



Northeast Chapter
THE COLLEGE MUSIC SOCIETY

Program and Abstracts
27th Regional Conference

March 17–18, 2006

Wilkes University
Wilkes-Barre, Pennsylvania

S T E I N W A Y

IS THE OFFICIAL PIANO

of

THE COLLEGE MUSIC SOCIETY'S

NATIONAL CONFERENCE



S T E I N W A Y & S O N S

Dear CMS Colleagues,

Welcome to the 2006 Northeast Chapter Conference and the lovely campus of Wilkes University. These meetings provide opportunities to circulate with new colleagues and old friends, recharge our batteries, be exposed to fresh insights and new perspectives, and help us rethink what we do and why and how we do it. To that end we have assembled a program that I trust will invigorate, stimulate, and hopefully challenge each of us.

The diversity of topics at this year's conference could only be found at a College Music Society meeting. We will hear papers on music theory, music education, pedagogy, musicology, musical perception, and sociology; and lecture recitals that will explore topics as varied as fuguing tunes, Spanish dance rhythms, and "jazzing" classics. We will devote a paper, a panel, and a keynote address by Dr. Wayne Bowman to the CMS Common Topic "Education in Music is Every Musician's Responsibility," and we will host the largest poster session to date with colleagues sharing their research on a plethora of topics. Finally, we will end our conference with a concert of new music by CMS composers.

Thank you to my fellow program committee members Gene Marie Kern and Jorge Torres for their careful analysis of session proposals, to Chapter President Diane Follet and her fellow officers for their leadership and efforts on behalf of all of us, and to our local hosts Ellen Flint and Philip Simon for their hard work, dedication to detail, and hospitality.

Enjoy the conference!

Patrick M. Jones, Ph.D.
Conference Program Chair



Wilkes University Campus





Northeast Chapter

THE COLLEGE MUSIC SOCIETY

ACKNOWLEDGEMENTS

The CMS Northeast Chapter gratefully acknowledges all of those who have worked tirelessly to make this conference such a tremendous success:

Patrick Jones (University of the Arts), Chair, Program Committee

Delvyn Case (Eastern Nazarene College), Chair, Composition Committee

Ellen Flint and Philip Simon (Wilkes University), Site Coordinators

CMS Southern Chapter Executive Board

| | |
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2006 NORTHEAST CONFERENCE SCHEDULE

All sessions will be held in Darte Hall

Friday, March 17, 2006

8:00 a.m.

Registration – 1st Floor Lobby

9:00 a.m.

WELCOME – Room 101

Deborah Nemko, Vice-President, CMS Northeast Chapter

9:15 a.m.

SESSION I: Music Theory – Room 101

Session Chair: Sarah Meredith (SUNY Buffalo State College)

“Form and Structure Interactions in Roger Sessions’ Canons”
William P. Pfaff (SUNY Plattsburgh)

“Meta-Measure as Agent of Form in Twentieth-Century Piano Music”
Aleksandra Vojcic (The Juilliard School/CUNY Graduate Center)

“A Sonorous Jumble: The Musical Language of Frank Martin”
Michelle Louer (Indiana University)

11:00 a.m.

SESSION II: Music Education & Pedagogy – Room 101

Session Chair: Patrick Jones (The University of the Arts)

“Creating an Elementary Music Performance: A Project for (Non-music) Elementary Education Majors”
Paul McGovern (Saint Joseph’s College)

“Art and Cultural Politics in Soviet Russia: A Case Study in Interdisciplinary Team-Teaching”
Joseph Darby (Keene State College)

“Ilya Musin and the Leningrad School of Conducting: A Primer”
Timothy Dixon (Messiah College)

12:30 p.m.

Lunch – on your own

1:30 p.m.

SESSION III: Lecture Recitals I – Gies Hall

Session Chair: Gene Marie Kern (independent scholar/performing artist)

“Kósçak Yamada’s ‘Aiyān no Uta’ (‘Song of Aiyān’)”
David Pacun, Kelly Samarzea, and Charis Dimaras (Ithaca College)

“The Importance of Spanish Dance Rhythms in the Piano Music of Joaquin Turina”
Linda Apple Monson (George Mason University)

2006 NORTHEAST CONFERENCE SCHEDULE

Friday, March 17 (continued)

3:15 p.m.

SESSION IV: Musicology I – Room 101

Session Chair: Douglas Ovens (Muhlenberg College)

“W. B. Leonard and ‘The Elite Lady Minstrels’”
Sarah Meredith (SUNY Buffalo State College)

“(Re)Viewing Amadeus in Light of Film Musicology”
Franco Sciannameo (Carnegie Mellon University)

4:30 p.m.

SESSION V: Lecture Recitals II – Gies Hall

Session Chair: Deborah Nemko (Bridgewater State College)

“Joel Engel: The Father of Jewish Art Music”
M. Rahima Hohlstein (The College of St. Rose)

“Two Minds With but a Single Thought: Zez Confrey and Louis Gruenberg ‘Jazz’ the Classics”
Kirsten Helgeland (Gordon College)

5:50 p.m.

Executive Board Dinner Meeting

Dinner – on your own

Saturday, March 18, 2006

8:00 a.m.

Registration – 1st Floor Lobby

9:00 a.m.

SESSION VI: Musicology II – Room 101

Session Chair: Sarah Meredith (SUNY Buffalo State College)

“Ullmann’s Der Kaiser von Atlantis from a Narrative Perspective”
Karen L. Uslin (Temple University)

10:15 a.m.

SESSION VII: Musical Perception and Use – Room 101

Session Chair: Deborah Nemko (Bridgewater State College)

“Look at My Picture: The Recognition of Musical Unit Structuring in Graphic Representations of Rhythms
Among Seven-Year-Old Taiwanese Children”
Jessica Yutai Su (Teachers College, Columbia University)

“Re-thinking the Musical Event: The Experience of the Non-Present in the Present”
Roger Grant and Gavin Steingo (The University of Pennsylvania)

“Music in the Artist’s Studio: An Ethnographic Study of its Uses and Affordances”
Patrick M. Jones and University of the Arts Graduate Students (The University of the Arts)

2006 NORTHEAST CONFERENCE SCHEDULE

Saturday, March 18 (continued)

11:45

Lunch – on your own

1:00 p.m.

SESSION VIII: Lecture Recitals III – Gies Hall

Session Chair: M. Rahima Hohlstein (The College of St. Rose)

“The Hymn and Fuguing Tunes of Henry Cowell”

Marvin Rosen (Westminster Conservatory of Westminster Choir College, Rider University)

“Sonata for Viola and Piano, Op. 147: Shostakovich’s Own Elegy”

Madeleine Darmiento (Millersville University)

“A Post-Modern Visage: Piano Music by Four Living American Women Composers”

Max Lifchitz (SUNY University at Albany)

3:15 p.m.

CMS Common Topic – Gies Hall

Education in Music is Every Musician’s Responsibility

Session Chair: Deborah Nemko (Bridgewater State College)

“Education in Music is Every Musician’s Responsibility: A Critical Analysis”

Patrick M. Jones (The University of the Arts)

Common Topic Panelists: Edward Green, Manhattan School of Music
 Patrick M. Jones, The University of the Arts
 Max Lifchitz, SUNY University at Albany

5:00 p.m.

Banquet and Annual Business Meeting – Ballroom, Henry Student Center, Second Floor

Keynote Address

“Re-Thinking ‘Music Education’: The Place of Educational Studies in the 21st Century Music School”
Dr. Wayne Bowman (Brandon University)

6:30 p.m.

Coffee, Dessert, and Poster Session – Mezzanine, Dorothy Dickson Darte Center for the Performing Arts

“ePortfolios”

Kristen A. Albert (West Chester University)

“Live Cinema and the College Orchestra”

Mark Bartley (Mount Holyoke College)

“Motive, Allusion, and Harmonic Language in Masques, Op. 34, for piano by Karol Szymanowski”

Bryan Boyce (SUNY Buffalo State College)

2006 NORTHEAST CONFERENCE SCHEDULE

Saturday, March 18 (continued)

"D'Indy's Cours de Composition Musicale: A Preliminary Translation"
Matthew Herman (West Chester University)

"The Last Works of Dmitry Shostakovich: Austerity and Experimentation"
Matthew Herman (West Chester University)

"Operas of William Grant Still"
Rufus Jones, Jr. (Georgetown University)

"Intellectual Performer: Developing Analytical Insights by Understanding the Basic Concepts of the Schenkerian Analysis"
Jung Mi Kim (Eastern University)

"The History of Improvisation in Western Art Music"
Mark Laughlin (University of South Carolina)

"Mario Castelnuovo-Tedesco: His Life and Music"
Mark Laughlin (University of South Carolina)

"Sirens and Summer Girls: Images of Nineteenth-century Women and the Banjo"
Sarah Meredith (SUNY Buffalo State College)

"Application of Gyorgy Sandor's Technical Principles for Intermediate Piano Students"
Soonsook Myung (University of Wisconsin)

"How Does Aphorism Open a Secret to the Mastery of Piano Performance?"
Irena Portenko (21st Century Art and Education International Society)

"Teaching That Works"
Irena Portenko (21st Century Art and Education International Society)

8:00 p.m.

CMS Composers' Concert – Edward J. Darling Jr. Theatre, Dorothy Dickson Darte Center for the Performing Arts

See page 10 for full concert program

END OF CONFERENCE

Mark Your Calendar!
Forty-Ninth
CMS National Conference
San Antonio, Texas



September
14–17, 2006

Concert of Works by CMS Northeast Chapter Composers

Saturday, March 18, 2006, 8:00 p.m.

Edward J. Darling Jr. Theatre, Dorothy Dickson Darte Center for the Performing Arts

PROGRAM

Euphôte **Jeff Leigh**

Thrushes in Forest Park **David Patterson**

David Patterson, piano

Water Lilies **Kirk O’Riordan**

Holly Roadfeldt-O’Riordan, piano

Psalm 19 **Delvyn Case**

I. The creatures shew God’s glory

II. The Law sheweth God’s mercy

Lawrence Indik, baritone

Elise Auerbach, piano

Intermission

Apollo and Daphne **Kari Henrik Juusela**

Kari Henrik Juusela, cello

Libera Me **Jorge Muñiz**

Bruno Peña, violin
Jennifer Muñiz, piano

Implications **Max Lifchitz**

Max Lifchitz, piano

(Program Notes and Composer Biographies follow the Abstracts)

KEYNOTE ADDRESS
Re-Thinking “Music Education”:
The Place of Educational Studies in the 21st Century Music School

Wayne D. Bowman, Ed.D.

