



THE COLLEGE MUSIC SOCIETY

2008 SUPERREGIONAL CONFERENCES

**NORTHEAST – MID-ATLANTIC
CHAPTERS**

PROGRAM

APRIL 3–5, 2008

The Sunderman Conservatory
at Gettysburg College
Gettysburg, Pennsylvania

ACKNOWLEDGMENTS

The MidAtlantic and Northeast Chapters of The College Music Society would like to extend a special thanks to Gettysburg College, John W. Jones, Director of the Sunderman Conservatory of Music, and Janet Riggs, Provost of Gettysburg College for hosting our SuperRegional Conference on their lovely college grounds.

In particular, we would like to thank the local arrangements host Sharon Davis Gratto, Professor and Coordinator of Music Education at the Sunderman Conservatory of Music at Gettysburg College. Sharon has been wonderfully responsive and helpful in every respect and we are grateful.

Additional thanks go to the rest of the local arrangements team at the Sunderman Conservatory of Music—Diane Macbeth, Administrative Services Assistant, and Jennifer McManus, Office Administrator.



THE **CMS FUND**

*Enhancing music in American life
through the work of college, conservatory, and
university music teachers*

The CMS Fund has been established to support and further the work of the Society's members by enhancing the quality of American life and culture for individuals and groups not normally associated with music in higher education. The Fund will support such endeavors as teaching, concerts for under-served audiences, recordings, technology, workshops, and other "pilot-projects" that come from the many areas of music represented by The College Music Society.

In order to initiate this mission, the Fund is currently seeking support from those who share in the desire to bring the great variety of music making and teaching in higher education to a larger public. Your tax-deductible contribution, in whatever amount your generosity and commitment lead you to contribute, is welcome.

Visit the website or contact the CMS Executive Office for more information

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www.cmsfund.org cmsfund@music.org

WELCOME FROM THE PROGRAM COMMITTEE CHAIR



On behalf of the Program Committee for the MidAtlantic and Northeast SuperRegional Conference, I would like to welcome all CMS members and guests, particularly those from the MidAtlantic and Northeast regions, to join us for an exciting conference on the lovely campus of Gettysburg College in Gettysburg, Pennsylvania. We are pleased to present a stimulating program with a fine array of presentations and lecture-recitals. Our keynote address will be given by composer and conductor Tania León. Two special panel discussions on Academic Citizenship and Entrepreneurship will be featured on our program. We look forward to informative presentations and panels, thought-provoking discussion, and great performances.

Reeves Shulstad, Program Chair
Northeast/Mid-Atlantic SuperRegional Conference

2008 NORTHEAST/MID-ATLANTIC SUPERREGIONAL PROGRAM COMMITTEE

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Holly Roadfeldt-O'Riordan (Susquehanna University)
Alfred Blatter (Curtis Institute of Music)

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2008 NORTHEAST/MID-ATLANTIC SUPERREGIONAL COMMUNITY ENGAGEMENT COMMITTEE

Sharon Davis Gratto, Chair
(The Sunderman Conservatory at Gettysburg College)
Stephen C. Ethers (Catawba College)
Lisa Ann Cleveland (St. Anselm College)

WELCOME TO GETTYSBURG COLLEGE

Welcome to historic Gettysburg College and the Sunderman Conservatory of Music. We are delighted to welcome members of the College Music Society's Mid-Atlantic and Northeast Chapters to "the most famous small town in America." Gettysburg has made a strong and vibrant commitment to the arts as evidenced by our newly renovated Majestic Theater and the founding of a music conservatory that heartily embraces a rigorous liberal arts curriculum. Enjoy the many concerts, workshops, and lectures but be sure to indulge yourself in a stroll around our campus and the downtown. You will not be disappointed!



Janet Morgan Riggs, Provost
Gettysburg College



John William Jones, Director
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Music

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THE COLLEGE MUSIC SOCIETY

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GENERAL INFORMATION

CONFERENCE REGISTRATION

The registration desk is located in the First Floor Lobby of Schmucker Hall and will be open during the following times:

Thursday, April 3

10:00 AM – 5:00 PM

Friday, April 4

8:00 AM – 5:00 PM

Saturday, April 5

8:00 AM – 3:00 PM

COMMUNITY ENGAGEMENT PRESENTATIONS

The following presentations will be offered to the Gettysburg community during the 2008 Northeast/Mid-Atlantic SuperRegional Conference.

Friday, April 4

9:09 AM

Clara Schumann: A One-Woman Musical Dynamo

Jean Cabral (Plympton, Massachusetts)

Gettysburg High School

Friday, April 4

1:35 PM

Solfege and Takadimi: Building Minds and Making Music

Jennifer Snodgrass (Appalachian State University)

Gettysburg Area Middle School

Friday, April 4

3:10 PM

Cape Fear Orff Ensemble: Community Engagement Through Music Education

Daniel Johnson (University of North Carolina-Wilmington)

Gettysburg College, Sunderman Conservatory of Music

Room 210

* Open to the public, however space is limited. Please check at the registration desk if you are interested in attending this session.

Date and Time TBA

New Choral Music

Timothy J. Brown (Glendale, Colorado)

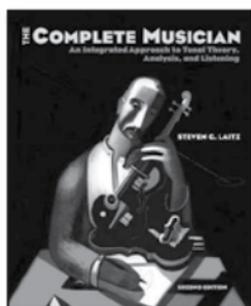
Location TBA

EXHIBITS

Exhibits of historical materials of The College Music Society and “Fifty Years of College Music Teaching” are located in the First Floor Lobby of Schmucker Hall. Exhibits will be open during conference registration times.

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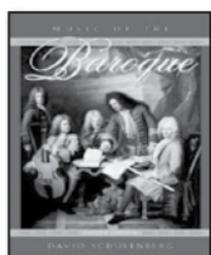
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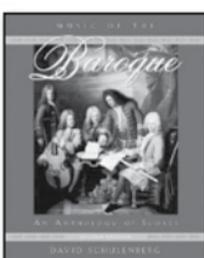
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INVITED SPEAKERS



Conference Keynote Address
Saturday, April 5
12:00 NOON
Specialty Dining Center
Title TBA
Tania Leon (New York, New York)

Tania León born in Cuba, a vital personality on today's music scene, is highly regarded as a composer and conductor recognized for her accomplishments as an educator and advisor to arts organizations.

She has been the subject of profiles on ABC, CBS, CNN, PBS, Univision (including their noted series "Orgullo Hispano" which celebrates living American Latinos whose contributions in society have been invaluable), Telemundo and independent films.

An evening of León's chamber music was presented as part of Columbia University's Miller Theatre Composer Portrait series. The New York Times noted that "A hidden Latin American dance rhythm provides a fixed point upon which she attaches other overlapping and enormously varied rhythmic patterns. Ms. León animates her tart atonal harmonies... intense, hard-driving yet elusive... the concert attracted a large, mostly young and encouragingly diverse audience."

Tania León was one of the first artists to be featured by Harlem Stage/ Aaron Davis Hall's new program, WaterWorks in support of the creation of significant works by artists of color. During the two year residency, Harlem Stage presented several evenings dedicated to the composer's work, including the evening titled "Tania León Piano Works: The Composer's Sonic Environment" which was featured in ARTFORUM's Best of 2005. The two year residency culminated in the world premiere of Reflections for soprano and mixed ensemble with text by Rita Dove.

Recent commissions include Alma for flute and piano, The Atwood Songs for Soprano and piano with text by Margaret Atwood and Raices for Latin Fiesta. Ms. León was awarded a Fromm Music Foundation commission for the creation of a work for the Del Sol String Quartet. Mistica, for solo piano, was commissioned and premiered by Ursula Oppens.

Read more about Tania León at her website <www.tanialeon.com>



THE COLLEGE MUSIC SOCIETY

Mark Your Calendars!

2008 CMS Professional Development Events

June 4–8, 2008

CMS/Juilliard Institute for Music History Pedagogy
The Juilliard School (New York, New York)

For details visit: www.music.org/IMHP.html

Registration Deadline: April 15, 2008

June 15–27, 2008

CMS Tango Institute (Buenos Aires, Argentina)

For details visit: www.music.org/Argentina.html

Registration Deadline: May 10, 2008

August 1–3, 2008

The Brevard Conference on Music Entrepreneurship
(Brevard, North Carolina)

For details visit: www.roundtopfest.com

August 11–15, 2008

The Round Top Roundtable (Round Top, Texas)

"Administrating Music in Higher Education"

For details contact: mdrapkin@bcome.org

THURSDAY, APRIL 3

10:00 AM – 5:00 PM

1st Floor Lobby Schmucker Hall
Conference Registration and CMS Historical Exhibit

12:00 NOON – 1:00 PM

Musselman Library

The Sunderman Piano Trio

** Bring a brown bag lunch to eat while you enjoy the music!*

1:00 – 2:25 PM

301D Conference Room

1:00 PM *Lecture/Recital: Krishna Meets Pan: Indian-Western Fusion in Ravi Shankar's "L'aube enchantée"*

Lori Kesner (Arnold, Maryland)

Jacqueline Pollauf (University of Maryland-Baltimore County)

1:30 PM *Paper: Imparting Core Concepts in World Music Courses by Means of Guided Attendance at American Indian Powwows*

Beth Bullard (George Mason University)

2:00 PM *Lecture/Recital: The Confluence of Musical Cultures in Ceremonial: Time Song for orchestra and Time Song II: Howling Through Time for female singer, flutist and percussionist*

Koji Nakano (Boston, Massachusetts)

Koji Nakano (Boston, Massachusetts)

1:00 – 2:25 PM

Recital Hall

1:00 PM *Lecture/Recital: Liszt's Petrarch Sonnets: Performers' Perspectives*

Charles Hulin (Chowan University)

Jeffrey Prillaman (Midlothian, Virginia)

1:30 PM *Lecture/Recital: Sonata in A Major, D. 959, A Last-period Masterpiece by Franz Schubert-A Lecture with Performance*

Edward Bedner (Berklee College of Music)

2:00 PM *Paper: A YouTube Professor: Reaching Today's Online Student*

Terry B. Ewell (Towson University)

2:45 – 4:15 PM

Recital Hall

2:45 PM *Lecture/Recital: Crossing the Third Stream: A Classical Pianist's Guide to Braving the Jazz Elements in the Works by Nicolai Kapustin*

Holly Roadfeldt-O'Riordan (Susquehanna University)

3:15 PM *PAPER: JAZZ ISN'T DEAD, IT JUST SMELLS FUNNY: AN ANALYSIS OF FRANK Zappa's "Be-Bop Tango"*

William Price (University of Alabama-Birmingham)

3:45 PM *Lecture/Recital: Playing with Freedom and Restraint: the Metamorphoses of Baroque Keyboard Fantasia*

Maria Brodsky (San Jose, California)

2:45 – 4:15 PM

301D Conference Room

2:45 PM *Lecture/Recital: Solo Repertoire of the Transverse Flute: An Analysis of the Partita in A minor by J.S. Bach*

Talina Pasour (Boone, North Carolina)

3:15 PM *Paper: Sebastien de Brossard and the Lute*

George Torres (Lafayette College)

3:45 PM *Paper: Jazz and the Small College: Improvisation as a Liberal Art*

Barry Long (Mount Saint Marys College)

4:30 – 5:25 PM **Room 215**
 4:30 PM *Paper: Higdon's Concerto for Orchestra: Escaping the Shadow of Bartok*
 Christina L. Reitz (Lancaster, Pennsylvania)

5:00 PM *Paper: Benjamin Britten and the Saxophone*
 Christopher Brellochs (Hillside, New Jersey)

4:30 – 5:25 PM **Recital Hall**
 4:30 PM *Lecture/Recital: Making a Modern Song Recital More Appealing to a General Audience*
 Lisa Foerster (Orangeburg, South Carolina)
 Meisha N. Adderley (Claflin University)

5:00 PM *Paper: On Teaching Composition: Similarities, Differences, and Aesthetics of Teaching Music and Prose*
 Kirk O'Riordan (Susquehanna University)

5:30 – 6:30 PM **Specialty Dining Center**
Provost Welcome and Reception

6:30 – 8:00 PM
Dinner (on own)

7:30 PM **Room 214**
Open Rehearsal of World Music Ensemble

7:30 PM **Majestic Theater Rehearsal Room**
Open Rehearsals of Jazz Ensemble

8:00 PM **Christ Chapel Sanctuary**
Composer Concert I

Dedicated to Giacinto Scelsi Ivan Elezovic (Oberlin, Ohio)

Canticle of Communion Tayloe Harding
 (University of South Carolina - Columbia)

Eight Bagatelles Derek Healey (Brooklyn, New York)

Journeys, Moods, and Explorations Benjamin Tomassetti
 (Hampton University)

-Intermission-

Cadenza Kirk O'Riordan (Susquehanna University)

Two Pieces for Flute Ralph Russell (The College of New Jersey)

A Prayer for Peace William Pfaff (State University of New York - Plattsburgh)

Passages of Time Alex Nohai-Seaman (Mt. Sinai, New York)

Thursday, April 3

**Fifty-First National Conference of
 The College Music Society
 September 25–28, 2008
 Atlanta Marriott Marquis Hotel
 Atlanta, Georgia**

FRIDAY, APRIL 4

8:00 AM – 5:00 PM **1st Floor Lobby Schmucker Hall**
Conference Registration and CMS Historical Exhibit

8:00 – 10:00 AM **2nd Floor Schmucker Hall Lounge**
Continental Breakfast

8:30 – 9:20 PM **Recital Hall**
Academic Citizenship

9:30 – 11:00 AM **Room 214**

9:30 AM *Lecture/Recital: Harry T. Burleigh and the American Art Song: A Rediscovery*

Jean E. Snyder (Edinboro University of Pennsylvania)

E. Ann Sears (Wheaton College)

10:00 AM *Paper: Fighting battles is like courting the girls: The Tactical Use of Bands in the American Civil War*

James A. Davis (SUNY - Fredonia)

10:30 AM *Paper: Singing the Red, White, and Blues: American Music in Elementary Music Textbooks*

Sarah Meredith (SUNY - Buffalo)

9:30 – 11:00 AM **Recital Hall**

9:30 AM *Lecture/Recital: Where East Meets West: Contemporary Chinese Piano Music*

Robert Scott Beard (Shepherd University)

10:00 AM *Paper: Reviving "Yellow Music": Sensuality and Salaciousness in Shanghai Lounge Songs*

Eric Hing-tao Hung (Westminster Choir College)

10:30 AM *Paper: Ainadamar: Golijov's Vision of Federico Garcia Lorca*

Karen L. Uslin (Hyattsville, Maryland)

11:15 AM – 12:00 NOON **Recital Hall**

Sunderman Woodwind Quartet

12:00 NOON – 1:30 PM

Lunch (on own)

12:00 NOON – 1:30 PM

Majestic Theater Tour

** Reservations Required*

1:30 – 2:20 PM **Christ Chapel Sanctuary**

Panel on Entrepreneurship

Facilitator: Dylan Savage (University of North Carolina-Charlotte)

Justin Kolb (American Liszt Society)

C. Tayloe Harding (University of South Carolina-Columbia)

Kim Wangler (Appalachian State University)

2:30 – 6:00 PM **Room 117**

2:30 p.m.: Set Up for Poster Sessions

3:00 p.m.: Poster Session I

3:00 – 4:00 PM **301D Conference Room**

3:00 PM *Paper: Preparing Music Students for Economic Uncertainty: Business Fundamentals for the Artist/Entrepreneur*

Terry L. Applebaum (Evanston, Illinois)

3:30 PM *Paper: Integrating Music Technology Into the Traditional Curriculum*

Craig Sylvern (Keene State College)

4:45 – 6:15 PM

Recital Hall

4:45 PM *Paper: Mallarmé: bringing 20th century-music to the community*
Anne Parks (University of North Carolina - Greensboro)

5:15 PM *Lecture/Recital: Valses to Voodoo: The Piano Music of Haitian
Composer Ludovic Lamothe*
Joshua D. Russell (Coralville, Iowa)

5:45 PM *Lecture/Recital: The Writings and Art Songs of John Duke
(1899–1984)*
Robin Fisher (California State University - Sacramento)
Ruth C. Friedberg (San Antonio, Texas)

4:45 – 6:15 PM

Room 214

4:45 PM *Lecture/Recital: Vocal Problems Connected With Smoking,
Alcohol, Substance Abuse, and Vocal Overuse in College Students*
Joyce Ford (Presbyterian College)

5:15 PM *Paper: Creating Effective Learning Environments in Large Musical
Ensembles: The Role of the Conductor's Goal Orientation and Shared
Performance Cues on Instrumentalists' Motivational Beliefs and
Performance*
Wendy K. Matthews (Arlington, Virginia)

5:45 PM *Lecture/Recital: Pedagogical Uses of the New American Art
Songs of Jake Heggie and Ricky Ian Gordon*
Abra Bush (Concordia College)
Philip Everingham (New Brighton, Minnesota)

6:00 – 7:30 PM

Dinner (on own)

6:00 – 7:30 PM

Majestic Theater Tour

* Reservations Required

8:00 PM

Recital Hall

Composer Concert II

Out of the Morning Ellen Gilson Voth (Rocky Hill, Connecticut)

Horobi No Naka Kara Kevin James (New York, New York)

Idee Prix Fixe Kari Juusela (Berklee College of Music)

Songs of Angels, Madmen, and Assassins David Martynuik
(Indiana University of Pennsylvania)

-Intermission-

Three Songs Gregory Carroll (University of North Carolina - Greensboro)

Blossoms and a Breeze Kevin McCarter (Somerset, New Jersey)

Phantazm 6Z-44 Bryan Burkett (State University of New York - Potsdam)

the twelfth of november Burkhardt Reiter (University of Pittsburgh)

Light Blossom John Allemeier (University of North Carolina - Charlotte)

Dreams of Fin Joseph Allen Dangerfield (Coe College)

SATURDAY, APRIL 5

8:00 AM – 3:00 PM

1st Floor Lobby Schmucker Hall
Conference Registration and CMS Historical Exhibit

8:00 – 10:00 AM

Continental Breakfast

2nd Floor Lobby Schmucker Hall Lounge

8:30 – 10:00 AM

Recital Hall

8:30 AM *Lecture/Recital: The Practical Application of Music Learning Theories in the Collegiate Voice Studio*

Christopher P. Arneson (Westminster Choir College)

9:00 AM *Lecture/Recital: Time Suspended: Desirable Obscurity in Unmeasured Prelude Representation*

Vivian Montgomery (Newton, Massachusetts)

9:30 AM *Paper: Music and Math: Bridging the Two Cultures through Effective Pedagogical Strategies*

Linda Apple Monson (George Mason University)

8:30 – 10:00 AM

Room 214

8:30 AM *Paper: From Mannheim to the Mannheim Steamroller: The Role and Development of the Pops Orchestra*

Lucy Manning (Old Dominion University)

9:00 AM *Lecture/Recital: Duo Op. 7 for Violin and Cello by Zoltán Kodály*

Miranora O. Frisch (University of North Carolina-Charlotte)

Anna Cromwell (Western Kentucky University)

9:30 AM *Paper: Piano Performance Art*

Julia Mortyakova (Coral Gables, Florida)

10:15 – 11:15 AM

Poster Sessions II

Room 117

10:15 – 11:15 AM

Recital Hall

10:15 AM *Lecture/Recital: Lieder with Fortepiano/Pianoforte: making the transition to the modern instrument*

Jocelyn A. Swigger

(The Sunderman Conservatory at Gettysburg College)

Jeffrey Fahnstock

(The Sunderman Conservatory at Gettysburg College)

10:45 AM *Paper: The Value of Musical Theatre as an Educational Experience*

Anne Lewis (Reidsville, North Carolina)

11:20 AM – 12:00 NOON

Community Engagement Presentations

Recital Hall

12:00 NOON – 1:45 PM

Keynote Address - Luncheon

Ms. Tania León - Composer

Specialty Dining Center

2:00 – 3:00 PM

Northeast Chapter Business Meeting

Room 214

2:00 – 3:00 PM

Mid-Atlantic Chapter Business Meeting

Room 215

SATURDAY, APRIL 12

3:15 – 5:00 PM

Room 214

3:15 PM *Paper: An Amalgamation of Chinese and Western Music Through the Piano*

Kui Min (Madison, Wisconsin)

3:45 PM *Paper: Comparison of the Imperial Court Music of the East Asian Countries of China, Korea and Japan*

Charles W. Meadows (Granite Falls, North Carolina)

4:00 PM *Paper: John Knowles Paine: Master of Allusion*

E. Douglas Bomberger (Elizabethtown College)

3:15 – 5:00 PM

Recital Hall

3:15 PM *Paper: Singing and the American Female identity: Repertoire choices in Antebellum Female Academies*

Reeves Shulstad (Salem College)

3:45 PM *Paper: Libby Larsen's Love Songs: Five Songs on Texts by Women Poets—An Artist's Identity Informs Her Work*

Jennifer Kelly (Lafayette College)

8:00 PM

Majestic Theater

Capitol Steps Performance

* Tickets Required

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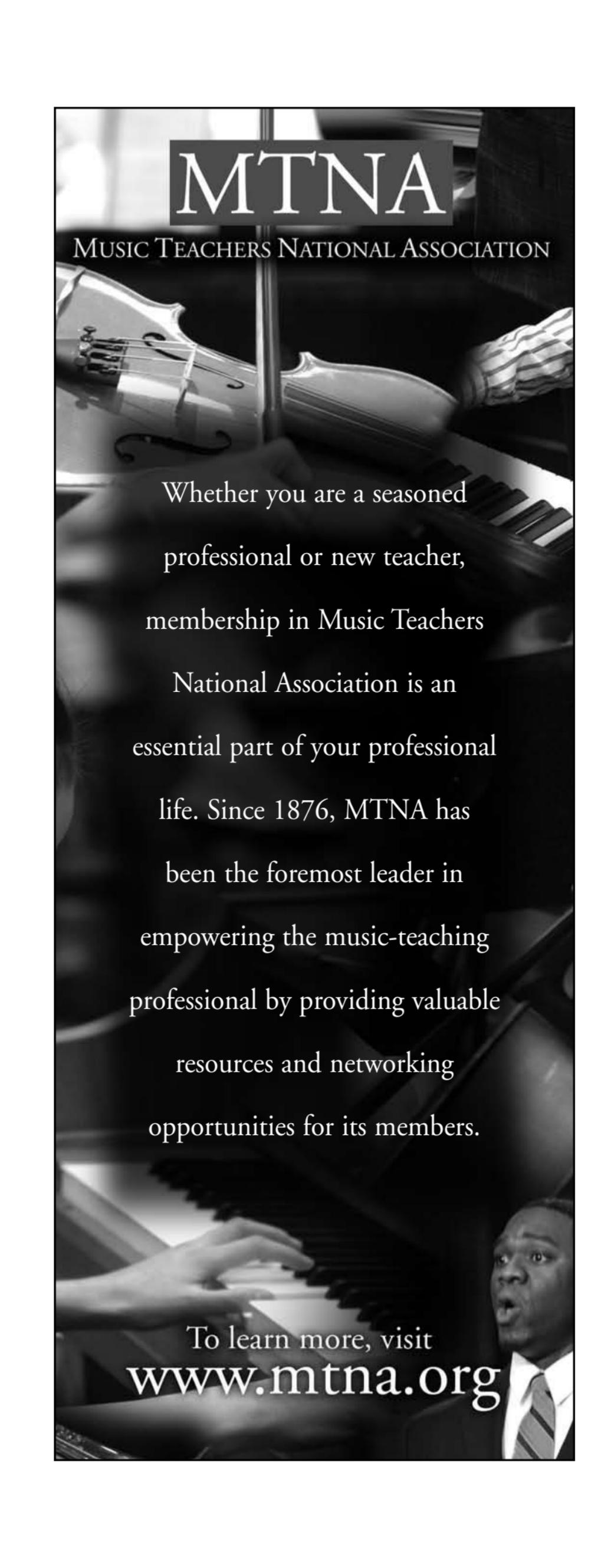
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Saturday, April 5



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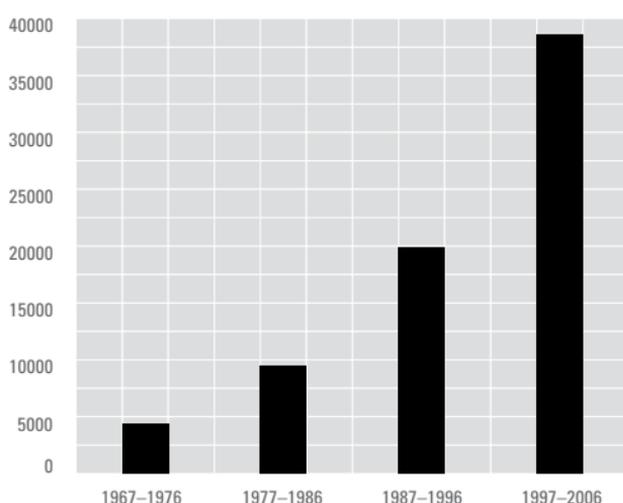




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**Students, scholars, librarians, critics,
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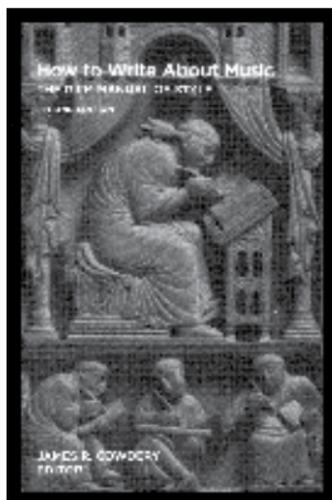
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BIOGRAPHIES OF COMPOSERS AND PRESENTERS

Adderley, Meisha

Dr. Meisha Adderley serves as Assistant Professor of Music at Claflin University, where she teaches elementary music education, piano performance, and class piano. Prior to this position, she was a Music Specialist for the Charleston County School District in South Carolina. There she was fortunate to receive the "Lois Bailey Glenn Award for Teaching Excellence" from the National Music Foundation for a grant written in the implementation of an American Music project. Dr. Adderley has also completed a residency as a Rotary Ambassadorial Scholar at the University of Sydney's Conservatorium of Music in Australia where she lectured and performed throughout the continent. Dr. Adderley earned both the Doctor of Musical Arts in Piano Performance and Pedagogy and Master of Music degrees in Piano Performance from the University of South Carolina as well as the Bachelor of Music degree in Piano Performance from Indiana State University.

