed his Doctorate and Master’s degrees in Percussion Performance from the Florida State University and his Bachelor’s Degree in Percussion Performance from the University of North Florida. He is a proud endorser of SABIAN cymbals, Innovative Percussion Inc., and Grover Pro Percussion. Web: [www.tommydobbsp percussion.com](http://www.tommydobbsp percussion.com) Email: [tommy.dobbs@uafs.edu](mailto:tommy.dobbs@uafs.edu).

**Ryan Frost** joined the UNI School of Music faculty in 2016 where he teaches applied percussion lessons, percussion methods, and directs the UNI Percussion/Marimba, West African (UNI-WADE), and Taiko Drum Ensembles. He previously held teaching positions at Fairmont State

University, Waynesburg University, Washington and Jefferson College, Middle Tennessee State University, and the University of Northern Iowa. Frost was pleased to receive the Outstanding Adjunct Award for Teaching Excellence at Fairmont State University.

As an active educator and performer, Frost has experience in western and non-western music and has presented clinics and hands-on workshops across the country for groups of all ages and levels of experience. He was the recipient of the Global Education Opportunities grant which enabled him to study Ghanaian drumming and dance at the Dagbe Cultural Institute and Arts Center and the Dagara Music Center in Ghana. In addition to African drumming, Frost has performed with and led Brazilian, Indonesian gamelan, Japanese taiko, and steel drum ensembles, which enabled him to perform with the WVU Steel Band at the Smithsonian Folklife Festival and serve on the staff of the Ellie Mannette Festival of Steel Summer Music Festival.

Frost received a Doctor of Musical Arts degree from West Virginia University, a Master of Arts degree from Middle Tennessee State University, and a Bachelor of Arts degree from the University of Northern Iowa.

## **PRESENTER BIOGRAPHIES**

**Alison Altstatt** is Assistant Professor of Musicology and Music History at the University of Northern Iowa School of Music. Her research has focused on the music and ritual of medieval convents, the medieval song genres of sequence and proper office, medieval manuscripts and their twentieth-century reception, and digital scholarship in Chant Studies. She has presented her work to the American Musicological



Society, the Cantus Planus study group of the International Musicological Society, the College Music Society, the International Congress on Medieval Studies, the Medieval Academy of America, the North American Academy of Liturgy, and Arbeitskreis geistliche Frauen im europäischen Mittelalter (Working Group on Religious Women in Medieval Europe). Her most recent publications have identified and analyzed a fourteenth-century musical manuscript from the English convent of Wilton Abbey that had been missing since 1860. This manuscript, containing music for processions, is the subject of a book-in-progress titled Wilton Abbey in Procession.

**Jeremy Baguyos** is Professor of Music and Interdisciplinary Informatics at the University of Nebraska at Omaha (School of Interdisciplinary Informatics and School of Music). He attended the Indiana University Jacobs School of Music and the Peabody Institute of Johns Hopkins University where he earned degrees in double bass Performance and Computer Music. Active nationally and internationally as a composer, performer, and researcher in the field of academic computer music, he has tallied notable presentations and performances at the ICMA International Computer Music Conferences and publications with the MIT Press and the ICMC Proceedings. He is Principal Double Bassist of the Des Moines Metro Opera Orchestra, and has also performed with the bass sections of the National Symphony, Milwaukee Symphony, and the Kennedy Center Opera House Orchestra. See <http://baguyos.com> for more information.

**Jonathan Chenoweth** teaches cello, coordinates chamber music, and chairs the faculties of Strings and Music in General Studies at the University of Northern Iowa. He has performed and taught in twenty-three states and in Russia. Dr.

Chenoweth studied at Oberlin College and Conservatory (with Richard Kapuscinski) and the State University of New York at Stony Brook (with Timothy Eddy). Before joining the UNI faculty in 1991 he taught at the Pennsylvania State University, Truman State University, and Augustana College (SD).

In addition to his work with young performers, Chenoweth is perennially exploring innovative approaches to the teaching of music appreciation. This latter interest has motivated recent research efforts, including a book-in-progress with the working title "Leonard Bernstein: Two Answers to Everything."

**Júlia Coelho** is finishing her MA in Musicology (thesis on Monteverdi) at the University of Missouri, where she worked as Graduate Assistant in voice, music theory, and musicology, and completed a MM in Vocal Performance. She holds a Master's in Canto Lirico, Conservatorio di Avellino, Italy, and a BA in Philosophy, University of Lisbon, Portugal.