We tend to speak of “music studies” as if they were straightforwardly the study of music: learning about and/or developing proficiency in music. The unexamined assumption is that such “studies” are simply means to, and thus largely incidental to, the ends of musical expertise or fluency. But musical studies are not mere neutral means to musical ends, of significance solely in virtue of the music and musicianship they are concerned to impart. How we study, how we engage in our art with each other and with our students, and to what ends – the processes of musical education, in other words – should be vital concerns.

In this talk, I will argue that to take these points seriously would implicate significant curricular, structural, and disciplinary changes in schools of music – changes that are not so much intriguing options as fundamental obligations. If education in music is indeed to become “every musician’s job,” the qualifications for that job require the closest scrutiny, explicit curricular supports, and a fundamental reconfiguration of what we mean by “music education.”

Wayne Bowman is Professor and Chair of Music Education at Brandon University in Brandon, Manitoba, Canada. Dr. Bowman is Associate Editor of *Action, Criticism, and Theory for Music Education* (<http://mas.siue.edu/ACT/index.html>), and author of numerous journal articles and book chapters dealing with philosophical issues in music and music education. His book *Philosophical Perspectives on Music* was published by Oxford University Press in 1998. His current projects include a book entitled *Being Musical, Educating Musically*, under contract with Kluwer/Springer Press.

THE COLLEGE MUSIC SOCIETY

The College Music Society
*is a consortium of college,
conservatory, university
and independent
musicians and scholars
interested in all
disciplines of music.*

Its mission is to promote
*music teaching and
learning, musical creativity
and expression, research
and dialogue, and diversity
and interdisciplinary
interaction.*

Professional Activities

- **CONFERENCES**
Annual regional and National Conferences, and biennial International Conferences
- **FORUMS AND DIALOGUES**
Dialogue concerning all aspects of music and its relationship to higher education through committees and electronic discussion groups
- **PUBLICATIONS**
College Music Symposium, the annual interdisciplinary journal; the *Newsletter* contains articles, opinion pieces, reports of activities, and news; *CMS Reports* addresses specific issues; *Monographs and Bibliographies in American Music* includes monographs on music in and of the Americas. *CMS Sourcebooks in American Music* feature landmark compositions and creative performances in American Music.
- **PROFESSIONAL DEVELOPMENT**
Institutes, workshops, and symposia offer opportunities for professional growth

Professional Life

- Considers all aspects of the life of the musician in higher education—student through retirement

Outreach

- Enhance relationships with the broader educational and cultural communities

Information Services

- *Music Vacancy List*, a necessity for anyone seeking employment; *Directory of Music Faculties in Colleges and Universities, U.S. and Canada*, the essential reference work in the field; *On-line data resources*



THE COLLEGE MUSIC SOCIETY

312 East Pine Street, Missoula MT 59802

Toll Free: 1-800-729-0235 Phone: (406)721-9616

Fax: (406)721-9419 Email: cms@music.org

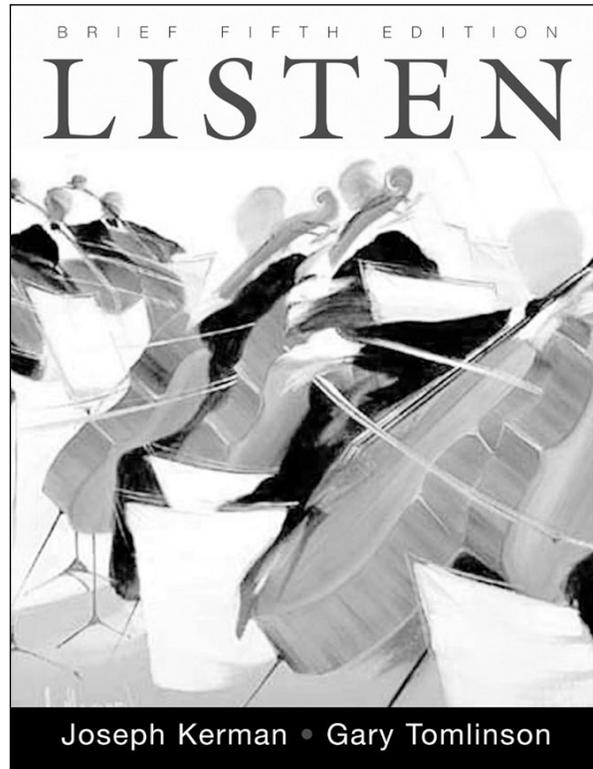
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Abstracts of Papers

Session I: Music Theory

Friday, 9:15 a.m.

Form and Structure Interactions in Roger Sessions' Canons

William P. Pfaff (SUNY Plattsburgh)

The title, *Canons*, receives a brief explanation in *Conversations with Roger Sessions*: "It isn't the same kind of canon all the way through. Sometimes it's a canon by inversion. It's awfully easy to write a canon, but the problem is to make some real music, not have it just a canon." Sessions continues, "I didn't want to write something in memory of Stravinsky that was simply perfunctory...With the row, the easiest thing in the world to write is a canon. I would never do a thing like that simply for its own sake. I have to have a musical idea to start with, one that appeals to me."

The paper examines the nature of that "musical idea." It considers the essence of canon in the work and how the row is used to generate the structure. Sessions avoids the use of linear representations of the row and focuses instead on the interval content of tetrachords as the primary element. A discussion of the formal design of the composition will show how Sessions makes use of these referential sonorities in the construction of phrases, periods, and sections. Finally, the paper will demonstrate how the cadence that closes the work is a function of expectation, rhythmic impulse, linear events, and the established referential sonorities. In my presentation I will incorporate references to Sessions' documented compositional concerns: continuity, articulation, form, progression, association, and contrast.

William Pfaff earned a Ph.D. in Composition and Theory at Brandeis University and a M.A. in Music at the University of New Hampshire. Compositions include Last Light, Quartet, Woodwind Trio, River Unknown, Midas, November's Augury, Dweller on the Sea, and Syzygy. In 2004 he was an Artist-in-Residence at the Ucross Foundation in Wyoming.

Meta-Measure as Agent of Form in Twentieth-Century Piano Music

Aleksandra Vojcic (The Juilliard School/CUNY Graduate Center)

In the common practice era, phrase groups and meter can interact in interesting ways, although rhythm is rarely viewed as a primary compositional force. Nevertheless, analysis of rhythm in tonal music has attracted much due attention. Vestiges of analytical approaches developed for tonal repertoire are, however, still present in contemporary theories of rhythm, given that they often aim to explain rhythm within some analogy to pitch or harmony and frequently base formal analysis primarily on pitch-based parameters. The levels of rhythmic hierarchy (foreground, middleground, and background) relate to elements of musical form: motives, phrases, and formal segments, since our awareness of form depends largely on perceptually distinct units or groupings. Groupings are often driven by foreground rhythmic motives that cohere into structures akin to hypermeter. Meta-measure is a recurring middleground rhythmic phenomenon which contains a minimum of two different metric groups that, together, form a coherent formal segment. It is often represented with two or more different time signatures, though it may be discernible in the musical foreground in the absence of any time signature indications as well. Examples from latter twentieth-century piano literature (Ligeti, Henze, Maxwell Davies, and others) will be used to demonstrate a variety of approaches to meta-measure as a form of rhythmic scaffolding essential to work's formal design. Meta-measure antecedents in the music of Bartok and Stravinsky will also be discussed.

Aleksandra Vojcic is a Ph.D. candidate at CUNY Graduate Center. She has presented lecture performances on Medievalism, rhythmic hierarch, and non-traditional metric structures in piano music after WWII. Ms. Vojcic also served on the program committee for the MTSNYS conference. She has been teaching theory and analysis at Juilliard since 1996.

A Sonorous Jumble: The Musical Language of Frank Martin
Michelle Louer (Indiana University)

Frank Martin (1890-1974) is one of Switzerland's most successful and prolific composers. His extensive oeuvre includes compositions in almost every genre. He was highly respected during his lifetime, receiving many international honors and garnering the respect and appreciation of colleagues, critics, and audiences alike. In spite of the tremendous success he enjoyed, this consummate composer receives barely a nod of recognition from music historians and theorists. This paper provides strong evidence that Martin is a composer whose works deserve wider recognition and performance.

Martin does not conform easily to any of the "-isms" typically employed to describe music in the early twentieth-century—Impressionism, Expressionism, Primitivism, and Nationalism, to name a few. An exploration of his compositional aesthetic through examples from his music and quotations from his own writing reveals a skillful negotiation and synthesis of elements from each of these categories that results in a highly personal and unique musical language. His amalgamation of German and French influences represents an archetypically Swiss style that balances the tensions between tonality and atonality, chromaticism and harmonic function, as well as other compositional polarities.

The principal focus lies in an analysis of the *première partie* of Martin's opera-oratorio *Le vin Herbé* (1938). It is this work which Martin cites as a "high point" in his career, and the first work in which he succeeded in forging a personal idiom. Because his compositional style remained relatively constant beyond *Le vin Herbé*, this analysis will reveal the extraordinary beauty and power of Martin's music and provide a framework for exploring his symphonic, chamber, solo, and choral music.

Michelle Louer is completing a D.M. in Choral Conducting at Indiana University. She is the Music Director/Conductor of the Kokomo Symphony Orchestra and Director of Music at First Christian Church in Martinsville, Indiana. Michelle holds a bachelor's degree in piano performance and church music from Stetson University and graduated summa cum laude with two master's degrees from Yale University.

Session II: Music Education & Pedagogy

Friday, 11:00 a.m.

Creating an Elementary Music Performance: A Project for (Non-music) Elementary Education Majors Paul McGovern (Saint Joseph's College)

Several factors contribute to the need to better train elementary classroom teachers in music instruction. Some school districts do not provide music instruction by a music specialist. Most music educators would agree that once weekly music classes do not provide enough music instruction. Research suggests that learning can be more effective if music is integrated regularly into the curriculum. Elementary teachers frequently are expected to organize and present musical programs to family members or the community at large.

This hands-on, standards-based, interdisciplinary project is designed to give (non-music) elementary education majors opportunity to design, rehearse, and perform an original elementary music concert program. The students are asked to choose a theme, select appropriate songs, write a script or dialogue, create simple accompaniments using classroom instruments, and rehearse and perform the program. All music must be performed live, primarily by the students enrolled. Through this project the students gain experience in organizing such a music program and develop valuable music and teaching skills. By carefully selecting the theme and songs, students are given an opportunity to experience how music can be integrated with other subject areas, such as social studies or history.