Alexander, John

Organist John Alexander is a graduate of the School of Music at University of North Carolina at Greensboro and currently serves as the Associate Director of Music at First Presbyterian Church, Greensboro NC.

Allemeier, John

John Allemeier received his Ph.D. in Composition from the University of Iowa, his Master of Music in Composition from Northwestern University and his Bachelor of Music in Performance from Augustana College. He has studied in Europe at the 41st and 42nd Internationalen Ferienkurse für Neue Musik in Darmstadt, Germany and the 6th International Composition Course in Cesky Krumlov, Czech Republic. His music is published by Carl Fischer Music Publishers, C. Alan Publications, M. Baker Publications and European American Music. Recordings of his music are available on the Albany, Capstone and Vox Novus labels. He currently teaches composition and music theory at the University of North Carolina at Charlotte.

Applebaum, Terry L.

Terry Applebaum serves as Professor of Music at The University of the Arts in Philadelphia where he teaches courses in percussion and arts entrepreneurship. He came to UArts as Provost and in that role fostered major initiatives to support strategic planning, interdisciplinary work, faculty development and research funding, and communication with the faculty.

Dr. Applebaum previously led the Conservatory of Music and Dance at the University of Missouri-Kansas City (UMKC) as Dean. During his tenure as Dean, the Conservatory saw a dramatic increase in its national profile. During this period, the Conservatory generated over \$10,000,000 in public and private funds for endowed professorships and scholarship support. Prior to moving to Kansas City, Dr. Applebaum held the positions of Associate Dean and Professor of Percussion at Northwestern University, where he served on the School of Music faculty for 26 years. He holds Bachelor's and Master's degrees from Northwestern University, the Doctorate in Percussion Performance and Pedagogy from the University of Iowa, and an MBA in Finance from Loyola University Chicago.

The Freedoms Foundation at Valley Forge honored Dr. Applebaum with its distinguished Leavey Award for Excellence in Private Enterprise Education; in recognition of a course he designed to meet the specific business needs of the artist/entrepreneur.

Dr. Applebaum performed frequently on concerts, recordings and tours with the Chicago Symphony Orchestra and the Contemporary Chamber Players of the University of Chicago.

Arneson, Christopher P.

Christopher Arneson is a professional voice trainer and vocologist who works with singers, actors, politicians and public speakers. In 2003 he joined the voice faculty at Westminster Choir College of Rider University where he teaches Voice, Vocal Pedagogy, Song Literature, Repertoire for Teaching, and Speech for the Singing Actor. Dr. Arneson is the co-director of the CoOPERative Program, a young artist program for singers, held at Westminster Choir College and he is on the faculty at the Florence Voice Seminar in Florence, Italy.

Dr. Arneson was formerly the co-director of the Voice and Speech department in the MFA program at the renowned Actors Studio of the New School University in New York. In addition, he taught voice and vocal pedagogy at the Mason Gross School of the Arts at Rutgers University in New Brunswick, New Jersey. Dr. Arneson completed vocology internships

at the Grabscheid Voice Center at Mt. Sinai Hospital and the Vox Humana Laboratory at St. Luke's-Roosevelt Hospital, both in New York, where he continues to collaborate with otolaryngologists and speech-language pathologists in the remediation of voice disorders. Dr. Arneson is a frequent guest speaker regarding the training and care of the professional voice.

Dr. Arneson holds both Bachelor of Music and Master of Music in Opera degrees from Binghamton University, completed post-graduate studies at Cornell University, and earned a Doctor of Musical Arts degree from Mason Gross School of the Arts at Rutgers University. He recently joined the editorial board of *The Journal of Singing*.

Baumer, Matthew

Matthew Baumer teaches the undergraduate music history survey as well as graduate courses in music history and music research. His interests include 19th-century program music, particularly the orchestral music of Franz Liszt, the representation of gender in instrumental music, and African American gospel music. After graduating with a degree in choral music education from Drake University, he earned the M.M. in piano performance as well as the M.A. and Ph.D. in musicology at the University of North Carolina at Chapel Hill. Prior to joining the faculty at IUP, he taught music history at Middle Tennessee State University and was the managing editor of *The Instrumentalist*. He has presented papers at national and regional meetings of the American Musicological Society and at other conferences in the United States and England. Performing interests include collaborative piano and singing in early music ensembles.

Beard, Robert Scott

Dr. Scott Beard is a nationally recognized pianist, teacher, clinician, author and recording artist. Recognized for his outstanding teaching abilities, he was named 2006 West Virginia Music Teacher of the Year. His students have won prizes in the Beethoven Society, ILYM, IYPAC, and Ithaca international competitions, in addition to state and regional MTNA competitions. He is also the teacher of the 2005 National MTNA Jr. High School winner.

Concerts as a soloist, chamber musician and orchestral soloist have taken him throughout the United States and also to Canada and France. Recent recital appearances include Weill Recital Hall, the Tenri Cultural Institute (NYC), the Polish Embassy, the Russian Cultural Institute and numerous universities throughout the East Coast. His concerts have been praised for their poetry, passion and innovative programming.

Dr. Beard has published articles in several national publications and his anthologies of ensemble music for piano are published by Alfred Publishing. He is currently Associate Professor of Music and Coordinator of Keyboard Studies at Shepherd University in West Virginia.

Bedner, Edward C.

Professor Edward Bedner has been a faculty member of Berklee College of Music in Boston, Massachusetts since 1965 and he holds the rank of Professor. He received degrees from Boston University and has performed as soloist and accompanist in the Boston area and on Channel 2 WGBH, and as soloist with local orchestras. Public performance was interrupted by an accident to the right hand. He has since presented a three-week Piano Workshop in Petaling Jaya, Malaysia sponsored by the Yamaha School, with lectures, master classes and private lessons, and he has presented lecture-performances at conferences of the College Music Society and at several colleges by invitation.

Bogdan, Mihai Valentin

A native of Romania, Valentin Bogdan has started his music studies at the age of four. He has studied piano, organ, music theory, composition and conducting. At the age of 14, he was selected to be part of the Brasov Institute of Music orchestra which toured extensively throughout Europe and Asia in countries like Netherlands, Great Britain, France and Jordan. In North America, Mr. Bogdan most notable performances are concerts in Detroit, Novi, Miami, and London, Canada.,

Mr. Bogdan was the winner of the Wayne State Concerto competition in 2002, which led to a performance of Beethoven's 5th concerto with the Wayne State Symphony. He received the second place at the Birmingham Musicale the same year. He was also the winner at the Livonia Arts Commission Music Competition and Berta Salon Piano competition. In 2006, Mr. Bogdan also released a piano solo recording with the works of Bach, Beethoven, Liszt and Scriabin. .

Mr. Bogdan extensively researched the relation between aural training and music memorization. He also wrote a number of articles on the same

BIOGRAPHIES OF COMPOSERS AND PRESENTERS

subject. In the past, he also presented full lectures on the Frescobaldi toccatas as well as Beethoven's last three piano sonatas.

Mr. Bogdan graduated from Wayne State University with a degree in Piano Performance, and then continued his graduate studies at Michigan State University on a full scholarship. He is currently pursuing his Doctor of Musical Arts degree at University of Miami, Florida.

Bomberger, E. Douglas

E. Douglas Bomberger is professor of musicology and chair of Fine and Performing Arts at Elizabethtown College. He holds a PhD in musicology from the University of Maryland, an MM in piano performance from the University of North Carolina, and a BA in music and French from Goshen College. His dissertation was on nineteenth-century American music students in Germany. He is the author of *Brainard's Biographies of American Musicians* (Greenwood, 1999), "A Tidal Wave of Encouragement": American composers' concerts in the Gilded Age (Praeger, 2002), and *An Index to Music Published in The Etude Magazine, 1883–1957* (Scarecrow, 2004). He contributed chapters to *Opera In Context* (Amadeus, 1998), *Piano Roles: 300 Years of Life with the Piano* (Yale, 1999), *Jazz and the Germans: The Influence of "Hot" American Idioms in German Music* (Pendragon, 2002), and *From Convent to Concert Hall: A Guide to Women Composers* (Greenwood, 2003).

Brellocks, Christopher

Christopher Brellocks grew up in Ithaca, New York and attended Ithaca College earning a Bachelor of Music studying classical saxophone and jazz improvisation. After moving to New York City he began his Master of Arts at New York University where he studied jazz saxophone, jazz arranging, and composition. He earned a Doctor of Musical Arts from the Mason Gross School of the Arts at Rutgers University where he studied classical saxophone with Paul Cohen and conducting with William Berz. Christopher's studies also included a summer in Bordeaux, France with classical saxophonist Jean-Marie Londeix.

As a classical saxophonist Christopher has performed the solo in Mussorgsky's *Pictures* at an Exhibition at Carnegie Hall, recorded the music of Alfred Reed under the composer's baton, and recorded four Grammy Entry List Appearance CDs with the Rutgers Wind Ensemble. Christopher Brellocks has also collaborated with dancer Bill T. Jones, and on a short film for PBS with film-maker Daina Krumins. As a jazz saxophonist Christopher has performed extensively throughout the New York City metropolitan area including venues such as Birdland, 55 Bar, Cornelia Street Café, and Smoke.

In addition to being an active performer, Christopher Brellocks is currently the Instrumental Music Director at Hillside High School in New Jersey. He has also worked as an adjunct professor at New Jersey City University and Kean University.

Christopher Brellocks can be contacted at <www.christopherbrellocks.com>.

Brodsky, Maria

Russian born harpsichordist Maria Brodsky studied piano and music theory at Moscow State Gnesin College, continuing her studies on musicology at the Moscow State Tchaikovsky Conservatory. She became especially interested in early music and historic performance practice and pursued her studies of harpsichord performance at University of Michigan with Edward Parmentier. The lessons and Master Classes with Davitt Moroney were further sources of inspiration.

She performs frequently as a soloist, chamber musician and continuo player, including recent collaborations with Symphony Silicon Valley Choral and San Jose State University Concert Choir. Currently she lives in San Jose, California and divides her time between performance and teaching.

Brown, Timothy J.

Timothy J. Brown received his undergraduate musical training at the State University of New York College at Fredonia. He holds the M.A. from Goddard College in Plainfield, Vermont, where he studied music education and vocal performance. In addition, he holds the doctoral degree in Music Theory and Composition from the University of Northern Colorado, where his dissertation was awarded the Graduate Dean's Citation for Outstanding Dissertation. Dr. Brown has studied privately with composer John Corigliano. His compositions span a variety of media and styles, ranging from full orchestral works to unaccompanied choral pieces and chamber

works. He is an experienced choral conductor and editor. His CD *Infinity* was released in 2005 on Capstone Records, and *Songs of Light, Songs of Shadows* was released in 2006. In 2007, excerpts from his song cycle for chamber ensemble, *In Flanders Fields*, were released on a compilation by Studio 251 / Beauport Music Press. He was named a recipient of ASCAP PLUS Awards in 2005 and 2006. Also in 2006, was awarded the Lois Bailey Glenn Award for Teaching Excellence by the National Music Foundation for the teaching of American music. Dr. Brown was a Fellow at the Virginia Center for the Creative Arts during January 2007.

Bullard, Beth A.

Beth Bullard, Assistant Professor and Director of World Music Studies at George Mason University, teaches courses that satisfy the university's general education requirement in "Global Understanding" to both music majors and general education students. She developed and administers an Interdisciplinary Minor in World Music and serves as faculty advisor to the American Indian/Alaskan Native Student Association, the Turkish Student Association, and the Hindu Students Council. She was awarded one of George Mason University's three Highest Distinguished Quill Awards, as "Student Organization Advisor of the Year, 2006-2007." She has also taught at Gettysburg College, Dickinson College, Georgetown University, Temple University, and the Eastman School of Music. After degrees in Music from Oberlin College (B.A.) and Harvard University (M.A.), she earned doctorates in musicology (University of Pennsylvania) and in ethnomusicology (University of Maryland, Baltimore County). Her book, "*Musica getutsch: A Treatise on Musical Instruments (1511) by Sebastian Virdung*," was published by the Cambridge University Press in 1993, with a paperback edition in 2007, and another forthcoming in electronic format. Dr. Bullard has performed and taught as a flutist--both modern and historical flutes and several non-western varieties, including Plains Indian courting flute. She studied bamboo flute in India on grants from the Council for International Exchange of Scholars and the American Institute of Indian Studies. This research became the basis for her doctoral dissertation in ethnomusicology: "*Wind of Change in South Indian Music: the Flute Revived, Recaste, Regendered*." She is a member of Phi Beta Delta, the Honorary Society for International Scholars.

Burkett, Bryan

Bryan Burkett received a Bachelor of Science in Education (Music) from Indiana University of Pennsylvania, a Master of Music in Composition from Ithaca College, and a Doctor of Music in Composition from The Florida State University. His composition teachers include Arne Mellnäs, Karel Husa, Roy H. Johnson, Daniel Perlongo, and Salvatore Scarpa. He has also studied with Sven-David Sandström, Marilyn Shrude, and John H. White. Dr. Burkett's electronic and computer music studies were conducted with Jeffrey Hass and Christopher Cook at the Center for Electronic and Computer Music in the School of Music at Indiana University. He has also studied saxophone with Patrick Meighan, Steven Mauk, and Robert Lloyd. In 1991, he received the Thord-Gray Memorial Fund and the Sven Bernhard Fund from the American-Scandinavian Foundation for private study with Arne Mellnäs in Stockholm, Sweden. Dr.

Burkett's music has been performed in Sweden, Australia, and around the U.S. and is published by TAP Music Sales and Pauken Press. He is currently a lecturer in music theory at the Crane School of Music, SUNY Potsdam and an adjunct instructor of saxophone at Saint Lawrence University in Canton, NY.

Burkett, Lyn

Lyn Burkett holds a B.A. in music from the University of Central Florida, an M.M. in piano performance from Ithaca College, and a Ph.D. in music theory from Indiana University, where she minored in harpsichord performance. Her dissertation was a study of the post-tonal counterpoint treatises of Charles Seeger, Paul Hindemith, and Ernst Krenek. Before joining the faculty at the Crane School of Music, she was Visiting Lecturer in the Music in General Studies department at Indiana University, teaching courses for non-music majors on women and rock, avant-garde music, and music theory. She is the author of a correspondence course on music fundamentals for the Indiana University School of Continuing Studies, and has also worked as a dance musician at Ithaca College, at Indiana University, and in Tallahassee, Florida.

BIOGRAPHIES OF COMPOSERS AND PRESENTERS

Bush, Abra K.

Soprano Abra K. Bush made her professional opera debut as Drusilla in *L'incoronazione di Poppea* at Opera Columbus with Boston Baroque. Her operatic roles encompass works from all periods of opera including Paix in *Les Arts Flourissants*, Susanna in *Le nozze di Figaro*, Lauretta in Gianni Schicchi, Michaëla in *Carmen*, Gretel in *Hänsel und Gretel*, and Laurie in *The Tender Land*. Along with pianist Philip Everingham, Bush regularly performs recitals across the Midwest. She has premiered the work of American composers Ricky Ian Gordon and John Harbison.

Bush earned a Bachelor of Music in Voice and Master of Music in Opera Theater from Oberlin Conservatory and a Doctorate of Musical Arts in Voice from the Ohio State University. She has won the state and regional NATSAA Competition, the VARN Art Song Competition and the Columbus Symphony Young Musicians Competition. She is currently Assistant Professor of Voice at Concordia College in Moorhead, Minnesota.

Cabral, Jean M.

Jean Cabral is a student at Bridgewater State College and has returned to college after raising her family. She is pursuing a degree in both art and music education. She is now a senior and maintaining a 3.9 GPA. In addition to carrying a twenty credit class load, Jean also works part-time at Taunton Catholic Middle School teaching music. She is a member of her college's chorale ensemble, chamber singers, and opera ensemble and is secretary of Bridgewater's MENC chapter. Her volunteer activities include singing and cantoring at her church and working with youth through 4-H programs. Jean was named 2007 Shea Scholar at Bridgewater State College and presented "Clara Schumann: A One-Woman Musical Dynamo" to an audience of 450 middle school students.

Carroll, Gregory D.

Gregory Carroll, an Associate Professor at the University of North Carolina at Greensboro, holds a B.A. in music from St. John's University (MN), and an M.M. and Ph.D. in Composition/Theory from the University of Iowa. Prior to coming to UNCG in 1981, he taught at The University of Iowa and Indiana State University. His compositions have been performed at national and international conferences. Other performance venues include Canada, Alaska, Europe, and Australia. He has frequently served as finalist judge for state, regional, and national composition contests. He has published theoretical articles in state and national journals, and is frequently sought after as a guest clinician and lecturer. Dr. Carroll currently serves as President of the Southeastern Composers League, a group of college and university composers from about 20 states. He was the first winner of the Outstanding Teacher Award in the UNCG School of Music.

Carr-Richardson, Amy

Amy Carr-Richardson is an Associate Professor of Music Theory at East Carolina University in Greenville, North Carolina. Mark Richardson is an Assistant Professor of Music Theory and Composition at ECU.

Cromwell, Anna

Dr. Anna Cromwell, violin, is Professional - In - Residence at Western Kentucky University in Bowling Green, Kentucky. She has been on faculty at Minnesota State University in Mankato, Bravo! Summer String and Keyboard Institute, and Blue Lake Fine Arts Camp. She has recently given master classes at Truman State University, Southeast Missouri State University, and at the Bermuda School of Music in Hamilton, Bermuda. In addition to teaching, Dr. Cromwell has performed with cellist Dr. Mira Frisch on the chamber music series Sundays at Three, (MO) at the University of North Carolina at Charlotte, at the National Gallery of Bermuda, and at Bravo! Summer String and Keyboard Institute. In addition, Dr. Cromwell serves as the concertmaster of the Bowling Green Western Symphony Orchestra and will be featured as a soloist this season. Dr. Cromwell earned both her M.M. and D.M.A. under Sally O'Reilly at the University of Minnesota.

Dangerfield, Joseph Allen

Joseph Dangerfield's (b. 1977) compositions are heard throughout the United States on conferences of the Society of Composers Inc., the MusicX Festival at the Cincinnati Conservatory, the San Francisco New Music Festival, and the Society for Electro-Acoustic Music in the United States, among others. His works have been performed in such international venues as the Festival of American Music in Moscow, the Frankfurter KuenstlerKlub, the Conservatorio di Giuseppe Tartini, Trieste, Italy, and in Cairo, Egypt. In

December 2007, Dangerfield will complete a residency in the Leighton Studios at the Banff Centre in Alberta, Canada.

Dangerfield is the recipient of many awards, which include, The Young and Emerging Composers Award (2002), ASCAP Standard Awards, and the Henry and Parker Pelzer Prize (2005) for excellence in composition. He was twice a top-ranked finalist for the Student Fulbright Competition for study at the Moscow Conservatory. Dangerfield's music is available on the Albany Records label and is published by European American Music and PIP Press Music Publications.

He studied composition at Marshall University (BFA 1999) with Michael Golden and John Allemeier, Bowling Green State University (MM 2002) with Marilyn Shrude and Mikel Kuehn, and the University of Iowa (PhD 2005) with David Gompper.

He currently resides in Cedar Rapids, IA, where he is Assistant Professor of music composition and theory, as well as the director of orchestral activities at Coe College.

Davis, James A.

Jim Davis is Associate Professor of Musicology and Chair of the Music History Area at the State University of New York at Fredonia. His research focuses on the enlisted musicians of the American Civil War, including the use of music in combat and tactical deceptions, the musical interaction between soldiers and civilians, and social dance during the war. His work has appeared in *North & South*, *Band International*, the *Journal of Band Research*, and the *Journal of American Culture*. Recently completed projects include a book featuring the letters of two brothers who were members of the band of the 10th Vermont Infantry during the Civil War, as well as a forthcoming article on musical imagery in soldier's writings for *Nineteenth Century Studies*. He is currently working on a book that examines musical activities during winter quarters at Brandy Station, Virginia, 1863–1864.

Elezovic, Ivan

Ivan Elezovic (DMA, University of Illinois at Urbana-Champaign) studied at the University of Manitoba, McGill University, and the University of Illinois working with Michael Matthews, Randolph Peters, Zack Settel, Alcides Lanza, Guy Garnett, Erik Lund, and Scott Wyatt.

After receiving the Presser Award in 2001, he went to IRCAM (Institut de Recherche et de Coordination Acoustique/Musique) where he studied with Brian Ferneyhough and Marc-André Dalbavie. A year later, he was accepted at the Internationales Musikinstitut in Darmstadt, Germany where he worked with Isabel Mundry, Tristan Murail, Robert HP Platz and Valerio Sannicandro.

