



THE COLLEGE MUSIC SOCIETY

**ANNUAL
REGIONAL CONFERENCES**

**30TH NORTHEAST CHAPTER
REGIONAL CONFERENCE**

PROGRAM

MARCH 20–21, 2009

Eastern Nazarene College

Quincy, Massachusetts

ACKNOWLEDGMENTS

From Eastern Nazarene University:
Lambert W. Brandes (Music Department chair)
Nancy Ross (Academic Dean)
Susan Ramey
Eric Severson
Linda Pestilli

Others:
Deborah Nemko (Bridgewater State College)
Peter Park (CMS Executive Office)
Anthony De Ritis (Northeastern University)
Barry Drummond (Tufts University)
I.M. Harjito (Wesleyan University)

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**Fifty-Second National Conference of
The College Music Society
October 22–25, 2009
Portland DoubleTree Hotel–Lloyd Center
Portland, Oregon**

WELCOME FROM THE PROGRAM COMMITTEE CHAIR



As the 2009 Conference Chair and CMS Northeast Secretary, it is my pleasure to welcome you to the 30th Northeast Regional Conference of The College Music Society. Anniversaries are great opportunities to celebrate the past and plan for the future. With this in mind, this year's meeting includes presentations, workshops and posters that reflect upon past practices, assess new ideas and techniques, and propose methods with which we can move forward. We will also hear wonderful new

works by CMS composers.

On Friday, we will see presentations on an assortment of recent and "rediscovered" music, a panel on community engagement for musicians as well as lectures on the need to use various established and new techniques in music classrooms. Additionally, we are delighted to present the **Boston Village Gamelan**, directed by **Dr. Barry Drummond**. In the evening, there will be an exciting Composers' Concert, a performance by those who are participating in CMS's Community Engagement initiative, and a variety of posters on new music as well as recent research in music theory and the relationship between music and neuroscience.

The entire program on Saturday is devoted to this year's CMS Common Topic: "Music in a Changing Society." We will hear lectures on how musicians can utilize new media, the shifting relationship between music and politics, and the changing needs and goals of music education. A highlight of the meeting will undoubtedly be the keynote address by **Dr. Anthony De Ritis**, Chair of the Music Department and Director of the Multimedia Studies Program at Northeastern University.

I would like to thank Dr. Deborah Nemko, President of the CMS Northeast Chapter and the members of the three review committees for putting together such an exciting program. I hope that all of you will leave the meeting with new ideas and new friends.

Sincerely,

A handwritten signature in black ink, appearing to be "E. Hung", written in a cursive style.

Eric Hung, Program Chair

WELCOME FROM THE HOST



On behalf of Eastern Nazarene College I would like to welcome you to the 2009 College Music Society Northeast Chapter Conference. I hope you enjoy your visit to the Boston area and to the historic "City of Presidents," Quincy, Massachusetts. Thanks to the hard work of the members of the CMS-NE board and committees, this year's conference includes an extraordinarily broad range of presentations, demonstrations, workshops, and performances.

On Saturday evening, I would like to encourage you to attend a free performance in the Cove Auditorium by Chameleon Arts Ensemble, one of Boston's premier chamber ensembles, featuring new music by members of Composers in Red Sneakers and the Italian composers' collective Dal Suono Sommerso.

Sincerely,

A handwritten signature in black ink, appearing to be "D. Case", written in a cursive style.

Delvyn Case, Conference Host

KEYNOTE ADDRESS



Conference Keynote Address

Saturday, March 21

11:30 am

The Inn at Bay Pointe

Music in a Changing Society

Dr. Anthony De Ritis (Northeastern University)

Composer Anthony Paul De Ritis is Professor and Chair of the Music Department at Northeastern University in Boston. His compositions have been called “groundbreaking,” “ultra-exotic,” and “really cool,” and have received performances nationally and internationally; most notably the Prague Philharmonic premiered his *Melody for Peace* for Western and non-Western instruments at UNESCO headquarters in Paris.

De Ritis’ *Devolution*, a Concerto for DJ and Symphony Orchestra, features Paul D. Miller aka DJ Spooky That Subliminal Kid as the soloist, and his compositions for the Chinese pipa were commissioned by virtuosi Min Xiao-Fen and Wu Man.

De Ritis completed his Ph.D. in Music Composition from the University of California, Berkeley; his M.M. from Ohio University; and his B.A. in Music with a concentration in Business Administration from Bucknell University; he also holds a certificate in Internet Technologies and a Masters in Business Administration from Northeastern University.

De Ritis contracted and managed 112 musicians for the American premiere of John Cage’s *Ocean 1-95* with the Merce Cunningham Dance Company, and scored the music for the Macintosh computer game, *Step On It*, which won the 1997 MacWorld Arcade Game of the Year. He is the founder and lead developer of the Online Conservatory, a collaboration between the Boston Symphony Orchestra and Northeastern University, which was declared a “best practice” in “integrated” or “left-brain” marketing by Forrester Research in 2005 <www.bso.org/conservatory>.

Since 2007 De Ritis created the Music and Cultural Diplomacy symposium; established the Boston GuitarFest collaboration between the New England Conservatory and Northeastern University; received a 3-year one-million dollar grant from the U.S. State Department for the Fusion Arts Exchange program in music composition and performance, and has led Northeastern’s Creative Industries initiative, which exists at the intersection of digital media, information technology and business entrepreneurship.

More information about Anthony De Ritis can be found at <www.deritis.com>.

Music in a Changing Society

As we contemplate the accelerating pace of change in our society spearheaded by YouTube videos, iTunes libraries, MySpace pages, and Google searches, what can we make of the world of music as we know it? Is what made us successful in our teaching, scholarship, and service over the last 5 or 10 years going to make us successful in the next 5 or 10? Is the future bright? Is it bleak?

In his talk, Anthony Paul De Ritis describes how music is a primary driver of change in our society, empowering all of us to be thought leaders, and cites how interdisciplinary study, entrepreneurial thinking and risk-taking *in music* is a key for innovation in other fields. In a world where *how* we find and consume music is in constant flux, he will place the texts of disciplines side-by-side to see what one can teach the other, in order to seek new perspectives on our own work and our selves.

De Ritis will share examples from his Online Conservatory with the Boston Symphony Orchestra, his composition *Devolution*, a Concerto for DJ and Symphony Orchestra featuring Paul D. Miller, aka DJ Spooky that Subliminal Kid, his work with non-Western traditional instruments, in particular the Chinese pipa, and his current work on music and cultural diplomacy.

The way in which we write about, present, listen to, share and research music is changing—it *is* the end of the world as we know it—and we should feel fine. ♦

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FRIDAY, MARCH 20

8:00 AM – 11:00 AM
Conference Registration

Cove Rehearsal Room

9:00–11:00 a.m.

Cove Auditorium

New Music

Session Chair: Ting Ho (Montclair State University)

Clarinets, Crickets and Computers, Oh My!

Gregory Andrew Seigel (SUNY-Fredonia)

Addressing Modern Accessibility in Robert Muczynski's "Time Pieces for Clarinet and Piano"

Enid Blount Press (University of Arizona)

Deborah Nemko (Bridgewater State College)

Aspects of Chen Yi's Mature Compositional Style Found in the Piano Solo "Baban"

Edward C. Bedner (Berklee College of Music)

11:15 a.m.–12:25 p.m.

Concurrent Sessions

New Music and Techniques for Singers & Choirs Cove Rehearsal Room

Session Chair: Deborah Nemko (Bridgewater State College)

Yoga for Singers

Jeremy Hunt (University of Central Florida)

American Women Composers of Contemporary Choral Music

Jennifer Kelly (Lafayette College)

Multicultural Music

Cove Auditorium

Session Chair: Kirk O'Riordan (North East, Maryland)

Intercultural music: Culture & Idiom

Laura Falzon-Baldacchino (Teachers College, Columbia University)

Max Lifchitz (SUNY-Albany)

Julián Menéndez Rediscovered: Works for Clarinet

Oskar Espina-Ruiz (New York, New York)

12:30–1:45 p.m.

Lunch Break (on own)

1:45–2:45 p.m.

Cove Auditorium

Boston Village Gamelan, directed by Dr. Barry Drummond with

I.M. Harjito, Artist-in-Residence at Wesleyan University

2:45–3:30 p.m.