She is working towards a career as a scholar/performer in Early Music, and recently presented at the International Conference on Monteverdi in Mantua. She has publications and annotated translations in English, Portuguese, and Italian on Music, Philosophy, and Poetry, namely: the annotated translation from English to Italian of Burney's Account on Handel's Messiah (2015); "Fragmentos de Infinito," Poetry book (2017); the translation from Italian to English of Music Interpretation of Text in Vocal Polyphony on Cerone and Schonsleder (2017); and is working towards the article Mozart's Fascination with Melodrama— Revisited with Dr. Judith Mabary.

**Katherine Eberle Fink**, mezzo-soprano, specializes in music of women composers. Concert credits include solo

performances with the symphonies of Detroit, Lansing, and Saginaw, Atlanta, Macon, Rome, and Valdosta. She has given over one hundred solo recitals as a guest artist in twenty states as well as in Brazil, the Netherlands, Russia, and the Virgin Islands. She made her New York debut at Weill Recital Hall, Carnegie Hall in 1994. She was an Artistic Ambassador for the United States Information Agency in South America and in Korea in 1997. Eberle's DVD *Pauline Viardot: Composer, Singer, Forgotten Muse* is available at Amazon.com. Her latest CD: *In this Moment: American Women Composers* is available through Albany Records. Eberle earned degrees from Baldwin-Wallace Conservatory (BME), the University of Cincinnati (MM), and the University of Michigan (DMA). She has taught at the University of Iowa since 1991. She was a Van Lawrence Winner in 2003.

**Kylie T. Gougler** has been hailed by D Magazine as "continually captivating and vocally magnificent." She has performed a plethora of roles, including Fiordiligi in Mozart's *Così fan tutte* and the title role in Puccini's *Suor Angelica*.

As a proponent for Czech and Slovak art song and repertoire, she spent a residency in Náměšť nad Oslavou, Moravia, and was a finalist in the International Czech and Slovak Voice Competition in Montréal, Québec.

Ms. Gougler previously served on the faculty of Luther College, where she taught private voice, class voice and directed opera scenes. She is currently on the faculty at Waldorf University, where she teaches voice and aural skills. Ms. Gougler received her BA in Music from Luther College, her MM from the University of North Texas, and is currently a candidate for the Doctor of Musical Activities degree (ABD) in Vocal Performance and Pedagogy at the University of Iowa.

Baritone **Philip Hill** has earned DMA in vocal performance at the University of Texas in Austin. He is an Adjunct Associate Professor at Austin Community College and taught on the voice faculty of The University of Texas - Rio Grande Valley, Texas A&M University - Kingsville, and Texas State University - San Marcos. Dr. Hill has performed extensively with the Mississippi opera, symphonic and choral organizations throughout the South and in the Austin area.

Some of his operatic roles, have been Count Almaviva in "The Marriage of Figaro", L'Ami in Debussy's "The Fall of the House of Usher", Papageno in "The Magic Flute" (Costa Rica and Mazatlan), Olin Blich in Floyd's "Susannah", Morales in Bizet's "Carmen" and Falstaff in Getty's "Plump Jack". The 2007 Austin Critics Table Awards honored Mr. Hill with the Outstanding Classical Singer Award for his performances.

**Elisabeth Honn Hoegberg** holds a Ph.D. in Music Theory and an M.A. in Musicology from Indiana University, and a Bachelor's in Music History and Piano from Illinois State University. Dr. Hoegberg has held academic appointments at Indiana University and Oberlin Conservatory and currently teaches music theory, counterpoint, keyboard, and music history at the University of Indianapolis, where she is Associate Professor of Music Theory and Keyboard. Her research interests include historical theory and pedagogy and late 19th-century French opera, specializing in the music of Emmanuel Chabrier, on whom she has published. She is an active solo and collaborative pianist and has appeared with the American Pianists Association, the Indianapolis Chamber Orchestra, and the Indianapolis Baroque Orchestra.

**Derek M. Jenkins** has received performances of his music throughout the United States, Europe, and Canada by ensembles including the Dubuque Symphony Orchestra; the Fountain City Brass Band; the Seattle Wind Symphony; the U.S. Army Materiel Command Band; and university bands around the country. Jenkins has received recognition from the American Prize, the National Band Association, MMTA/MTNA, and at conferences and festivals across the U.S. and abroad. Additionally, Jenkins is actively researching the history and literature of the wind band; particularly the 1921 Iowa Band Law and its continued use in supporting municipal bands in Iowa today. Jenkins is currently serving as Assistant Professor of Music Theory and Composition at Arkansas State University and holds degrees from UMKC and Rice University. In his spare time, Jenkins is an amateur scuba diver and daydreams of becoming an astronaut. More information can be found at: [www.derekmjenkins.com](http://www.derekmjenkins.com).