Dr. Elezovic's compositional output ranges from acoustic to electroacoustic works including mixed media, and has been recognized by numerous competitions and festivals: Music Beyond Performance (University of the Pacific, Stockton, California); Electroacoustic Juke Joint (The Delta Music Institute, Mississippi); Electronic Music Midwest (EMM) (Kansas City, Kansas); SEAMUS (Iowa, USA); VI International Electroacoustic Music Festival of Santiago de Chile (Santiago, Chile); Seoul International Computer Music Conference SICMF (Seoul, South Korea); International Festival of Acousmatics and Multimedia (Buenos Aires, Argentina); North Carolina Computer Music Festival (North Carolina State University); the 10th Biennial Symposium for Arts and Technology (New London, Connecticut); the 36th Annual College Music Society-Mid Atlantic Chapter Conference (Staunton, Virginia); the Canadian Electroacoustic Community CEC (Montreal, Quebec); GroundSwell-New Music Series (Winnipeg, Manitoba); Global Stage Concert Project (Winnipeg, Manitoba); Vox Novus 60x60 Project; Palmarés du 32e Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges (Bourges, France); and the International Tribune of Composers (Belgrade, Serbia). In 2005 Dr. Elezovic was awarded an Atlantic Center for the Arts residency where he worked with Master Artist Larry Austin, and created a new DVD/Audio piece, *Mediterranean-Riots-Colors*. Recently, Dr. Elezovic's piece *The Third Dimension* for two violins and two voices of violin performers was published by ERM Media within "Masterworks of the New Era" project performed and recorded by performers from Czech Philharmonic.

Instead of following a single style, Dr. Elezovic allows a number of materials and ideas to influence the approach and method for each new work. His compositional style, honed and refined in North America, demonstrates both a dedication to craftsmanship and a ceaseless pursuit of innovative conceptual goals. Currently, Dr. Elezovic is a Visiting Assistant Professor at Oberlin Conservatory of Music.

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Eskin, Virginia

Virginia Eskin, faculty member at Northeastern University in Boston, received an honorary Doctorate of Humane Letters from Keene State in 1994; she was recognized for her work as a concert pianist and music educator, and her active role in summer music festivals in the Monadnock Region. Born in New York, she studied at Trinity College, London University, and earned the degree of Fellow of Music with honors. Her performance career has taken her throughout the United States, Europe, and Israel, where she has made concerto appearances with the Utah, San Francisco, Rochester, Louisville, and New Hampshire Symphony Orchestras; and with the Israel Sinfonietta, the Boston Classical Orchestra, and the Boston Pops. She has appeared as a guest soloist with the New York City Ballet and the London Mozart Players, and in solo recitals and chamber performances in Amsterdam, Palm Beach, Athens, Pittsburgh, London, and San Diego. She appears frequently on college campuses as a speaker and performer, and has appeared as a guest on National Public Radio's "All Things Considered." Presently she is presenting a 13-week, one-hour series First Ladies of Music with WFMT Radio Network.

Ewell, Terry B

Terry Ewell is Chairperson of the Department of Music and bassoon professor at Towson University. In his 25 years as a professional musician he has received recognition as an administrator, performer, scholar, and teacher. During his tenure as Chairperson at Towson University funding for scholarships has tripled, and he has been principal author or organizer for grants, requests, or conferences bringing over \$300,000 in additional funding to the Department of Music and other organizations. He is former President of the International Double Reed Society. He has recorded for Musical Heritage Society, Hong Kong Records, Pickwick Records, and Cambria Records. Dr. Ewell has gained a reputation for his innovative approaches to bassoon teaching. He is a pioneer in the application of technology to bassoon instruction with publicly posted MIDI and mp3 files. Recently he has started a series of videos placed on YouTube, www.2reed.net, and his personal website for bassoon and music theory instruction. In all he has created over 1,000 items on the web which have received over half a million downloads. His articles on various aspects of bassoon pedagogy have received international attention with publication in American, Dutch, and British journals. He has taught at the Hong Kong Conservatory of Music, the Chinese University of Hong Kong, Pacific Lutheran University (Washington State), and West Virginia University. He is a returning faculty member at the MasterWorks Music Festival.

Fahnestock, Jeffrey

Tenor Jeffrey Fahnestock maintains a busy performance schedule in addition to teaching voice, vocal literature, and diction at Gettysburg College and Susquehanna University. A native of central Pennsylvania, Mr. Fahnestock is a graduate of the Eastman School of Music and The Peabody Institute of The Johns Hopkins University. He was awarded Fellowships for the study of art song and opera at the Tanglewood, Ravinia, and Blossom Music Festivals. Mr. Fahnestock has appeared as a soloist across the United States with such groups as the Baltimore Choral Arts Society, Folger Consort, Tulsa Oratorio Chorus, Washington Bach Consort, Waukegan Symphony, Rochester Bach Festival, and ClassicFest (Pensacola). As an operatic soloist, he has performed more than a dozen roles with Opera Theatre of Rochester, Harrisburg Opera, Prince George's Opera, Opera Vivente, and at the Aspen Music Festival.

Fisher, Robin

Robin Fisher received both the Fulbright-Hayes scholarship and a Rotary Foundation Grant for studies abroad in music and European History. A graduate of Smith College, she received her MM at the University of Vienna, Austria and her DMA from UT Austin. She has performed to critical acclaim in opera and concert throughout Europe and the United States. Her teaching career began at Baylor University in 1994 where she was awarded several grants for research in the history of American Art Song. Her most recent publication is *Selected Writings of John Duke: 1917-1984* published by Scarecrow Press. Currently Fisher is Associate Professor of Voice at California State University, Sacramento.

Foerster, Lisa

Lisa Foerster is an accomplished coloratura soprano whose performances include opera, art song and oratorio in the US as well as in Germany. She is currently a full time faculty member in the Music Department at Claflin

University (Orangeburg, SC) where she teaches applied voice, diction, pedagogy, music appreciation and directs the Lyric Theater Workshop. A native of Oregon, she received her Bachelor of Music degree from St. Olaf College (Minnesota) and her Masters of Music as well as the Artist Diploma in Vocal Performance from the Cleveland Institute of Music. She sang leading roles with Lyric Opera Cleveland before she relocated to Germany where she debuted as Queen of the Night at Theater Nordhausen, followed by numerous roles in opera as well as concert appearances at Theater Nordhausen and elsewhere. She has always enjoyed the intimate setting of the recital and continues to appear performing a variety of repertoire.

Ford, Joyce

I am a 22 year old undergraduate student who hails from Newport News, VA. In the fall of 2004 I enrolled as a Freshman at Presbyterian College in Clinton, South Carolina. Now a senior, I am currently completing a bachelor degree of science in Biology and a bachelor degree of arts in Music, with voice as the primary instrument of study. During the past year I have developed an interest in the field of vocal science as it relates to professional vocalists. In the spring of 2007 I started a Biology research project investigating studies that focus on the effects of sex hormones on the vocal mechanism of professional female singers, with specific focus on the roles of premenstrual syndrome, menopause, and oral contraceptives in vocal anatomy and physiology. This project will conclude with a paper and presentation to the Biology faculty of Presbyterian College in the spring of 2008. Following graduation I plan to take a year off to pursue research opportunities and then apply to medical school with the hope of establishing a career in laryngology in the field of performing arts medicine.

Friedberg, Ruth C.

Ruth C. Friedberg has had a richly varied career as a performer, teacher and writer. She was a member of the Duke University music faculty for twelve years and has also taught at the New School of Music in Philadelphia, the University of Texas at Austin and San Antonio, and the University of the Incarnate Word. Friedberg has performed in concerts of chamber music and the vocal literature all over the United States as well as in Canada, Latin America and Asia. During her tenure at Duke University, she recorded a two-volume series of LP's with tenor John Hanks called *Art Song in America*.

Scarecrow Press has published Friedberg's three volume series of books called *American Art Song* and *American Poetry*, and she has also written many journal articles, review of new music publications, and entries in the Grove's dictionaries. Other recent publications are a collection of poetry titled *Coasts*, *The Complete Pianist: Body, Mind, Synthesis*, and the fifteen-volume series of *Art Songs by American Women Composers*, which Friedberg has collected and edited.

Frisch, Miranora O.

Dr. Mira Frisch is currently an Assistant Professor of Cello at the University of North Carolina at Charlotte. She received the Bachelor of Arts degree in music and mathematics from Saint Olaf College, the Master of Music degree in Cello Performance from the Cleveland Institute of Music, and the Doctor of Musical Arts degree in Cello Performance from the University of Minnesota. She previously taught chamber music and cello at Truman State University in Missouri and at the summer Festival Musicale della Toscana in Italy.

Dr. Frisch has performed as a recitalist and chamber musician throughout the United States and in Bermuda, Italy, and France. She can be heard as a guest artist on the Compact Disc *There Lies the Home*, produced by professional vocal ensemble CANTUS. In Charlotte, Dr. Frisch has performed with the Charlotte Philharmonic Orchestra and will be featured as a soloist in the Philharmonic's 2007-2008 season.

Givelber, Leah

Leah Givelber began studying the violin at age five. She earned degrees in violin performance at New England Conservatory and the Eastman School of Music. Her teachers include Masuko Ushioda, Charles Castleman, and Julia Bushkova. Active as a freelance musician in Pittsburgh and Boston, she has performed with the Boston Philharmonic Orchestra, the Boston Modern Orchestra Project, the Pittsburgh Opera Orchestra, and the Music on the Edge Chamber Orchestra. A dedicated and accomplished Suzuki teacher, Leah has taught violin at the Center for Young Musicians from 2000 to the present and served as chair of the violin department from 2003-2006. During her time at the Center for Young Musicians Leah has prepared

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students to perform with the Pittsburgh Symphony, at the White House, on the Saturday Light Brigade radio show, and collaborated with local composers and the Pittsburgh Chamber Music Society.

Harding, C. Tayloe

Tayloe Harding is Dean of the School of Music at University of South Carolina. He has previously occupied faculty and administrative positions at the state universities of Georgia, North Dakota, and Valdosta (GA), and at Virginia Commonwealth University, and the University of Wisconsin-Madison.

Dr. Harding served from 2003-5 as Composer-in-Residence for the Valdosta (GA) Symphony Orchestra. He has received awards and recognitions from Phi Beta Kappa, Southeastern Composers Symposium, International Horn Society, MTNA and others. Grants for new works and premiers have come from Meet the Composer, the National Endowment for the Arts, Lila Wallace-Readers' Digest Foundation, Philip Morris, Inc., and a variety of state and local agencies in 10 states. Commissions for his new works have been received from the Amherst, Anciana, and Chicago Saxophone Quartets, Thamyris, the Atlanta Winds, and from numerous individuals, ensembles and universities. He is a Past President of the College Music Society.

Hulin, Charles J.

Pianist Charles J. Hulin IV is a graduate of Peabody Conservatory (B.M., D.M.A.) and The Juilliard School of Music (M.M.) A prize winner in the Hilton International Piano Competition and the William Garrison Collaborative Artists Competition, Dr. Hulin is an enthusiastic soloist and chamber musician. He has appeared with the North Carolina and Charlotte Symphonies and the Richmond Ballet, and has been a frequent chamber partner of members of the United States Naval Academy Band. He currently teaches piano and music history at Chowan University in Murfreesboro, NC. He also serves as the program coordinator of the Lasker Summer Music Festival, which is an organization that supports Christian musicians in the integration of their artistic work and faith.

Hung, Eric Hing-tao

Currently Assistant Professor of Music History at Westminster Choir College of Rider University (Princeton, NJ), Eric has been featured on Radio Hong Kong and has performed in Germany, Austria, Australia and in numerous cities in North America as a pianist and conductor. As a musicologist, his research focuses on 20th-century British and American music, film music and music of the Asian Diaspora. His major current project is a book on the musical portrayals of Asians and Asian Americans in American films and television. Eric is also a member of Gamelan Dharma Swara, the Balinese gamelan based at the Indonesian Consulate in New York City.

Eric holds an A.R.C.T. in Piano Performance with distinction from The Royal Conservatory of Music in Toronto, Canada, a B.A. with high honors in Music and Social Studies from Wesleyan University, and a Ph.D. in Musicology from Stanford University. Prior to his appointment in New Jersey, he taught musicology and piano at Minnesota State University Moorhead and the University of Montana.

James, Kevin

Composer Kevin James has received awards and grants from the American Composer's Forum, Jerome Foundation, NEA, New York State Council on the Arts, Meet the Composer, Vocalessence and a variety of others. He has held residencies and completed commissions for the Chicago Humanities Festival, Fulcrum Point New Music Project, The Kitchen, the Quintet of the Americas, the Sirius String Quartet, Depauw University, the Meridian Arts Ensemble, Trio Akkobasso and others. His music has been featured on the Brooklyn Philharmonic's Music Off the Walls series, The Orchestra of St. Luke's Second Helpings Series, the Oregon Bach Festival, numerous times on WNYC radio's NewSounds hosted by John Schaefer (including broadcasts of two world premieres), as well as shows on WKCR, WBAI and DCTV. Mr. James' work The Portraits Project, a 90-minute multimedia "opera-lingua" on the theme of homelessness, has had several successful runs at The Kitchen and The Public Theater in New York City.

Johnsen, Gladys

Gladys Johnsen, Ph.D. is Professor of Music at Keene State College, where she teaches General Music Methods, Women in Music, Music Masterworks, Fundamental Music Skills, and Introduction to Women's

Studies. She is the alto soloist at the United Church of Christ in Keene and studied voice with Peter Hart of Sturbridge, MA. Dr. Johnsen was founder and conductor of the Youth Chorus at Keene State College for ten years. While under her direction, the chorus performed in New York City at the Eastern Division of the Music Educator's Association (MENC), and with national performers: The Boston Camerata, Judy Collins, Rita Coolidge and Tom Chapin. She completed her music education degrees with a B.S. from Minot State University (ND), a M.Ed., and a Ph.D. from the University of North Dakota. She has published articles in state and national journals including *The Orff Echo*, *Pan Pipes* and *The Music Educator's Journal* and has served as adjudicator and guest conductor for choral festivals throughout Pennsylvania, Vermont, and New Hampshire. Dr. Johnsen has completed all levels of the Orff-Schulwerk pedagogy at the Universities of Rhode Island and Colorado and all levels of the Kodály certification program at Westminster Choir College. She has served as the collegiate advisor for the KSC chapter of MENC. She holds two national honors from Sigma Alpha Iota, a professional fraternity for Women. She has traveled and sung in South Africa and Greece with the NH Friendship Chorus and Monadnock Singers; at the Vatican with the Rome Pilgrimage Tour: 2001 of Pennsylvania; and throughout Europe and the Scandinavian Countries with The Keene Singers.

Johnson, Daniel C.

Assistant Professor Daniel C. Johnson, Ph.D., is the Assistant Chair of the Music Department at the University of North Carolina, Wilmington. He teaches applied tuba and euphonium as well as courses in music education, music technology, and the Honors Scholars Program. Dr. Johnson is a multi-instrumentalist with over dozen years of teaching experience. He is also a certified Orff Schulwerk instructor and regularly presents teacher-training workshops, both in the United States and internationally. A frequent presenter at regional, national, and international conferences, Dr. Johnson is also the Research Committee Chair for the North Carolina Music Educators' Association. He has published articles in: *The Bulletin of the Council for Research in Music Education*, *Contributions to Music Education*, *The International Journal of the Humanities*, *The International Tuba and Euphonium Association Journal*, *The Kindermusik Educators Journal*, *The Australian Band and Orchestra Directors Association Journal*, *The Queensland Kodály News*, and on-line at *Musicstaff.com*. The second edition of his textbook, *Musical Explorations: Fundamentals Through Experience*, is published by Kendall-Hunt.

Juusela, Kari Henrik

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, Massachusetts. Berklee's Professional Writing Division has over 800 students majoring in five areas: Film Scoring, Composition, Jazz Composition, Song Writing, and Contemporary Writing and Production. The Writing Division also provides the core theory curriculum to Berklee's 4,000 music majors. 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"; Finalist 2004 Aliénor Harpsichord Composition Contest; 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 the 1998 Composer's Guild Composition Contest; and numerous awards from ASCAP. He was awarded the 1997 Stetson University Hand Award for Faculty Research and Creativity, received a 1997-98 Florida Council for the Arts Individual Artists Music Composition Fellowship. His music is recorded on Lakeside Records, Capstones Records, Beauport Classical, UM Recordings, Berklee Press and Stetson University Recordings. Juusela's music is published by ISG Publications and Yelton Rhodes Music.

Kelly, Jennifer

Dr. Jennifer Kelly joined the Music Department at Lafayette College in 2006 as an Assistant Professor of music and the Director of Choral Activities. She currently conducts two ensembles at Lafayette College - Concert Choir and Chamber Singers, and has developed a new course for the college, *Women in Music*. Prior to coming to Lafayette, Dr. Kelly lived and worked in the Los Angeles area. At Los Angeles Valley College, she conducted the choirs,

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developed a vocal jazz ensemble, and taught classes in western classical music, American music and cultures, musical theatre, and voice. She was honored to have received the Women in Education Award at Valley College in 2004. While in Los Angeles, Dr. Kelly was also a member of the faculty at the Kadima Conservatory, and conducted the Philharmonic Orchestra. She obtained her doctoral degree in conducting from the University of California, Los Angeles, under Donald Neuen. Her scholarly interests include American music, particularly those of female composers. Dr. Kelly has been the guest conductor, clinician, and adjudicator for organizations and schools throughout California, and is excited about her move east. She is a tremendous supporter of music education, having served on the boards of both the Music Association of California Community Colleges and the American Choral Directors Association, California chapter.

Kesner, Lori

Lori Kesner enjoys a versatile career in both the fields of flute performance and world music. She currently serves on the faculty of the University of Maryland Baltimore County and Community College of Baltimore County and plays regularly with the Annapolis Symphony, Annapolis Opera, Lancaster (PA) and Key West (FL) Symphonies. Prior to relocating to Maryland, Dr. Kesner was a Visiting Instructor of Music at Miami University Hamilton. In addition, she was a flute instructor with the Preparatory Department and director of the Andean World Music Lab at the University of Cincinnati College-Conservatory of Music (CCM). As an orchestral player, Dr. Kesner has also performed with the Cincinnati Symphony, Richmond (VA) Symphony, Binghamton (NY) Philharmonic, National Repertory Orchestra, AIMS Festival Orchestra in Graz, Austria, and the Opera Theatre of Lucca in Italy. In 2002 Dr. Kesner was awarded a Fulbright grant to study Karnatak flute in South India. She has been a second-prize winner in the 2002 National Flute Association Orchestral Audition and Masterclass Competition, a two-time winner of the NFA Masterclass Performers Competition (2000 and 2001), a finalist in the 2001 Myrna W. Brown Artist Competition, and a semi-finalist in the 2001 Frank Bowen Competition.

Dr. Kesner holds both a doctoral and master's degree from CCM, where she studied flute with Bradley Garner and Randolph Bowman and piccolo with Jack Wellbaum. She also earned a B.M., Summa Cum Laude, from Ithaca College under Wendy Mehne.

Lewis, Anne

Anne Lewis is a versatile musician who is equally comfortable on the stage or in the classroom. Dr. Lewis is an associate professor of music at Averett University in Danville, VA, and a summer theatre faculty member of Interlochen Arts Camp at Interlochen, MI. She earned degrees in piano pedagogy, music history, and choral conducting from Baylor University and the University of North Carolina at Greensboro, with additional collaborative piano study at the Music Academy of the West in Santa Barbara, CA. In addition to teaching and performing, Dr. Lewis' passion is musical theatre; she has directed and played for middle school, high school, college, and community theatre productions. Professional affiliations are Mu Phi Epsilon, Pi Kappa Lambda, Music Teachers National Association (nationally certified), American Choral Directors Association, and the College Music Society. Non-musical interests include stamping, scrapbooking, and traveling, especially to visit Mickey Mouse.

Long, Barry

Barry Long is currently an Assistant Professor of Music at Mount St. Mary's University in Emmitsburg, MD. As a trumpeter and flugelhornist, he has studied and performed with such artists as Kenny Wheeler, Bob Brookmeyer, John Clayton, Eliane Elias, Benny Carter, and Jim McNeely. His compositional credits include honors from the Jazz Composers Alliance as well as commissions for Clark Terry and The Kandinsky Trio. Long's research interests include articles for the Jazz Educators Journal, lesson plans for MENC, and presentations at the Annual Conference for the International Association for Jazz Education, the MENC National Biennial In-Service Conference, the Marquette Conference on Art, Faith, and Social Justice, and the Black Music Culture Area of the American and Popular Culture Associations National Conference. He was recently named the recipient of the 2007-08 Dave Brubeck Collection Research Travel Grant from the University of the Pacific.

Long was the first to receive a doctoral degree (DMA) in Jazz Studies from the Eastman School of Music in Rochester, NY in May of 2007. He also holds a Master of Music degree in Jazz Studies from ESM and received his Bachelor of Music Degree in Jazz Composition from the Berklee College

of Music.

Manning, Lucy

Lucy Manning brings extensive experience as a violinist, violist, and chamber musician to the podium. She is a former member of the Dallas Opera and Ballet Orchestras, Albany Symphony Orchestra, St. Cecilia Orchestra, Lake George Opera Festival Orchestra, and appeared as soloist with numerous other orchestras. Chamber music remains a priority, as she is the founder and former music director of the Saratoga Chamber Players in New York.

Lucy has participated in conducting workshops and master classes led by Gustav Meier, Kenneth Keisler, Robert Page, and Donald Portnoy. She was assistant conductor of the University of South Carolina Symphony, Chamber, and Opera Orchestras and conducted performances with the Beijing Symphony Orchestra and with soloists of the National Opera Company of China as part of an International Conductors Institute.

Dr. Manning teaches orchestra, violin, string methods, and coordinates the chamber music ensembles as Asst. Professor at Old Dominion University in Norfolk, Virginia. The recipient of the 2007 Virginia String Teacher of the Year award from Virginia American String Teachers Association (VASTA), she regularly conducts and adjudicates school orchestra festivals in the country.

Martynuik, David

David Martynuik is an Assistant Professor of Music and Assistant Director of Bands at IUP. He completed his PhD degree in music education at the Florida State University. During his doctoral studies, Dr. Martynuik was a conducting student of James Croft and a composition student of John Boda and. Prior to his pursuit of a doctorate at FSU, Dr. Martynuik was the instrumental music director at Joppatowne High School in Harford County, Maryland where he established successful wind ensemble and chamber wind programs. During his tenure in Maryland, Dr. Martynuik established a reputation for commissioning and premiering new works for wind band. Dr. Martynuik received his M.M. in clarinet performance from the University of Michigan where he studied with Fred Ormand as well as composition with Evan Chambers and William Albright. He received his B.A. in music education from Trenton State College, in Trenton, NJ.

Dr. Martynuik is also active as a performer, regularly performing and recording with the Keystone Wind Ensemble and Chamber Winds. Recently he has performed quintets by Mozart and Coleridge-Taylor with the Celentano String Quartet. He has served as principal clarinetist of the Susquehanna Symphony, St. Joseph Pro Musica, Eastern Wind Symphony and Maryland Winds. As a composer and arranger, Dr. Martynuik's compositions have been performed across the United States.

Matthews, Wendy K.

Dr. Wendy K. Matthews received her Bachelor of Music degree from Peabody Conservatory of Music, in Baltimore, MD, her Master of Music degree from the University of Maryland-College Park, and her Doctor of Philosophy in Education degree with a concentration in educational psychology and instrumental conducting from George Mason University. Her conducting studies were with Anthony Maiello.

Dr. Matthews' research interests include the learning and cognition of music, conductor's gestures, and the conductor/ensemble relationship. This research has been presented at many national and regional conventions such as the American Educational Research Association and the American Psychological Association. Her dissertation was presented at Annual Meeting of the American Educational Research Association as a winner of the Studying and Self-Regulated Learning-Special Interest Group- Graduate Student Awards. Recently, her research discussing conductor's support has been published in the Journal of Research in Music Education.