This session is designed to present the project as a curricular idea for similar courses taught to elementary education majors. In the session the project will be described in detail, a video of students' work throughout the process (design, revision, rehearsal, performance) will be shown, and students' writing samples from their reflections on the whole process will be shared.

Dr. Paul McGovern is in his third year at Saint Joseph's College, where he teaches music courses, directs the Concert Choir, and supervises music activities. Previously, he taught at the Crane School of Music at SUNY-Potsdam and Georgia Southern University, where he taught courses in music education and directed choral ensembles.

Art and Cultural Politics in Soviet Russia: A Case Study in Interdisciplinary Team-Teaching
Joseph Darby (Keene State College)

As colleges and universities increasingly pursue integrative, collaborative, and interdisciplinary approaches to teaching a liberal arts curriculum, new opportunities for engaging in cross-disciplinary work have the potential to transform the college classroom. One recent experience at Keene State College (NH) provides a case study in interdisciplinary team-teaching. Developed by Professors Joseph Darby (Music) and Anna Kaladiouk (English), "Between the Pen and the Axe: Art and Cultural Politics in Soviet Russia" examines twentieth-century Russian literature, music, visual arts, and film. The interdisciplinary approach is designed to highlight artistic and aesthetic cross-currents in several topic areas, including the early Soviet avant-garde, socialist realism in theory and practice, cultural politics under Stalin, censorship and self-censorship, and the reshaping of memory in a totalitarian state. An interdisciplinary, team-teaching approach certainly requires more planning, preparation, and flexibility than single-discipline courses taught by a lone faculty member. Yet the process of collaborative teaching and interdisciplinary learning opens us to new pedagogical strategies, deepens our knowledge of relationships among the arts, and even allows us to make new discoveries about our own subject matter. By examining the aesthetics and practices of Russian constructivist visual artists, for example, music historians are in a better position to understanding the idea of 'constructivist music' among the early Soviet avant-garde. In another case, we gain a better appreciation of why a composer's film score was banned by authorities in the mid 1940s. Faculty members who take on the challenge of interdisciplinary team-teaching are rewarded with fresh approaches to teaching and learning - to the benefit of all.

Joseph Darby is Associate Professor of Music at Keene State College (NH), where he teaches courses on music history and literature. He received a Ph.D. in Musicology from the Graduate Center of The City University of New York. His latest research project involves the history of orchestral music in eighteenth-century Britain.

Ilya Musin and the Leningrad School of Conducting: A Primer
Timothy Dixon (Messiah College)

Known in Russia as the "Maestro of Maestros," Ilya Musin (1904-1999) was the principal conducting teacher at the Leningrad (St. Petersburg) Conservatory for sixty-five years. Several of today's most renowned conductors, including Valery Gergiev, Sian Edwards, and Yuri Temirkanov, studied with Musin and attribute much of their success to their work with him. Through observation and years of teaching, Musin developed several original theories regarding gesture, score study, and the role of the conductor, which he shared with students in writings and in master classes. Musin's approach to conducting technique, often referred to as the "Leningrad" school of conducting, differs greatly from Western counterparts. A review of the literature, however, indicates that Musin and the specifics of his conducting theories remain virtually unknown in the West. His landmark texts, *O vospitanii dirizhora* (On the Training of the Conductor) and *Tekhnika dirizhirovaniya* (The Technique of Conducting), are still available only in Russian. This session will present a brief overview of Ilya Musin as conducting pedagogue and explore basic aspects of his theory of conducting technique.

Dr. Timothy Dixon is Director of Orchestral Activities and Assistant Professor of Music at Messiah College in Grantham, PA, where he also teaches music history. Additionally, he serves as the conductor of the West Shore Symphony Orchestra, (Carlisle, PA) and has served as a conductor in Iowa, Michigan, and Ohio.

Session III: Lecture Recitals I

Friday, 1:30 p.m.

Kósçak Yamada's "Aiyon no Uta" ("Song of Aiyon")

David Pacun, Kelly Samarzea, Charis Dimaras (Ithaca College)

Although widely regarded as one of the most important early composers of Western Art music (*yôgaku*) in Japan, Kósçak Yamada (1886-1965) remains little known in the United States. This lecture/recital introduces Yamada's short song cycle "Aiyon no Uta," set to poems of his contemporary Kitahara Hakushû. Composed in 1921 after a serious illness, the cycle represents a seminal work in Yamada's evolution – in the composer's own words "a bouquet of flowers picked along my new path." The lecture/recital divides into three parts:

Part 1 provides a brief overview of late Meiji and Taisho culture with special attention given to the poetry of Hakushû. Like many Japanese poets of his time, Hakushû was strongly influenced by French Symbolism. Yet he also composed verses in a popular folk-like vein. It was from this part of Hakushû's output that Yamada drew for the texts for his song cycle.

Part 2 briefly explores Yamada's earlier compositions. Borrowing from numerous traditions, Yamada initially juxtaposed different styles within single pieces. (Time permitting, an early piano miniature or song will be performed.) Yet his mature scores find such juxtapositions attenuated, the multiple styles combined in more refined ways. Discussion will center on how, in "Aiyon no Uta," Yamada integrated diverse compositional resources into an effective musical language, both within individual songs as well as across the entire cycle.

Part 3 offers performances of the first and final songs from the cycle.

The lecturer and performers are all currently on the music faculty at Ithaca College. Pacun's article on Yamada's visit to the United States in 1918-19 is forthcoming in American Music; Samarzea has performed leading roles with the Cincinnati Opera, Des Moines Metro Opera, and Indiana University Opera Theater; Dimaras's latest CD featuring piano works by contemporary Greek composers D. Mitropoulos and Y. Sicilianos is due for release shortly.

The Importance of Spanish Dance Rhythms in the Piano Music of Joaquin Turina

Linda Apple Monson (George Mason University)

A brief overview of the use of Spanish dance rhythms by Hispanic and non-Hispanic composers will be presented. While Granados, Albeniz, de Falla, and Turina all wrote music that used native dance rhythms to some extent, only Turina employed so many different colorful dance rhythms in his keyboard music, according to author Linton E. Powell.

This lecture-recital will illustrate how Spanish composer Joaquin Turina (1882-1949) creatively used native dance rhythms as an integral compositional device in his piano music. Through performance of brief excerpts of solo piano works by Turina, the following specific examples of Spanish dance rhythms will be explored: habanera, malagueña, tango, sevillanas, guajira, paso doble, Jota Valenciana, polo, seguidilla, seguriya, zapateado, sardana, and petenera. Many of these dance rhythms were labeled by Turina himself in the scores.

The numerous native dance rhythms of the Andalusian composer Turina will be demonstrated via explanation, theoretical analysis, and performance of excerpts of Turina's piano works. Particular analytical and performance emphasis will be given to Turina's *Suite Pittoresque: Sevilla* (I. Sous les oranges) in which the malagueña rhythm is heard in the primary melody and a habanera rhythm is used in the secondary melody. This creates an interesting rhythmic contrast where Turina purposefully utilizes different Spanish dance rhythms for structural purposes. A complete performance of this movement will follow the analysis.

Understanding the various types of Spanish dances will aid greatly in a performer's interpretation of any score that utilizes Spanish dance rhythms. In addition, the teaching of Spanish dance rhythms is useful for classes in music history, music theory, and music appreciation.

Linda Apple Monson, Associate Chair of the Department of Music at George Mason University, also serves as Director of Keyboard Studies at GMU. Professor Monson received the D.M.A., M.M., and B.M. degrees from the Peabody Conservatory of Music of the Johns Hopkins University. She has presented several lecture-recitals at CMS conferences, including the 2003 International meeting in Costa Rica, the 2003 National CMS Conference in Miami, CMS Mid-Atlantic chapter meetings in 2003 and 2004, and the 2005 CMS International meeting in Spain.

Session IV: Musicology I

Friday, 3:15 p.m.

W. B. Leonard and "The Elite Lady Minstrels"
Sarah Meredith (SUNY Buffalo State College)

Blackface minstrel shows were originally designed and performed by and for white working-class males in antebellum urban America. While the significance and meaning(s) of nineteenth-century minstrelsy have been the focus of recent research, investigation into early twentieth-century transformations of minstrelsy has been more limited.

The career of Walter Brown Leonard (1860-1949) offers one perspective on minstrelsy in the early twentieth century. In 1902 after twenty years as a traveling performer and fretted instrument instructor, Leonard wrote "The Elite Lady Minstrels," a traditional blackface minstrel show. Leonard promoted the work as suitable for benefit performances by amateur female performers desiring to raise money for local civic organizations in small towns throughout New York and New England. Most of the musical selections were composed by Leonard, and included dialect songs, Hawaiian specialties, and patriotic tableaux, with specific songs inserted and deleted according to the talent available and changes in public taste.

Contemporary newspaper clippings indicate the spectacle of women in blackface, complete with an afternoon parade through town advertising the evening's entertainment, was often a local novelty. The use of blackface simultaneously protected the women from censure as public performers and enabled them to make statements about the community and public figures that would have been untenable in "real life." Leonard's "Elite Lady Minstrels" offers insight into the understanding, interpretation, and use of blackface performance in amateur settings and across gender boundaries during the first decades of the twentieth century.

Since receiving a Ph.D. in historical musicology from Florida State University in 2003, Sarah Meredith has taught music history and music education at Buffalo State College. She is active in the Society for American Music and Music Educators National Conference, and has served as secretary for the CMS- Northeast Chapter since 2003.

(Re)Viewing *Amadeus* in Light of Film Musicology
Franco Sciannameo (Carnegie Mellon University)

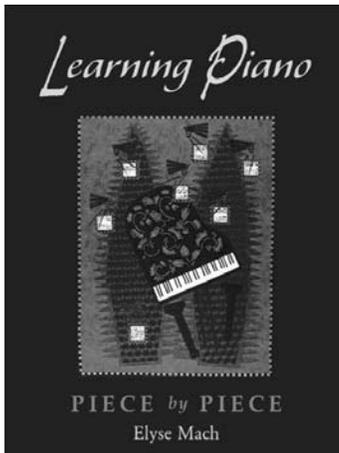
When, in 1984, *Amadeus*, a film by Peter Shaffer, won eight Academy Awards, the term "film musicology" was nothing more than a figment of the imaginations of a few film music scholars. Twenty-two years later, as the world marks the 250th anniversary of the birth of Wolfgang Amadeus Mozart, film musicology has entered - not without difficulty or some skepticism - the lexicon of academic film music studies.