Cove Rehearsal Room

Community Engagement Panel

Moderator: Sarah Grunstein (College of the Holy Cross)

Charles Coe (Massachusetts Cultural Council)

Tanya Maggi (New England Conservatory of Music)

3:45–5:05 p.m.

Concurrent Sessions

Beyond Keys and Boundaries

Cove Rehearsal Room

Session Chair: Holly Roadfeldt-O'Riordan (Gettysburg College)

Beyond the Keys

Barbara Lieurance (Bridgewater State College)

Transcending Boundaries to Enrich the Collective Whole: Utilizing Systems Thinking With The Teaching of Jazz Improvisation

Andrew Goodrich (Boston University)

Music Education

Cove Auditorium

Session Chair: Hope A. Hudson (Kean University)

Teaching Songwriting within a Liberal Arts Context: An Historical, Critical, Creative, and Ethical Approach

Delvyn Case (Eastern Nazarene College)

Putting Music Back In Music Education: Henri Altès' Musical Approach to Instrumental Mastery

Sheryl Cohen (Barrington, Rhode Island)

FRIDAY, MARCH 20

5:05–7:00 p.m.

Dinner Break (on own)

7:00–7:45 p.m.

Concurrent Sessions

Posters

Cove Lobby

Joik and the Changing Role of Traditional Music in Saami Culture
Rebecca Dodson-Webster (Mansfield University)

Brain Waves: The Interrelationship of Music, Learning, and Neuroscience
Diane Follet (Muhlenberg College)

Why Did I Choose You? The Music of Tom Cipullo and Richard Pearson
Thomas
Hope A. Hudson (Kean University)

Fractional Set Theory: A System For Microtonal Music Analysis
Nolan Stolz (The Hartt School of the University of Hartford)

Musical Instruction: The Next Generation
Allison Wentz (Muhlenberg College)

Community Engagement Performance

Cove Rehearsal Room

Session Chair: Sarah Grunstein (College of the Holy Cross)

*“Soldiers’ Tales Untold”: The Unraveling of Stravinsky’s Classic with
Veterans’ Stories and Contemporary Improvisation*
Shaw Pong Liu (Jamaica Plain, MA)

Shaw Pong Liu, violin

Jessica Chen, piano

Randy Pingrey, trombone

Tara Henry and TBA, narrators

8:00–9:30 p.m.

Cove Auditorium

CMS Composers’ Concert

Concert Manager: Rob Deemer (SUNY Fredonia)

Double Play for 2 Saxophones Lori Dobbins
(University of New Hampshire)
Jared Sims, tenor saxophone
Kristine Gray, tenor saxophone

What the Waves Tell Me for Cello & Electronics Nolan Stolz
(The Hartt School of the University of Hartford)
* Winner, Outstanding Student Composition Award
Rachel Arnold, cello

Bergstresser Songs Kirk O’Riordan (North East, MD)
Noel Archambeault, mezzo-soprano
Holly Roadfeldt-O’Riordan, piano

Lullabye for Sam for Solo Guitar Nolan Stolz
Aaron Larget-Caplan, guitar

Interruptions II for Solo Piano Philip Schuessler (Champaign-Urbana, IL)
Philip Schuessler, piano

The Prioress’ Tale, Scene 2 for Soprano and Piano Delvyn Case
(Eastern Nazarene College)
Brenna Wells, soprano
Jake Wilder-Smith, boy soprano (tape)
Brady Millican, piano

Will o’ the Wisp for Solo Flute Kirk O’Riordan
Reuben Council, flute

SATURDAY, MARCH 21

8:00 AM – 9:00 AM
Conference Registration

Cove Rehearsal Room

8:30–9:30 a.m. Cove Auditorium

Music and New Media

Session Chair: Eric Hung (Westminster Choir College of Rider University)

The Online Music Course: Can It Be Done?

Ting Ho (Montclair State University)

Extending the Classroom through Social Computing: A BYOL (Bring Your Own Laptop) Workshop in Creating a Social Network on Ning.com

Diane Follet (Muhlenberg College)

9:40–10:45 a.m. Cove Auditorium

Music and Politics

Session Chair: Jennifer Kelly (Lafayette College)

Evaluating Musical Activism in an Age of Intellectual Apathy

Holly Roadfeldt-O’Riordan (Gettysburg College)

Racializing Critical Theory: The Issue as Applied to Music Education

Laura Falzon-Baldacchino (Teachers College, Columbia University)

10:50–11:40 a.m. Cove Auditorium

Expanding Focus: Educating Performers for Careers in the 21st Century

Moderator: Sarah Grunstein (College of the Holy Cross)

11:45 a.m.–2:00 p.m. The Inn at Bay Pointe

Banquet and Keynote Address

* *Banquet tickets must be purchased in advance*

* *Annual Business Meeting will follow the keynote address*

Music in a Changing Society

Anthony De Ritis (Northeastern University)

2:15–3:45 p.m. Cove Auditorium

Music Education in the Future

Session Chair: John Gaulty (Delaware State University)

Good Music v. Bad Music: The Importance of Defining Greatness in the Arts

Kirk O’Riordan (North East, MD)

Changing Education for Changing Times: A Policy Analysis for the Music Education Profession

Ronald Kos (Boston University)

Music Education to Serve a Changing Society: Using the CMS Common Topic to Develop a Rationale for School-Based Music Education

Patrick Michael Jones (Boston University)

4:00–5:00 p.m. Cove Rehearsal Room

Common Topic Panel: “Music in a Changing Society”

Moderators: Eric Hung (Westminster Choir College of Rider University)

Patricia Riley (University of Vermont)

5:15–6:00 p.m. Cove Rehearsal Room

Planning the Future Workshop

Session Chair: Patrick Michael Jones (Boston University)

Charting a Course for the Future: A Practical Guide to Effective Strategic Planning & Implementation for the Music Unit

John Gaulty (Delaware State University)

6:00–8:00 p.m.

Dinner Break (on own)

8:00–9:30 p.m. Cove Auditorium

Tarantella Two-Step: An American-Italian Dance-Off

Presented by Composers in Red Sneakers, Inc., this concert features new music by members of Boston’s Composers in Red Sneakers and Rome’s Dal Suono Sommerso, performed by Chameleon Arts Ensemble.

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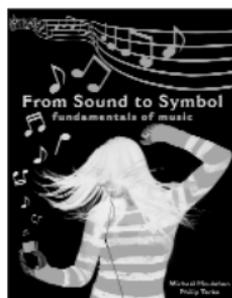
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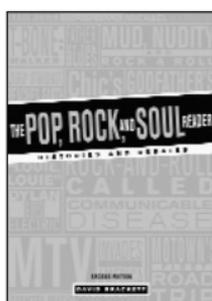
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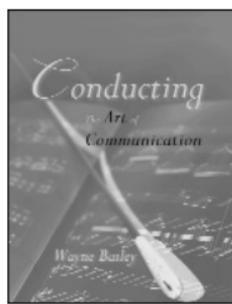
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ABSTRACTS AND PRESENTER BIOGRAPHIES

Bedner, Edward C.

Aspects of Chen Yi's Mature Compositional Style Found in the Piano Solo 'Baban'

The Chinese-American composer Chen Yi was born in Guangzhou in 1953. Her early musical studies were interrupted at age 15, when she was sent to the countryside to be "re-educated" doing forced labor. Not until the "cultural revolution" ended was Chen Yi able to continue formal education, entering Beijing Central Conservatory in 1977 and completing her bachelor's and master's degrees in 1986.

In the late 1950's, the Chinese government had defined a national style restricting what music could be composed, with folk music as the main acceptable source material, set in a homophonic texture using basic functional harmony. In 1978, when the government adopted an open-door policy, the Chinese were exposed for the first time to Western contemporary avant-garde music. Chen Yi and other "New Wave" composers sought to transform the national style, using 20th- century compositional techniques in processing the nationalistic materials.

Chen Yi entered Columbia University in 1988, and received a DMA in 1993, becoming a U.S. citizen in 1999. Here, Chen Yi studied Chinese philosophy and aesthetics, from which she selected elements to use in developing a personalized compositional style, which also showed increased utilization of contemporary Western techniques.

The piano solo *Baban*, written in 1999, reveals Chen Yi's mature musical language and an international mainstream style. The lecture identifies and discusses the significance of elements related to traditional Chinese culture, including the imitation of the timbres of Chinese instruments on the piano, floating or dancing lines suggesting Tang dynasty calligraphy, and the structure of the *Baban* tune which incorporates the ancient Chinese numerological concepts of the Eight Trigrams in the Yijing. The analysis examines the interaction of the modal Chinese *Baban* folk tune and the Western atonal and 12-tone thematic materials throughout the piece, as the Chinese and Western musical cultures merge. A performance of *Baban* will follow the lecture.