Dr. Matthews has taught 11 years on the university level at Georgetown University, George Mason University, and Northern Virginia Community College. Under her direction, the Georgetown University band completed their first compact disc and was awarded the Office of Performing Arts Special Directors Award for Outstanding Student Group. Ms. Matthews has guest conducted on the local, regional, and national level. Presently, she is the conductor of Alexandria band, one of the largest community bands in the county.

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McCarter, Kevin

Kevin McCarter has written music for chamber ensembles, orchestra, chorus, and voice. Two of his works have been recorded for ERM Media's Masterworks of the New Era CD series: *Opening Ideas*, for strings, on Volume 8, and *Prelude and Excursion*, for orchestral brass, on Volume 11.

Two of his more frequently performed works are *Five Miniatures for Clarinet and Piano* and *Three Songs on Poems of Emily Dickinson*, which received an Encore grant from the American Composers Forum in 2006. The Manhattan Choral Ensemble recently commissioned *As the Earth Brings Forth Her Bud* for their March 8th concert. *Early Voices*, for clarinet, cello, and piano, will be premiered in New York on June 7th.

McCarter earned his bachelor's degree at Principia College in Elsah, Illinois, 40 miles north of St. Louis, where his studies included composition, piano, and organ. His education also includes a Master of Music in accompanying from the University of Southern California and a Doctor of Musical Arts in composition from the University of Maryland. He is a member of the American Music Center, the American Composers Forum, New York Composer Circle, Chamber Music America, and the College Music Society.

McGlaun, Anthony P.

Tenor Anthony P. McGlaun, Assistant Professor of Music at Marygrove College in Detroit, Michigan, studied voice with Dr. Mel Foster at Morehouse College in Atlanta, Georgia where he was a touring member and soloist with the Morehouse College Glee Club and the Morehouse College Quartet. He earned a Masters Degree in Vocal Performance at the University of Northern Iowa, where he studied with Dr. Darryl Taylor. His opera roles include Martin in *The Tender Land* (Aaron Copland) at the University of Northern Iowa and Don Basilio and Don Curzio in *Le Nozze di Figaro* at the Rome Festival in Rome, Italy. A soloist and recitalist in the Metropolitan Detroit area and nationally, he also sings with the Michigan Opera Theater Chorus and Christ Church Cranbrook Choir. Mr. McGlaun performed with the Boston Pops Symphony Orchestra in the summer of 2006 as a Summer Fellow at the Tanglewood Music Center.

McKinney, David L.

David McKinney completed his graduate studies in Organ Performance and Music Theory in May, 2006 at the University of Arizona with Pamela Decker. Furthermore, he had the distinction of being awarded a Doctoral Fulbright Fellowship to study the organ works of Hugo Distler in 2003/2004 under the mentorship of Rolf Schönstedt in Herford, Germany, at the Westfalen Conservatory for Church Music. Dr. McKinney also completed an MM in Sacred Music from the University of Florida under Willis Bodine, as well as a dual major in Music and German from Bowling Green State University under Vernon Wolcott, graduating summa cum laude.

Currently, Dr. McKinney is Adjunct Professor and Director of Keyboard Studies at Santa Fe Community College in Gainesville, FL, where he is active as a performer and educator. Also, he has since completed another advanced degree at the University of Florida in Human Performance with concentrations in sport psychology, exercise physiology, and strength and conditioning. He is a Certified Strength and Conditioning Specialist through the National Strength and Conditioning Association and a Certified Personal Trainer through the American Council on Exercise. As such, Dr. McKinney is especially excited about the potential crossover applications from motor learning and control and sport psychology domains to performing artists.

Meadows, Charles W.

Charles Meadows is currently a graduate student at Appalachian State University where he is completing a masters degree in Library Science. He received his B.M. in music education at the Hayes School of Music at ASU, where his emphasis was guitar performance. He is currently serving as a graduate research assistant in the School of Music at ASU. Charles is working as an assistant on the Microsoft Tablet PC grant and also researching the choral works of John Tavener. Charles is working with the research board of TI:ME, updating the on-line research database. In the future, Charles plans to pursue a Ph.D. in Ethnomusicology or Music Education with a concentration in Music Technology.

Meredith, Sarah

Sarah Meredith is currently assistant professor of music at SUNY-Buffalo State College (Buffalo, NY), where she teaches courses in music history and music education, and is a Faculty Associate on the Steering Committee for the Center for Excellence in Urban and Rural Education. In addition to

degrees in music education, she earned a Ph.D. in historical musicology from Florida State University, with a dissertation entitled "With a Banjo on Her Knee: Gender, Race, Class, and the American Classical Banjo Tradition, 1880-1915." Dr. Meredith is active in numerous professional organizations including the American Musicological Society, the Society for American Music, and the College Music Society, where she has served as secretary for the Northeast Chapter since Fall 2003.

Miller, Bonny H.

Bonny Hough Miller holds the master's and doctoral degrees in piano and music history from Washington University in St. Louis. Her research papers and lecture-recitals at national and international meetings address topics from Mozart to American popular music. Dr. Miller's publications have appeared in *Notes of the Music Library Association*, *Fontes artis musicae*, *Journal of the Arnold Schoenberg Institute*, the *NATS Journal*, *Piano Quarterly*, and *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*. Dr. Miller has taught in Georgia, Florida, Virginia, and, most recently, at Southeastern Louisiana University. While living in London, between 2002 and 2005, she developed the database of song sheets published in British magazines, which is her topic today.

Min, Kui

Kui Min was born into a family of Chinese traditional musicians with a Western music background, and studied erhu with his father Zhen Min and violin and piano with his mother Xinshu Cai.

Aged 9, he started taking piano lessons with Professor Daxin Zhen in the Sichuan Conservatory of Music. After graduating from the Middle School of the Conservatory, Kui Min went to North America and earned his Bachelor of Music at the Wilfrid Laurier University in Canada and Master of Music at the University of Notre Dame in the United States.

Kui Min is a recipient of many top honors and awards in China, Canada and the United States, notably in the Dorothy A. Anderson International Piano Competition in Seattle, Kiwanis Music Competition in Canada, Southwest Division of the First China International Piano Competition, Concerto Competitions in Wilfrid Laurier University and University of Notre Dame, and recently Beethoven Competition in the University of Wisconsin "C Madison School of Music. Kui Min has studied piano with Samuel Howard, James Parker, Gary Amano, and John Blacklow. Kui Min is currently working on a Doctor of Musical Arts degree in piano performance and pedagogy with Christopher Taylor and Jessica Johnson at the University of Wisconsin "C Madison School of Music. More about Kui Min can be found in his website at <www.kuimin.org>.

Mirchandani, Sharon

Sharon Mirchandani is Associate Professor of Music History and Theory at Westminster Choir College of Rider University. Her research interests are women composers, American music, and twentieth-century music. Dr. Mirchandani has presented research papers at the annual meeting of the American Musicological Society, the annual meeting of the Society for American Music, and College Music Society meetings; and served as a panelist at the College Music Society and the Mid-Atlantic Women's Studies Conference. Her publications include articles in *Choral Journal*, *James Briscoe's Historical Anthology of Music by Women*, *Women and Music in America Since 1900: An Encyclopedia*, and *The Hymn*. She is currently working on a biography of American composer Marga Richter (b. 1926), and is a board member of the International Alliance for Women in Music.

Monson, Linda Apple

Dr. Linda Apple Monson, pianist, Associate Chair of the Department of Music at George Mason University, also serves as Director of Keyboard Studies at GMU. Professor Monson earned three degrees from the Peabody Conservatory of Music of the Johns Hopkins University: the Doctor of Musical Arts degree in Piano, the Master of Music degree in Piano, and the Bachelor of Music Education degree. She also received a Diploma in Piano from *Música en Compostela*, Spain. She was recently selected for the Fulbright Senior Specialist Roster (in collaboration with the U.S. State Department and the Council for International Exchange of Scholars). Dr. Monson was a lecture-recitalist at the Oxford Round Table in England (2007) and at the College Music Society International Conference in Bangkok, Thailand (2007). She recently presented lecture recitals (spring 2007) for regional conferences of the College Music Society at Westminster Choir College (NJ), University of Miami (FL), Bowling Green University (OH), and Gardner-Webb University (NC). She also performed

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in Madrid, Spain (2005) as a lecture-recitalist for the International College Music Society Conference and performed a lecture-recital for the Hawaii International Conference on Arts and Humanities (Honolulu, 2006). Additional recent lecture-recital performances include: Puerto Rico Conservatory of Music (February 2006), University of California at Berkeley (2006), and Wilkes University in Wilkes Barre, PA (2006). She also presented a lecture-recital in Hannover, Germany (2006) for the Alban Berg Symposium/Festival and she was a lecture-recitalist (2006) for the National Conference of the College Music Society held in San Antonio, Texas.

Montgomery, Vivian

Vivian Montgomery teaches harpsichord and performance practice at Cincinnati's College-Conservatory of Music. She holds prizes from the Warsaw International Harpsichord Competition and other prominent harpsichord competitions. A recipient of a Solo Recitalist Fellowship from the NEA, she earned her Masters in Early Keyboards from the University of Michigan and holds the DMA in Early Music from Case Western Reserve University.

Recent concerts include collaboration as half of the dynamic Galhano/Montgomery Duo; with her ensemble, Cecilia's Circle; premiering a new work for harpsichord, accordion and electronics by John Howell Morrison; and other performances with Music in the Vineyards, Ars Lyrica Houston, Apollo's Fire, Chatham Baroque, Aradia, the Harvard University Baroque Orchestra, and the Pittsburgh Opera. Her multimedia presentation on unmeasured preludes will be featured at the AMS 2007 National Conference.

As a conductor, Vivian served from 1996 to 2000 as Music Director for the Minneapolis-based baroque opera company Ex Machina and was Guest Music Director for opera at the University of Minnesota in 2000. From 2000 through 2003, she was the director of the CWRU/CIM Baroque Orchestra and in 2004-05, she was visiting musicology faculty at Dickinson College where she conducted the Collegium.

Recordings featuring Vivian's performances are issued by Centaur Records, the Schubert Club's 10,000 Lakes label, and Innova. Interviews of Vivian and live recordings of her music have been heard on the nationally-syndicated early music program, Harmonia, as well as on WGBH, Michigan Public Radio, Iowa Public Radio, Wisconsin Public Radio, and Minnesota Public Radio.

Mortyakova, Julia

Julia Mortyakova is a graduate of Interlochen Arts Academy, and Vanderbilt University, where she majored in Piano Performance and Philosophy. She earned her Master's Degree in Performance at New York University, where, as a graduate assistant, she was an adjunct piano instructor teaching keyboard harmony, as well as undergraduate non-major piano students. She is currently pursuing a Doctorate in Keyboard Performance, under the tutelage of J. Robert Floyd, at the University of Miami.

She is the president of the University of Miami Graduate Student Association, as well as the president of the University of Miami Collegiate Chapter of Music Teachers National Association.

Julia has been a performer participant at the Aspen Music Festival, Eastern Music Festival, South Carolina Governor's School for the Arts. In the summer of 2007 Julia had her Italian debut at the Assisi Music Festival in Assisi, Italy, where she was a soloist with the Festival Chamber Orchestra. Julia has given solo recitals in Florida, Michigan, New York, South Carolina, Tennessee, Washington D.C., and in Moscow, Russia.

Julia's principle teachers have been: Michael Coonrod, J. Robert Floyd, Irina Krivchenko, Miyoko Lotto, Craig Nies, and Fabio Parrini.

In the spring of 2007 Julia presented her paper, "Existential Piano Teacher," at the Southern Chapter and the Pacific Central Chapter Regional Conferences of the College Music Society.

Julia is a member of College Music Society, Kappa Delta Pi International Honor Society in Education, Music Teachers National Association, and Sigma Alpha Iota International Music Fraternity.

Nakano, Koji

As a composer and an educator, Mr. Nakano's musical activities have included community service and outreach to help bridge Western and Eastern musical cultures together. His recent works show the merging of both musical traditions, and also makes reference to theatre, philosophy, rituals and spiritualities in a series of compositions entitled Time Song. In 2007, his Time Song II: Howling through Time for female singer, flutist and percussionist was premiered at the Asia Society in NYC in the concert Four

Generations of Asian Composers, where he was honored to represent Japan and the youngest of four generations

In addition to being the first recipient of the Toru Takemitsu Award in Composition from the Japan Society of Boston, Mr. Nakano has also received composition awards, fellowships and grants from the Japanese Agency of Cultural Affairs, the Tanglewood Music Center (Margaret Lee Croft Fellowship), Meet the Composer (Global Connections Award to Cambodia), the Composers Conference at Wellesley College, the MacDowell Colony, the Corporation of Yaddo, the Djerassi Resident Artists Program, the Virginia Center for the Creative Arts (CSG Fellowship), the Kimmel Harding Nelson Center for the Arts (Kimmel Harding Nelson Award), the Millay Colony for the Arts (James and Stephania McClennen Fellowship), the Atlantic Center for the Arts (Coca-Cola Foundation Fellowship), the American Music Center(3), ASCAP(7), the Ernest Bloch Music Festival, the New School University, the New England Conservatory and the University of California at San Diego (Gluck Composition Fellowship).

Mr. Nakano received both his Bachelor's and Master's degrees with the highest honors in composition from the New England Conservatory of Music in Boston, where he studied with Lee Hyla and John Harbison. Later, he studied with Dutch composer Louis Andriessen in Amsterdam and at the Royal Conservatory of Hague. He received his Ph.D. in composition from the University of California at San Diego, where he studied with Chinary Ung. Recently, Mr. Nakano has guest lectured at the California State University at San Bernardino, the Creighton University in Omaha, Nebraska as well as the Japan Advanced Institute of Science and Technology in Ishikawa, Japan. Mr. Nakano is a member of the American Music Center, the College Music Society and ASCAP.

Nohai-Seaman, Alexander

Alexander Nohai-Seaman received his Doctor of Musical Arts Degree in Composition from the University of Wisconsin-Madison in 2006, and also holds degrees from Binghamton University and Lycoming College. He studied composition with Laura Schwendinger, Stephen Dembski, Joel Naumann, David Brackett, and Fred Thayer. He is currently an Instructor of Music at Suffolk County Community College, on Long Island, and previously taught at Carroll College, the University of Wisconsin-Madison, and Binghamton University.

His works have recently been performed at conferences of the Society of Composers, the College Music Society, the Midwest Graduate Music Consortium, the Wisconsin Choral Director's Association, the Connecticut Women's Chorus Festival, the La Crosse New Music Festival, by the New York Miniaturist Ensemble, the University of Chicago New Music Ensemble, the UW-Madison Contemporary Chamber Ensemble, the Harpur Chorale, the Lycoming College Choir, the UW-Madison Women's Chorus, and by the UW-River Falls Choir. He has presented research papers at conferences of the International Association of Jazz Educators and the College Music Society.

His awards include first prize in the 2006 Wisconsin Choral Director's Association Composition Competition, and his Rilke Songs were awarded 2nd place in the Nineteenth Annual Young Composer's Competition at Austin Peay State University. In 2004, he was one of five composers commissioned to compose a work celebrating the 50th anniversary of the University of Wisconsin-Madison's Memorial Library. Other awards include a Foundation Award from Binghamton University and the Ruth and William Askey Music Prize from Lycoming College.

O'Riordan, Kirk

Kirk O'Riordan is an active composer, conductor, saxophonist, and teacher. His music has been performed in six countries and in 20 of the 50 United States, and has 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 and recordings by such performers as the Eaken Piano Trio, The Czech Philharmonic, the Arizona State University Chamber Winds and Symphony Orchestra, the Northwestern University Contemporary Music Ensemble, the University of Colorado Chamber Wind Ensemble, Jeffrey Lyman, Marco Albonetti, Russell Peterson, Emily Bullock, Andrew Rammon, Reuben Council, and Holly Roadfeldt-O'Riordan.

Kirk is the recipient of numerous awards as both a composer and a performer, including the 2001 Arizona State University Composition Competition, and the 2000 Contemporary Music Society competition, and he recently won an ERM-Media Masterworks Prize for his orchestral piece,

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River Lights. His music has been broadcast on KBAQ, WQSU, and WVIA radio. His Cathedral for Alto Saxophone and Organ appears on a recording by Frederick Hemke and Douglass Cleveland. He has recently completed a Triple Concerto for the Eaken Piano Trio.

Dr. O’Riordan is currently on the faculty of Susquehanna University where he teaches music theory, composition, and (English) writing. He holds the Doctor of Musical Arts degree from Arizona State University (the first recipient of that degree from ASU); the Certificate of Performance in Saxophone from Northwestern University; and three Master of Music degrees.

Parks, Anne F.

After earning her Ph.D. at Cornell, Anne Parks was an Associate Professor of Music History at the University of Michigan–Dearborn. Previously she had earned a B.Mus. from Oberlin and a M.Mus in organ performance at Northwestern and had taught at Texas Lutheran College and Tuskegee Institute. She performed frequently as an organist offering themed programs including one on American music for the bicentennial and several featuring twentieth-century music. Her articles on organ music by William Albright and Ross Lee Finney appeared in *The Diapason*. Since coming to NC with her husband and daughter in 1982, she has taught at five colleges in NC, most recently at Duke and UNC-G, and worked at Duke for 18 years. Her research interests range from her doctoral dissertation on Varèse to the influences of non-Western musics on the music of the West. Her current research is on the reception of twentieth-century music in concert life.

Pasour, Talina

Talina Pasour is a Senior Flute Performance major at Appalachian State University. She plans to pursue graduate degrees in Music Theory upon graduation. Ms. Pasour is also a member of Alpha Chi Honor Society, National Society of Collegiate Scholars, and Pi Kappa Lambda. Currently, Ms. Pasour is an instructional assistant for an upper level theory course.

Peavler, Robert

Baritone Robert Peavler serves as Assistant Professor of Voice at Indiana University of Pennsylvania where he teaches voice, class voice, French diction, and voice pedagogy. Dr. Peavler received his undergraduate degree in Choral Music Education from Central Michigan University and both a Masters of Music and Doctor of Music in Vocal Performance from Florida State University. An active performer, Dr. Peavler’s recent performances include recitals for Seton Hill University, St. Vincent College, University of Pittsburgh–Bradford, Wisconsin Public Radio, California State University–Stanislaus, Ball State University, West Liberty State College, and San Francisco State University. He has sung the title roles in *Gianni Schicchi* and *Le nozze di Figaro* as well as the baritone solos in numerous oratorios and symphonic works. Prior to coming to IUP, Dr. Peavler was a member of the voice and choral faculty at University of Wisconsin–Stevens Point, Columbus State University, and College of Du Page.

Pfaff, William

William Pfaff earned a Ph.D. in Composition and Theory at Brandeis University and a Master of Arts in Music at the University of New Hampshire. His principal teachers were Martin Boykan, Yehudi Wyner, Allen Anderson and Niel Sir. Premieres in 2007 included: *All Goodbyes Are Dreams* (Dr. Karen Becker, piano, Cairo, Egypt) and *In the Abode of Soundless Poetry* (Biava Quartet, SUNY Plattsburgh). Pfaff performs his own solo compositions for electric and acoustic guitar. In Fall 2007, he premiered *Reading the Water* (electric guitar, scordatura) at the SUNY Plattsburgh Guitar Festival. He has attended the June in Buffalo Festival, Composer/Conductor Program (Hartt School of Music), and the Wellesley Composers Conference. In May/June of 2004, he composed a work for piano duo as an Artist-in-Residence at the Ucross Foundation in Wyoming. He is currently composing for the San Francisco jazz group, the “Atmos Trio.” Check them out on YouTube. Dr. Pfaff is an Assistant Professor at SUNY Plattsburgh.

Pollauf, Jacqueline

Jacqueline Pollauf, based in the Mid-Atlantic area, has been described as playing with “glittering beauty” by Miami Herald critic Lawrence Budman. Showing musical promise from a young age, Jacqueline made her solo debut at age 16 with the Perrysburg Symphony Orchestra. Since then, Jacqueline has appeared as a recitalist and featured soloist with orchestras throughout the Midwest and Eastern states.

Jacqueline's debut solo album *Bouquet* will be released in 2008. She is also featured on the Philadelphia Virtuosi Chamber Orchestra's recent Naxos recording, *Howard Hanson: Organ Concerto*. Other highlights as principal harpist with the Philadelphia Virtuosi Chamber Orchestra include several tours and a feature on NPR's "Performance Today."

An active teacher, Jacqueline is on the faculties of the University of Maryland at Baltimore County, the Baltimore School for the Arts, and the Towson University Music Preparatory. She holds Master and Bachelor of Music degrees from the Peabody Conservatory.

Price, William M.

Dr. William Price, B.M.E. – University of North Alabama, M.M. and D.M.A – Louisiana State University, is Assistant Professor of Music of Music Theory at the University of Alabama at Birmingham, and serves as the secretary for the Birmingham Art Music Alliance.

As a composer, Dr. Price's music has been performed at many regional and international events including the 2006 Bowling Green State University New Music and Art Festival, the 2006 International Clarinet Association Conference, the 2005 Region IV and VIII North American Saxophone Alliance (NASA) Conferences, the 2004 and 2002 NASA Biennials, the 2003 International Sonic Circuits Festival, the 2002 and 2001 SEAMUS Conferences, the XII World Saxophone Congress, and the 12th Annual Florida Electro-acoustic Music Festival.

He has received awards, honors, and commissions from numerous organizations including ASCAP, the Percussive Arts Society, the American Composers Forum, the National Association of Composers, USA, the Louisiana Music Teachers Association/MTNA, and the Southeastern Composers League.

Prillaman, Jeff

Lyric Tenor, Jeff Prillaman is the founder and executive director of the Da Capo Institute in Richmond, Virginia, an organization dedicated to building communities through music, using passion, discipline and life application. With versatile repertoire and experience he has provided performances in venues ranging from Dvorak Hall in Prague, Czech Republic, to opera and concert stages in Italy, France, and Germany, to the vaunted stages at Lincoln Center in New York City. While completing his Master of Music degree at The Juilliard School, he was a winner of the NY Vocal Artist Competition and enjoyed a Carnegie Hall debut with the Opera Orchestra of New York. He holds a Bachelors Degree from Westminster Choir College in Princeton, NJ.

Reiter, Burkhardt

Burkhardt Reiter is an active composer of chamber, symphonic, and electro-acoustic music that is becoming known for a sophisticated style of exceptional clarity that speaks to a wide audience. Burkhardt's background as a performer informs his compositional aesthetic, which is geared to the listener by keeping the performers in mind. Burkhardt's music has been performed in venues across the United States, including the June in Buffalo festival, the Composers Conference at Wellesley College, and on Pittsburgh's Music On the Edge concert series. Honors include an artistic achievement award from the Pittsburgh Foundation and commissions from the Composers Conference at Wellesley College and the Pittsburgh Chamber Music Society. Named *Alia Musica's* first "composer in residence" for their 2007 concert season, Burkhardt also holds a Lectureship at the University of Pittsburgh and writes for the Pittsburgh Post-Gazette.

Reitz, Christina L.

Christina L. Reitz is currently the Visiting Assistant Professor of Music at Franklin and Marshall College in Lancaster, Pennsylvania where she teaches the survey course of Music History One, Introduction to Western Art Music, and American Music. A graduate of the University of Florida, Dr. Reitz's primary research focus centers on female composers from the 19th and 20th centuries. Previously, she has presented at the Nineteenth Century Studies Association, the International Festival of Women Composers, the CMS National Conference in Salt Lake City and the CMS Southern Regional meetings where she was awarded Outstanding Student Paper for her research on Maria Szymanowska. She received her bachelor's degree from Youngstown State University in Piano Performance where she was the recipient of the Mary P. Rigo Outstanding Keyboard Player. She attended the University of Florida for her master's degree in Piano Pedagogy, studying under Dr. Kevin Orr, and was awarded the John V. D'Albora scholarship for Excellence in Graduate Research.