**Bruce Kelley** is Director of the Center for Teaching and Learning and a Professor of Music at the University of South Dakota. He teaches courses in music theory, music history, and the Honors curriculum. He has published two books: *Bugle Resounding: Essays on Music and Musicians of the Civil War Era* (2004) and *Preparing Your Campus for Veterans' Success: An Integrated Approach to Facilitating the Transition and Persistence of our Military Students* (2013). He has numerous articles and presentations, served as an episode consultant for TLC's TV series "Who Do You Think You Are," and was on the editorial board of the College Music Symposium from 1999-2010. He received a Bachelor of Music in Trombone Performance from Nebraska Wesleyan University, a Master of Arts and Doctor of Philosophy in Music Theory from The Ohio State University, and a Certificate in

Management Development from the Harvard Graduate School of Education.

**Jenna Klein** is a native of Buffalo, New York. She earned her Bachelor of Music in Piano Performance and Contemporary Music Studies with a concentration in Music Therapy from the State University of New York at New Paltz where she studied piano with Dr. Ruthanne Schempf. Currently, she is a candidate for the Master of Music in Piano Performance and Pedagogy degree at the University of Northern Iowa, studying piano pedagogy with Dr. Lynn Worcester and piano with Professor Sean Botkin. She is also a graduate assistant at UNI, teaching two sections of group piano to undergraduate music majors and accompanying UNI Singers vocal ensemble. Since 2014 she has spent her summers working as a Piano Teaching Assistant at Interlochen Arts Camp. Current research interests include techniques for inducing flow in practice and performance in music and the implementation and positive effects of using music therapy techniques in teaching piano.

**Wei Chen (Bruce) Lin**, has performed throughout Canada, Mexico, Taiwan, and the USA. He made his first orchestral appearance with the West Coast Symphony in 2002. In addition to his career as a soloist, he is an active chamber musician. He has been featured in music festivals including the Chamber Music Institute at the University of Nebraska-Lincoln, Chamber Music Unbound, Las Vegas Music Festival, Mountain View International Festival of Song and Chamber Music, Scotia Music Festival, and Tuckamore Chamber Music Festival.

With his passion for teaching, Dr. Lin is Assistant Professor of Piano at Texas Lutheran University and on the keyboard faculty at the University of the Incarnate Word. Prior to this,

he was at West Virginia University where he taught applied piano, class piano, and supervised the piano proficiency requirement. Dr. Lin is an active member of MTNA and CMS. He presents workshops and adjudicates competitions regularly.

**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 30 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.

**Allen Madison** (LL.M, Georgetown University Law Center; J.D., Hofstra Law School) is an Associate Professor at the University of South Dakota School of Law. Although he teaches tax law, he is also an amateur songwriter. As a performer (stand-up comedy), his songs reached dozens of people in one state. He is also a scholar on copyright law, having written the seminal piece on whether jokes are subject to copyright law. He has published his research in the *Columbia Business Law Review*, *San Diego Law Review*, and *Santa Clara Law Review* and has presented on the subject of copyright to the Copyright Society of New York at Caroline's Comedy Club in New York City. Professor Madison is a co-author of *Blurred Justice*, an

influential article detailing the legal and factual problems with the copyright case involving the song, "Blurred Lines."

**Rebecca Nickles** received her Bachelor of Music in Piano Performance from Wartburg College in 2014. She has been playing the piano for over 20 years, and has found her passion in teaching others how to play. Rebecca maintains a full piano studio at the UNI Community Music School, where she teaches a variety of ages. Rebecca stays active in the community as a church musician as well as an accompanist for several local schools. She is currently pursuing her Master of Music in Piano Performance and Pedagogy at the University of Northern Iowa.