Film musicology refers to the study of theoretical, historical, and aesthetical aspects of film music, thus separating the discipline from its practical applications (i.e., composing for the movies). However, film musicology must also consider instances in which historical musicology assumes an important consulting role in creating a screen play and/or the film's diegesis. Films like *Dangerous Liaisons* (1988), *Jefferson in Paris* (1995), *Farinelli* (1995), *Tout les matins du monde* (1991), *Shine* (1996), *The Pianist* (2002), *Immortal Beloved* (1994), *The Red Violin* (1999), and so on, contain, in fact, important pedagogical components very useful for reviving music history courses.

In the current Mozart Year, (re)viewing *Amadeus* in the light of the most recent scholarship on Mozart and his contemporaries (for instance, the monumental volume *Salieri on the Tracks of Mozart*, published by Bärenreiter in celebration of the re-opening of Milan's *La Scala*) should occupy an attractive role in the music history curriculum.

This paper proposes the use of selected episodes from the film *Amadeus* to introduce music students to some innovative aspects of an emerging discipline: film musicology.

Franco Sciannameo graduated from the Conservatorio di Musica and the Accademia Nazionale di Santa Cecilia in Rome. Later he pursued advanced degrees in Historical Musicology and Cultural Studies from the University of Pittsburgh. Sciannameo has been on the faculty of Carnegie Mellon since 1990, where he is College of Fine Arts Distinguished Scholar in Multidisciplinary Studies.



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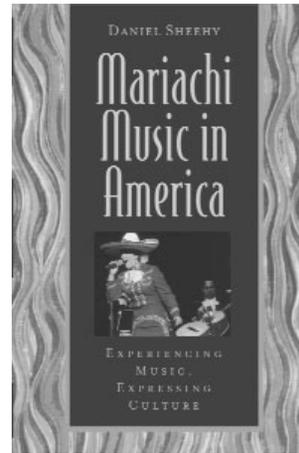
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Session V: Lecture Recitals**Friday, 4:30 p.m.***Joel Engel: The Father of Jewish Art Music*

M. Rahima Hohlstein (The College of St. Rose)

Called the father of Jewish national music by scholar Irene Heskes, Joel Engel was the inspiring and sustaining force of the Jewish Society for Folk Music in St. Petersburg, Russia, from 1908-1918. Along with colleagues Pesach Marek and Saul Ginsburg, he collected massive amount of folksongs from the Jewish population in the Pale of the Settlement, a small area of land on the western Russian borders where 94% of the Jewish population were required to live. After an extremely successful presentation to the Moscow Polytechnic Museum and the Imperial Ethnographical Society, and at the encouragement of composers such as Balakiev, Engel helped to establish the Jewish Society for Folk Music. The society's purpose was, in part, to encourage musicians to use Jewish folk material and liturgical material in their compositions, to establish a library of Jewish music, to publish compositions, and organize concerts and lectures of Jewish music. Despite the historical and ethnological importance of Engel, he is virtually unknown in the world of music outside of Israel.

Engel arranged many folk songs for voice and piano, solo piano, and for violin and piano. Perhaps his most ambitious compositional endeavor was his incidental music to Shlomo Ansky's play, *The Dybbuk*. The original suite was written for string quartet, double bass, and clarinet. The score parts were never published. Engel did manage to publish his own arrangement of the suite for solo piano. Melodies from the suite can be traced directly to popular folk songs, which Engel collected in the Jewish villages.

This lecture-recital will discuss Joel Engel and his, as yet, unrecognized importance to the field of ethnomusicology. I will also present excerpts from *The Dybbuk*, *Sommer-Skizzen: 6 leichte Stücke für Klavier*, Op. 11, *Fünf Klavierstücke*, Op. 19, and selections from Engel's *Volksweisenkranz (Jüdische Volksmelodien)*, Op. 41.

Dr. M. Rahima Hohlstein teaches piano, music theory, and applied piano at The College of Saint Rose. She obtained the D.M.A. degree in piano performance with a minor in music theory at the University of North Carolina at Greensboro. She earned her B.M. degree in piano performance from State University of New York at Fredonia and her M.M. in piano performance from The Boston Conservatory. She is the past Community College Liaison for the CMS Mid-Atlantic Chapter, was the 2005 Program Committee Chair for the CMS Northeast Chapter, and is currently the CMS Northeast Chapter Treasurer.

Two Minds with but a Single Thought: Zez Confrey and Louis Gruenberg 'Jazz' the Classics"

Kirsten Helgeland (Gordon College)

Composers of ragtime and jazz music frequently used classical sources for inspiration. Reaction to such treatment of "cherished" melodies was varied, but primarily negative. Lest the assumption be made that only jazz composers wrote such pieces, this lecture-recital concerns two very different composers who "modernized" well-loved melodies.

Zez Confrey and Louis Gruenberg both had training in classical composition. Confrey's name is synonymous with novelty music for the piano, including his most well known novelty solo, "Kitten on the Keys." Gruenberg believed that the use of elements of American popular and jazz music in classical composition would create an American style of composition. Both took famous keyboard pieces and modified them with syncopated rhythms, swinging tempi, and blue notes.

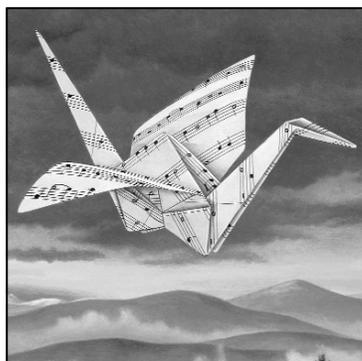
Each published a collection or two of these pieces in the 1920s and 1930s. Confrey's *Modern Conceptions of Six Old Masterpieces for Piano* (1925) drew great criticism, while Gruenberg's two sets of *Jazz Masks* (1929, 1931) received virtually no attention at all. The lecture-recital will include a performance of arrangements of Mendelssohn's "Spring Song" and Rubinstein's "Melody in F," contrasting the styles with which each composer approached "jazzing" the classics.

A member of the Gordon College faculty, Kirsten Helgeland lectures in music history and coaches performers. She also performs regularly with church and civic choral groups. She has presented recital programs to AMS and SAM. She holds degrees from the Eastman School and the University of Cincinnati (CCM).

Ullmann's Der Kaiser von Atlantis from a Narrative Perspective
Karen L. Uslin (Temple University)

Written in the concentration camp of Theresienstadt in 1943, *Der Kaiser von Atlantis* by Viktor Ullmann takes on multiple levels of irony in its narrative structure. Tucked in the northwest corner of the Czech Republic, the concentration camp of Theresienstadt housed many performing artists, among whom Viktor Ullmann contributed much to the musical output. In *Der Kaiser von Atlantis*, Death goes on strike and does not resume his job until the Emperor agrees to become his first victim. Using Northrop Frye's theory of narrative, this paper interprets *Der Kaiser von Atlantis* through the reconstructed viewpoints of the Jewish society, the Nazi society, and our modern-day society. Specifically, the paper analyzes two scenes from the beginning and end of the opera. Frye's four narrative archetypes are romance, comedy, tragedy, and irony, all of which involve a desirable or undesirable order that changes through a transgression, resulting in a new desirable or undesirable order. Within Frye's theory, readers classify narratives depending on their viewpoint, so that a single narrative might be categorized differently among various readers. In Frye's notion of irony, a desirable order leads to an undesirable new order through a transgression. While modern society might view positively Death's refusal to take life in *Der Kaiser von Atlantis*, those living in a concentration camp often viewed Death as a welcome guest who eased pain and suffering. Like the Emperor of Atlantis, the Nazis tried to co-opt Death's work, giving themselves power over life and death. Ullmann's opera not only shows us an ironic narrative through text and music, but also how that irony exists on many different levels.

Karen Uslin is currently a second year Masters Music History student at Temple University in Philadelphia. She graduated in 2004 from Muhlenberg College with a B.A. in Music and Theater and will receive the M.M. from Temple in May 2006. After she graduates, she plans to continue her education by going on for a Ph.D. in Music History/Musicology.



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Session VII: Musical Perception and Use**Saturday, 10:15 AM**

Look at My Picture: The Recognition of Musical Unit Structuring in Graphic Representations of Rhythms Among Seven-Year-Old Taiwanese Children

Jessica Yutai Su (Teachers College, Columbia University)

This paper reports on an experiment which examines the graphic representations of rhythms at nine various public schools with 280 seven-year-old children in regular music classes in Taichung, Taiwan. The children were divided into 53 groups. Each group was given a sheet that contained 20 square clips, plus a blank work sheet with four orderly horizontal rows from top to bottom indicating four measures on which they would later glue the clips. The teacher asked the children to depict the rhythms they were hearing by arranging each square clip on the work sheet in a way they thought showed the duration of each note represented. Bamberger's figural-metric typology of rhythm drawings (1991) was used as the module to analyze children's work. Analyses revealed 65% percent of the seven-year-old Taiwanese children tend to reflect their hearing aspects in the metric approach while the other 35% percent of the children tend to focus on the figural representation. The results suggest that the music children receive is much more than the graphic representations they can present, in that their sense of structuring musical "unit" or "boundary-making" is transformable in various conditions.

Jessica Yutai Su is an Ed.D. student at Teachers College, Columbia University.

Re-thinking the Musical Event: The Experience of the Non-Present in the Present

Roger Grant and Gavin Steingo (The University of Pennsylvania)

The experience of a moment in music, a slice cut from the temporal continuum of a work as experienced by a listener, exists only in relation to the moments of music surrounding it. The present paper seeks to understand the musical Event and its relationship to subsequent musical Events. Expanding on work by Christopher Hasty and Eugene Narmour that suggests potential outcomes are *projected* from the Event, we seek to understand how potential outcomes *create* the experience of the musical Event in the present.

In order to discuss the relationships between musical Events, we have developed a theory of vector. The vector of the musical Event is a reaching into the future or past, which we term forward and reverse respectively. For Hasty and Narmour such a reaching can occur only from the present Event to future Events; they envision vectors pointing forward only. We propose an original way in which the vector of the musical Event may be conceived. Paired with the forward vector is the idea that potential subsequent Events shape – indeed, create – the current Event.

Envisioning a creation of the Event through the anticipation of subsequent Events, we create the reverse vector. The ramifications of such a proposal will be explored further through writings in critical theory; Derrida's critique of the metaphysical designation of 'experience' as presence helps to solidify the existence of the reverse vector for the musical Event.

Gavin Steingo has presented papers on music at conferences in Boston, Chicago, Santa Barbara, and Gainesville. His work has been published in Popular Music and Society, African Identities, and the collection Image-Music-Text: Discovering Album Cover Aesthetics (forthcoming). He is currently a Ph.D. candidate in anthropology of music at the University of Pennsylvania.