BIOGRAPHIES OF COMPOSERS AND PRESENTERS

Roadfeldt-O’Riordan, Holly

Holly Roadfeldt-O’Riordan holds degrees in piano performance from the Eastman School of Music, Indiana University, and the University of Colorado in Boulder. As a soloist, she made her orchestral debut with the Toledo Symphony Orchestra at the age of 13 and has also appeared with the University of Colorado Orchestra, the Eastman Musica Nova Ensemble, the Indiana University Wind Ensemble, and the Lamont Symphony Orchestra. In addition, she has performed two concertos with the University of Colorado Wind Ensemble under the direction of Allan McMurray including a performance of Gershwin’s Rhapsody in Blue at the World Association for Symphonic Bands and Ensembles Conference in Hamamatsu, Japan. The performance was recorded live and subsequently released by the Kosei Publishing Company of Tokyo, Japan as part of the WASBE Concerts, 1995 compact disc. An excerpt of the performance was also broadcast on Japanese National Television as part of the 1995 WASBE Conference Highlights.

A dedicated performer of contemporary music, Dr. Roadfeldt-O’Riordan has premiered over 70 works for solo piano and for various chamber ensembles. In 1996, she was awarded the prize for the “Best Performance of a 20th Century American Composition” in the Frinna Awerbuch International Piano Competition which resulted in a performance in Weill Recital Hall at Carnegie Hall. Additional contemporary music honors include being a semi-finalist in the Concert Artists Guild International Competition in 1998 and 2001 as a contemporary music specialist.

Dr. Roadfeldt-O’Riordan is currently teaching at Susquehanna University where she serves as Assistant Professor of Piano.

Russell, Joshua D.

Joshua Russell is an active and versatile performer, having performed as a pianist, organist, and conductor throughout the United States, Europe, and Haiti. He was the winner of the 2005/2006 Music Teachers National Association piano competition in the state of Iowa and recently performed at the San Gennaro Festival of Los Angeles. As the assistant conductor of the Bradley University Chorale, he performed in the Chicago Cultural Center, and conducted the ensemble during its concert tour of Ireland and Wales. In the summer of 2001, he traveled to Port-au-Prince, Haiti, where he was assistant conductor of the “Petits Chanteurs” boy choir, and served on the piano faculty for the

École Sainte Trinite Summer Music Camp for Haitian youth. He is currently the principal pianist for the Dubuque (Iowa) Symphony Orchestra.

In addition to performing, Joshua maintains an active teaching schedule and is a member of the faculty at Cornell College in Mt. Vernon, Iowa. He was a presenter at the 2005 Iowa Music Teachers Association State Conference and recently published an article regarding educational theories in the Iowa Music Teacher magazine.

Joshua Russell has completed the coursework for the Doctor of Musical Arts degree at the University of Iowa, where he is studying piano performance and pedagogy with Ksenia Nosikova.

Rusell, Ralph A.

Ralph A. Russell received his doctorate in composition from the University of California, Santa Barbara where he studied with Emma Lou Diemer and Peter Racine Fricker. He has composed numerous works for orchestra, chamber ensemble, jazz ensemble, and solo instrument. Russell’s compositions have been performed by the Detroit Symphony Orchestra, and at the College Music Society Composers Concert and the Iowa Composers Forum Concert. In 2007, “Essay No. 2 for Orchestra” was recorded by the Czech National Symphony and released on Tintagel Records, and “Spiritual Journey” will be released on ERMMedia in 2008. Russell is currently teaching jazz history and music theory in the Department of Music at The College of New Jersey.

Salvucci, Janice R.

Janice Ripley Salvucci holds a Bachelor of Science in Music Education from the State University College at Potsdam, New York and a Master of Music Education and Multiple Arts Certificate from Indiana University, earned as a Multiple Arts for Music Specialists fellow via the U.S. Postsecondary Education Act and Indiana University School of Music. As a certified public school music specialist in Illinois and Massachusetts, she integrated the multiple arts perspective and implemented a team model with drama faculty at a K-4 school. Parallel to her teaching career, she performed as a professional choral singer and church soloist.

After a period of college-level teaching in Iran (shortened by political

events), she joined the faculty of Curry College, Milton, Massachusetts, teaching the core curriculum Introduction to Fine Arts course and courses in the music curriculum. At Curry, Janice has served in a number of administrative positions concurrent with teaching, including her current role as Chair of the Fine and Applied Arts Department, recently as Chair of the Faculty and formerly as Director of Academic Advising. She has presented on the topic of active learning at the New England Faculty Development Consortium. Combining her experience as a music educator, performer and administrator, she is committed to promoting music in the liberal arts college setting.

Sears, Ann E.

Ann Sears, Professor of Music and Director of Performance at Wheaton College in Norton, Massachusetts, holds Wheaton's Mary Heuser Endowed Chair for the Arts. Her interests in American art song, the African American concert music tradition, and American opera and musical theater are expressed in papers and lecture-recitals at the Society for American Music, the College Music Society, and the American Matthey Association, and in articles in the Black Music Research Journal, the International Dictionary of Black Composers, and the Cambridge Companion to the Musical. She appears as pianist on three compact discs of African-American song for Albany Records: *Deep River: The Songs and Spirituals of Harry T. Burleigh*, with bass Oral Moses; *Fi-ye! A Century of African-American Song*, with tenor William Brown; and *Swing Along: The Songs of Will Marion Cook*, with tenor William Brown. She is editor of the College Music Society Newsletter.

Seddon, John Thomas

Tom Seddon has a D.M.A. in Music Education with an emphasis in wind conducting from The Hartt School, University of Hartford. In addition he holds a Master of Music Education from The Hartt School and a B. S. in Music Education from Lebanon Valley College of Pennsylvania.

Dr. Seddon has done conducting study with Glen Adsit, H. Robert Reynolds, James F. Keene, and Jerry Junkin. He has also done trumpet study with Ray Sasaki, Michael Ewald, Chris Gekker, Jerome Callet, and several others. Dr. Seddon is an active trumpet performer and guest conductor in Connecticut.

In the area of education Dr. Seddon has served on faculties of Middle and High Schools in Pennsylvania, New York and Connecticut. His public school teaching includes work at all levels from elementary to high school. Dr. Seddon has appeared as a clinician and presenter for conferences and done work as an adjudicator.

Dr. Seddon's research emphasis is twofold the first being in the area of conducting technique which was a focus of his dissertation entitled: "The Development of a Criterion Reference Rating Instrument for the Evaluation, Teaching and Training of Undergraduate Conductors". The second is related and deals with the efficiency of rehearsal in the instrumental classroom.

At present Dr. Seddon is an Assistant Professor of Music at Central Connecticut State University. Dr. Seddon's duties include directing the Wind Ensemble, Symphonic and Marching Bands, teaching methods classes for music education majors, supervising student teachers and teaching graduate and undergraduate instrumental conducting.

Shulstad, Reeves Ely

Dr. Reeves Shulstad is currently the Director of the School of Music and Assistant Professor of Music at Salem College. Her current publications are included in the Cambridge Liszt Companion and the Journal of Musicological Research. Shulstad has given guest lectures for the Lecture and Performance Series at UNC-G and the American Liszt Society. She has also presented papers on topics concerning the relationship between music, philosophy, and literature for the National and Regional Chapters of the American Musicological Society and the Nineteenth-Century Studies Association. She is active in the American Musicological Society, the National Association of Schools of Music, the American Association of University Women, and the College Music Society, currently serving as the President-Elect of the Mid-Atlantic Chapter of CMS.

Sterling Snodgrass, Jennifer

Dr. Jennifer Sterling Snodgrass is currently an assistant professor of music theory at Appalachian State University where she teaches both undergraduate and graduate courses in music theory, aural skills and voice. Before relocating to Appalachian State, Dr. Snodgrass was on the faculty at Indiana University Purdue University Indianapolis where she

BIOGRAPHIES OF COMPOSERS AND PRESENTERS

was the coordinator of music theory. Dr. Snodgrass has had articles and reviews published in several journals including *Music Theory Online*, *Music Educators Journal*, and *Journal of Technology in Music Learning*. She has presented at numerous national conferences, including CMS, ATMI, SMT, and TI:ME. Recently, she was the recipient of the Microsoft Tablet PC Higher Education Award and the Sigma Alpha Iota National Advisor of the Year Award. Dr. Snodgrass is the 2008 ATMI program chair and serves on the 2008 National Program Committee for the College Music Society.

Snyder, Jean E.

Jean E. Snyder is Assistant Professor of Music at Edinboro University of Pennsylvania, just twenty miles from Harry T. Burleigh's birthplace. She has served as Artistic Director for five Harry T. Burleigh Legacy events, including a national conference in April 2003. Since completing her dissertation on Burleigh for her Ph.D. in ethnomusicology at the University of Pittsburgh, she has continued her research and is presently working on her book, *Bringing in the Harlem Renaissance: The Life and Work of Harry T. Burleigh*. Her publications include a chapter on Burleigh and Dvorak in John A. Tibbetts' *Dvorak in America, 1892-1895* (Amadeus Press, 1993) and a special Burleigh issue of the *Black Music Research Journal*, which she edited. She has presented papers and lecture-recitals on Burleigh at conferences of the Society for American Music, the Center for Black Music Research, the American Musicological Society, and the National Association of Negro Musicians.

Stephens, Angela Kathryn

Angela Kathryn Stephens is an undergraduate music education major with emphasis in choral and general music at Appalachian State University. She is actively involved and holds professional membership in organizations such as Music Educators National Conference, American Choral Directors Association, Sigma Alpha Iota, and Chorus America. Ms. Stephens is currently past president of the Appalachian State University Student Chapters of ACDA and CMENC. This year she is the undergraduate instructional assistant for an intro to teaching general music class. Angela Kathryn is also the recipient of the Bill McCloud Memorial Scholarship, which is based upon merit, academic excellence, leadership, and musicality. Besides being active in the continued pursuit of music education and strong interest in the Kodály method as well as choral music; she continues to perform as a soloist and as a member of the University Singers and Chamber Singers of Appalachian State University.

Swigger, Jocelyn A.

Jocelyn Anne Kovaleski Swigger, pianist, enjoys an active career as a soloist and collaborative player in the United States, Europe, and South America. She holds degrees in piano and English from Oberlin College and the Oberlin Conservatory, and she completed the doctor of musical arts degree at the Eastman School of Music. Principal teachers include Evelyne Brancart, Joseph Schwartz, and Rebecca Penneys. She has been accompanist for such institutions as the Manhattan School of Music, the Quartet Program, the Boys Choir of Harlem, and the Juilliard School. She has taught at Fort Lewis College, the Hochstein Music School, CUNY Queensborough, and Adelphi University and she regularly appears as performer and teacher at the Ameropa International Chamber Music Festival in Prague, the Czech Republic, and Madrid, Spain. She is Coordinator of Keyboard Studies of the Sunderman Conservatory at Gettysburg College, where she plays in the Sunderman Trio.

Sylvern, Craig

Craig Sylvern came to Keene State in 1998 from Plattsburgh State University, where he served as Visiting Assistant Professor. He holds a Doctoral of Musical Arts degree in composition from The Ohio State University, Master of Music degree in performance (multiple winds) and Bachelor of Music degrees in composition and music education from The Florida State University, where he graduated magna cum laude.

As a professional saxophonist, he has performed with symphony orchestras in Florida, South Carolina, Ohio, California, New York, Connecticut, and New Hampshire. He has also toured for many years as tenor saxophonist with Keith Brion and his New Sousa Band. He can be heard on recordings with the New Sousa Band, the New Hudson Saxophone Quartet, and the Ohio State University Concert Band. In addition to his work as a classical saxophonist, he has performed with professional big bands in Florida, Ohio, Massachusetts, and New Hampshire. His other performance credits include the Off-Broadway

production of Nunsense and Royal Caribbean Cruise Lines. Currently he performs as a member of the Keene Jazz Orchestra.

His compositions have had premieres throughout North America. One of his more recent works, Roku, for tenor saxophone and percussion, received its world premiere at the 12th World Saxophone Congress, in Montreal. At Keene State, he established, and coordinates, the annual Faculty Composers Concert, now in its seventh year. An active presenter, he has spoken at music education conferences in Ohio, New Hampshire, Massachusetts, and Hawaii.

Tomassetti, Benjamin

Benjamin Tomassetti, a native of Fairfax, Virginia, received the Doctor of Musical Arts and Master of Music degrees from the University of Oregon in Eugene, Oregon, and the Bachelor of Music Composition degree from Shenandoah University's Conservatory of Music in Winchester, Virginia. Dr. Tomassetti has received a number of commissions for original compositions and has composed music for the Virginia Park Service, Eastern Oregon University, Winchester Virginia Public Television, and Habitat for Humanity. A contributing author in the music technology/audio field, Dr. Tomassetti is also a published theorist in the field of electro-acoustic music. His work has been published by AK Peters, EQ magazine, The Music Educators Journal, and Performer's Audio magazine. Being a professional saxophone player for more than twenty years, Dr. Tomassetti's jazz groups have performed throughout the nation in concerts, festivals, and nightclubs. Dr. Tomassetti is currently the Coordinator of the Music Engineering Technology Program at Hampton University in Hampton, VA.

Torres, George

George Torres, received his PhD in Musicology from Cornell University. His research examines 17th century French lute performance and the Latin American bolero romántico. His publications have appeared in the Journal of the Lute Society of America, Notes, American Music, The Yearbook for Traditional Music and Symposium. He is currently Associate Professor of Music at Lafayette College, where he teaches courses in music history and Latin American music.

Uslin, Karen L.

Karen Uslin is currently a second year Ph.D. Musicology student at The Catholic University of America in Washington, DC. She received her Bachelor's degree in 2004 from Muhlenberg College and her Masters degree in Music History in 2006 from Temple University. Her areas of specialty include Music from the Holocaust and more recently Latin American Music. Specifically, Karen has focused her research on the concentration camp of Theresienstadt (for which she presented papers on at past CMS and AMS conferences) and on Latin American exile composers. Karen will be sitting for her comprehensive qualifying exams in the Fall 2008 and hopes to begin writing her dissertation (which will focus on the performances of Verdi's Requiem in Theresienstadt) soon after.

Wacker, Therese

Therese Wacker is an Associate Professor of Music at Indiana University of Pennsylvania, flutist with the Woodwind Forum and the Keystone Winds. A graduate of The University of Northern Colorado, she received her M.M. from the University of Wyoming and her D.M.A. from The Ohio State University. Dr. Wacker is an active performer and clinician in the Western PA area. She has been a frequent soloist with the Chamber Orchestra of the Alleghenies and is substitute principal flute with the Johnstown Symphony Orchestra. Dr. Wacker enjoys presenting Master Classes, especially with emphasis on the piccolo. She commissioned and premiered Bruce Yurko's Concerto for Piccolo/Flute & Wind Ensemble in February, 2003. Dr. Wacker is the former principal flute/piccolo of The Air Force Band of Flight. As a member of the Air Force Band she recorded seven CD's including one for the Huffman Prairie Winds. ♦



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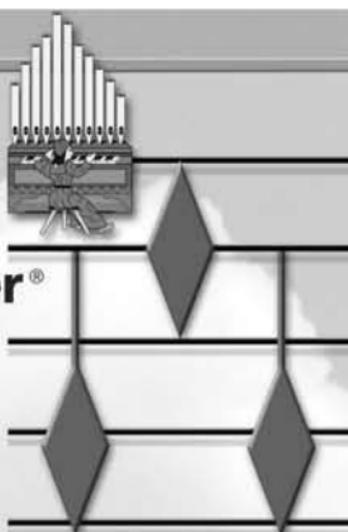
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The letter at the beginning of each explanation tells where you can find the relevant style option. P = Pitch aspects of melody, R = Rhythmic aspects of melody, D = Dissonance handling, I = Independence, H = Harmony.

I. Parallel fifths. Two voices a perfect fifth apart move in the same direction by the same amount.

H. Empty fifth. In this style, a fifth of fourth should be combined with a third or sixth to complete a triadic harmony.

OK

ABSTRACTS AND PROGRAM NOTES

Allemeier, John

Light Blossom

The primary focus of *Light Blossom* by John Allemeier is the separation of ordinary stopped pitches and various open string effects. The first and third sections use left hand pizzicati as structural pitches that connect the ordinary pizzicati to the bowed phrases. The middle section divides the register into bowed open strings and open string harmonics.

Applebaum, Terry L.

Preparing Music Students for Economic Uncertainty: Business Fundamentals for the Artist/Entrepreneur

Our students must deal effectively with the ambiguities of an ever-changing world. Faculty have a powerful tool: the curriculum. Whether our graduates work as performers, professionals in art-related fields or as supporters of the arts, our curricula need to help ensure they remain sure-footed in an uncertain environment.

In my paper, I will argue that a newly designed course—"Business Fundamentals for the Artist/Entrepreneur"—(BFAE) addresses these issues in ways that reflect the challenges of a complex business environment and complement current curricular offerings.

BFAE is about making more and better art. The course explores the confluence of art, artistic integrity and business. It presents a survey of business concepts and skills that enable students to better understand the questions standing between them and the rewards and disappointments that come with participation in the business of the arts.

Many music units offer business-oriented courses, concentrations and degrees. BFAE differentiates itself by looking through a broader lens that prepares students to take fuller advantage of specialized coursework.

BFAE introduces students to entrepreneurship, innovation, marketing, fundraising and grant writing, recordkeeping, taxes, financial decision-making and legal issues affecting the arts. I take the position that a business does not have a marketing, financial or legal problem; it has a problem! A key objective is to help students understand that these topics are inseparably bound. To demonstrate these connections, emphasis is placed on mini-case studies. The ultimate goal is for students to synthesize and apply their knowledge to changing business environments throughout their careers.

Arneson, Christopher P.

The Practical Application of Music Learning Theories in the Collegiate Voice Studio

All teachers of singing have experienced the frustration of explaining an idea or technique in detail, only to find that certain students have thoroughly misunderstood the concepts which have been presented. Though they do their best to both avoid a formulaic approach to teaching and treat each student as an individual, most teachers probably question whether they have been sufficiently articulate and clear in their explanations. Unfortunately, learning styles vary widely, and students can interpret material in ways that are entirely different from the teacher's intent. Many voice teachers pass on the "sacred" knowledge that was shared when they themselves were students of singing. Not only do they teach the same fundamentals of singing - often a good thing - but the methods they use in their teaching reflect their own preferences as well. Obviously, this type of limitation has not prevented the development of many strong and successful student-teacher relationships. Nevertheless, the study of individual styles or "modes" of learning is both interesting and conducive to enhanced success in teaching. Learning theories specifically derived from the field of psychology have appeared as roots of music education research since the 1960's. Developed outside the field of music, these theories seek to describe, explain, and predict general styles of learning across all disciplines. Based on the studies of Katherine Verdolini, Katherine Maes, and Robert Shewan, I will illustrate how music educators can apply Music Learning Theory in the collegiate voice studio to enhance their pedagogical flexibility and better serve their students.

Beard, Robert Scott

Where East Meets West: Contemporary Chinese Piano Music

During the past three decades, the West has increasingly discovered the enormous variety of music that permeates Chinese culture. While we are aware of the highly talented pool of piano performers from China, composers of Chinese art music who have incorporated Western musical idioms in their piano works have remained largely unknown in the West.

China's first contact with Western keyboard music dates back to 1601,

with a performance on a spinet by a visiting Jesuit priest; however, it was not until the twentieth century that exiled Russian and Jewish musicians began to actually teach Western music to the Chinese. By the 1940s, the piano became a highly prized possession of the upper class. It was during this time that Chinese composers began to incorporate Western musical language in their pedagogical and concert piano works. Today, thanks to performers such as Lang Lang, the beauty of this important body of repertoire has reached a global audience.

This lecture-recital will focus on works of Tan Dun (b. 1957), Chen Yi (b. 1953) and Zhou Long (b. 1953), composers who have skillfully blended the interesting timbres, improvisatory elements and tunings of Chinese folk music with the more traditional aspects of Western concert music. Works presented include:

1. Missing and Baban by Chen Yi
2. Eight Memories in Watercolor by Tan Dun
3. Dew-Fall-Drops by Tan Dun
4. SinKiang Dance by Kuo Chih Hung

Bedner, Edward C.

“Sonata in A Major,” D. 959, A Last-period Masterpiece by Franz Schubert—A Lecture with Performance

In the years surrounding the two-hundredth anniversary of Schubert’s birth in 1797, many papers were published covering various aspects of the composer’s life and works, providing scholars with valuable insights into Schubert’s compositional style and new tools to use in analyzing specific works, in this case, Sonata in A Major, D. 959. Schubert completed his last three sonatas for piano, which includes Sonata in A Major, D. 959, in September 1828, two months before his death and they are recognized today as works of almost unparalleled expressive range and depth.

The examination of Sonata in A Major, D. 959 reveals a pervasive network of cyclic correspondences between the movements, perhaps the most extensive in any of Schubert’s solo piano works. Although Schubert had completed his “Wanderer” Fantasy in C Major, D. 760 in 1822, a seminal cyclic work for piano solo, curiously he did not resume composing cyclic instrumental works until his very last stylistic period, with Trio in Eb of 1827 and Sonata in A of 1828.

The discussion of Sonata in A Major focuses on tracing subtle cyclic procedures, not intended for recognition, through the course of the sonata, which account for much of the expressive depth in this music and for the way themes and movements resonate with one another, and which reveal an underlying intense emotional drama unfolding through the 4 movements, unifying this huge work. The analysis shows a very innovative treatment of sonata form with unusual and evocative thematic content in the first movement, and extremely contrasting moods of joyless desolation and chaotic turbulence achieved in the dramatic center-of-gravity second movement. The examination then uncovers and evaluates the cyclic re-appearance of elements from earlier in the sonata in the last two movements, revealing the special role of the final movement in integrating the disparate elements recalled and in resolving the remembered violence and pain.

A performance of large sections of this huge sonata will follow the lecture.

Bogdan, Mihai Valentin

Piano for the Busy Adult; a Method Book Designed for 21st Century Adult Student

For the 21st century adult, piano lessons have been replaced by golf, sailing or other activities. Years ago, they were very popular among adults; every respectable household featured someone that could play the instrument.

That is not the case today, even though many adults attempt to learn this skill. Since most piano methods are not tailored towards students with very limited amount of practice time, the adults struggle and do not experience immediate success. Subsequently, many quit piano lessons altogether.

Piano for the Busy Adult is a new method book personalized towards today’s adult beginner; the amateur student who is too busy to practice, but wants immediate success in their lessons. The book simplifies the approach to music reading and introduces new material in a direct manner.

Students learn how to read treble clef notes by playing melodic sequences with the right hand. The left hand is directed to play chords represented by chord symbols rather than bass clef notes. Studies have shown that, on average, each chapter introduces new notes, chords and pieces in 30 minutes, the duration of most piano lessons.

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A CD, with demo and accompaniment tracks, comes with the book. This approach simplifies music reading and it enables the students to use their strengths since the right hand is the dominant one in piano playing. Piano for the Busy Adult provides a new learning alternative for the adults and it allows them to embrace an instrument which they originally assumed to be too difficult for them.