Mr. **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.

Case, Delvyn

Teaching Songwriting Within a Liberal Arts Context: An Historical, Critical, Creative, and Ethical Approach

Most of us find ourselves at some point faced with the challenge of teaching music in a liberal arts department—a context that demands that we balance our commitment to skills-based training (which we know is necessary for the professional success of our students) with a broader, more culturally-oriented pedagogical philosophy (which is often demanded by college mission statements and/or the humanities-oriented approach to music of administrators.) This paper explores possible solutions to this tension through the case study of an approach to teaching songwriting that I have developed and taught at both the secondary and undergraduate levels for the past eight years. Songwriting (understood within the urban- and neo-folk styles of artists like Bob Dylan, Joni Mitchell, and Conor Oberst) can be taught in a manner that challenges student to develop the broad range of academic skills required by a liberal arts school—understanding of the cultural/historical context of the literature being studied, practice in written critical analysis (based upon the interpretation of a song's lyrics, the aural evaluation of its musical content, and the application of technical, music-theoretical methodologies), and an ethical consideration of the messages of the songs and of the structure of the popular/folk-music industry—without sacrificing intensive training in musical composition. It is my hope that this integrated approach can serve as a model not only for courses in other popular traditions within a liberal arts context (like rap music), but also for the teaching of classical music (like composition).

Composer/Conductor **Delvyn Case** is Associate Professor of Music at Eastern Nazarene College in Quincy, Mass. He is the founder of the college's composition program and of ENC's Musica Eclectica Concert Series, which presents over 15 free or low-cost concerts on the college's campus each year featuring musical styles as diverse as hip-hop, bluegrass, and modern classical. Dr. Case created the college's first courses in songwriting, the history of popular music, and advanced form & analysis, plus new versions of twentieth-century music and orchestration. He currently conducts the ENC Choral Union, a 70-member college-community choir that presents major masterworks each semester with orchestra. He is the former director of the 80-member ENC Gospel Choir, which under his leadership performed at professional events before thousands at the Bank of America Pavilion and the Hynes Convention Center.

Dr. Case has received honors and fellowships from BMI, The MacDowell Colony, The Composers Conference at Wellesley, The Chicago Ensemble, The New York Virtuoso Singers, the Atlantic Center for the Arts, and The Society of Composers, Inc, among others. He also maintains an active career as a scholar, with interests in the pedagogical uses of popular music and the relationship between music and religion. He has co-authored several articles for the interdisciplinary journal *Books & Culture*, and has presented papers on hip-hop at The College Music Society National Conference and at Texas A&M University. He has also spoken at events sponsored by Harvard Divinity School, The Association of Independent Schools-New England, and Project: Think Different.

Cohen, Sheryl H.

Putting Music Back In Music Education: Henri Altès' Musical Approach to Instrumental Mastery

Through venues such as public television and radio, artists like Luciano Pavarotti, Leonard Bernstein, Wynton Marsalis, and Jean-Pierre Rampal, raise the global bar for artistic achievement. Their careers exemplify the role 20th- and 21st-century super-stars play in establishing international musical standards.

The current trend for the college music education curriculum to focus more and more on non-performance related courses leaves little time for music education majors to practice or to make music. Their failure to master music fundamentals impacts their teaching abilities. Consequently, we see greater numbers of international students winning competitions, gaining entrance into prestigious music schools, and winning positions in our symphony orchestras.

Written in 1880, Henri Altès' *Complete Method* continues to set the standard for instrumental and musical artistry, even for beginners. Jean-Pierre Rampal called it "The Bible," saying, "If you can play Altès, you can play anything in the repertoire."

Written in duet format, Altès' two-volume method relies fully upon an accomplished musician-teacher, playing alongside the pupil, to impart every aspect of musicianship and technique. My presentation demonstrates how Altès' choice of music and format engages pupils' interest and imagination, as they master tone production, intonation, rhythm, phrasing, and musical style.

It is time to raise competency in our music teachers by making music the focal point in the music education curriculum. Educational methods like Altès' will insure that America's young musicians keep pace with their foreign counterparts.

Much in demand as a flute pedagogue, **Sheryl Cohen** presents flute courses and master classes throughout the United States, Europe, South America, and Asia. Cohen's book *Bel Canto Flute: The Rampal School*, won the National Flute Association's 2004 Newly Published Music Competition and is hailed as "one of the most rigorously organized, well-thought-out and creatively written pedagogical books of the last half-century." The book is required reading for many of today's college flute students. In 2006, Cohen received a Camargo Fellowship in Cassis, France to research and write a book on Joseph Rampal's Marseille School. She is Professor Emerita at the University of Alabama.

Cohen has performed in Carnegie Weill Recital Hall, performed with Atlanta's Thamyris Contemporary Ensemble in Hans Werner Henze's *El Cimarron*, and appears as guest soloist with orchestras in Peru, Ecuador, Brazil, Argentina, and in the United States. Cohen is also on the artist faculty of The International Festival-Institute at Round Top and SongFest at Pepperdine University in California. Previously, Cohen performed as principal flutist with the Toledo Symphony, the Toledo Opera Association,

ABSTRACTS AND PRESENTER BIOGRAPHIES

and the Tuscaloosa Symphony Orchestra under the batons of such conductors as Louis Lane, Ransom Wilson, Shinik Hahn, and Serge Fournier.

Sheryl Cohen earned the BM and MM degrees at the University of Michigan under Nelson Hauenstein, the DM degree at Florida State University with acclaimed flutist Albert Tipton, and studied extensively in France with Jean-Pierre Rampal and Alain Marion.

Dodson-Webster, Rebecca

Joik and the changing role of traditional music in Saami culture

Perhaps nowhere in a society is change more readily recognizable than in its cultural products, and particularly in its music. In many cultural groups, music holds a significant place and serves a specific function. The Saami joik is a traditional musical way of remembering or evoking something, usually a person, place, animal, or combination of these subjects. Traditional subjects are often known as nature, herd, and relatives—which is the title of Folke Rabe's Concerto for Horn with String Orchestra. In Rabe's work, the horn is used to imitate the soundscape of a traditional joik, and is based on actual joik melodies. This presentation will feature the concerto's second movement for solo horn, "Voulle," and provide an overview of joik and the features of traditional, modern, and contemporary examples.

Dr. **Rebecca Dodson-Webster** was born in Apollo, Pennsylvania, and received her Bachelor's Degree in Music from Grove City College, her Master of Fine Arts Degree in horn performance from Carnegie Mellon University, and her Doctor of Musical Arts Degree in horn performance from the University of Wisconsin. Her academic interests include the study of contemporary repertoire for the horn, fitness for musicians, and the study of the music of indigenous cultures. She currently serves as Associate Professor of Music at Mansfield University, where she teaches horn and music history. Previous teaching positions include the University of Idaho and the University of Louisiana at Monroe. A member of the American Federation of Musicians Local 60-471, she performs regularly in numerous orchestras, and has released a solo CD, *Music for Horn and Piano*, on the Centaur label. She is a member of the International Horn Society, serving on the IHS Regional Chapter Board of Advisors.

Espina-Ruiz, Oskar

Julián Menéndez Rediscovered: Works for Clarinet

When I started my research on Julián Menéndez in 2000 he was a fading legend in Spain, his music was mostly inaccessible and no serious research or analysis work had been done on his life and works. Outside Spain he was completely unknown.

Julián Menéndez (1895, Bilbao–1975, Madrid), from his earliest musical training, stood out as a clarinet virtuoso. Menéndez's greatest compositions for clarinet are within his Post-Romantic period in the early 20's and his Nationalist period in the late 40's. The presenter will perform excerpts for clarinet and piano from these two styles.

Menéndez did not compose for the clarinet as it is known within the symphonic repertoire, but for the clarinet as he himself knew and developed while leading the Madrid Symphonic Band. Particularly during the Menéndez era, 1914–1955, the Madrid Symphonic Band stood out for its extraordinary performances of the symphonic repertoire, with works like Ravel's *Daphnis et Chloé* or Stravinsky's *The Rite of Spring*.

Menéndez's music is an invaluable addition to the international clarinet repertoire, by representing the only works written for the instrument in this late Romantic style.