Violinist **Sarah Off** has established herself as an innovative and passionate performer and educator. Having grown up in the rural Colorado town of Del Norte Sarah has a strong passion for finding opportunities for rural areas to experience the musical arts. She is Co-Founder and Artistic Director of the Mt. Blanca Summer Music Conservatory in Colorado, which serves the rural San Luis Valley and surrounding areas. In 2016 she presented on "Musical Arts in Rural Communities" at the Arizona Music Educators Association Conference. She completed her Doctoral research on "Arts in Rural Areas-Building Musical Communities in Rural Areas". Sarah has performed as soloist with the Colorado Symphony Orchestra's "Up Close and Musical", the Boulder Symphony, and the Conservatory Music in the Mountains Chamber Orchestra. An avid chamber musician, Sarah is a founding member of Tandem Duo.

Sarah received her Doctorate in Violin Performance from Arizona State University.

**Melissa Phillips** attended Bethel College and Wartburg College, where she was a principle accompanist for the top choirs. After graduating from Wartburg, Melissa began teaching for Children's Yamaha Music School as both a private and group teacher. She also taught for Yamaha Corporation of America as a seminar instructor. Melissa remains connected with Yamaha Corporation by serving as a Yamaha Music Education Specialist in which she observes and evaluates new Yamaha teachers. Since 2010, Melissa has been an Adjunct Professor of Piano at Waldorf University where she teaches piano classes, piano lessons, and accompanies vocal lessons, recitals, musicals, and the Sangkor choir. Melissa also maintains her own piano studio, and is a member of the Music Teachers National Association as well as the Iowa Music Teachers Association. She is currently serving as the coordinator for the local piano festival, held at Waldorf University in January of each year.

**Justin Sextro** is a Ph.D. Candidate of musicology at the University of Kansas in Lawrence. He holds degrees from The University of Missouri, Kansas City (M.M., vocal performance and musicology) and Truman State University (B.M., vocal performance). His research focuses on the music of Samuel Barber, opera, and song studies. He also has an active interest in music in film and multimedia. His Master's thesis, "Press Start: Narrative Integration in 16-Bit Video Game Music," analyzed the function the music in video games of the 1990s.

**Bo Ties** is a fourth year DMA student in Piano Performance and Pedagogy. Originally from Minnesota, he took piano lessons from an early age until 8th grade, but classical music was not emphasized. He took a break from formal lessons during high school and as a college freshman he returned to the piano to begin formal training in classical music. He

completed his bachelor's degree at Winona State University in Minnesota with Dr. Deanne Mohr and has attended the University of Iowa for his Master's and Doctoral studies with Dr. Uriel Tsachor. His doctoral research is focused on Gabriel Dupont and will include a recording of Dupont's mature piano music. In addition to performing and collaborating, Bo is an active piano teacher in the Iowa City area.

**Alexis (Lexy) Tuttle** graduated magna cum laude from the University of South Dakota with a bachelor's degree in the summer of 2016. She returned the next semester to pursue a Master's degree in Music History. In addition to her class load, she is a teaching assistant with Dr. David Moskowitz for rock and roll appreciation, and works with Dr. Paul Lombardi tutoring undergraduate music theory students. During the first year of her course of study, she acted as a member of the steering committee for the USD Women, Gender, & Sexuality Studies Conference: "Cultures of Change," where she assisted in vetting proposals. In her undergraduate career, Lexy was a counselor at three USD Summer Music Camps; she also tutored in the university writing center for three years before graduation. While music has become an academic pursuit in her studies, Lexy still enjoys playing tenor saxophone with USD Jazz I.

**Jordan Walker**, a native of Summerville, Georgia, is in her first year of study pursuing a Master of Music in Piano Performance and Pedagogy at the University of Northern Iowa. She earned her Bachelor of Music in Piano Performance and Pedagogy from Shorter University in May 2017. Her lifelong dream is to inspire a passion for music in people of all backgrounds and ages. She has been pursuing her career as a pianist by performing, teaching, and serving as president of the Shorter University collegiate chapter of MTNA. In addition to

her studies in piano, she performed with the women's chorus, mixed chorus, Shorter Chorale, and played percussion in the concert and marching band at Shorter University.

Percussionist **Christopher Wilson** is an adjunct instructor at Southeast Missouri State University and an ABD Doctoral candidate at the University of Northern Colorado. Mr. Wilson is a fast-rising artist who has appeared as soloist, chamber musician and clinician throughout the United States.

As a Doctoral candidate, Mr. Wilson was a Teaching Assistant to Prof. Gray Barrier and studied wind conducting as a student of Dr. Kenneth Singleton. He is a graduate of the Boston Conservatory and Eastern Washington University. His principal teachers include Gray Barrier, Nancy Zeltsman and Martin Zyskowski. He is a sponsored member of Pearl Drums' Regional Education Arts Program and an endorser of Encore Mallets.