Bomberger, E. Douglas

John Knowles Paine: Master of Allusion

Allusion and quotation are fundamental to the teaching of many college professors. For John Knowles Paine (1839–1906), first professor of music at Harvard University, allusion and quotation were fundamental to his compositional style as well. From the works composed during his youthful studies in Germany through his mature compositions, Paine seldom failed to incorporate references to previous compositions by his European or American counterparts. The resulting complex of allusions ranges from brief to extended, from subtle to obvious, and from serious to humorous, revealing a creative intellect deeply aware of a broad musical repertoire and able to make surprising and delightful connections. This paper will examine the ways in which Paine employs allusion and quotation, using as a starting point the typology developed in *Motives for Allusion* (2003), Christopher Reynolds's study of allusion in nineteenth-century European composition. As Reynolds points out, nineteenth-century composers who used allusion did not do so merely because they were derivative or epigonous, but rather because the connections to other works gave their art greater subtlety and depth. This presentation will illustrate Paine's use of allusion through recorded examples, piano illustrations, and comments from his contemporaries.

Brellocks, Christopher

Benjamin Britten and the Saxophone

Benjamin Britten (1913-76) explored the unique timbre and qualities of the saxophone in nine of his compositions, from well-known masterpieces to obscure gems. Those pieces are: *Our Hunting Fathers*, Op.88 (1936), *Mont Juic*, Op.12 (1936), *Johnson Over Jordan* (1939), *Paul Bunyan* (1940), *Sinfonia da Requiem*, Op.20 (1941), *Diversions for piano* (left hand) and orchestra, Op.21 (1941), *The Rescue of Penelope* (1943), *Billy Budd*, Op.50 (1951), and *The Prince of the Pagodas*, Op.57 (1956).

This paper discusses the historical events surrounding each composition, Britten's orchestration of the saxophone, and the significance of each; audio examples are used throughout the presentation. This lecture will appeal to the saxophonist interested in orchestral works for the instrument, the conductor looking for repertoire or benefiting from a reference guide on instrumentation demands, and the musicologist curious about a unique perspective on the music of a great 20th century English composer.

Britten understood the natural tonal flexibility, vocal-quality, and strength of projection of the saxophone and composed some of the most haunting solos for the instrument in the orchestral repertoire.

Brodsky, Maria

Playing with Freedom and Restraint: the Metamorphoses of Baroque Keyboard Fantasia

The term fantasia implies a free composition whose subjects and contours entirely depend upon the composer's imagination.

This definition holds as true for the fantasies from 16th century as for those by Schumann or Schonberg, although it doesn't exclude that occasionally the genre assumed more definite forms. The fantasies of the 16th century, just as in the 17th or 18th centuries, are far from being "formless". In fact, many of them are firmly ingrained in the conventions of their composer's time. The creation of specific balance between order and free improvisation was what distinguished particular fantasies from the 16th through the 18th centuries.

The presentation includes an overview of the genre's transformations throughout the baroque era, and discusses some the issues of composition and the use of improvisation in performance of the fantasies from 16th, 17th, and 18th centuries respectively.

This presentation will provide my colleagues with an example of a music lecture, which would serve several objectives:

- * Relating the aspects and expanding the areas of topics covered in music curriculum.
- * Giving the information, which would evoke a strong interest in exploration.
- * Enriching the content of presentation at a collegiate level.

Brown, Timothy J.
New Choral Music

In some areas, many church choirs and community choruses do not perform new music. Many perhaps view it as inaccessible and do not attempt it. Living composers, however, can explain their perspectives directly to an ensemble, present the aims behind the piece and the techniques chosen for it. This presentation will introduce two new pieces to a church choir ("In the Wilderness" and "Kyrie") or community choir ("Hearke, Hearke," and "Unto a Broken Heart"). In addition, the ensemble will be asked to share two pieces from their own repertoire written in the last ten years. Explained and demonstrated in the literature will be such compositional techniques as indeterminacy, whole-tone writing, and quartal harmony. The ensemble will be able to ask the composer questions about the setting of particular phrases of text and the approach to a whole piece.

Bullard, Beth A.
Imparting Core Concepts in World Music Courses by Means of Guided Attendance at American Indian Powwows

The process of teaching about various musics of the world is greatly enhanced when students experience and report on live musical events from cultures other than their own. I find that having students attend and write about an American Indian powwow—but only after such an event has been contextualized by knowledgeable, empathetic, and emically-informed persons—is the most successful means of imparting core concepts in the study of world musics and also of building the intercultural understanding through music and dance that is a main aim of the courses I teach. In this paper I will explore: (1) levels of experiencing live musics of the world—from a "show" that is staged and costumed and for which audience and performers occupy separate spheres, to a powwow, for which there exist conceptually neither stage nor costumes (for each person's powwow attire is "regalia," never "costume") nor an audience per se, because attendees are to be participants in some way; (2) layers of encountering perceived "other-ness" of Native Americans within dominant American culture, including preconceived attitudes toward and misconceptions about their music and dance; and (3) examples of positive paradigm shifts and cognitive transformations—auditory, cognitive, emotive, kinesthetic, and other culturally inflected parameters—experienced at powwows by students in my classes. It is hoped that these insights will add useful dimensions to discussions about curricular contents and their integration into students' lives, students' styles of learning, and pedagogical approaches to teaching world musics to students in the twenty-first century.

Burkett, Bryan
Phantasm 6Z-44

The pitch pattern for Phantasm 6Z-44 was created from Forte set 6Z-44 and its compliment. The set 6Z-44 was so one of Schoenberg's favorite pitch collection because it spelled his name: Es, C, H, E, B, G (Eb, C, B, E, Bb, G). The piece alternates sections of sloth-like motion with those of rabbit-like bursts of speed.

Bush, Abra K.
Pedagogical Uses of the New American Art Songs of Jake Heggie and Ricky Ian Gordon

A number of American composers are writing music that synthesizes the classical genre of art song with popular sounding idioms including musical theater, gospel and jazz. These composers are in essence theater composers equally at home writing large works for the opera and Broadway stages as well as in miniature forms such as song.

The songs of two of these composers will be examined: Jake Heggie and Ricky Ian Gordon. The ANG Newspapers of the San Francisco Bay Area said of Heggie in 2006, "Heggie [has] the near-magical gift of being able to meld words with music in such a way that words are endowed with great emotional color and significance. Often this rare musical skill adds a strong psychological dimension as well, thereby transporting mere words up to a profound level." Of Gordon, The New York Times said, "If the music of Ricky Ian Gordon had to be defined by a single quality, it would be the bursting effervescence infusing songs that blithely blur the lines between art song and the high-end Broadway music of Leonard Bernstein and Stephen Sondheim...It's caviar for a world gorging on pizza."

For a significant number of students entering college music programs with little exposure to solo vocal literature, this music is accessible and a pedagogically sound introduction to the genre of art song. Subject matters

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drawn directly from contemporary life and the reliance on new American poetry and prose enhance a student's desire and ability to study and perform these works.

Cabral, Jean M.

Clara Schumann: A One-Woman Musical Dynamo

This project will provide an opportunity to learn about the life and works of Clara Schumann (1819-1896), probably the most important female musician and composer of the 19th century. The difficulties this great composer faced throughout her life give insight to her courage and audacity. She continued to write music against the wishes of her husband and society's view of a woman's role and took on the responsibility of providing for her family after her husband's mental breakdown. Clara's story is rich with turmoil, passion, and creativity--one worth telling.

I have written and will perform a one-woman musical play which will be highlighted by performances of her beloved songs. In character I will tell the story of Clara, dressed in appropriate attire reflecting this time in history, and perform songs she wrote as well as a song written by her composer-husband. I provide translation to the German pieces throughout the presentation.

This one-woman musical play is a unique way to bring a historical figure to life. All too often I have attended presentations that consist of lectures, power point show, or standard recital performances. By engaging an audience in this lively and entertaining format they will learn much about music style and history as well as gain keen insight into the status and plight of women at this time.

Carroll, Gregory D.

Three Songs

Three Songs are the first three of four songs from my song cycle, Day Songs, Night Songs. In Sunday Morning, the poet relates the breath of air in human speech to the wind that sets Nature in motion. Just Before Night captures the essence of day turning into night, and the sparkling stars "that draw our attention skyward." In Treasured Moment the poet recalls his focus upon a single blossom of a morning glory. The poet, Klaus Luthardt, is a native Austrian now living on an island off the coast of Greece.

Carr-Richardson, Amy

Connecting Theory with Practice: Core Curriculum for Undergraduate Music Majors

This presentation addresses recent changes in music core curriculum required by undergraduate music majors at a university. These changes increase the student's analytical experience with complete works for large and mixed ensembles (band, chorus, orchestra, opera), and expand her application of analysis to practical situations (performing, conducting, and teaching).

An existing junior-level course (orchestration) was altered to become an additional (fifth) semester of core music theory. Basic topics related to orchestration were absorbed within the preceding core classes. This change allowed the revised course to focus on analysis of various aspects of the works studied (including orchestration, form, pitch organization/tonal language, historical/stylistic context, and performance-related issues). Most significantly, the revised course includes a capstone project, for example, a substantial analytical paper with discussion of related performance issues, or a musical arrangement for a specific ensemble with supporting analytical commentary. Through this large-scale project, the student demonstrates competence in musicianship and applies musical knowledge to practical situations. Topics for capstone projects are chosen with special consideration for important musical repertoire and practical concerns within the student's specific music degree program.

This presentation will offer sample syllabi and course content, as well as varied examples of capstone projects (in written, score, and audio format) completed by current students (for example, arrangements/orchestrations of folk melodies for high-school band completed by a music education major, and a performance-based analysis of three Intermezzi by Brahms with teaching commentary completed by a piano pedagogy major).

Dangerfield, Joseph Allen

Dreams of Fin

Dreams of Fin (2006) was conceived as an extension of Finnegans Wake by David Gompper. Gompper states that in writing Finnegans Wake, his "intention was to effect a transformation of the foot-stomping dance tune by leading it through a labyrinth of rhythmic manipulations, and into a

series of playful excursions." I see his work also as an interpolation of the wake of the so-named character in Joyce's novel. *Dreams of Fin* attempts to make a further interpolation where the material then becomes an extension of Gompfer's work, beginning precisely where *Finnegan's Wake* ends as though one has passed into what Edgar Allan Poe once referred to as the "Dream World." I thusly reordered the intervals of the primary motive from Gompfer's work and applied my own musical syntax to create a new motive. Commissioned by Austrian violinist Wolfgang Dávid, *Dreams of Fin* was premiered in Frankfurt, Germany at the KuenstlerKlub on June 5, 2006, performed by Wolfgang Dávid and David Gompfer.

Davis, James A.

"Fighting battles is like courting the girls": The Tactical Use of Bands in the American Civil War

Brass bands were an omnipresent part of the American Civil War soundscape. Yet while soldiers and civilians acknowledged the positive emotional impact of music, the use of bands in combat situations was inconsistent at best. European and American military theory seemed to disassociate the possible tactical or morale-boosting capabilities of music, limiting bands to an ornamental role in parades and drills. Certainly the music of a band could be inspiring to troops marching into a battle, yet some officers began to realize that the sound of patriotic music could be as demoralizing to the opposing troops as it was uplifting for their own. Creative officers grew increasingly aware of the tactical potential their musicians offered and some were imaginative in deploying their bands. For example, a seemingly harmless concert by a band could please soldiers on both sides of the line while also masking the sound of an army's withdrawal. Conversely, the sound of a band could herald the approach of new troops, and desperate commanders would order their bands to play energetic tunes in the hopes of convincing their opponents that reinforcements were arriving. The use of bands in combat situations during the Civil War affirms the intrinsic role music played in the lives of nineteenth-century Americans while revealing an expanding awareness of the psychology of battle.

Elezovic, Ivan

Dedicated to Giacinto Scelsi

Creating this piece apropos 20th anniversary of Giacinto Scelsi's death gives me a great opportunity to emphasize some of the most important highlights of the composer's life and his music. What captured my attention is what Scelsi called the "third dimension" of the sound, a definition that is more metaphorical than scientific. What Scelsi implies by the "third dimension" is the analytic attributes of musical elements other than pitch and duration. Scelsi examines specific techniques such as microtonal clusters, trills, tremolos, glissandos, and various instrumental articulations that play an important role in making the "third dimension" of the sound convincing. One of the most notable pieces in which Scelsi demonstrated how the idea of the "third dimension" works is *Quattro Pezzi (su una nota sola)* [Four Pieces (each one on a single note)].

Being virtually unknown throughout his life, Scelsi belongs to the group of composers from the previous century whose unique compositional approach and radical contribution toward musical art are still overlooked.

One of the goals of this piece is to raise awareness of Scelsi and his music. This should bring a hope that the significance of this composer's existence and his oeuvre will find more useful application in our general knowledge and music education.

This piece reflects my understanding of Scelsi's life based on the studious research and analysis of his music...

Ewell, Terry B.

A YouTube Professor: Reaching Today's Online Student

YouTube and similar online archives of videos promise more than just entertainment, they hold potential as worldwide podiums, concert stages, and classrooms for college professors. The ease at which videos may now be uploaded, the relatively low cost of equipment and software, and the widespread availability of computers capable of viewing these videos provides unprecedented possibilities for teachers in all disciplines. At issue, however, is whether the academy will fully embrace this means of reaching today's student.

Today's students have experience with podcasts, vodcasts, videos, and blogs, and come to college with ready made avenues through which instruction could be delivered. Teachers who limit content delivery to face to face encounters are missing important opportunities for education

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outside of the classroom. At the very least these new avenues of delivery are effective supplements to the classroom. This lecture, however, will note that in some ways these methods of delivery are superior to what can be offered in the traditional classroom.

The presenter draws upon over a decade of experience publishing WebPages, graphics, MIDI files, mp3 files, and more recently videos on YouTube and other Internet forums. S/he has delivered course materials over the Internet for studio instruction (one on one private lessons) as well as classroom instruction. Drawing upon this experience, he will discuss web videos as supplements to face to face instruction, as tools of education and community outreach, as means of advocacy, and as avenues for recruitment.

Fisher, Robin

The Writings and Art Songs of John Duke (1899–1984)

This lecture-recital is based on material presented in our newly published book, "Selected Writings of John Duke: 1917–1984". The instrumentation is voice and piano, with the music occupying fourteen minutes and the lecture the remaining eleven. The thrust of our book is to offer to the musical public a window into the thinking and writing of this highly articulate composer and philosopher-critic as he surveys the state of the arts in mid-twentieth century.

In the programmed selections, we will indicate how this fine and prolific song-writer changed his musical style in accordance with his developing beliefs concerning the most important direction for American music.

Our first song, published in 1928, will be the well-known "Loveliest of Trees", an almost Schubertian setting that illustrates Duke's early commitment to the lied-like wedding of text and music. Then we will present three songs of the nineteen-thirties ("Rapunzel", "Dirge", and "Wild Swans"), written after Duke's studies with Nadia Boulanger had opened his ears to new European rhythmic and harmonic freedoms. In these, we will find pan-diatonicism, absence of time signatures, and piano accompaniments as spare as a single line doubled at the octave.

Finally, we will offer two songs from Duke's "Golden Age" (1945-1970) when the composer returns to more conventional style characteristics but gives full rein to his melodic and pianistic genius. Throughout all periods, the continuing thread will be Duke's ability to create an uncanny gestalt of vocal and piano lines that appear to be inevitably and inseparably combined.

Foerster, Lisa

Making a Modern Song Recital More Appealing to a General Audience

There is a general perception that the art song recital doesn't speak to the modern audience. Meanwhile, there is a wonderful wealth of modern art songs written by American composers that are waiting to be explored by performer and audience alike. My goal as a singer is to capture the attention of the audience and engage them with this repertoire. This lecture-recital will present a short discussion about enhancing a recital using visual art on PowerPoint followed by a performance of two groups of songs for solo voice and piano using this technique. The pieces were performed as part of a solo recital at Claflin University in October 2006 entitled "American Moments: An Evening of American Song and American Art". This presentation will blend visual and auditory experiences together making the themes of the songs more readily understood for the general audience. Unlike using PowerPoint for translation or text transmission, this uses technology to allow two art forms to enhance each other. The songs to be presented are three songs to poems by Langston Hughes: Dreams, Dream Dust, and I Dream a World, (timing: 5:00 minutes) set by South Carolina composer Dr. Cedric Adderley (b. 1965) and four songs written by Ned Rorem (b. 1923): The Nightingale, Rondelay, Suspiria, and The Silver Swan (timing: 12:45).

Ford, Joyce

Vocal Problems Connected With Smoking, Alcohol, Substance Abuse, and Vocal Overuse in College Students

Difficulties in voice training often arise from the inability of the voice student to comprehend the effects of a specific lifestyle as it relates to the care and proper maintenance of the vocal instrument. The purpose of this research is to familiarize the collegiate voice teacher with a basic overview of the vocal mechanism and common vocal ailments or disorders, such as Reinke's edema or decreased fundamental frequency, associated with various recreational activities the vocal student encounters during the college years. The primary areas of research will include the effects of

excessive overuse of the voice, substance abuse, smoking, alcohol, and prescription and non-prescription drugs, particularly oral contraceptives, marijuana, ADD, cocaine, or ecstasy. By reviewing several scientific studies published in such journals as the *Journal of Voice* and the *American Journal of Otolaryngology*, this study will provide teachers with the evidence needed to better prepare students to adapt their lifestyles in a way that will be more beneficial to the physically demanding attributes of a young vocalist in training.

Frisch, Miranora O.

Duo Op. 7 for Violin and Cello by Zoltán Kodály

In our presentation, we will discuss Zoltán Kodály's Duo for Violin and Cello Op. 7 from a historical and analytical perspective and perform the first movement.

With the outbreak of World War I, the famous Hungarian composer Zoltán Kodály was forced to postpone his travels throughout the European countryside in pursuit of folk melodies. Instead he stayed home and composed four string chamber works including his Duo for Violin and Cello Opus 7. Characteristic of Kodály's compositional style, the duo contains melodies that emulate Hungarian folk music, motives that are inspired by the melos of the Hungarian language, and repetitive accompaniments that imitate the Central European folk tradition. Throughout the piece, the disparate registers of the violin and cello are accentuated. This three movement work is one of the most well-known and beloved pieces in the string repertoire.

Harding, C. Tayloe

Canticle for Communion

Canticle for Communion is a short work for solo organ composed for the dedication of the Shantz organ installed at Christ Church, Valdosta in the spring of 2004. The work is composed with regard to the specifications of the instrument itself, and this specificity is an observance of the role that this fine instrument has and will continue to play in the remembering of the communion at Christ Church.

The work opens and returns to a fanfare-like theme borrowed from another short work known as the Bailey Fanfare. This fanfare, composed in 2001 for solo trumpet upon the occasion of the retirement of Dr. Hugh Bailey as President of Valdosta State University, is both a celebration for him and for his dear wife, Joan Bailey, and a tribute to their own commitment to the community of Christ Church. It seems appropriate to me that the Bailey's presence in this work be a musical example and representation of all the fine people who call that special place home, and is but a small token of my own love and devotion to the same.

Hulin, Charles

Liszt's Petrarch Sonnets: Performers' Perspectives

Liszt's Petrarch Sonnets are significant as masterpieces that exist between the styles of opera and art song. Historically, they bridge the song output of Schumann's generation and that of Mahler's. In addition, they hold a unique place in terms of the level of vocal and musical mastery required of the singer, and in the ensemble requirements of music that calls for an overriding sense of passion and abandon in performance.

This presentation will highlight insights gleaned from preparing and performing these works including:

- *Liszt's articulation markings interpreted in relation to acoustics
- *Liszt's unusual usages of musical and non-musical terminology as performance directions
- *Liszt's subtle alteration of musical meanings through changing context
- *Liszt's three Sonnets understood as a single work - based on structural tone, motivic, and harmony analyses

Hung, Eric Hing-tao

Reviving "Yellow Music": Sensuality and Salaciousness in Shanghai Lounge Songs

In the 1920s and early 1930s, Shanghai was the Las Vegas of Asia. Although the city was home to a million (mostly poor) Chinese, it also housed tens of thousands of European and American expatriates. There developed, in this environment, a genre that blends elements of American jazz, Chinese folk music and Hollywood film music. Since this music was frequently heard in seedy venues, this genre became known as "Yellow Music"—the color yellow contains connotations of vulgarity and pornography in Chinese culture.

This paper reflects upon my attempt to perform some of these "Yellow"

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Shanghai songs in New York and at various festivals in North America and Europe. I will begin my presentation with an overview of the genre and then review recent arrangements of these songs. I am particularly interested in examining current arrangers' and performers' motivations for reviving these songs, understanding what original elements they retained and what they changed, and considering their ideas about authenticity.

The second half of the presentation examines my own interest in "Yellow Music" and my decision to use "strategic authenticity." In particular, I believe that one of the most essential qualities of these songs in their original context is their salaciousness. In my arrangements, I have tried to preserve this element by using a musical language that audiences today will perceive as sensuous and perhaps even a little scandalous.

Hung, Eric Hing-tao

Rethinking the Historiography of Twentieth-Century Western Music

The issue of inclusion is perhaps more central to histories of twentieth-century music than those of any other period of Western music. To date, histories of this period tend to emphasize one narrowly-defined repertoire over others. While histories of "art music" often highlight either the modernist canon or more mainstream "classical" works, histories of "popular music" tend to showcase either the legacy of Tin Pan Alley or rock.

These approaches are useful in teaching us about specific repertoires, but they do not help us understand the diversity of twentieth-century music or how different types of music relate to one another.

This paper proposes a new approach that allows us to explore these issues more thoroughly. Specifically, I argue that a central and under-explored theme of twentieth-century music is the aesthetic battle between those who emphasize music's social functions and those who are more concerned with the formal qualities of art.

This approach allows us to simultaneously value the populist music of Copland, the modernist idiom of Babbitt, the disco of Gloria Gaynor and the rock suites of The Decemberists. It moreover forces us to put these repertoires into historical context and dialogue with each other. Ultimately, we might come to understand that musical genres that appear to be very different are in fact responses to similar historical and social circumstances.

James, Kevin

Horobi No Naka Kara

In many ways, this piece represents a great coming together of elements in my life. In 2005 the Young People's Chorus of New York City asked me to write an unaccompanied piece for them that they could perform at the World Choral Music Symposium in Kyoto and several concerts in other parts of Japan. At the same time, I'd been working on an oratorio based on texts written in response to war in the 20th century - of course, it is impossible to approach this subject without taking account of Hiroshima. In my study of all of the available first-person responses to that event, even more than the horror of the event itself I was struck by the resilience of the people of Hiroshima and the focus of their writing on the children. But that is where the mind is drawn in the face of such overwhelming devastation, just as my mind was drawn, as I read, to my own 8 yr. old daughter. Even to have rebuilt the city of Hiroshima in the wake of the bombing, to me represents an amazing display of courage. And it is in that spirit that I chose the two texts for this piece - one defiant and indignant, the other simple, resilient and powerful - to be sung by the unaccompanied children's choir, with whispered chants and each voice part singing in it's own individual key on an incomplete always-rising modal scale.

Johnsen, Gladys

Women's Music of the Holocaust and/or Nazi Invasion

This project and presentation is designed to present stories, experiences, and music from women musicians who either fled their homes due to the Nazi Invasions or were sent to the Concentration Camps. The format of our presentation is a lecture/recital of poetry reading, solo piano, vocal/piano duets, and recordings of a college vocal ensemble. Musicians presented include: Ilse Weber, Vitezláva Kápralová, Fania Fénelon, Alma Rosé, Alma Mahler and Elaine Broad Ginsberg.

Johnson, Daniel C.

Cape Fear Orff Ensemble: Community Engagement through Music Education

As an example of community engagement, the Cape Fear Orff Ensemble offers a multi-faceted model for experiencing music and promoting music education. Four facets of this project are discussed below: educating

elementary students, preparing undergraduate music education majors, providing in-service teacher training, and generating support from funding agencies.