Roger Grant has presented papers on a variety of topics including narrative analysis in Mozart and the music of Radiohead. Roger is an actively performing countertenor and has enjoyed singing the roles of Orlando, Tirinto, and Admeto. He is currently a Ph.D. candidate in music theory at the University of Pennsylvania.

Music in the Artist's Studio: An Ethnographic Study of its Uses and Affordances

Patrick M. Jones and University of the Arts Graduate Students (The University of the Arts)

This will be a report of a study conducted January 22nd - February 3rd, 2006 by a study team composed of graduate music education students enrolled in Sociological Foundations of Music Education led by their professor. The purpose of the study will be to investigate how art students in a major visual arts college use music in their studios while working and what it affords them. Informal observations conducted by the lead author (professor) have indicated art students play music regularly in their studios while working on various projects. When queried as to their music selections they have indicated they choose music based on what they are doing.

This study will be a systematic investigation of all studios on the campus and many art majors. It will be conducted over a two-week period during which the study team members will observe art majors working in their studios and interview them as to their music uses. They will perform two main functions:

- I. Observe what music is being played and what kind of work is being done by the artist.
- II. Interview the artists about the music they are listening to asking questions such as:
 - A. Why this music? What does it do for you?
 - B. How do you use music in your studio?
 - C. If the music is playing out loud (as opposed to headphones) and more than one artist is there, who decides what gets played?
 - D. The artist's musical background.

The results will be organized into categories for purposes of analysis and reporting. Conclusions will be drawn, with potential implications for music education.

Dr. Patrick M. Jones is Associate Professor, Assistant Director of the School of Music, and Head of the Music Education Division at The University of the Arts. He teaches conducting, rehearsal techniques, and foundations of music education. He is Chief of Air National Guard Bands and an active guest conductor, board member, author and presenter of scholarly papers and workshops internationally.

Session VIII: Lecture Recitals

Saturday, 1:00 p.m.

The Hymn and Fuguing Tunes of Henry Cowell

Marvin Rosen (Westminster Conservatory of Westminster Choir College, Rider University)

The American composer Henry Cowell (1897-1965) is amongst the most fascinating American composers of the twentieth century and wrote in a number of different styles. Included are piano pieces (written early in the composer's career) featuring tone clusters and works inspired by Middle Eastern and Oriental Music. Henry Cowell was a very prolific composer and wrote about one thousand works, including twenty symphonies. It is unfortunate that there has not been a new recording of a Cowell Symphony for quite a number of years. It is true that there have been CD reissues but nothing totally new.

In 1941 Cowell found the tunebook *Southern Harmony*, a collection of American hymns edited by William Walker in 1835. These melodies, in addition to the fuguing tunes by eighteenth-century composer William Billings, impressed Cowell tremendously. This early American music inspired Cowell to write his set of eighteen Hymn and Fuguing Tunes from 1943 through 1964. These works were scored for a variety of instrumental combinations.

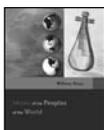
My presentation will include an overview of these pieces and a live performance of the Hymn and Fuguing Tune No. 6, for solo piano. The work was written in 1946 for his wife Sidney's fifth wedding anniversary. The composition is interesting because the fuguing tune material is similar as that of the Fourth Symphony. I acquired the Hymn and Fuguing Tune No. 6 from the Library of Congress through the Henry Cowell Estate and presented the world premiere in the winter of 1996.

Marvin Rosen received his Ed.D. at Teachers College, Columbia University and has recorded two CDs of piano music of Alan Hovhaness for the Koch International Classics Label. His popular radio program, "Classical Discoveries," airs on WPRB in Princeton, NJ, and features rarely heard old and new repertoire. This program was awarded the ASCAP Deems Taylor Radio Broadcast Award in 2005.



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Abstracts...continued

Sonata for Viola and Piano, Op. 147: Shostakovich's Own Elegy Madeleine Darmiento (Millersville University)

The year 2006 marks the 100th anniversary of the birth of the twentieth-century composer Dmitri Shostakovich. The Shostakovich Viola Sonata represents a highly significant work in the composer's output, as it was his very last composition. The sonata is a profound philosophical work in which the composer struggles to make peace with his own mortality. This lecture recital will discuss the significance of this work, how it is dominated by the theme of death, and how it manifests Shostakovich's fascinating musical persona.

During the genesis of the Viola Sonata Shostakovich knew he was dying. As a testament to his indomitable spirit and powers of mental discipline, Shostakovich continued to compose, despite his failing battle with lung cancer. The Sonata for Viola and Piano was copied out in the left hand, after the right was paralyzed. Shostakovich proofread the final copy on this deathbed, the day before he died. In essence, in writing the sonata, Shostakovich was composing his own elegy.

Along with historical background information about this sonata, this lecture recital will feature a performance and analysis of the final Adagio movement titled "In memory of the Great Beethoven." Shostakovich quotes the theme from the Moonlight sonata, and it hauntingly reappears throughout the movement, as if it were an apparition. Throughout the Adagio, there are beautiful harmonic colorations juxtaposing the major and minor, as if the composer were on the threshold between two worlds. One gets the impression the ending of the movement is in itself a musical portrayal of death itself, uplifting and spiritual, with the viola sustaining the third of the chord, while the work ends, suspended peacefully in C major.

B. Madeleine Darmiento, Artist Teacher of Violin/Viola, joined the Millersville University faculty in 1994. A magna cum laude alumna of Yale University, she pursued graduate work in viola performance, earning a M.M. from the New England Conservatory and a D.M.A. degree from the State University of New York at Stony Brook. She has studied with such distinguished artists as Heidi Castleman, John Graham, Scott Nickrenz, Jesse Levine, Eric Rosenblith and Kadzuhide Isomura of the Tokyo Quartet.

A Post-Modern Visage: Piano Music by Four Living American Women Composers Max Lifchitz (SUNY University at Albany)

Piano music occupies a privileged place in the oeuvre of many important living American women composers. This lecture/recital will focus on the stylistic contrasts and parallels clearly reflected in recent piano pieces by four composers residing in various geographical locations throughout the country.

A native of Michigan, Mary Jeanne van Appledorn (b. 1929) started her career as a pianist. While majoring in piano at the Eastman School she decided to also study composition with Howard Hanson. After receiving her doctorate in 1951, she accepted a position as Instructor of Theory and Composition at the School of Music of Texas Tech University. She is still an active instructor at Texas Tech, where she holds the Paul Whitfield Horn chair in composition.

Hilary Tann (b. 1947) grew up in Wales, United Kingdom. She came to this country in 1975 to pursue a doctoral degree in composition at Princeton University. In 1982 she joined the faculty of Union College in upstate New York, where she now serves as Chair of the Department of the Arts. Oxford University Press publishes her music.

Binnette Lipper (b. 1933) was born in New York City. She studied at Hunter College and the Manhattan School of Music. Her composition teachers were Ludmila Uhlela and Meyer Kupferman. She was active as an educator in the New York City public school system and for many years has been associated with the Hoff-Barthelson Community Music School, where she now serves as a trustee.

A native of San Francisco, I'lana Cotton (b. 1953) studied at the San Francisco Conservatory and the University of California, Los Angeles. Elaine Barkin and John Adams were her main composition teachers. Ms. Cotton is the author of *Music of the Moment: A Graded Approach to the Art of Keyboard Improvisation*. Cotton founded the San Francisco Chapter of the National Association of Composers, USA, and served as its leader until 2003 when she moved to Oregon.

The lecture will be followed by a live performance of excerpts from the following four works:

MARY JEANNE VAN APPLIEDORN
HILARY TANN

Fantasie (2004)
Light from the Cliffs (2005)*

BINETTE LIPPER
I'LANA COTTON

Bagatelles (1999)
Music for Midwinter (2004)

Max Lifchitz has been involved with College Music Society activities at both the local and national levels. Active as pianist, composer, and educator Mr. Lifchitz has appeared as soloist with the Albany Symphony Orchestra, México's National Symphony Orchestra, Perú's National Orchestra and the Neuchatel Orchestra in Switzerland. A graduate of The Juilliard School and Harvard University, the presenter has recorded seven critically acclaimed albums featuring piano music by composers from the Americas. Mr. Lifchitz is the founder and director of the New York City-based North/South Consonance, Inc., an organization devoted to the performance and recording of music by composers from the Americas.

CMS Common Topic: Education in Music is Every Musician's Responsibility

Saturday, 3:15 p.m.

Education in Music is Every Musician's Responsibility: A Critical Analysis
Patrick M. Jones (The University of the Arts)

The College Music Society (CMS) is unique among collegiate music professional organizations in that it serves all music professors. As an inclusive society CMS has the unique ability to serve as an intellectual commons for the profession. The CMS Common Topics are intended to foster such profession-wide dialogue. Information from the executive committee and CMS Newsletters indicates that the 2006 common topic, "Education in music is every musician's responsibility," concerns music education for all. The stated goal is to improve the cultural literacy of the country and empower the citizenry to use music in their daily lives.

In this paper I bring music education to the discussion and critically analyze the common topic from perspectives of international music education scholars. The principal framework for the analysis arises from a decade of scholarly discourse of the MayDay Group, an international think tank of music education theorists. This dialogue has been guided by a framework for inquiry into music education that considers the necessity of the following seven areas in any serious consideration of music education's role in society:

- musicianship
- culture and society and their role in music study
- leadership and change agency
- effects of institutionalization of music
- closely related scholarly and educational fields outside music
- research, theory, and teacher preparation in the music education specialty
- curriculum

I employ these seven areas as a set of vantage points from which to analyze the CMS Common Topic. This analysis raises questions and provides caveats and guidance for music education for the K12 music teacher, the collegiate music teacher educator, and the music professoriate at large.

Dr. Patrick M. Jones is Associate Professor, Assistant Director of the School of Music, and Head of the Music Education Division at The University of the Arts. He teaches conducting, rehearsal techniques, and foundations of music education. He is Chief of Air National Guard Bands and an active guest conductor, board member, author and presenter of scholarly papers and workshops internationally.

COMMON TOPIC PANELISTS:

Edward Green, Manhattan School of Music
Patrick M. Jones, The University of the Arts
Max Lifchitz, SUNY University at Albany

Application of Gyorgy Sandor's Technical Principles for Intermediate Piano Students
Soonsook Myung (University of Wisconsin)

Intermediate level piano students, who have studied for approximately three to five years, encounter increasingly advanced repertoire that demands sophisticated musical comprehension and more advanced technical requirements. Therefore, the intermediate student needs to develop foundational technical skills that will serve as the basis for successful study of more advanced repertoire.