"Marvelous mood and spirit and model of clarity and good sense" was the description from judges of the American Prize Completion in 2014 where pianist **Hyunki Yoon** won the solo piano division. In 2015, he placed second in the American Protégé International Competition. That same year, he made his Carnegie Hall debut and performed with the Ho Chi Minh City Symphony Orchestra. In 2016, he toured Europe, which featured performances in Vienna, Austria; Budapest, Hungary; Brno, Czech Republic; and Marbella, Spain.

Yoon earned a Bachelor of Music degree in Piano Performance at Chugye University for the Arts, Seoul, South Korea. He moved to the USA for his Master of Music degree at the University of Missouri – Columbia. He is a candidate for the Doctor of Musical Arts degree in Piano Performance at the

University of Missouri - Kansas City, and he is an adjunct professor of music at Rockhurst University.

## Chapter Officers and 2018 Program Committee

### CHAPTER OFFICERS

Loralee Songer, President (Coe College)

Angela Miller-Niles, Secretary (University of Missouri, Kansas City)

Paul Lombardi, Treasurer (University of South Dakota)

### 2018 PROGRAM COMMITTEE

Lynn Worcester, Chair (University of Northern Iowa)

David Moskowitz (University of South Dakota)

Randall Harlow (University of Northern Iowa)<sup>[SEP]</sup>

Jacob Tews, Composition Chair (Wartburg College)

# Getting Around

## Waverly Restaurant Guide

### On Campus

Konditorei (west of FAC) –

coffee/wraps/salads/sandwiches

Den (in Saemann Student Center) – grill/salad bar

Mensa (upstairs cafeteria – open to public – cash or check only)

### Within walking distance of campus

Dirty Dog America bar and grill – 1016 W. Bremer

Sasquatch Jack's (bar and grill) – 118 10th St SW

The Other Place II (bar and grill) – 821 W. Bremer

Joe's Knighthawk (bar and grill) – 1002 W. Bremer

Pizza Hut – 1203 W. Bremer

Subway – 517 W. Bremer

Jimmy John's – 620 W. Bremer

Taco John's – 617 W. Bremer

### Around Waverly

East China Restaurant – 309 W. Bremer

Waterstreet Grill – 102 W. Bremer

East Bremer Diner – 117 E. Bremer

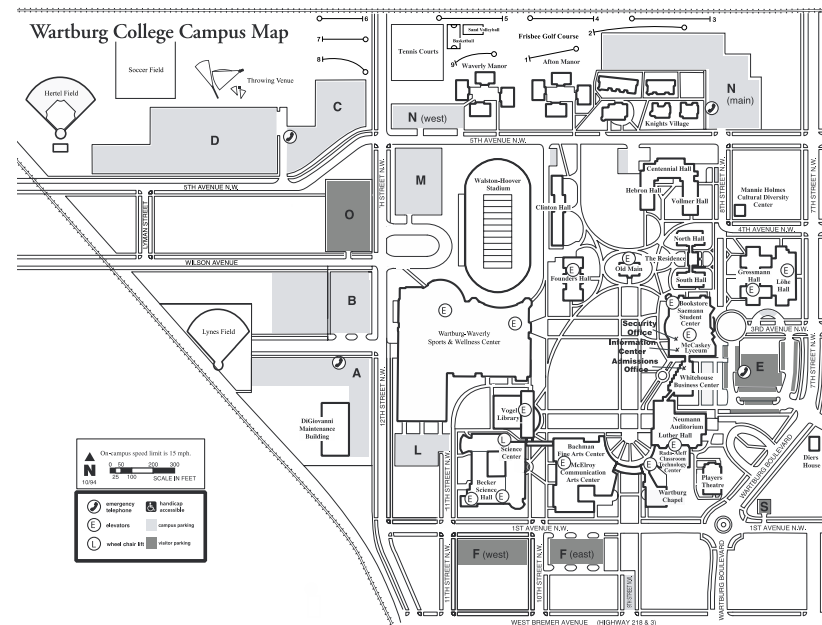
Tapatio Mexican Grill - 1810 4th St SW #104

Applebee's – 2500 4th St. SW

# Business Meeting Agenda

1. Call to Order & Welcome
2. Approval of 2017 minutes
3. Treasurer's Report
4. Acknowledgements
5. Report on 2019 conference
6. New business
7. Common Topic Discussion
8. Other business/Adjournment

## Map of Wartburg College



## QR Code