In 2003 the Metropolitan Museum of Art included a clarinet of Julián Menéndez in its Musical Instruments Galleries. The plaque reads: "...His compositions for the instrument represent a unique style of writing and greatly expanded the technical and expressive possibilities of the clarinet. Menéndez's works are comparable in inspiration and scope to those written for piano by Albéniz and Granados."

The vibrant clarinetist **Oskar Espina-Ruiz** has established an international reputation as a highly expressive and virtuoso artist with a strong personal voice that can communicate across cultures and generations. Over the last few seasons Oskar Espina-Ruiz has dazzled audiences at some of the most prestigious stages worldwide, including concerto performances at the Philharmonic Hall in St. Petersburg, Russia, and recitals at Carnegie's Weill Hall in New York, the Corcoran Museum in Washington DC, the Pushkin Museum in Moscow, Oji Hall in Tokyo, the Madrid Royal Superior

Conservatory, the Beijing and Shanghai Conservatories and Radio Television Hong Kong.

Espina-Ruiz has become the leading expert in the field of Spanish-Basque classical music. He won the first prize of the International Clarinet Association Research Competition in 2006 with a lecture on Menéndez. His academic writing includes an article in the March 2007 issue of *The Clarinet* magazine.

He holds a Doctor in Musical Arts diploma from Stony Brook University and a Master of Fine Arts diploma from Purchase College Conservatory of Music, where his major teachers were Charles Neidich and Ayako Oshima. He has also studied with flutist Aurèle Nicolet while at the European Mozart Academy.

Falzon-Baldacchino, Laura & Lifchitz, Max
Intercultural music: Culture & Idiom

The eminent composer and musicologist Kwabene Nketia argues that contemporary music could be approached “as a cultural phenomenon.” While one cannot generalize that all contemporary music is intercultural, there is a considerable number of works where this is the case. This lecture-recital is aimed to illustrate three contemporary works for flute and piano that are intrinsically intercultural in nature and idiom. The program features works by Akin Euba (Africa), Max Lifchitz (Mexico) and John Mayer (India). Nigerian composer Akin Euba studied with Arnold Cooke in London and at U.C.L.A. in the US. After positions at the Universities of Lagos, Bayreuth and London’s City University, he is now Professor of Music at the University of Pittsburgh.

Mexican composer Max Lifchitz came to the US in 1966 where he studied at the Juilliard, Harvard and Michigan Universities. With Berio, Milhaud, Kirchner and Maderna as mentors, he describes himself as “an eclectic composer.” His music has been said to be “music that uses new language very movingly” (*Times Union* reviewer).

Indian composer John Mayer is notorious for his group Indo-Jazz fusion and was Composer-in-Residence and Professor of Composition at the Birmingham Conservatoire (UK). His compositions employ both western and Indian techniques.

Flutist **Laura Falzon-Baldacchino** has premiered many flute works including *Padma Phool* by the Anglo-Indian composer John Mayer mostly known as the founder of Indo-Jazz Fusion and, in the flute world, for his flute concerto for Sir James Galway: *Mandala Ki Raga Sangeet*.

Described in the London-based *Music & Musicians* magazine as “an excellent instrumentalist,” she has performed across Europe: with concerts in countries including France, Greece, Italy, Malta, Finland, the Channel Islands, England and Scotland; and the USA in Pittsburgh, Florida, Boston and New York. Her performances include concerto appearances with orchestras and ensembles including London’s Spectrum, St. Martin in the Fields Sinfonia, the British Rasumovsky Quartet (leader Frances Mason) and the National Orchestra of Malta.

A graduate of Columbia University, where she is also currently finishing her Doctorate, she also holds a Master of Music in Flute from the University of South Florida and an Associate, Licentiate and a Fellowship from the London College of Music.

THE AMERICAN RECORD GUIDE referred to **Max Lifchitz** as “one of America’s finest exponents of contemporary piano music.” NEW YORK TIMES music critic Allan Kozinn praised him for his “clean, measured and sensitive performances.” A graduate of The Juilliard School and Harvard University, Mr. Lifchitz was awarded first prize in the 1976 International Gaudeamus Competition for Performers of 20th Century Music held in Holland. As a composer, Mr. Lifchitz has received fellowships from among others, the ASCAP, Ford and Guggenheim Foundations; the Individual Artists Program of the NYS Council of the Arts; and from the National Endowment for the Arts.

His works have been performed throughout Europe, Latin America and the US. Since 1986, Lifchitz has held a joint appointment in the Music and Latin American Studies Departments of The University at Albany, SUNY. He has also taught at the Manhattan School of Music, the Schwob school of Music at Columbus State University in Georgia, the New School University and Columbia University in the City of New York.

Falzon-Baldacchino, Laura

Racializing Critical Theory: The Issue as Applied to Music Education

In his article "Racializing Criticality in Adult Education" (2003), Brookfield cites Shore's comment that the desire to make the Other visible "often involves legitimizing from the center a space in which the Other can speak, where the Other gets to operate or be visible, only because of the largesse at the center." He explains that this often is misconstrued as being "condescending." Furthermore, in "The Praxis of Transformative Education: African American Feminist Conceptualizations" (2003), Brookfield stresses that "well-intentioned attempts by White academics to celebrate non-white intellectual positions can easily sour till they reek of benign colonialism and false empathy."

By focusing on my practice as an adult, white music educator schooled in the western music tradition and an ardent promoter of new intercultural music where the cultural and social boundaries are challenged, I reflect in this paper on the dilemma that Brookfield presents, as vividly felt in the engagement of western musicians/educators engaging with non-western music. This dilemma is inescapably political, and as such it works hand in hand with the critical theoretical issues that assume the role of the arts in their political and emancipatory "calling." Whether this is condescending or not precisely depends on how one engages with musics/art forms that expressly work on the assumption of critical practices that seek to defy the discriminations of the past, while being attendant to possible new forms of discrimination.

See previous abstract for Dr. Falzon-Baldacchino's biography.

Follet, Diane

Brain Waves: The Interrelationship of Music, Learning, and Neuroscience

This interdisciplinary poster session presents the results of my endeavor to focus the lens of neuroscience on music and learning. Because music causes neurons to fire in more, and more disparate, areas of the brain than any other single activity, music may have the power to reinforce other activities in vivid and demonstrable ways. Since learning involves creating new neural networks, music may play a role in supporting learning. My project maps music and learning onto the brain and locates the points at which they intersect.

In his book, *The Art of Changing the Brain*, biochemist and biologist James Zull describes a learning cycle consisting of concrete experience, reflective observation, abstract hypothesis, and active testing, all of which are supported by the brain's physical structure. I have developed a schematic that illustrates these structures and their functions, with particular emphasis on music processing, and I have overlaid Zull's learning cycle. A vast amount of music processing occurs in the temporal lobe and related structures, and it is precisely this area of the brain that engages in reflective observation and integration of information, both important components of learning.

How might music strengthen the neural networks in this region? For example, the creation of memories involves many of the structures that are stimulated by music. If music is heard as the memory is created, can the same music evoke the memory later? In this session, I will share my research and the new lines of inquiry that have emerged from my study of "brain waves."

Dr. **Diane Follet** is Associate Professor of Music at Muhlenberg College in Allentown, PA, where she teaches music theory, a first-year seminar on genius and Mozart, women in music, a Schubert/Schumann seminar, and co-teaches physics of music. She holds the Bachelor of Music with Highest Honors from the University of Texas at Austin, the Master of Music from the University of Arizona, and the Doctor of Arts from the University of Northern Colorado.

Dr. Follet's research interests include music theory pedagogy, technology in teaching, music and science, and gender issues in music. She is the author of "Mélisande Meets Lulu: Operatic Heroines from the Feminine Perspective," which appeared in the *IJAWM Journal* in Fall 2000. Her entry on "Professionalism" was published in *Women and Music in America since 1900: An Encyclopedia* in 2002, and her article, "Feminine Voices in the French Mélodie," appeared in the *Journal of Singing* in 2003. "Redeeming Alma: The Songs of Alma Mahler" was published in *College Music Symposium* in Fall 2004. Dr. Follet has presented at meetings of The College Music Society, Society for Music Theory, Music Library Association, and Feminist Theory & Music.

Her compositions include a one-act opera, *Echo*, and original works and

arrangements for the Muhlenberg College Choir and Chamber Singers. She has been a guest violinist with and conducted the Muhlenberg Chamber Orchestra. Dr. Follet is Treasurer of The College Music Society.