In Gyorgy Sandor's exceptional publication, *On Piano Playing: Motion, Sound, and Expression*, he presents several technical principles for the advanced pianist that promote an integrated piano technique. Sandor outlines a well-coordinated system of motions that helps the pianist execute difficult, complex passages with greater ease and flexibility. Through the use of musical examples and exercises, he demonstrates effective ways to utilize fingers, hands, wrists, and arms and gradually develop a complete technique.

This presentation will demonstrate how to apply Sandor's advanced piano technique to the intermediate level of piano study and how to effectively introduce these concepts to the developing piano student through analysis of each technical principle and application for selected intermediate repertoire.

Soonsook Myung received a B.S. in Piano Performance from Seoul National University, a M.M. in Piano Performance from Indiana University, and is currently completing a D.M.A. in Piano Performance and Pedagogy at the University of Wisconsin-Madison, as a student of Christopher Taylor.

D'Indy's *Cours de Composition Musicale* : A Preliminary Translation
Matthew Herman (West Chester University)

Vincent D'Indy's *Cours de Composition Musicale*, a highly-organized composition treatise, provides a wealth of information dealing with compositional and pedagogical practices in France at the turn of the twentieth century. First published in 1903, this resource has never been translated into English, and thus remains inaccessible to many American scholars. The author has initiated a full translation of this landmark text, beginning with D'Indy's extensive and insightful introductions to each of the four volumes.

As a co-founder and instructor at Paris' *Schola Cantorum*, Vincent D'Indy (1851-1931) taught the bulk of the theory and composition courses. His assistants gathered his lectures together and organized them into the *Cours de Composition Musicale*. The objective of these volumes was the study of musical forms and selected composers in chronological order. D'Indy inherited this pedagogical approach from Franz Liszt, with whom he had briefly studied.

D'Indy's music and ideas were overshadowed by those of Claude Debussy, and his overt anti-Semitism and support of Wagner made him an unpopular figure during and after the Second World War. Nevertheless, because it was used as the exclusive composition text at the *Schola Cantorum*, the *Cours de Composition Musicale* had a lasting impact on music of the Twentieth Century. The list of composers who used this text is extensive, including Messiaen, Honneger, Varese, Satie, and even Cole Porter. A full English translation of this work will give American scholars a fresh view of musical opinions and techniques in France at the turn of the twentieth century.

Matthew Herman is an instructor of music theory and composition at West Chester University, Temple University, and Montgomery County Community College. He holds a D.M.A. degree in music composition from Temple University. Previous degrees were earned at Bowling Green State University and the College of Wooster.

ePortfolios

Kristen A. Albert (West Chester University)

Electronic Portfolios, or ePortfolios are a vital tool used in higher education as a learning tool for students, an assessment tool for institutions, and a tool to help students obtain employment. West Chester University has a variety of miscellaneous ePortfolio initiatives on campus; none of the initiatives are integrated across programs, nor do they meet all the purposes that have been established in the research identifying the qualities that best practices in ePortfolios would contain. My research provides the framework for and outcome of an ePortfolio model that will attempt to meet the needs of both students and the institution within one comprehensive system. This proposed model ties WCU's Conceptual Framework for Teacher Education (a requirement of NCATE) with standards set by NASM into a comprehensive, integrated ePortfolio model that addresses portfolios as a teaching and learning tool, an assessment tool, and as an employment tool for pre-service music educators.

Kristen A. Albert is an Assistant Professor and Chair of the Department of Music Education at West Chester University, where her specializations include electronic portfolio development and reflective practice for pre-service educators. She is slated to defend her doctoral dissertation in April 2006 at the University of Delaware. Her dissertation is an ePortfolio model for Music Education that will integrate evaluation and assessment framework with a learning and employment framework into one working ePortfolio model for Music Education.

The History of Improvisation in Western Art Music

Mark Laughlin (University of South Carolina)

Improvisation has been an essential part of performance practice and composition in every epoch of music. This skill was one of many expected from every performer regardless of instrument or voice. The majority of all composers and performers throughout music history were masters of improvisation including Johann Sebastian Bach, Wolfgang Amadeus Mozart, Frédéric Chopin and Franz Liszt. Historically, many musical techniques and compositional forms originated in or were strongly influenced by improvisatory practices including the Variation and the Passacaglia.

It is believed by many scholars that those who learn to improvise begin to internalize forms, scales, chords, melodic construction and development, harmonic vocabulary, ear training and many other aspects of music at a faster rate than those who do not. Dr. Edwin E. Gordon (1997) noted improvisation as one of the seven most important stabilized music aptitudes - the others were melody, harmony, tempo, meter, phrasing, and creativity. Dr. Gordon continued to express the importance of improvisation by stating, "If for some reason a choice had to be made between the teaching of literacy and the teaching of improvisation and creativity skills, literacy would appear to be of less importance." By studying improvisation, one not only begins to develop overall musical understanding but the skill by its very nature allows students the opportunity to explore and express their individual creativity through music. This poster session will trace and examine the evolution of improvisation throughout art music from Greek, Arab, Persian and Hebraic music to the traditional performance practices of the Baroque, Classical, Romantic, and Twentieth Century periods.

Mark Laughlin is the author of numerous publications and is in high demand as a guest lecturer, performer and teacher. He has presented workshops and research papers on local, state, and national levels, on a variety of research topics including improvisation, curriculum development in group piano and American composers. Most recently Dr. Laughlin was invited to present his research on teaching improvisation at the national conference of the National Association of Schools of Music in Boston, MA.

How Does Aphorism Open a Secret to the Mastery of Piano Performance?

Irena Portenko ((21st Century Art and Education International Society)

The poster examines the use and effectiveness of aphorism as powerful supplemental tool in the performing and teaching areas of piano study. Historically the suggestions on piano performance or teaching, written in style of short stories, answers and questions, or even anecdotes, have been popular among generations of musicians since the beginning of the nineteenth century. This poster unlocks the opportunity to deeply explore and truly enjoy aphorisms on such aspects of piano performance as musicianship, phrasing, sound production, pedaling, technique, practicing, nervousness and competitions.

The material is divided into sub-sections based on the biographies of Nikolai Medtner (1880-1951), Nathan Perelman (1906-2002), and Vitaly Margulis (b. 1928). These three prominent musicians and authors of published aphorisms ("Pianist and Composer's Everyday Work," "In Class Piano," and "Bagatelles, Op.10," respectfully) are representatives of three successive generations from the end of the nineteenth century until the present time. Their extraordinary musicianship and substantial experience in depicting the foremost ideas of how "to craft" the highest standards of mastery in piano performance are reflected in short, sharp-witted sentences that keenly stimulate the performer's imagination, as well as the dynamic interest in self-development. The examples for this poster have been carefully selected and presented as a spectrum of inspirational and useful suggestions for every performer and pedagogue.

Ukrainian pianist Dr. Irena Portenko enjoys her status of internationally recognized performer and collaborator. Her "diligent, tender, and sparkling virtuosity of piano playing" has won audiences' acclaims in Europe and the United States. Ms. Portenko's enthusiasm and interest in collaboration with contemporary composers has provided her with numerous opportunities to premier a variety of solo and chamber music works. Dr. Portenko is an Organizational Committee member and Adjudicator for the 21st Century Art and Education International Society, presenting its seminars and competitions in more than ten European countries.

Intellectual Performer: Developing Analytical Insights by Understanding the Basic Concepts of the Schenkerian Analysis

Jung Mi Kim (Eastern University)

The purpose of the poster is to assist performers in developing their analytic insights while facilitating their understanding of the basic concepts of the Schenkerian Analysis. The poster will discuss how the theory can be best applied to an actual performance in a manner accessible to performers and conform to the Schenkerian Analysis in pedagogical aspects.

Schenker's analytical approach is based on the concept of prolongation. His notion of prolongation explains not only motion between individual notes or harmonies but also relationships between each different level of structure. A different understanding of prolonged harmonies or tones can result in varying interpretations. The presentation will examine different analytic readings regarding the harmonic or contrapuntal prolongation in Chopin's Prelude in C-Minor and Brahms' Intermezzo, Op. 76, No. 7. These pieces are two good examples for showing each type of prolongation given the divergent point of view represented by each piece. The author will demonstrate through recorded examples various interpretations related to these pieces and illustrate good or bad choices taken by the performers. This presentation will show how the application of the Schenker's theory results in logical playing for performers. Further, it will be demonstrated that contrary to current opinion the application of this method can be achieved in an eminently practical way.

Dr. Jung Mi Kim is currently on the piano faculty at Eastern University in Pennsylvania. She also taught private piano lessons and group piano classes at the University of Southern California. She earned her D.M.A. degree in piano performance from the University of Southern California and a master's degree in piano performance from the University of Texas at Austin. She has performed extensively as a recitalist, chamber musician, and featured artist throughout the United States and Korea.

The Last Works of Dmitry Shostakovich: Austerity and Experimentation
Matthew Herman (West Chester University)

The music of Soviet composer Dmitry Shostakovich (1906-1975) is fertile ground for theoretical and stylistic research. These works, which have established a firm place in the twentieth-century repertoire, display a wealth of diverse compositional techniques. Of particular interest are the enigmatic pieces created during the final years of the composer's life.

From approximately 1968 until his death in 1975, Shostakovich's textures and orchestrations became much more austere, while maintaining his trademark use of dynamic tone colors. His style also became highly eclectic, featuring experiments with tone rows and musical quotation. In general, Shostakovich's final pieces display a much more personal and introspective tone than his earlier works, with the subjects of death and artistic immortality recurring frequently.

The origin of these stylistic traits can be traced primarily to the onset of his myriad health problems (including heart disease, lung cancer, and polio). Faced with his own mortality, Shostakovich created music that was independent of outside influence, whether from colleagues or from the Soviet government.

To better understand this music, the author has undertaken extensive theoretical and stylistic research of the following works: string quartets 12, 14 and 15, symphonies 14 and 15, *Michelangelo Verses* and the viola sonata. Much scholarship in America has already been devoted to Shostakovich as a historical and political figure. It is hoped that through the study of his final pieces, a more musical view of Shostakovich can be obtained.

Matthew Herman is an instructor of music theory and composition at West Chester University, Temple University, and Montgomery County Community College. He holds a D.M.A. in music composition from Temple University. Previous degrees were earned at Bowling Green State University and the College of Wooster.