Begun as an outreach project at the University of North Carolina at Wilmington, the Cape Fear Orff Ensemble provides a participatory means of engaging elementary aged students in making music. Based on the Orff-Schulwerk approach, ensemble activities emphasize creativity through playing instruments, movement, speech, and singing. This most direct outcome of the ensemble is also demonstrated during "informances" or sharing sessions presented for parents, teachers, and university students.

The ensemble also impacts undergraduate music education majors by having them take an active role in ensemble rehearsals, preparations, and reviews. By doing so, the undergraduates develop their teaching and communication skills in a focused setting under the supervision of their professor.

Linked to the summer teacher training courses, the ensemble also reinforces the practical aspects of engaging students with active music making. In-service teachers benefit by observing ensemble rehearsals, collaborating to team-teach selected topics, and attending sharing sessions.

Another important aspect of the ensemble is generating opportunities for funding. The ensemble initially received funding from the university. Subsequent grant applications are under consideration to fund equipment, instruments, and guest instructors.

Implications of each facet of the ensemble are discussed in terms of community engagement and making music.

Johnson, Daniel C.

The Effect of Music Instruction on Preschool Students' Academic Skills

Purpose of this study was to evaluate the effect of classroom music instruction on preschool aged students' learning. On a weekly basis, for twenty weeks during the school year, a professional string quartet presented a series of thirty-minute performances coordinated with the students' regular classroom lessons at two Head Start schools designated as Music schools. Students attending two other Head Start schools, designated as Comparison schools, participated as a control cohort.

A standard, criterion-referenced test, the LAP-3, was used as both a pretest and a posttest to measure each student's growth in six separate domains. A balanced sample of 46 students was randomly selected from each group for analysis (n = 92).

Students in the Music group demonstrated significantly greater gains than students in the Comparison group. Using a multivariate analysis of variance (MANOVA), significant differences were found by group by test between the performance of students in the Music and Comparison groups, favoring the Music group, in four domains. Similarly, the Music group demonstrated greater gains from pretest to posttest than did the Comparison group in the three other domains. Students demonstrated significant disordinal interactions with respect to four domains. Similar disordinal interactions in three other domains were not statistically significant.

Implications for music educators, advocacy groups, and school administrators are discussed in light of these findings. Continued investigation of the effects of live musical performances integrated with classroom lessons on students' LAP-3 scores is necessary to further validate this promising relationship.

Juusela, Kari Henrik

Idée Prix Fixe - Six French Delicacies for Harpsichord

Paris can feed both the flesh and the soul. This set of six character pieces was inspired by my love of French music of all eras and the gastronomical delights to be found in even the most humble of restaurants and cafes in the Latin Quarter. As a poor student I can recall my stomach grumbling while eagerly reading the offerings of the "prix fixe" (fixed price) menu posted at most establishments. After my body was satiated by good food and bon vin I could turn to the more noble pursuit of the muse. Each of these short works pays homage to a notable French composer and a portion of a fictitious "prix fixe" repast. As the consumer, the performer is welcome to digest these works in any order he or she sees fit (or to even skip a dish which may cause indigestion), although I will provide the order which is pleasing me. As with any good meal, however modest, a theme is called for. This theme is presented in *Idée d'Indy*. The careful listener will hear this *idée fixe*, clothed in various adornments, in all of the pieces. The choice of wine is left to the diner. I would recommend a full bottle as the fare, although French inspired, may at times be rather coarse.

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- I. Idée d'Indy
- II. Canapés Couperin
- III. Bouillon Boulez
- IV. Légumes Lully
- V. Sorbet Satie
- VI. Poulet Poulenc

Kelly, Jennifer

Libby Larsen's Love Songs: Five Songs on Texts by Women Poets— An Artist's Identity Informs Her Work

Libby Larsen is today one of America's preeminent composers. Yet this prolific composer has not received the kind of critical attention needed to fully understand her musical intentions. By examining the motivations and nurturing environment that help to form Larsen's identity, we can better understand how to communicate Larsen's ideas in performance. This paper proposes that Larsen's composition *Love Songs: Five Songs on Texts by Women Poets* for SATB chorus and piano is directly informed by her identity including sense of place, time, and gender.

I undertook an extensive interview with Larsen in Minneapolis posing questions about her identity and creative process. To better understand Larsen's idiosyncratic melodies and musical shapes, I employed both musical and textual analysis of the individual songs as a foundation for my examination into this collection.

Using examples from *Love Songs*, this paper first describes Larsen as a tactile, sensuous composer as related to her motivations for musical elements such as tempo, dynamics, and text setting. The paper then discusses Larsen's poetic choices selecting twentieth-century American women poets with differing perspectives of mature love - as defined by Larsen. As a composer who writes using layers of American referential material, I investigate her sense of place as it relates to being an American composer, part of the northern American culture, and her sacred and secular influences. The paper goes on to explore Larsen's identity as it relates to being a contemporary composer, composing for the immediate experience.

Kesner, Lori

Krishna Meets Pan: Indian-Western Fusion in Ravi Shankar's "L'aube enchantée"

Perhaps the seminal figure in the dissemination of Indian classical music to the West, Ravi Shankar has delved deeply in the genre of Indian-Western fusion. In the mid-1960s he began collaborating with a number of well-known Western classical musicians, including flautist Jean-Pierre Rampal. For inclusion in his third *West Meets East* album of 1976, Shankar composed *L'aube enchantée* for Rampal along with harpist Martine Géliot. Although heavily steeped in the Indian tradition, *L'aube enchantée* borrows a number of influences from Western music as well as sharing elements that are common to both traditions. I propose to illustrate how *L'aube enchantée* represents a fusion by demonstrating which elements derive from the Indian tradition, which draw from the Western, and which may be common to both.

L'aube enchantée has become a staple of the flute and harp repertory, having additionally been transcribed for flute and guitar, flute and marimba, and flute and piano. Shankar's classical Indian training combined with his strong connection with the West has enabled him to successfully create a fusion of these two disparate traditions.

Lewis, Anne

The Value of Musical Theatre as an Educational Experience

The combination of music and drama expands the emotional and psychological power of text, which invites a more complete access to emotional release and thoughtful discovery. Musical theatre draws one outside of "self" in a format accessible to both the connoisseur and the novice. Participation in musical theatre as an educational experience provides many benefits in the development of an embodied aesthetic response for every age group.

Musical theatre is a valuable tool for teaching a variety of subjects. It introduces societal themes and resolutions, often addressing cultural undercurrents before they become mainstream debates. These themes include racism, class conflicts, coming-of-age dilemmas, the socialization of "other," and modern relationships. Productions that provide a cultural window to contemporaneous society range from the earliest American musicals (*Show Boat* or *Porgy and Bess*), through the Rodgers and Hammerstein canon, the rock-influenced revolutions of the 1950s-1970s,

and recent cult-invoking blockbusters. The phenomenal popularity of High School Musical illustrates the current power of musical theatre in the lives of tweens and teens.

In this presentation, I explore the educational benefits of participating in musical theatre as a performer and as an audience member. The secondary benefits include the development of multiple intelligences, kinesthetic awareness, social interaction, and economic resources. The primary benefit is the unique manner in which musical theatre fosters experiences that provide a journey to the full human experience. The outcomes include an embodied aesthetic response, a transcendental ("flow") state, and a paradigm-shifting, pluralist perspective of world culture.

Long, Barry

Jazz and the Small College: Improvisation as a Liberal Art

The inclusion of jazz at the collegiate level has long been established; its coursework and ensembles often serving as discrete curricula. Large state and research universities regularly offer multiple big bands that provide valuable exposure to traditional repertory. The presentation of improvisation in these contexts frequently ranges from individual instruction to sequential courses surveying traditional methods that can serve as the primary training ground for aspiring jazz musicians.

Higher education in a liberal arts environment conversely offers a variety of challenges for the jazz educator. Students arrive on campus with varying levels of experience and busy schedules filled with required coursework and extracurricular activities that make rehearsals difficult to coordinate. The availability of traditional instrumentation is a frequent concern, making recruitment and retention an important component of directorship. Through an investigation of the various manners in which liberal arts colleges and universities incorporate jazz and improvisation, such obstacles become opportunities to re-evaluate improvisation and its pedagogy given its empathetic correlation to the liberal arts context. Once considered as such, pedagogical issues of orchestration and consistency of experience become creative solutions through collective improvisation and a reassessment of the big band as flagship ensemble. A review of relevant institutions and their mission statements reveal such language as "free and rigorous inquiry leading to reflective and creative understanding." Frequently used terms like "engagement" and "transcendence" offer possibilities for exploring a reflexive relationship between the goals of a core curriculum and the inclusion of jazz as a natural component.

Manning, Lucy

From Mannheim to the Mannheim Steamroller: The Role and Development of the Pops Orchestra

Virtually all orchestras across the country have added a pops series to their season. Besides providing more contract weeks for the musicians, it generally reaches a wider audience than the masterworks series, and sometimes adds financial stability to the orchestra. Finally, it provides a service to the public by presenting entertainment. This presentation reviews the history of the genre, beginning with Johann Stamitz and the expertise of the Mannheim orchestra in the mid-1700s. Its development and immigration to the United States in the mid-19th century is demonstrated with sample programs, photos of influential conductors, and sound excerpts of key repertoire. Current programming trends such as video-game music and the independent ensembles such as the Mannheim Steamroller and Trans-Siberian Orchestra are reviewed.

I suggest that the success of pops orchestras over the last 150 years in the United States was due to the vision and musicianship of the music director. Theodore Thomas in the 19th century consistently attracted large audiences due to his vision, carefully chosen programming, and high-level performances. Arthur Fiedler's commitment to excellence made the Boston Pops a success. If the conductor offers a product with a high level of performance and conviction, audiences will recognize the excellence and return. This ultimately creates continued success of the medium and orchestra solvency.

Martynuik, David

Songs of Angels, Madmen, Assassins - Texts by Donald Justice

The impetus for setting these texts to music was two-fold. After reading an article on the Collected Poems of Donald Justice in the August, 2004 New York Times Book Review, written in part as recognition of his recent passing, I was ashamed to realize that I knew nothing about this, apparently important, American literary figure whose poetry was "built so finely out of such intricate emotional music shift . . . Beautiful as little else." (Stern,

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2004) I immediately set out to read the above mentioned collection. Later I was fortunate to meet our new voice faculty member at IUP, Robert Peavler. It was his suggestion that I compose a set of songs for baritone voice with piano, and the texts of Donald Justice fit the bill. The inclusion of two additional instruments, flute and clarinet, to the voice and piano seemed a logical choice to help convey the beautiful language and “quiet virtuosity” of the poems.

Matthews, Wendy K.

Creating Effective Learning Environments in Large Musical Ensembles: The Role of the Conductor’s Goal Orientation and Shared Performance Cues on Instrumentalists’ Motivational Beliefs and Performance

This study examines the effects of the conductor’s goal orientation (mastery vs. performance) and use of shared performance cues (basic vs. interpretive vs. expressive) on instrumentalists’ self-efficacy, collective efficacy, attributional beliefs, and performance in musical ensembles. Using a 3 x 2 (shared performance cues vs. goal orientation), 81 university instrumentalists were randomly assigned to six conditions. It was hypothesized that 1) instrumentalists who undergo a mastery goal oriented rehearsal would report higher degrees of collective efficacy, self-efficacy, personal attribution beliefs, and exhibit higher levels of performance than those who undergo a performance goal oriented rehearsal; 2) instrumentalists who experience a conductor’s use of expressive shared performance cues will report higher degrees of collective efficacy, self-efficacy, personal attribution beliefs, and exhibit higher levels of performance than those who are exposed to interpretive or basic performance cues; and 3) instrumentalists will attribute the success of their ensemble’s performance outcomes to the conductor’s use of effective rehearsal strategies. Support for the hypotheses was found indicating that participants in the mastery goal orientation condition reported a higher degree of collective efficacy and self-efficacy beliefs. The conductor’s use of expressive shared performance cues positively affected students’ collective efficacy, self-efficacy, personal attributions, and performance. Furthermore, the instrumentalists in the mastery goal condition as well as the expressive shared performance cue condition attributed the success or failure of the ensemble to the conductor’s use of effective rehearsal strategies. Findings of this study may provide some guidance on how conductors can create effective rehearsal environments.

McCarter, Kevin

Blossoms and a Breeze

Blossoms and a Breeze was written in mid- to late spring, and it absorbed some of the character and color of the season. It opens with the calm sweetness of a mild morning. Later sections present more active scenes. Some passages match the image of blossoms ruffled by a gentle breeze; one implies a steadier, stronger wind that bends every stem in its direction.

The music is through-composed, with figures that recur and vary as they mingle with newly invented material. Changes to the prevailing rhythm of the music delineate five sections. The first has many sustained tones. The fourth section is the most active, with a steady flow of four notes per beat. The rhythms of the other sections have a basic pace of either one or two notes per beat.

McKinney, David L.

Physical Education in the Music Curriculum

In response to the CMS common topic, this paper discusses the need for colleges and universities to provide occupational health information to music students today. This necessity has prompted NASM to encourage institutions of higher education pending re-accreditation to include courses for students in occupational health and wellness. The overall goal of this paper is to encourage music educators to use knowledge from the health and wellness community to enhance their lives, their students’ lives, and thereby their performances.

Secondly, this paper presents an overview of the most common physical and psychological maladies musicians suffer, scales to assess severity, and common methods of treatment. The purpose is to inform music educators in order that they might recognize the symptoms when students come to them with concerns.

Thirdly, this paper gives scientific reasons for treating the musician as an athlete. How to apply the wealth of knowledge that exists relative to athletes and physical education to musicians is then explored in practical ways. The aim is to arm music educators with preventative measures to give their students, thereby helping avoid the onset of the common maladies

described in the overview.

Meadows, Charles W.

Comparison of the Imperial Court Music of the East Asian Countries of China, Korea and Japan

There is a unique musical connection that exists between the countries of China, Korea, and Japan. This connection exists in a traditional form of music called ya-yueh or imperial court music. This music evolved inside the imperial courts of China out of the necessity to accompany formal events, day to day workings and even religious rituals. From its beginnings in China, imperial court music slowly spread to Korea and Japan through cultural exchange. This exchange often occurred through trade, travel, and even war.

This presentation will begin with background information regarding the cultural exchange of imperial court music as it migrated respectfully from China to Korea and Japan. The presentation will also focus on the following areas:

- History and timeframe of transmission
- Reasons behind the migration of Chinese court music
- The infusion/transmission of Confucian ideas through court music
- How traditional Chinese instrumental designs were changed and adapted
- The current state of these traditions in their respected countries

Meredith, Sarah

Singing the Red, White, and Blues: American Music in Elementary Music Textbooks

According to current demographic data, the United States is home to people from many ethnic and cultural backgrounds. With such diversity what does it mean to be “American,” and what constitutes “American music” in a nation of immigrants? This paper examines the depiction of American music in the most recent editions of the Silver Burdett and Macmillan/McGraw Hill elementary music textbooks. As the largest publishers of school music texts, these companies produce materials in use throughout the United States. The contents of these texts reflect and reinforce contemporary responses to the questions posed above.

The songs labeled “American” in these elementary music books typically fall into one of three categories: 1) patriotic music, such as the National Anthem; 2) music originally intended for commercial (popular) distribution; and 3) material identified as Native American, African American, or from a specific state (i.e., Texas). Musical selections representing other ethnic and cultural traditions are included as part of the emphasis on multiculturalism, but these selections are presented as belonging to other regions or countries, unconnected to the musical heritage of the United States. When “American music” is depicted as synonymous with spirituals, cowboy songs, and former Top 10 hits, a significant portion of this country’s musical heritage and current performance traditions is relegated to the position of “other,” outside the boundaries of what it means to be American. The result is an “American music” that is not necessarily representative or inclusive of the (American) students singing from the textbooks.

Miller, Bonny H.

Database of British ‘Magazine Music’ in the 18th-century Popular Press

Throughout the Eighteenth Century, song sheets and dance tunes were often included in British periodicals for the general reader. “Magazine music” is the term for this repertoire coined by W. J. Lawrence in the *Musical Antiquary* 3 (1911/12). Lawrence was intrigued by the abundance and variety of song sheets in the Dublin edition of the *London Magazine*. He called for other music historians to index the music in British and Irish magazines before these ephemeral sources disappeared.

While later sources have listed music in a few journals, the results are widely scattered, inconsistent, incomplete, and sometimes inaccurate. The database under construction is intended to fulfill the need for an index of music from the British popular periodical press to 1800, in a reference tool that will direct historians and performers to this treasure trove of music from the theaters, pleasure gardens, and Georgian drawing rooms. Each index entry contains the date of the magazine issue, the exact title and description as given in the music, composer, first line of text, instrumentation, form (e.g., strophic, recitative plus aria, dance), page location within the journal, and availability of the magazine in microtext and online sources.

This poster presentation will offer CMS members an opportunity to explore this new resource and comment on features of the database in

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progress, such as accessibility, design elements, indexing, and search options. Comments received from CMS attendees will be used to shape the final form and functionality of the database to ensure its usefulness and effectiveness.

Min, Kui

An Amalgamation of Chinese and Western Music Through the Piano

After hearing piano virtuosos like Yundi Li or Lang Lang performing Chinese piano music, questions might be pondered: "Was that supposed to be played on pipa or erhu?" "How was such a unique realm created by the piano?" "Why is this strikingly different from standard Western literature yet equally powerful for revealing the deep soul of a human being?" This paper presentation will (re)open our ears and minds to the amalgamation of Chinese cultural and musical heritage and the piano, the quintessential Western instrument, and more importantly, discuss Chinese contributions to the piano repertoire and their pedagogical merit.

Although Chinese music dates back to between 7000 and 8000 years ago, Chinese piano music is approximately 80 years old. Many Chinese composers, pianists and educators have been successfully integrating Chinese and Western musical influences and creating unique forms of artistic expression for the past eight decades. However many of their works are still unknown to the Western world. This paper presentation will predominantly focus on the benefits of musicality and technical development that Chinese piano music provides for modern schools of piano playing. Selected compositions will be examined and analyzed for musical and technical applications from both Chinese and Western perspectives. Participants will gain a better understanding of Chinese piano music and a knowledge of its power of spiritual communication and sublimation, and perhaps be more willing to add Chinese piano music into their repertoires and libraries.

Monson, Linda Apple

Music and Math: Bridging the Two Cultures through Effective Pedagogical Strategies

Is there a way to effectively teach certain concepts in both music and math through an investigation of the common elements in these two seemingly diverse disciplines? The relationship of music to math is somewhat obvious to musicians through the study of music theory which emphasizes the patterns, logic, order, structure, and form in music. However, music also has emotion, expression, and creative spontaneity. While some people will characterize the study of mathematics as rational and abstract by means of an emphasis on numbers and calculations, true mathematicians realize the inherent beauty and elegance in working out proofs. Furthermore, the creativity and emotions realized in solving complex mathematical problems may indeed be similar to the creativity and emotions involved in performing a complex musical work.

This paper/lecture-demonstration will demonstrate many similarities and connections between music and mathematics which can be taught in the classroom setting to college students, including concepts of consonance and dissonance, Fibonacci numbers and the relationship of the golden section (musical climax) in composition. In addition, explanation will be given to the dodecaphonic method of music composition with permutations, inversion, and retrograde and its relationship to mathematical "set theory" concepts. In all instances, specific musical examples will be illustrated for each concept presented. It is this author's belief that certain aspects of music and math should be taught as complementary disciplines rather than opposing cultures. Indeed this seems to be an effective way to help increase the relevance of the current curriculum to today's students.

Montgomery, Vivian

Time Suspended: Desirable Obscurity in Unmeasured Prelude Representation

This presentation, incorporating harpsichord performance and visual projection, addresses the aesthetic context for an obscure French baroque form, the *prélude non mesuré*. Listening to preludes of Louis Couperin and other clavecinistes can be both transporting and confusing. Similar experience can be found in viewing the landscape painting of such seventeenth-century French artists as Claude Lorraine and Nicholas Poussin, each capturing aspects of the indefinite quality evoked by the free prelude's notation and performance. In widening the cultural lens through which we regard the prelude, a deeper sense of the aesthetic's timeless sensibilities surfaces.

Scholarship surrounding unmeasured preludes, thriving from about

1650 to 1720, maps the genre's evolution in terms of notational change. The spirit of Louis Couperin's fully undifferentiated notation, emblematic of an intimate milieu and an aesthetic of seemingly deliberate obscurity, was compromised in the course of the seventeenth century in a movement toward notational clarification. By playing works that show the spectrum of notational representation, I will offer an aural and visual overview of how interpretation changes as fully undifferentiated notation is compromised or removed altogether.

Drawing a parallel to seventeenth-century French landscape painting provides a useful dimension for understanding the type of obscurity and elision described here. Many of these paintings blur the viewer's vision in much the same way that Louis Couperin's preludes blur the lines between harmonies, phrases, and figures. The resulting effect in both the aural and visual products is a release from time as defined by predictable endings and beginnings.

Mortyakova, Julia

Piano Performance Art

When speaking of "works of art" in music, most people refer to compositions and the composers who wrote them. Rarely, if at all, does performance get taken into account. Although performers are considered artists, they are usually evaluated on how well they convey what is on the written page of the musical score. Their artistry is not critiqued in terms of the work of art they create as they are performing. Every performance ideally adds something new and unique to a particular composition. In other words, each pianist interprets the work they are given differently, in a way, creating a whole new work of art.

A true artist on the piano has an individual way in which their entire body emotionally and physically presents a musical idea

This paper will examine the art of performance, and what makes a successful performance create a new masterpiece each time the same piece of music is performed. The topics taken included will be musicality (both with dynamics and rubato), stage presence, and how those areas could be evaluated and regarded in the music instruction of the 21st century.

The paper will refer to articles of writers writing about music from a philosophical point of view and apply the same ideas to the point of view of a performer. The authors drawn from will include Philip Alperson (on the subject of music as philosophy), and Morris Grossman (on performance).

Nakano, Koji

The Confluence of Musical Cultures in Ceremonial: "Time Song for Orchestra" and "Time Song II: Howling Through Time for Female Singer, Flutist and Percussionist"

A lecture/recital in which the composer discusses and demonstrates the influence of Japanese traditional music and spirituality on his two compositions entitled Ceremonial: Time Song for orchestra and Time Song II: Howling Through Time for female singer, flute and percussion. The lecture/recital begins with a look at the composer's interest in Gagaku, Bugaku, Noh as well as special vocal and instrumental techniques found in the folk music of Japan. The composer will discuss and demonstrate the problems in realizing these specific techniques from western notations and musical languages. Also, the composer will discuss his desire to incorporate both western and non-western compositional techniques into these specific works to achieve a kind of confluence between Eastern and Western cultures. In addition, he will demonstrate specific musical examples from the scores that combine these two aesthetics to reveal works that are original and innovative yet rooted in the Japanese musical traditions. This lecture/recital will also include a discussion of the composer's intent to express the spiritual side of Japanese traditional music, where the performers go through various emotional and spiritual states reminiscent of certain rituals associated with Japanese ceremonies

Nohai-Seaman, Alexander

Passages of Time

In my most recent compositions, I experiment with a compositional system which allows me to use tonal materials in a way in which they are not perceived as such, and where the growth of the piece is organic. I originally composed the last song of this cycle, In This Hour, as a Valentine for my wife in 2004, using the system described above, and in 2006, I decided to craft a song cycle around it using similar compositional methods and texts by the same poet. I discovered the work of Ralph Mills Jr., a Chicago-based poet, while searching the library for suitable texts to set, and was immediately struck by his ability to bring such exquisite beauty to the most

minute of events. His poems are at once delicate, intense, ominous, and sensitive.