Follet, Diane

Extending the Classroom through Social Computing: A BYOL (Bring Your Own Laptop) Workshop in Creating a Social Network on Ning.com

This workshop will illustrate a pedagogical application of social computing. Ning.com allows the user to create, customize, and manage a social network. I designed a network for my Women in Music course, where the students each adopted the persona of a woman in music, a man close to a woman in music, or a female character from an opera, and maintained a journal of his or her character's life. Each student had the opportunity to customize his or her page and post a variety of media files. The students commented on each other's journals and opened up avenues of dialogue that we could continue in class. By extending the classroom to the students' dorm rooms, the students built a community of learners and were empowered to participate more in class.

There are many pedagogical advantages to social computing. Because the students knew that their classmates would be reading their journals, they were fully invested in the project. And this approach promotes reflection and metacognition, two key elements in two pedagogical goals we have for our student—synthesis and transfer. Journaling also goes to authentic assessment—the students and the teacher can trace each student's growth over time.

In this session, I will guide participants as they create, customize, and use a social network. Then we will brainstorm about specific pedagogical applications for each workshop participant. Finally, I will share information about existing Ning networks that support teaching and learning.

See previous abstract for Dr. Follet's biography.

Goodrich, Andrew

Transcending Boundaries to Enrich the Collective Whole: Utilizing Systems Thinking With The Teaching of Jazz Improvisation

A new worldview is emerging in physics based in quantum mechanics (e.g., Capra, 1982; Wheatley, 2006). This paradigm shift moves human thought and understanding towards new directions—away from the Newtonian perspective of viewing the environment around us through our physical senses. The quantum world focuses on the process of connection between all individuals where local actions influence the entire system (Wheatley, 2006). One component of this new paradigm lies in the realm of organizational systems, or systems thinking, whereas the integrated whole is comprised of the relationship between its individual components (Wheatley, 2006).

How can the teaching of improvisation exist in a world of globalization and serve as a conduit and a catalyst for a potential shift in social organization? The key components of improvisation in jazz: internal forms (knowledge base—musical materials and excerpts); and external forms (referents—external stimuli including harmonic structure and style); provide an existing template to establish and implement the idea that the whole is greater than the sum of its parts (e.g., personal musical commentaries contributing to the greater whole of the ensemble and in turn collective society as a whole) (Kenny & Gellrich, 2002). Teachers of improvisation need to understand the importance of developing an improvisational culture and community in which improvisation is a lifestyle, not an activity (Azzara, 2002). By utilizing components of systems thinking and jazz improvisation educators can assist students in making hyperconnections to the global community.

Andrew M. Goodrich is Assistant Professor of Music Education at Boston University. He holds a B.M.E. from the University of Montana, an M.M.E. with a Jazz Concentration from Arizona State University, and a D.M.A. in Music Education from Arizona State University. His research interests currently focus on the intersection of jazz culture and school culture, the application of systems thinking in school ensembles, and the interaction of community musicians and students. Dr. Goodrich is active with presentations of research at symposia and conferences and clinics. Goodrich has published articles and reviews in the *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Journal of Historical Research in Music Education*, *Jazz Education Journal*, *International Trumpet Guild Journal*, proceedings from various conferences, and is a contributing author to the book *Narrative Inquiry in Music*

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Education: Troubling Certainty. Prior university appointments include Coordinator and Assistant Professor of Music Education at Northwestern State University, Natchitoches, LA and Visiting Instructor of Music Education at Michigan State University, East Lansing, MI. Goodrich's secondary teaching experience includes four years of conducting bands at the high school and junior high school level in Billings, Montana, and elementary teaching experience includes one year of teaching general music, band, and choir in Missoula, Montana.

Grauly, John P.

Charting a Course for the Future: A Practical Guide to Effective Strategic Planning & Implementation for the Music Unit

Boards of trustees and senior administrators are increasingly requesting academic units develop their own long-term strategic plans, but many departments lack a clear understanding of how to implement effective strategic planning. Strategic planning at the department/unit level requires all stakeholders (including students and alumni) to work in a creative and structured way as they chart a unified course for the future. This workshop will offer practical guidelines for how to structure strategic thinking and planning in a way that best taps the creative juices and "out of the box" thinking of department stakeholders to effect a clear and vital strategic plan that is in alignment with larger institutional objectives. Various brainstorming techniques and idea generation methodologies including some from the corporate world will be explored. Practical advice from a veteran music department chair who has led effective strategic planning at several institutions will be shared, including a discussion of pitfalls to avoid. Strategic planning begins with effective data gathering in the pre-planning phase. A series of measurable goals and action steps are then developed, implemented collaboratively, and ultimately assessed for their effectiveness in achieving the strategic objectives. All of the above aspects will be examined, as well as ideas for sharing workload across the department, aligning department goals with institutional objectives and financial resources, and pointers on how, when, and where to hold department strategic planning retreats. In addition to being an essential management tool, strategic planning and implementation can be a fun and unifying process for all involved.

Dr. **John Grauly**, Chair of the Music Department at Delaware State University, has held faculty conducting positions at the University of Indianapolis, Butler University, and Goshen College, where he also served as chair of the music department from 2005-2007. As a former conductor and band officer in the US Air Force, he conducted professional ensembles at venues throughout the US and Europe including performances in the Leipzig Gewandhaus, Royal Albert Hall in London, the Red Army Theater in Moscow, and the Alte Oper in Frankfurt. He has guest conducted the Karlovy Vary Symphony Orchestra in the Czech Republic, the Wind Orchestra 'Riga' in a live broadcast on Latvian National Radio, the Wroclaw Philharmonic from Poland on their recent tour to the US, the Elkhart County Symphony Orchestra in northern Indiana, and, most recently, the Harlem Festival Orchestra in a performance at Delaware State University. Former Chicago Symphony Orchestra Composer-in-Residence Augusta Read Thomas and contemporary composer Eric Ewazen have praised his interpretations of their works. Dr. Grauly has served as a guest conductor and clinician at several state and regional events across the US and internationally, including the 2008 Delaware Music Educators Association Professional Development Day, the Virginia Music Educators Association Region VI All-District Band, and the state conferences of the Indiana and Ohio Music Educators Associations in 2005. He holds degrees from the Peabody and New England Conservatories, and a doctorate in higher education from Columbia University—Teachers College.

Ho, Ting

The Online Music Course: Can It Be Done?

Our current student population has embraced the Internet as the communications highway of their generation. Through the Internet has grown a new learning arena—the online course. In the current climate of declining enrollments and in a market where the student has become an assertive educational consumer, college faculty will need to examine this means of course delivery that was long ago proven so successful by vocational and technical schools.

Anxious to capitalize on any opportunity to reach students for the sake of music, the presenter has adventured into the realm of online learning not as an advocate or skeptic, but only as an explorer of a different pedagogical

delivery system. Since there is currently no guidebook for the design and realization of an online course, this proposed presentation will draw specifically on personal experiences of the presenter and his colleagues in the online course process from initial intention to realization, with a focus on courses in music and their unique requirements.

First explored will be the advantages and disadvantages of the online and related course delivery systems. Then the actual development of the online course will be investigated, specifically the three-stage process of course creation, course implementation and course assessment. Each stage will be examined with anecdotes about strategies that worked and those that didn't. The presentation will conclude with a discussion of caveats discovered during the presenter's course creation experiences, such as the pitfalls of making assumptions, the consequences of not allotting enough time, and the distraction from the scorn of faculty colleagues.

Ting Ho is a senior member of the music faculty of Montclair State University. He received his MA at Kent State University and his PhD at the Eastman School of Music of the University of Rochester. At Montclair State, Dr. Ho has taught numerous courses in a variety of areas, including music composition, theory and analysis, music history and literature, and performance practice on a number of instruments. He has designed courses using online course delivery technology.

Dr. Ho has received awards and grants from the National Endowment for the Arts, the National Endowment for the Humanities, the American Music Center and the New Jersey State Council on the Arts. He is the recipient of the Louis Lane Prize. His original compositions have received performances at Alice Tully Hall and Weill Recital Hall in New York City, the Kennedy Center in Washington, DC, and elsewhere in the United States and abroad. One of his works was featured in a Voice of America broadcast to the Orient.

Hudson, Hope A.