Live Cinema and the College Orchestra
Mark Bartley (Mount Holyoke College)

The release of high quality transfers of silent films to DVD and the composition of new soundtracks to these films over the last twenty years has produced new opportunities for the college orchestra to perform live cinema events. This poster presentation will explore the contributions of three living composers to the live cinema genre: Gabriel Thibaudeau, Carl Davis, and Philip C. Carli, including information on the availability of their music and the related films/DVDs. Ideas on interdisciplinary collaboration (film studies, history, etc.), projection issues, and community outreach will be presented. A laptop computer (DVD player) will play samples of the movies addressed.

Mark Bartley serves the Mount Holyoke College Music Department as conductor and instructor of conducting courses. He has conducted ensembles from Cornell, Yale, Boston University, Worcester Polytechnic Institute and the New England Conservatory. He earned a B.M. and M.M. from the University of Texas, and is nearing completion of a D.M.A. from Boston University.

Mario Castelnuovo-Tedesco: His Life and Music
Mark Laughlin (University of South Carolina)

This poster explores the life and works (published and unpublished) of the Italian-born American Composer, Mario Castelnuovo-Tedesco. It examines Castelnuovo-Tedesco's works from all genres including piano, guitar, orchestra, concerti, film music and chorus. It also provides a comprehensive historical and theoretical analysis of selected works as well as the first look at the unpublished works within the *Greeting Cards*, Op. 170, special collection. This unpublished compilation is only found within the special archive collection at the University of South Carolina School of Music and is not part of the Library of Congress anthology of Castelnuovo-Tedesco's works. This is the first time any scholar has been granted access to these unpublished works.

Highlights of the research include the first look at the op. 170 collection and an in-depth examination of Castelnuovo-Tedesco's influence on American film music through his compositional output and teaching prowess. His students in film music included Jerry Goldsmith, Henry Mancini, Nelson Riddle, Andrea Previn and John Williams. Relevant historical information about his life from his unpublished autobiography (translated from Italian) and a comprehensive list of all of Castelnuovo-Tedesco's compositions, transcriptions, film music, recordings, and excerpts from various letters and postcards are being collected. Currently there is no comprehensive research on the market on the life and music of Mario Castelnuovo-Tedesco, which makes this research even more imperative.

Mark Laughlin is the author of numerous publications and is in high demand as a guest lecturer, performer and teacher. He has presented workshops and research papers on local, state, and national levels, on a variety of topics including improvisation, curriculum development in group piano and American composers. Dr. Laughlin is currently writing a book on the life and music of Mario Castelnuovo-Tedesco for the University Press of Mississippi.

Motive, Allusion, and Harmonic Language in Masques, Op. 34, for piano by Karol Szymanowski
Bryan Boyce (SUNY Buffalo State College)

The Masques, Op. 34, by Karol Szymanowski is a set of three piano pieces that exhibit rich harmonic and textural diversity. Scheherazade was completed in 1916 and is the first of the three. In the original story, she is held captive and in order to stay alive, must tell a story each evening to entertain her captors. Showing influence from Debussy and Scriabin, Szymanowski incorporates thick contrapuntal textures mixing the whole-tone and octatonic collections and various manipulations of the [0,1,4,7] set class.

Tantris the Jester is based on the Tristan legend but Szymanowski draws his influence more directly from the play "Tristram the Jester" by Ernst Hardt. After discovering Tristan's romantic intentions towards Isolde, King Mark bans him from the city. Tristan returns as a jester to entertain the court where he is discovered by king and chased away. Both Tristan and Isolde are left apart, resigned to the devastation of their unrequited love. Szymanowski paints this brilliantly in a bitonal format, borrowing motives from Wagner's own take on the legend.

The Don Juan legend has played a role in music by Mozart, Dargomyzski, Richard Strauss, and Roman Palester. In the Serenade of Don Juan, Szymanowski paints the character as a sickly creature who never seems to get the woman. Don Juan works to achieve his desires and as the energy builds to a frenzied climax, the pianism reaches its the most virtuosic of the set. Everything is left unresolved leaving our "hero" empty of satisfaction.

Bryan Boyce has appeared as soloist, collaborator, duo-pianist, and lecturer throughout the United States. He currently serves as an Assistant Professor at SUNY Buffalo State College. He holds a D.M.A. in piano from The Eastman School, a Master's degree from Bowling Green and Music Education and Performance degrees from The University of North Texas.

Operas of William Grant Still
Rufus Jones, Jr. (Georgetown University)

My research proposal is to rediscover through extensive critical analysis the social and musical relevance of William Grant Still with emphasis on his nine operas. In analyzing his operas I endeavor to discover any similarities to his symphonic, choral, wind, chamber and solo works as it pertains to the utilization of Negro folk idioms (blues, jazz, spirituals) being fused with the European classical tradition (neo-classical and neo-romantic).

I am inspired to take on such an ambitious project because I discovered that opera was Still's favorite medium of composition, yet there is no serious scholarship published or unpublished on this significant contribution to twentieth-century American music. I was further inspired after reading an essay by Still discussing his love for opera.

Within this critical analysis dealing with both social and musical relevance, I hope to answer three important questions:

Was William Grant Still directly influenced by any of the great writers of opera (for example- Mozart, Donizetti, Rossini, Puccini, Verdi, and Wagner)? If so, in what specific ways do we see this displayed in his works (for example-form, key, themes, plot, orchestration, instrumentation, and leitmotiv)?

Was there a deliberate "national" intent to his writing? In other words, did he utilize Negro folk idioms to show the dignity and sophistication of the African American culture to the rest of the world who might still harbor degrading stereotypical views of the "black experience"?

Are these operas worth reviving to eventually become apart of the standard repertoire of operatic literature?

Dr. Jones is Assistant Professor of Music at Georgetown University, and is Director of the Georgetown University Orchestra, Chamber Music Ensemble, and Wind Ensemble. His research interest is the music of African-American classical composers. Dr. Jones received his B.A. in Music from the University of Texas at Austin, his M.M. in Instrumental Conducting from Binghamton University, and his D.M.A. in Instrumental Conducting from Texas Tech University.



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Sirens and Summer Girls: Images of Nineteenth-century Women and the Banjo
Sarah Meredith (SUNY Buffalo State College)

During the second half of the nineteenth century Northeastern banjo manufacturers, teachers, and performers attempted to transform the five-string banjo from its association with (black) vernacular traditions to an instrument suitable for performance in (white) middle- and upper-class venues such as the formal concert stage or the sophisticated parlor. As part of their effort to elevate the banjo's status, enthusiasts encouraged women to play.

Although banjoists depicted their female colleagues as serious musicians, the media representations of female banjo players rarely conveyed the elite, refined image sought by enthusiasts. The banjo's historical association with black males, reinforced by contemporary comic minstrel stereotypes, created an instrument considered exotic, a musical "other." Female performance on this instrument carried connotations of racial mixing and sexual impropriety, reinforcing social fears and misperceptions of both the banjo and of women. These banjo-playing Sirens challenged societal norms and were juxtaposed with portrayals of banjo-playing Summer Girls, young, unmarried society debutantes whose main ambition was to marry and raise a family. The Summer Girl's use of the banjo during summer courtship rituals presented the instrument as suited only for lighthearted entertainment, not serious music.

There were numerous women who became professional banjo teachers, composers, and performers, but deprecatory media images prevented the instrument – and the performers – from achieving the higher status enthusiasts sought. An examination of these disparate images of women and the banjo offers another perspective on the connections between music and gender at the turn of the last century.

Sarah Meredith is currently an assistant professor of music at Buffalo State College, where she teaches courses in music history, music education, and aural perception, and is a Faculty Associate on the Steering Committee for the Center for Excellence in Urban and Rural Education (CEURE). In addition to degrees in music education she holds a Ph.D. in historical musicology from Florida State University.

Teaching That Works
Irena Portenko (21st Century Art and Education International Society)

The presentation will shade light onto my own discovery of a "hidden" strong potential of the students in one of the Preparatory Programs in the United States. The students' quick progress and their tremendous attention to an every further step of it was a result of employing the structure and content of Eastern European pre-college educational system including coordinating lessons, goals and teaching methods, repertoire, navigating students' approach to learning and their preparation to the performances.

In the presentation I will share the difficulties I had to go through, the disappointing situations, and mainly, my achievements in an increased interest in practicing among students; in complete losing of "stage freight;" in their contributing the highest possible energetic level into their work; as well as their own constant desire to explore the various possibilities of the instrument in both group and private class settings.

Ukrainian pianist, Dr. Irena Portenko enjoys her status of internationally recognized performer and collaborator. Her "diligent, tender, and sparkling virtuosity of piano playing" has won audiences' acclaims in Europe and the United States. Ms. Portenko's enthusiasm and interest in collaboration with contemporary composers has provided her with numerous opportunities to premier the variety of solo and chamber music works. Dr. Portenko is an Organizational Committee member and Adjudicator for the 21st Century Art and Education International Society, presenting its seminars and competitions in more than ten European countries.

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Euphôte

Jeff Leigh

"This piece was written to be.....and it has claimed the lives of.....only to then become fraught with....."

Jeff Leigh, 26, is currently pursuing a Ph.D. in Composition as a Provost's Fellow at the CUNY Graduate Center. He has received a M.M. in Composition, a M.M. in Violin Performance (both from the Univ. of Akron) and a B.M. in Violin Performance from Indiana University. Jeff has performed as a violin fellow at the Tanglewood Music Center in 2004, and was a guest performer there in 2005. He has also performed extensively in recital programs, including new music performances at the Harvard Club. His compositions have been performed by the Cleveland Chamber Orchestra and the Cygnus Ensemble of New York. Currently an adjunct professor at Hunter College in New York, Jeff's other musical interests include researching Latin and South American Colonial music, coaching chamber music, and performing in orchestras.

Thrushes in Forest Park (2005)
David Patterson, piano

David Patterson

Thrushes in Forest Park (2005) reminisces of times spent in St. Louis where I grew up. In Forest Park there is nature, the Municipal ("Muny") Opera, and the zoo where Phil the gorilla lived.

David Patterson was recently awarded an E-Fellowship from umassonline for his course "Universe of Music." His works include 20 Little Piano Pieces From Around the World (G. Schirmer), Strayhorn in Harlem performed by the Portland Symphony Orchestra, Saving Daylight Time (Albany Records) and Spin (Falls House Press), commissioned for the Pappousakis Flute Competition. (www.notescape.net)

Water Lilies (2000)
Holly Roadfeldt-O'Riordan, piano

Kirk O'Riordan

Water Lilies for Solo Piano is the second in a series of Water Lilies pieces: the first is for fifteen Solo Winds, and the third is for orchestra. The concept for these pieces developed at the Musée de l'Orangerie in Paris. On the lower level of this museum is a large, oval room, which contains six of Monet's Water Lilies canvases. Sitting on the benches in the middle of this room gives one the impression of sitting in the middle of Monet's pond at Giverny: it is a remarkable experience.