O’Riordan, Kirk

Cadenza

Cadenza for Piano Trio (2007) is the third movement of my Concerto for Piano Trio and Orchestra. The genre of the Triple Concerto is of course dominated by Beethoven’s op. 56: this work was conceived as a compliment to Beethoven’s, to exist along side the masterpiece, learning from it. The orchestras involved in each are of similar size, and the duration of each is similar. I decided early in the compositional process, though, to treat the trio as one entity (similar to Bartok’s approach with the entire orchestra in his Concerto for Orchestra), rather than the more Beethovenian three soloists. While there is some solo passagework for each member of the trio, I was most interested in featuring the “ensemble” of the soloists. I wanted to equate that which makes chamber music unique with traditional technical virtuosity. This idea, as well as the Trio’s request for a section of this piece that would be “portable,” led to the idea of a cadenza movement. The Concerto was composed for and is dedicated to the Eaken Piano Trio.

This movement is scored without orchestra, and is intended to be performed in recital as well as with orchestra.

O’Riordan, Kirk

On Teaching Composition: Similarities, Differences, and Aesthetics of Teaching Music and Prose

During the fall semester of 2006 I found myself in the unique position of teaching courses in both music composition (18th-Century counterpoint) and introductory college writing. My background as a musician prepared me well for the Counterpoint class, but I was about to teach the composition of scholarly prose for the first time, and I was a bit apprehensive. I needed to develop a guiding aesthetic for the course: a system of priorities and goals; an approach that could serve as a path for my students to follow even after the class; a way to give purpose to the assignments; and, perhaps most importantly for the students, a method by which I could evaluate the students’ work. It was while ruminating on this that I began to notice similarities between the composition of music and the composition of prose. As this list of similarities grew, my aesthetic for the course came into focus, and I could begin to create meaningful assignments which would reinforce both the departmental goals and my own for the students.

This paper will discuss and develop these similarities, and how the teaching of the composition of music has influenced my teaching of the composition of scholarly prose. It will detail the assignments I have incorporated into my course, and discuss the musical origins of those compositions. Finally, the theme of this paper will address the CMS Common Topic by providing one example of how a study of music is relevant to other fields.

Parks, Anne F.

Mallarmé: Bringing 20th Century Music to the Community

A century of controversy and contrast in art music has passed. How is this music being integrated into the repertoire of concerts not focused on it? One example of a group which has brought a public (not university) audience with a wide age-range to 20th century music is the Mallarmé Chamber Players.

Beginning twenty years ago, Mallarmé brought “music among friends” to Durham, NC, using players primarily from local universities. They played a varied and unusual repertoire of chamber music for many instruments, always including 20th-century works. This group has developed an audience broader than the usual chamber music audience—younger and more varied than a typical quartet audience, for example. They have done it by their programming, their accessible venues, and their modest pricing. This is an audience that art—i.e. classical—music needs. It says that this music speaks to the future and that the audience is there.

Another perspective on this group is to see it as a way that performers created their own venue, a venue that began with a small local series of concerts in modest spaces and grew to presentations in halls ranging from 200 to 1200. From its earliest years it was also a presenter of guest performances and became an educational resource offering residencies and concerts throughout and the state and region.

The purpose of this presentation is to show the secrets of their success and pass them on to other artists, both those still students and those who are already professionals.

Pasour, Talina

Solo Repertoire of the Transverse Flute: An Analysis of the Partita in A-minor by J.S. Bach

Johann Sebastian Bach wrote his Partita in A minor for solo transverse flute in the early eighteenth century, during his post as Kappelmeister at Cöthen. Bach composed this piece for unaccompanied transverse flute, also known as baroque flute, the one-keyed flute, or flute transversiere. Partita in A minor includes four movements: Allemande, Corrente (Courante), Sarabande, and Bourree, all of which comprise a dance suite. This presentation will focus on the first movement, the allemande.

The presentation will begin with a demonstration on the Baroque flute performed by the presenter. Following the demonstration, a paper will be given, concentrating on the detailed history of the instrument and an analysis of the allemande movement. Through careful harmonic and formal analysis, J.S. Bach's use of secondary dominants, structural tones, specific phrasing, and articulations will become evident. Variance in stylistic characteristics will also be explored, specifically from a performance standpoint. This lecture-recital will conclude with a performance of the Allemande movement on a modern silver flute.

Pfaff, William

A Prayer for Peace

A Prayer for Peace is dedicated to Nouran Meho (Amman, Jordan) and Sarah Cohen (Jerusalem, Israel). The two women were exchange students in 2003 at Keene State College through the "Playing for Peace Project" sponsored by the Apple Hill Chamber Players (E. Sullivan, NH). Initially, the sketches showcased each player in a series of lively, virtuoso gestures. Over time, the composition became a more solemn dialogue. Fragments of music are shared, and at first, their continuations are tentative. As the piece unfolds, lines emerge and trade prominence. It concludes with a variation on pedal point material that appears earlier in the work.

Price, William M.

Jazz Isn't Dead, It Just Smells Funny: An Analysis of Frank Zappa's Be-Bop Tango

Eclectic and pragmatic, witty and ironic, Frank Zappa resisted any commitment to any one compositional method, style, or medium, and for him, high art and low art, serious and non-serious music existed without distinction. An experimentalist in the tradition of Charles Ives, Conlon Nancarrow, and John Cage, Zappa's unique polystylistic approach to music transcends genre or expressive medium. Musical quotation and stylistic allusion were compositional techniques that provided a greater depth of association and musical meaning to his music. And like John Cage, he was willing to experiment with new ways of thinking to further his own artistic goals. An icon of unrelenting individualism, Zappa's highly personal musical voice is indicative of late twentieth-century modernist composition.

My current research focuses on Frank Zappa's evolution as a composer, and provides a historical and musical analysis of several of his compositions including the Be-Bop Tango. The proposed research paper will provide a thorough examination of the harmonic procedures used in the Be-Bop Tango, and explain the various analytical techniques that were used to codify Zappa's unique musical process.

Relevant historical information about his life including his published autobiography, published biographies, published interviews with the author, unpublished interviews with his wife and employees, recordings, and compositions are being collected. Currently, there is very little analytical research on the contemporary art music of Frank Zappa, which makes this research even more imperative to twenty-first century theorists and musicians.

Reiter, Burkhardt

the twelfth of november

Composed for violin and synthesized material, the twelfth of november relies on recorded moments from the premiere performance of my violin duo, "whispering like music down the vibrant string". On the night of the premiere, November 12, 2002, a helicopter passed over the performance space. The vibrations of its engine and rotating blades took over the final, quiet notes of my piece. Instead of fading into the silence I envisioned, the music instead dissolved into muffled noise. Though I was initially annoyed with this "flaw" in the recorded document, I now appreciate the uniqueness of that live performance moment. The work on this program incorporates this helicopter rumble and other performance perfections and mistakes that could only have been captured on November 12, 2002. The violin,

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improvisatory in nature, interacts directly and indirectly with the harmonic and rhythmic current of the synthesized material; material which itself is a jumbling and reordering of the source work's narrative events.

Reitz, Christina L.

Higdon's Concerto for Orchestra: Escaping the Shadow of Bartok

Since the premiere of Jennifer Higdon's (b. 1962) Concerto for Orchestra by the Philadelphia Orchestra, critics have compared this composition with Béla Bartók's work of the same name. While parallels between Bartók and Higdon are evident, her individual style remains prominent and distinct from the numerous composers who also utilized this title. As such, the composition deserves to be studied in its own right.

The most prominent element of Higdon's compositional style is the employment of her self-labeled "intuitive compositional" method. A thorough comprehensive analysis reveals subtle unifying devices that occur frequently throughout all five movements of this work. Initially unaware of these instances, Higdon recognizes the legitimacy of these motives and attributes their existence to the subconscious. This paper will examine the rhythmic and melodic devices that connect the individual movements and the composer's responses to this research. In addition, the specific elements that comprise the distinct character of this work will be explored with emphasis on Higdon's heterodox orchestration, unique harmonic idiom and varying use of texture. It is precisely these elements that contribute to the continued success of the composer and inspired the premiering ensemble to nickname Concerto for Orchestra, "Ein Higdonleben."

Roadfeldt-O'Riordan, Holly

Crossing the Third Stream: A Classical Pianist's Guide to Braving the Jazz Elements in the Works by Nicolai Kapustin

For the classical pianist in the twenty-first century, the future is uncertain. The solo recital as created by Liszt is in danger of being replaced, yet this is the forum with which many trained pianists are familiar. Some pianists choose to perform comfortable standards, others lean toward contemporary works; some opt for themed concerts, and a few decide to give audience-friendly lecture-recitals. The common thread, however, is that today's pianist needs to be adaptable and an acquaintance with jazz or popular musics can assist in this endeavor. To suitably convince an audience of this knowledge, a pianist with a classical background needs to have the corresponding technique to demonstrate this versatility.

Born in the Ukraine, Nicolai Kapustin has composed numerous works for solo piano which have only recently become known in the United States. He has been identified as a "third stream" composer, one who combines elements of American Jazz with western classical music. Through Kapustin's music, the classical pianist may receive a crash-course of jazz styles yet still recognize the rigorous expectations of the concert etude. The result is an understanding of the classical/jazz crossover, a building of technique, and the incorporation of repertoire that is appealing to mainstream audiences, serious pianists, and adventurous programmers alike.

In addition to an overview of Kapustin's compositions and philosophies, this lecture-recital includes a performance of his Variations Op. 41.

Russell, Joshua D.

Valses to Voodoo: The Piano Music of Haitian Composer Ludovic Lamothe

Living from 1882 to 1953, Ludovic Lamothe is widely regarded as one of Haiti's most important composers for his ability to blend European and Caribbean musical traditions, the appeal of his music to all social and economic classes within Haiti, and for his quest to develop a nationalistic musical style for Haiti.

Lamothe was recognized as a talented pianist from an early age, and his performances of the music of Chopin greatly influenced his early compositional style. Many of his early works incorporated Caribbean rhythms into a Romantic style reminiscent of Chopin's Waltzes and Nocturnes, earning Lamothe the nickname "The Black Chopin" among his contemporaries.

In addition to reflecting Western Romanticism, many of Lamothe's compositions are based on common Caribbean dances, such as the meringue. He elevated these forms to the level of art music among the Haitian elite, yet maintained their appeal to the working class of Haiti.

The 1930's marked a change in Lamothe's efforts, and for the remainder of his life, Lamothe focused on developing a nationalistic musical style based on Haitian folklore, the songs and events of Haitian Carnival, and the music of voodoo rituals.

This lecture-recital will present a representative sample of the variety of

compositional styles found in Ludovic Lamothe's piano music, focusing on his use of Romanticism, his treatment of Caribbean dances, and his pieces based on Carnival scenes and voodoo ritual music.

Salvucci, Janice R.

Music in General Education: A Multiple Arts Model for Engaged Learning

This poster session will demonstrate 1) a multiple arts approach as an effective curriculum model for a music general education requirement, and 2) interactive pedagogy to engage the modern student. This includes:

1. Visual display presenting the multiple arts model that introduces music to students where 1) music is not a major, 2) institutional research reveals a student profile with a significant need for active engagement in the learning process, and 3) student surveys show that many are visual learners. Introduction to Fine Arts, a core liberal arts requirement at Curry College, integrates principles in visual arts, music and dance. Students arrive at formal concepts in music via comparison with the more readily accessed visual arts. Sample materials will illustrate how concepts are presented in specific works.

2. A running PowerPoint slide show, Unity and Variety in Visual Arts and Music, that explores principles of formal unity and variety--repetition, variation, and contrast--in two works that pose contrasting ideas about "fate": a painting from Jacob Lawrence's Harriet Tubman series, and "O Fortuna" from Carl Orff's Carmina Burana. Specific methodologies keep students actively engaged. Slides include questions for dialog and "quizzes" with immediate feedback. Examples conclude with written exercises for students to observe how these principles communicate idea content. Students compose "questions" based on their observations; these can in turn contribute to assessment.

3. Display of slide show in printed form, with illustrations and handouts of PowerPoint techniques that support interactive learning.

Seddon, John Thomas

Assessment in Undergraduate Conducting Courses

This paper presentation will display a new method of assessing conducting students, the Conducting Rating Instrument. Discussions will be based upon the importance of using criteria based assessment and how this differs from past practices. Attendees will learn how to use this new assessment tool, look in depth at each section to gain understanding of the skill sets that are examined, and discuss the pros and cons of criteria based assessment versus other methods as they relate to sound research and good testing practices.

The process of evaluating conducting students is a complex activity that has been looked at from several different vantage points. These have primarily taken the form of checklists and open-ended questionnaires. As a result, the decision-making process is limited to a judgment of correct verses incorrect, the gradation of a Likert-type response range or a set of questions for self-evaluation that are likely to have gaps in the examination of skills. Criteria reference systems of assessment have been used in other areas of performance evaluation for several years and have gained viable status in their value as an assessment tool. This paper will connect the evaluation of conducting students to the progressive nature of criteria reference systems utilized by other disciplines in the arts leading to a more comprehensive and consistent method for evaluation conducting skills.

Shulstad, Reeves Ely

Singing and the American Female identity: Repertoire choices in Antebellum Female Academies

After the debut of Manuel Garcia and his opera troupe at the Park Theater in 1825, opera houses and theaters in New York, Philadelphia, and New Orleans continued to stage operas by Mozart, Rossini, Donizetti, and Bellini in Italian and English. Arias from these operas began to appear in published collections of vocal music and personal collections of the sheet music used by girls and women studying music in female academies. The inclusion of these arias marked a change in the musical education of women in the United States. The "scientific" or "Italianate" vocal style (as it was termed in the nineteenth century) along with the more sophisticated lyrics of these arias indicates a higher expectation for girls and women studying music in the academies than was previously required. This lecture will provide a brief overview of opera in mid-nineteenth-century America and the musical education within the academies followed by an analysis of arias from Bellini's Norma and Donizetti's Lucia di Lammermoor found in song book collections. This study will offer new insight on how these academies provided a space for girls and women to interact and expand

ABSTRACTS AND PROGRAM NOTES

on a high intellectual and artistic level outside of the family sphere. This educational process also raised the standard of preparing girls for True Womanhood, thus adding to the social and artistic cultivation of antebellum America.

Snodgrass, Jennifer Sterling

Solfege and Takadimi: Building Minds and Making Music

The efficacy of counting rhythms using the takadimi rhythm system and sight-reading melodies using solfege has been well documented in many studies (Hoffman, 1996; Whitcomb, 2003; Huenink, 2002; Ester et al., 2006). However, students may not be introduced to these systems until they enter into college. This workshop, designed for middle school choral students, will begin with an introduction to the takadimi counting method. Students will discover how to improvise using the basic patterns presented in using takadimi, thus able to understand the system within a musical context. The workshop will conclude with an overview of the solfege system and its relationship to the major scale. Students will once again be asked to improvise using the diatonic scale degrees. After all students have had the opportunity to work with both takadimi and solfege, they will read through a standard piece of choral literature utilizing the two systems. This workshop will be a collaborative effort between a professor of music theory and an undergraduate student majoring in music education. By “team-teaching” the material in this workshop, a valuable teaching and learning experience will be obtained by both the middle school students and the presenters of this workshop.

Snyder, Jean E.

Harry T. Burleigh and the American Art Song: A Rediscovery

Pennsylvania’s premiere African-American singer-composer Harry T. Burleigh is best known for introducing Antonin Dvorak to the music of African-American slaves and for his pioneering solo and choral arrangements of spirituals. Less well known are the art songs that in the first quarter of the twentieth century earned him a place among America’s finest art song composers. An accomplished recitalist, his songs reflected his thorough knowledge of opera and art song repertoire. The spiritual arrangements were published at the height of his composing career when his art songs were widely programmed by a distinguished roster of American and European opera and recital singers.

Since the centennial of Dvorak’s American sojourn (1892-1895), a number of fine recordings of Burleigh’s songs have been issued and several dissertations have examined this repertoire. An anthology of his songs is currently being prepared for publication by Recent Researches in American Music.

This Collaborative Session presents a twenty-five-minute recital of Burleigh art songs showing the compositional range that made his songs favorites among singers, with a twenty-five-minute paper discussing Burleigh’s career as a singer, composer, arranger, and music editor. Burleigh’s compositional techniques, broad range of style, sensitive text-setting, and unusually perceptive writing for both voice and piano make his music well worth rediscovering, and these songs deserve to find their place in the art song canon at last. Singers, voice teachers, and American music historians will find much to appreciate in this exploration of Burleigh’s art song repertoire.

Swigger, Jocelyn A.

Lieder with Fortepiano/Pianoforte: Making the Transition to the Modern Instrument

As performers, we must adjust constantly to different acoustics, audiences, pianos, and other variables. We chose a program of lieder, guided by one parameter: music that could be performed with the Thomas and Barbara Wolf copy of a 1790 Viennese fortepiano at Gettysburg College. A link between the harpsichord and the modern piano, the fortepiano, invented about 1709, is capable of graduated dynamics depending on the pressure of the fingers upon the keyboard which activate leather covered hammers which strike the strings. The invention of a cast-iron frame in 1825 allowed for greater string tension which produced a louder sound, demanded by the new touring piano virtuosi in larger halls, and familiar to audiences today. As a personal experiment and challenge, we performed our lieder program twice—first with fortepiano, and then five days later on modern piano. We will present the differences we found between both instruments and our resulting collaboration in songs by Haydn and Schubert.

Sylvern, Craig

Integrating Music Technology Into the Traditional Curriculum

There is a frequent misconception that technology, specifically music technology, involves the use of complex hardware and software. This misconception keeps many educators from using audio resources in their classrooms. In my presentation I will endeavor to de-bunk some of the myths surrounding the employment and use of music technology in the traditional classroom.

The presentation will consist of three parts. Part one will define music technology and discuss the benefits of using music technology and how it can help to achieve an outcome quicker than with only traditional methods. Part two is a discussion of when to use music technology, both in music and non-music classes, and how it can encourage creativity, attract non-music students to the music program, and enhance the learning experience in any class. To conclude, part three is a demonstration of music hardware and software that is extremely easy to use and easy to incorporate into class lessons.

Tomassetti, Benjamin

Journeys, Moods, and Explorations

Journeys, Moods, and Explorations was composed on a commission from saxophonist Kevin Benfield specifically for this instrumentation. It is composed in three titled movements (*Journeys, Moods, and Explorations*) and is written in a post-modern harmonic language. The first movement is a rhythmic "journey" that is designed to somehow "float." The second movement has a couple of different "moods," and could almost be called "mood swings." The third movement "explores" various asymmetrical mixed meter grooves and, it is hoped, concludes the work in an energetic and exciting manner.

Torres, George

Sebastien de Brossard and the Lute

As evidenced by manuscripts collections from as early as 1672, Sebastien de Brossard's efforts at maintaining a special relationship to French lute music display an important part of his early musical tastes. Specifically, Brossard's own manuscripts for the lute, which consist of anthologies of pieces by composers such as Gaultier and Bocquet (among the lute composers), and transcriptions of Lully dances from stage works, show Brossard's relationship to instrumental works of his social environment. Additionally, Brossard himself wrote music for the instrument that exists only in his own personal manuscripts, which like many of his works, were probably never performed in public.

Based on an examination of the composer's writings, manuscripts in Brossard's hand from his personal library (Pn Vm7 370, Pn Vm7 6211, and Pn Vm7 6214) and a close reading of his original compositions for the instrument, this paper shows Brossard's intimate connection to the lute at a time when the instrument was going out of fashion, and that his choice of instrument, collection of repertoire, and style of writing for the lute, gives a more nuanced understanding of the early musical development of this important 17th-century French musical figure by providing a window into his own music making for his preferred instrument.

Uslin, Karen L.

Ainadamar: Golijov's Vision of Federico Garcia Lorca

The plays and poetry of Spanish writer and composer Federico Garcia Lorca have inspired composers from all over the world to put his words to music. Juan Jose Castro, Vittorio Rieti, Roger Fortner, Balzas Szokolay and Nicola LeFanu are some of the names that over the years have become associated with turning Garcia Lorca's poems and plays into songs, chamber works and operas. The most recent composer to add his name to the list of "Garcia Lorca" composers is Osvaldo Golijov, who grew up in an Eastern European Jewish family outside of La Plata, Argentina. In 2003 Golijov, currently considered one of the foremost 21st century composers in the world, wrote an opera entitled "Ainadamar" (Fountain of Tears). Unlike previous composers, Golijov chose to focus his opera on the life and death of Garcia Lorca rather than on his poetry and plays; yet Garcia Lorca's works (both written and musical) had an enormous influence on Golijov's approach and composition of "Ainadamar." This paper will analyze Garcia Lorca's influence on the music world and how his life, death and works influenced Golijov's perception (musical and dramatic) and composition of his opera "Ainadamar." ♦

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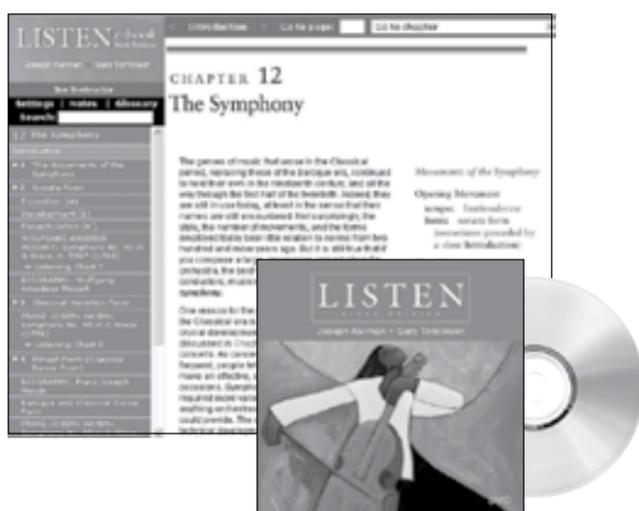


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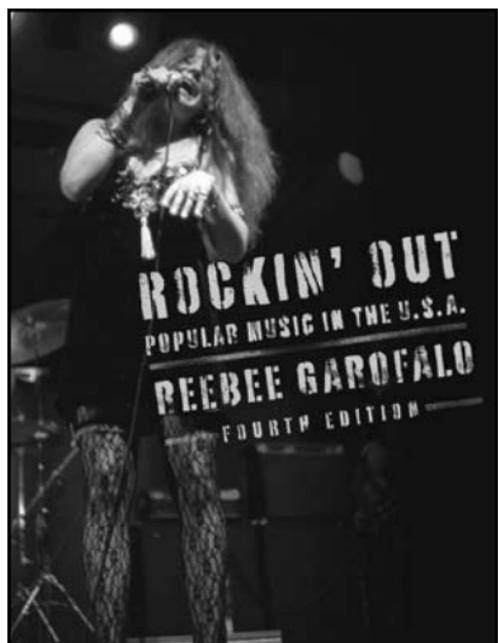
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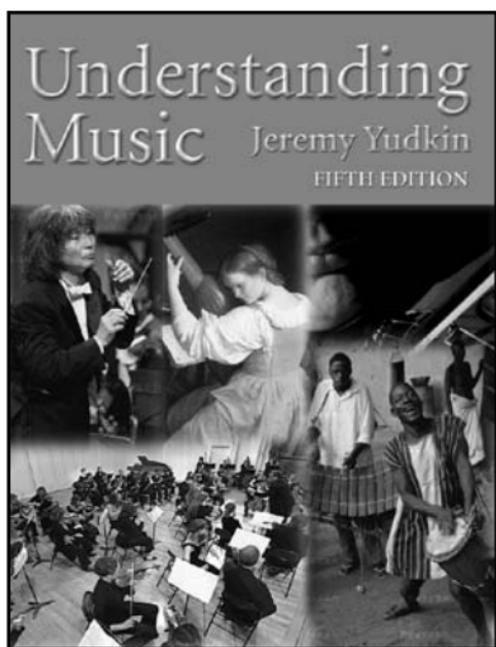
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