Why Did I Choose You? The Music of Tom Cipullo and Richard Pearson Thomas

One of the most exciting, inspiring, and invigorating things that can happen to a singer is to have a piece of music written specifically for him or her. Knowing that one's own voice, with its unique qualities has inspired a composer brings an emotional and intellectual satisfaction found nowhere else in the performance realm.

This presentation is a comparative study of two song cycles written for the presenter by two of America's most gifted 21st century art song composers: Richard Pearson Thomas and Tom Cipullo. Their compositions offer unique programming perspectives for women in the 21st century.

The unifying thread running through Sara Teasdale's poetry chosen for *Spring Rain* by Richard Pearson Thomas is memory and reflection. A woman looks back on her youthful loves and passion with joy and sorrow, confusion and clarity.

In *Of a Certain Age*, composer Tom Cipullo asks its soprano protagonist to look back, either in her imagination or in real terms, on a life richly lived. The texts, five by Pulitzer-Prize winning poet Lisel Mueller and one by the gifted Judith Baumel, range from the bittersweet and nostalgic through the humorous and even to the tragic. Taken together, the poems offer a mature perspective on love, loss, aging and what it means to be a 21st century American woman "Of a Certain Age."

Hope Hudson, soprano, is a graduate of the Manhattan School of Music in New York, having obtained Bachelor's, Master's and Professional Studies degrees in vocal performance. She is also a recent graduate of Teachers College Columbia University with a Master of Education degree and is now a candidate for the Doctor of Education in College Teaching at Teachers College. Ms. Hudson has been a frequent performer at the Aldeburgh Festival in England and sang the role of The Female Chorus in Benjamin Britten's *The Rape of Lucretia* at the Festival. She has been featured on BBC radio performing the songs of Britten, having studied them extensively under the tutelage of Sir Peter Pears. Ms. Hudson is active in both oratorio and concert work. In June of 2008, Ms. Hudson performed Tom Cipullo's song cycle *Of a Certain Age* at the National Association of Teachers of Singing National Convention in Nashville, Tennessee. Commissioned by Ms. Hudson, the cycle won the 2008 Composition Competition sponsored by NATS. Ms. Hudson is an Affiliate Artist in the Theater Department of Kean University and is an Adjunct Professor in both the Music Education and Theater faculties at Kean. Her students have been winners in the New York City NATS Auditions and have also won Kennedy Center Collegiate

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Honors. Ms. Hudson also maintains private studios in Garden City, New York and New York City.

Hunt, Jeremy ***Yoga for Singers***

This session will be presented in three components. The first will be a presentation on the numerous health benefits of Yoga. From improving balance and flexibility to aiding with digestion and regulating metabolism, Yoga has proven to be a healthy addition to our lives. The second component will focus on how Yoga benefits the singer or choral director both in performance and rehearsal. Yoga encourages efficient postural alignment and a similar breathing technique to that used in many classical voice studios. It also promotes strength and grounding, while maintaining a buoyant energy in the body. All of these physical ideas are integral to the classical vocalist. The final portion of the presentation will consist of the direct application of some basic Yoga principles and postures to the singer or choral director. I will demonstrate a few yoga postures and their application to singing. Yogic breathing and a few gentle standing postures will then be practiced by those who would like to participate. In addition to my extensive training as a classical vocalist, I am a registered and insured Yoga instructor with the National Yoga Alliance.

Originally from Warner Robins, Georgia, **Jeremy Hunt** received his Bachelor of Music in Voice Performance from Mercer University in Macon, Georgia. He went on to receive both his Master's and his Doctorate in Vocal Performance from the prestigious Indiana University. During his time at IU, Dr. Hunt studied with world-renowned singers and teachers Virginia Zeani, Giorgio Tozzi, and Andreas Poulimenos. Now a tenor, Dr. Hunt began his performance career as a baritone. His operatic credits include Figaro in *Il barbiere di Siviglia*, Valentin in *Faust*, Guglielmo in *Così fan tutte*, Lescaut in Massenet's *Manon*, Cesare in Handel's *Giulio Cesare*, and Danilo in *The Merry Widow*, all with Indiana University Opera Theater. Jeremy has worked with acclaimed stage directors Tito Capobianco, Stefano Vizioli, David Gately, Herbert Kellner, Dale Girard, Vince Liotta, and Mark Ross Clark. He has been a featured soloist with The Riverside Symphonia in Lambertville, NJ, The Orlando Chorale, the Orlando Philharmonic and the Windsor Symphony Orchestra, and is a frequent recitalist in the US and abroad.

In addition to his musical interests, Jeremy is a registered and insured yoga instructor with the Yoga Alliance, and incorporates his knowledge and practice of yoga into the voice studio.

Dr. Hunt has been on faculty at the University of Central Florida since 2005, as Assistant Professor of Music. He is a member of the National Association of Teachers of Singing (NATS) and is currently Secretary/Treasurer of the Central Florida chapter.

Jones, Patrick Michael ***Music Education to Serve a Changing Society: Using the CMS Common Topic to Develop a Rationale for School-Based Music Education***

The CMS Common Topic and the four questions provided to address it challenge us to consider the purpose and practices of school-based music education. Our rapidly changing global society, together with a narrowing school curriculum brought about by standardized testing and reduced financial resources caused by an economic slowdown, require the profession to develop a rationale for music education that will be clearly understood by all stake holders in both schooling and music education. Such a rationale will help clarify the roles and purposes of compulsory education in music, provide guidance for developing curricula, and serve as a rubric for evaluating the effectiveness of music programs.

Music education in US schools has traditionally been justified on utilitarian, aesthetic, or praxial bases. While each has provided direction for curriculum, all three have failed to comprehensively address the purposes of school music in a pluralistic democratic society in ways that satisfactorily reconcile the nature, values, and roles of multiple musics with the roles and purposes of schools. Therefore, in this paper, I utilize the common topic questions as probing questions with which to develop a rationale for music education in US primary and secondary schools. I address how music educators can help all students understand and utilize music in ways that are relevant to their lives considering the impact of globalization and technological innovation on musical practices and understandings, the purposes and roles music plays in peoples' lives, and the genre-specific standards needed to evaluate the broad variety of musics they encounter.

Dr. **Patrick M. Jones** is Associate Professor and Chair of the Music Education Department at Boston University where he teaches graduate courses in research, foundations of music education, and curriculum, and guides graduate student research projects. His own scholarship focuses on policy and the intersection of theory and practice. He regularly presents research papers at conferences throughout North America and Europe, is a contributing author to four books, and has published articles and reviews in *ACT--Action, Criticism, and Theory for Music Education*, *Arts Education Policy Review*, *Clarino*, *Diskussion Musikpädagogik*, *International Journal of Community Music*, *Journal of Band Research*, *Journal of Historical Research in Music Education*, *M-Musik Zum Lesen*, *PMEA News*, *Visions of Research in Music Education*, proceedings from various conferences, and *The College Music Society's Critical Issues in Music Teacher Education*. He has served on numerous boards such as the Philadelphia Academies Inc., the Pennsylvania Music Educators Association, the International Society for the Promotion and Investigation of Wind Music (IGEB) and as Vice-President of the Northeast Chapter of The College Music Society and is currently on the editorial board of the *International Journal of Community Music* and *Visions of Research in Music Education*. He has enjoyed an international career as a conductor of military and youth bands and is Conductor Emeritus of Sinfonisches Blasorchester Eifel-Ardenne. In addition to his academic career, he is also a Colonel and Chief of Air National Guard Bands where he is responsible for policy development, budgeting, and oversight of over 400 personnel in 11 Air National Guard bands stationed throughout the United States.

Kelly, Jennifer

American Women Composers of Contemporary Choral Music: Jennifer Higdon, Mary Jane Leach, Tania León, Augusta Read Thomas

Current scholarship on American choral music remains minimal as we progress further into the 21st century. With notable exceptions of survey analyses such as Nick Strimble's *Choral Music in the Twentieth Century*, Evelyn Davidson White's *Choral Music by African American Composers*, and *Source Readings in American Choral Music* by David DeVenney, the information on contemporary music for vocal ensemble is slim. Slimmer still is the printed scholarship regarding composed choral music of contemporary American composers. Information is almost non-existent when it comes to the contemporary choral music composed by American women. In the United States, numerous women composers have a wealth of choral music that has yet to receive critical attention. This paper serves as an introduction to contemporary American women composers of choral music.