In composing these pieces, I wanted to attempt to recreate this feeling, as well as experiment with a technique similar to that which Monet employs in his works. If one looks upon a Monet canvas from within a few feet, all one sees is globs of paint, blurred together. But, as one moves away, the image becomes clearer, eventually to the point of being photographic. It is this effect that I was interested in exploring in these pieces.

Kirk O'Riordan (b. 1968) is an active composer, conductor, saxophonist, and teacher. His music has been performed in six countries and in thirteen of the fifty United States. Performances of his works have been featured at festivals and conferences such as the Ravenna Festival (Italy), the Western Illinois New Music Festival, regional conferences of the Society of Composers, Inc. and the College Music Society, and in concert by performers as Arizona State University Chamber Winds and Symphony Orchestra, the Northwestern University Contemporary Music Ensemble, the University of Colorado Chamber Wind Ensemble, the Williamsport Chamber Chorus and Orchestra, Jeffrey Lyman, Marco Albonetti, Russell Peterson, Andrew Rammon, and Holly Roadfeldt-O'Riordan.

Dr. O'Riordan is currently on the faculty of Susquehanna University where he teaches music theory and composition. He holds the D.M.A. degree from Arizona State University (the first recipient of that degree from ASU), the Certificate of Performance in Saxophone from Northwestern University, and three M.M. degrees (composition, saxophone performance, and conducting).

Psalm 19

Delvyn Case

Lawrence Indik, baritone
Elise Auerbach, piano

I. *The creatures shew God's glory*

The heavens declare the glory of God;
And the firmament sheweth his handywork.
Day unto day they uttereth speech,
And night unto night they sheweth knowledge.
There is no speech nor language where their voice is not heard.
Their line is gone out through all the earth
And their words to the end of the world.
In them hath he set a tabernacle for the sun,
Which is as a bridegroom coming out of his chamber,
And rejoiceth as a strong man to run a race
(Ps. 19:1-5, KJV)

II. *The Law sheweth God's mercy*

The law of the Lord is perfect, converting the soul;
The testimony of the LORD is sure, making wise the simple.
The statutes of the LORD are right, rejoicing the heart;
The commandment of the LORD is pure, enlightening the eyes.
The fear of the LORD is clean, enduring forever.
The judgments of the LORD are true and righteous, altogether.
More to be desired are they than gold,
They are sweeter than honeycomb.
Keeping them brings great reward,
And by them is thy servant warned.
Cleanse me from my secret faults.
Let them not have dominion over me.
Then shall I be upright,
And I shall be innocent of the great transgression.
Let the words of my mouth and the meditations of my heart be acceptable in they sight, O LORD,
My strength and my redeemer.
(Ps. 19:7-8; 10-14, KJV)

Delvyn Case (b. 1974) is a composer, conductor, scholar, and educator based in Boston. He holds degrees from Yale (B.A. summa cum laude) and the University of Pennsylvania, where he completed the Ph.D. in composition at the age of 26. He has received honors and fellowships from numerous organizations, including BMI, The Society of Composers, The MacDowell Colony, The Composers Conference at Wellesley, The New York Virtuoso Singers, The Chicago Ensemble, Sounds New, and The College Music Society. Since 2002 he has served as a visiting faculty member at Boston College, and he is currently an assistant professor at Eastern Nazarene College in Quincy, MA., where he teaches courses in composition, theory, and popular music, and directs the eighty-member ENC Gospel Choir. He also plays piano in the Boston-based contemporary-improvisation ensemble The Meltdown Incentive.

Apollo and Daphne

Kari Henrik Juusela, cello

Kari Henrik Juusela

Apollo and Daphne was composed impromptu while I was practicing cello and my thoughts wandered to a Bernini sculpture of Apollo and Daphne I had seen during a three-month trip through Europe. The piece is mildly programmatic in its description of the Apollo and Daphne myth: Apollo is lounging in the forest and spies the lovely Daphne, daughter of Zeus, traipsing enticingly through the forest. He begins to chase Daphne, who is alarmed and calls desperately to her father for help. Just as Apollo reaches Daphne and touches her, Zeus saves her from Apollo's amorous advances by changing her into a tree. In his highly ornate sculpture, Bernini captures the instant of Apollo's touch and Daphne's beginning transformation into a tree. Apollo and Daphne's form loosely follows the events of the myth: Daphne entering the forest from the mists then frolicking in the woods; Apollo lounging groggily; the amorous chase and sudden frozen transformation. The work is sprinkled with generous amounts of fun cello gymnastics: glistening harmonics, dancing double stops, left hand pizzicati, and gliding glissandi.

Kari Henrik Juusela is a Finnish/American composer, performer, and educator who presently serves as the Dean of the Professional Writing Division at Berklee College of Music in Boston, MA.. Prior to his work at Berklee College of Music, Juusela was the Associate Dean, Director of Composition, and Almand Chair of Composition at Stetson University in DeLand, FL.

Juusela's compositions have won awards in numerous competitions including the 1995 Vienna International Full-Length Opera Competition directed by Claudio Abbado; First Prize, 2005 International Trumpet Guild Composition Competition, First Prize, 2003 International Red Stick Composition Competition; First Prize for mixed ensemble, London Chamber Groups 2003 "Piece of the Year Competition;" Second Prize, 2004 San Francisco American Art Song Competition Established Professional Category; First Prize, 1989 GASTA String Quartet Composition Competition; Grand Prize and First Prize in 1998; and numerous awards from ASCAP. His music is recorded on Lakeside Records, Capstones Records, University of Maryland Recordings and Stetson University Recordings. Juusela's music is published by ISG Publications and Yelton Rhodes Music.

Libera Me

Bruno Peña, violin
Jennifer Muñiz, piano

Jorge Muñiz

Libera me was commissioned in remembrance of the victims of the terrorist attacks on March 11th, 2004 in Madrid. The work is inspired by the final absolution text of the Requiem Mass. My aim was to compose a piece for violin and piano that respectfully keeps the memory of the innocents who lost their lives on that tragic day, but also, as the text suggests, to reflect and bring a prayer for their souls.

Libera me

Deliver me, O Lord, from eternal death,
on that fearful day when the heavens
are moved and the earth
when thou shalt come to judge
the world through fire.

I am made to tremble, and I fear,
when the desolation shall come,
and also the coming wrath.

That day, the day of wrath,
calamity, and misery,
that terrible and exceedingly bitter day.

Rest eternal grant them, O Lord,
and let perpetual light shine on them.

A dynamic composer from Spain, Jorge Muñiz has been recognized on two continents for his highly expressive style and refined artistry. For four years, Muñiz has been working on the opera *Germinal*, based on the novel by Emile Zola, which will be premiered in the 2008-2009 Opera Season of the Opera Festival of Oviedo, Spain. Recent performances include his "Wedding March," in the fall 2005 in Madrid, a commission given by the City of Oviedo in Spain. This commission honored His Royal Highness D. Felipe de Borbón, the successor to the throne in Spain and Dña. Letizia, with whom he joined in matrimony in 2004.

Jorge Muñiz was born in Switzerland in 1974. He earned his Master's Degree in Composition at Carnegie Mellon University, and his D.M.A. in Composition from Manhattan School of Music. Dr. Muñiz has been a member of the Manhattan School of Music theory faculty since 2002. He is the artistic director of *Magistralia i+c*, a composition course in Spain.

Implications

Max Lifchitz, piano

Max Lifchitz

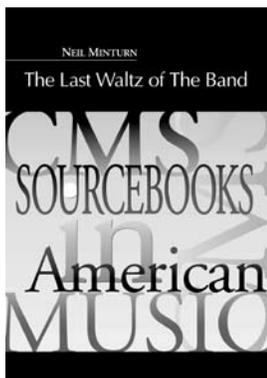
Composed with funding provided by a grant from New York State's Creative Artists Public Service Program (CAPS), *Implications* was written at the request of pianist Miriam Brickman who premiered it at Alice Tully Hall on April 9, 1979. Subsequently, the work has been performed throughout the United States, Latin America and Europe.

Implications is in five contrasting, self-contained movements. Each movement is built around a single idea. While metered and non-metered rhythms serve as a source of contrast, a series of expanding and contracting intervals generates the melodic and harmonic materials used throughout the work.

The music exploits the dynamic and registral possibilities inherent in the instrument. It also provides the performer with ample opportunity for technical display. The moods evoked throughout the work range from the lyrical to the dance-like to the bravura, almost heroic feeling so often employed by the Romantic virtuosos.

Composer/pianist Max Lifchitz has appeared on concert stages throughout Latin America, Europe, and the US. His compositions and performances may be heard on the *Classic Masters*, *CRI*, *Finnadar*, *New World*, *North/South*, *Opus One*, *Phillips*, *RCA Victor* and *Vienna Modern Masters* record labels. His latest GRAMMY-nominated CD album *Diversions* (*North/South Recordings* No. 1026) elicited the following comments from *Grammophone Magazine*: "Lifchitz has devised a charming programme of previously unrecorded pieces... His affectionate playing provides surprising emotional weight... Beautifully recorded album... Recommended."

Mr. Lifchitz is a graduate of The Juilliard School and Harvard University. A faculty member of The University at Albany Music Department since 1986, he served as President of the CMS Northeast Chapter from 1996 until 2000. He is also the founder and director of the New York City based contemporary music ensemble *North/South Consonance*.



Volume 2

The Last Waltz of The Band

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Neil Minturn addresses the phenomenon of rock and roll with a serious investigation of Martin Scorsese's documentary film *The Last Waltz* (1978). This celebrated "rockumentary" artfully captures for posterity the final public performance of The Band, a partnership of one American and four Canadians that yielded an impressive body of popular song in the rock idiom between 1961 and 1976. Joining its members for their farewell was a variety of friends and guests who—like the music of The Band itself—reflected the rich array of vernacular expressions that have nourished rock and roll since its emergence. Prof. Minturn approaches the performances and the film itself in terms of the concepts of intimacy and tradition. He presents the San Francisco concert as the summation of an extraordinary musical pilgrimage and prefaces his scene-by-scene analysis of Scorsese's cinematic creation with a cogent introduction to issues surrounding documentary film-making. Selected performances are discussed in detail.

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312 East Pine Street, Missoula, MT 59802 (406) 721-9616
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THE COLLEGE MUSIC SOCIETY

312 East Pine Street

Missoula, Montana 59802 USA

phone 406-721-9616

fax 406-721-9419

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