Methods of research include an investigation of published scores, recorded music, written source material, and direct interview. For the purposes of this presentation, I am using the common definition of American music as music created within the United States; compositions to be discussed have been composed within the last 20 years. Each of these composers is widely commissioned, has won numerous fellowships and awards throughout her career, and composes for both vocal and instrumental mediums. This paper will emphasize their work for vocal ensemble. Discussion elaborates on each composer's thrust of composition, and select pieces from their choral catalogs. Contemporary American composers to be examined include Jennifer Higdon, Mary Jane Leach, Tania León, and Augusta Read Thomas.

Dr. **Jennifer Kelly** is currently Assistant Professor of Music and the Director of Choral Activities at Lafayette College in Easton, Pennsylvania where she conducts two ensembles and teaches Women in Music. Prior to joining the faculty at Lafayette two years ago, Dr. Kelly lived and worked in the Los Angeles area as an Associate Professor at Los Angeles Valley College, and conductor of the Philharmonic Orchestra at the Kadima Conservatory. Dr. Kelly was awarded the Women in Education Award at Valley College in 2004. 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. She has presented her research around the United States, and internationally in London and Beijing. Her publications include articles and reviews for *Choral Journal*, *Journal for the International Alliance of Women in Music*, and *The Kapralova Society Journal*. She has served on the boards of both the Music Association of California Community Colleges and the American Choral Directors Association, California chapter. She is currently editing a book of conversations with American Women Composers. She can be reached at <kellyjw@lafayette.edu>.

Kos, Ronald P.

Changing Education for Changing Times: A Policy Analysis for the Music Education Profession

As society has changed, the focus of the educational system has shifted. With those shifts, music education has evolved in many respects. Many of the changes to music education occurred in response to formal or informal policies. While some are formal rules imposed by federal, state, or local authorities, others are guidelines imposed from within the profession. Understanding what those policy forces have been and their outcomes for the profession can help the music education profession understand how to prepare current and future music educators to meet the needs of a changing society.

Many music education scholars agree that despite recent changes, school music programs do not prepare students for today's society, or that of tomorrow. This paper is a policy analysis that seeks a solution to this problem. It examines three questions related to the common theme. First, how might music educators better prepare music students for a global and technological economy? Second, how might music education better connect to today's students? Third, how should music education be evaluated in today's schools? The paper will begin by reviewing past efforts to influence music education through legislation or pressures from within. Possible solutions to the issue will be proposed and evaluated based on a number of factors. Finally, recommendations will be made for how leaders in the music education profession can help to move music education in a new direction—one that will address the needs of all students in a changing society.

Ronald Kos is an Assistant Professor in the Department of Music Education at the Boston University School of Music. He received his Ph.D. at the University of Wisconsin-Madison and his MM and BM at Northwestern University. His research interests include state and federal education policy implementation and the use of online portfolios for teachers' professional development. Dr. Kos regularly presents research at regional, national, and international conferences. He is a regular contributor to *Education Review*. Prior to his appointment at Boston University, he taught undergraduate courses in music education at the University of Wisconsin-Madison. He taught instrumental, choral, and general music in Illinois and Wisconsin. His professional affiliations include memberships in The American Educational Research Association, MENC: The National Association for Music Education, The College Music Society, The Percussive Arts Society, and Phi Mu Alpha Sinfonia.

Lieurance, Barbara

Beyond the Keys

In the 1950s, when composers were questioning the nature of music and electronic instruments had pushed the boundaries of musical sounds, new types of piano sound began to be thoroughly explored. Prepared piano, bowed piano, and a wealth of extended techniques were created. The result is a powerful, provocative repertoire which has extraordinary benefits as a teaching tool.

This lecture-recital will address the performance and teaching of music written for "extended" piano. Topics will include non-traditional notation, interpretation, how to safely use extended techniques, and the benefits gained from study of this repertoire.

Child's Play, H. Lachenmann (1935–)

In *Child's Play* we hear the secret sounds of the piano, which are always there but rarely noticed: the percussive sound the hammers make when they hit the strings, the ethereal sound of strings that have not been struck vibrating in sympathy with those that have.

Garden Eight, L. Liang (1972–)

Created out of six pitches and six durations, *Garden Eight* is a distillation of piano sound. By discarding traditional notations of rhythm and harmony, Lei Liang has created pieces which call for a new kind of listening.

Piano Rhapsodies, C. Curtis-Smith (1941–)

The *Rhapsodies* follow a journey that parallels that of the exploring composer: beginning at the keyboard, the music progresses until it is being played completely inside the piano. These pieces introduced the piano bow to the world.

Makrokosmos, George Crumb (1929–)

In the first two books of the *Makrokosmos*, George Crumb called on every new technique he could think of to expand the sound of the piano, leaving a remarkable legacy for composers and pianists.

Known for her innovative performances and her advocacy of new music, Ms. **Barbara Lieurance** brings new music to concert halls, classrooms, and cafeterias around the United States. The *Metroland* of New York writes that Ms. Lieurance “wowed audiences...with her concert of rarely performed piano works.” As a guest artist for the Irving S. Gilmore International Keyboard Festival, Ms. Lieurance performed two tours with their Keys to Education program, bringing avant-garde music to hundreds of children in Michigan. Recently Ms. Lieurance was invited to perform at the New York Goethe Institute for the ISCM World New Music Festival Stuttgart.

Ms Lieurance is also active as a collaborative pianist. This season includes a residency with the Boston Microtonal Society at Brandeis University, performances in New York, Oklahoma, and Massachusetts with Revelia Duo (Michelle Shoemaker, clarinet, Vanessa Mulvey, flute), and the Boston premiere of *Bright Angel* by Roshanne Etezady on the New Gallery Concert Series. Her collaborations also include performances with the Chamber Orchestra of Boston, the Cambridge Symphony Orchestra, and the Kalistos Chamber Orchestra.

Among the awards that Ms. Lieurance has received are the Emerging Artist Grant from the Gilmore Foundation, the Presser Scholar Award, and the Paloheimo Foundation Award. Her performances have been broadcast on WMUK, Western Michigan Radio.

Lifchitz, Max

See Falzon-Baldacchino, Laura & Lifchitz, Max, “Intercultural music: Culture & Idiom”

Liu, Shaw Pong

Soldier’s Tales Untold: The Unraveling of Stravinsky’s Classic with Veteran’s Stories and Contemporary Improvisation

Classical music performances are not often noted for making overt political statements. But is that the same as being apolitical? Or is a lack of commentary a political statement in itself? Today, even as the U.S. is engaged in two wars, we readily find concert hall performances of Stravinsky and Ramuz’ 1918 classic *L’Histoire du Soldat (The Soldier’s Tale)* in its original form, with no further remarks. What happens, though, when we step outside the safety of the art-world and are confronted with present-day realities?

We will explore these questions in a performance-discussion of “Soldiers’ Tales Untold,” a musical and theatrical deconstruction of *L’Histoire* with improvised music and the words of veterans of 20th century conflicts.

In this experimental production, six improvising-musician-narrators weave dialogues between past and present, fairytale and testimony, and the score versus improvised sound. Premiered in Boston in May 2008, *Soldiers’ Tales Untold* uses direct quotes and improvisations on Stravinsky and Ramuz’ *L’Histoire*, as well as text from published interviews with US and Russian veterans of 20th century conflicts to raise questions about both the realities of combat experiences, and the relation of art music to contemporary issues.

Violinist **Shaw Pong Liu** is an innovator in the creation of genre-busting shows which interplay live music, narration, and storytelling. Recent projects include *Jelly and Jelly Jam*, a hypothetical encounter via musical time machine to 1925 of two historically-important musicians named “Jelly”: jazz composer “Jelly Roll” Morton, and the legendary Hungarian violinist Jelly Aranyi (with Anthony Coleman as “Jelly Roll”); *Stone Soup*, a musical re-telling of the classic fable with an international cast at the Banff Centre; and *From Folk to Funk*, a multicultural, multilingual exploration of folk-inspired music from five countries. In the classical music world, recent performances include Bang-on-a-Can All-Stars, the Arcos Chamber Orchestra, and performances with performances with Yo-Yo Ma’s Silk Road Ensemble, in the world premieres of several new works. A graduate of U.C. Berkeley with a Masters in Performance from the New England Conservatory of Music, Shaw Pong is the recipient of the Eisner Prize, the Hertz Travelling Fellowship, and was recently Artist-in-Residence at the Blue Sky Project in McHenry County, IL. More info are found at <www.myspace.com/shawpong>.

Nemko, Deborah

See Press, Enid Blount & Nemko, Deborah, “Addressing Modern Accessibility in Robert Muczynski’s Time Pieces for Clarinet and Piano”

O’Riordan, Kirk

Good Music v. Bad Music: The Importance of Defining Greatness in the Arts

I would like to begin this essay by making a statement that many will likely find to be at the least counter-intuitive: one can like bad music, and similarly, one can dislike good music.

How can that be? Do we not think music we do not like is automatically bad? That is usually how we describe music we do not care for, is it not? The reason that my seemingly contradictory statement works is because our definitions of what makes music good and bad are in need of significant revision. For most listeners, the issue of quality is related directly to the issue of personal taste: so much so that the two are intertwined beyond hope of separation. This is the non-thinker’s guide to musical criticism: it leads us to erroneous conclusions in the least amount of time, and ultimately makes us lazy as listeners.

My task in this essay is to argue in favor of establishing objective criteria that can be then taught to students who will become the audiences (and arts patrons, providing funding) of the next generation, and who will, one day, be the parents of a subsequent generation of listeners. Teaching them to appreciate the differences in artistic and technical value between popular music and concert music will help develop a market that currently shuns concert music, and will therefore help save our profession.

Kirk O’Riordan (b. 1968) is an active composer, conductor, saxophonist, and teacher. His music has been performed in Canada, China, Costa Rica, Cyprus, Finland, Italy, and Russia; and in 23 of the fifty United States. Performances of his works have been featured at festivals, national and regional conferences of the Society of Composers, Inc. and The College Music Society; and in concert by some of the world’s top young performers. Kirk is the recipient of numerous awards as both a composer and a performer, including annual ASCAPPlus awards, a Composer’s Assistance Program grant from the American Music Center, and the 2001 Arizona State University Composition Competition, and an ERM-Media Masterworks Prize. Kirk’s music has been broadcast on KBAQ, WQSU, and WVIA radio, and has been recorded on the EnF and ERM-Media labels.

Dr. O’Riordan has served on the faculties of Bucknell University and Susquehanna University where has taught music theory, composition, music appreciation, and (English) writing. His academic pursuits have ranged from writings on musical aesthetics to works in musical analysis and aural skills pedagogy. He has presented at regional and national conferences of The College Music Society, and continues an active interest in contemporaneous art works which span multiple disciplines. His education includes five graduate degrees in different fields.

Press, Enid Blount & Nemko, Deborah

Addressing Modern Accessibility in Robert Muczynski’s Time Pieces for Clarinet and Piano

Born in Chicago on March 19, 1929, composer Robert Muczynski studied piano with Walter Knupfer and composition with Alexander Tcherepnin at DePaul University in Chicago. Muczynski’s Carnegie Hall debut at the piano in 1958 featured his own compositions. Muczynski’s works have been performed frequently in the US, Europe, the Far East, Australia and Mexico. The New York Times wrote, “The most impressive piano music by an American since Barber.” Robert Muczynski’s masterpiece for clarinet and piano, *Time Pieces*, Op. 43, remains chiefly accessible though throughout there is a heavy reliance on atonality. The incorporation of commonplace compositional techniques, such as the use of ostinato, syncopation, octatonic scale, and jazz inspired chords, help to make this an attractive though highly modernist work. In addition, the use of counterpoint and other neoclassical techniques further demonstrate the composer’s propensity towards a 20th century sensibility while maintaining the work’s basic accessibility.

Muczynski’s *Time Pieces* is a staple in the American clarinet repertoire. The pieces were written at internationally acclaimed clarinetist Mitchell Lurie’s request. As a former student of Mitchell Lurie’s, I conducted a phone interview with him in 1999 regarding his collaboration with the composer and their recording of the pieces. This lecture recital will reflect primary source research as well as theoretical analysis.

The lecture recital begins with an exploration of the compositional characteristics in *Time Pieces* with a demonstration of short examples from the work. A performance of the entire work will follow.

Based in New York City, clarinetist **Enid Blount Press** has performed at many

of the major performance venues in New York, including Stern Auditorium and Weill Recital Hall at Carnegie Hall, Avery Fisher Hall at Lincoln Center, Merkin Recital Hall, and the Knitting Factory, as well as at numerous other national venues. Ms. Press has been a concerto soloist with various orchestras and plays regularly in new music concerts. She has performed extensively as a chamber musician while touring in the U.S., Germany and Italy. Ms. Press teaches privately and in school programs and has been on the faculty of the Hartwick College Summer Music Festival since 1999. Ms. Press holds the Master of Music Degree in Clarinet Performance from the University of Southern California and the Bachelor of Music Degree from Oberlin Conservatory. She is near completion of a Doctorate of Musical Arts from the University of Arizona.

Pianist **Deborah Nemko** has appeared in concert throughout the United States, Great Britain, Belgium the Czech Republic, Japan and Taiwan as both soloist and collaborative artist. In 2004 she performed works by Rahbee at Weill Hall, Carnegie Hall and recorded Rahbee's *Preludes* and *Toccatinas* on compact disc. Most recently she released a compact disc recording of The Piano Music of Grazyna Bacewicz. Nemko specializes in contemporary music and has performed and presented lecture recitals throughout the country on the music of Tania Léon, Dianne Goolkasian Rahbee and Grazyna Bacewicz.

Dr. Nemko is an Associate Professor of Music at Bridgewater State College and is on the faculty of the Division of Preparatory Studies of the New England Conservatory. She has participated as faculty at the International Piano Week in Belgium and the Greenfields Chamber Music Festival. Deborah Nemko currently serves as the president of the Northeast Region of The College Music Society.

Roadfeldt-O'Riordan, Holly

Evaluating Musical Activism in an Age of Intellectual Apathy

In the spring of 2005, I introduced a course that fulfilled a decade-long ambition: to teach a course about musical activism. Although American popular music has served as an intriguing reflection of social concerns for numerous decades, I wished to discuss topics that were often forgotten or purposely dismissed. One consideration was the inclusion of music other than the expected pop/rock genre. Another was the acknowledgement that society continues to sustain stereotypes by the creation and acceptance of musical idioms (consciously or blindly). Still another issue was the credibility of the composer/performer/artist and how messages were effectively conveyed and to what type of audience. All of these reflections were viewed through the lens of sexism, racism, class-ism, and other related topics. As is evidenced by these three examples, each issue has the potential to stimulate more questions and create more opportunities for self-awareness as a listener and as a human being.

This paper will describe some of my discoveries in teaching the course Contemporary Musical Activism: Commentary on Cultural and Political Awareness over four semesters. This course was taught at a small liberal arts university with a decidedly liberal faculty and an equally conservative student population. Some students found the courage to emphatically assert their own convictions. Others determined that they could embrace differing points of view with more empathy. Everyone, including me, discovered just how powerful a musical message can be as well as how essential it is to recognize one's own voice.

Holly Roadfeldt-O'Riordan holds degrees in piano performance from the Eastman School of Music, Indiana University, and the University of Colorado in Boulder. She made her orchestral debut with the Toledo Symphony Orchestra at the age of 13 and she continues to be an active solo pianist and chamber musician performing standard and eclectic recital programs. Recent honors include participation in the World International Competition held in Santa Fe, New Mexico during the fall of 2007 as one of twelve selected pianists.

A dedicated performer of contemporary music, Dr. Roadfeldt-O'Riordan has premiered over 70 solo and chamber works. 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 has numerous intellectual curiosities in addition to her passion for teaching at the collegiate level. Research interests include

ABSTRACTS AND PRESENTER BIOGRAPHIES

studying the music of Nicolai Kapustin; the expressionist music of Arnold Schoenberg and Alban Berg; and the performance of concert etudes written for solo piano. She is also particularly interested in how social issues are conveyed through music. In 2005, she designed a course called "Contemporary Musical Activism" which explored various musics of the 20th and 21st centuries.

Seigel, Gregory Andrew

Clarinets, Crickets and Computers, Oh My!

This lecture recital will address musical influences of globalization and the combination of music and technology using performances of Philip Bimstein's *Halfmoon at Checkerboard Mesa* (1997) and Nikola Resanovic's *alt.musix.ballistix* (1995). Both pieces are written to be performed by a live clarinetist, accompanied by pre-recorded sounds.

Bimstein's work places the sounds of Mother Nature in a new light, using recorded sounds from Zion National Park in Utah that have been edited and transformed to create a "groovy" duet between the clarinetist and an entire ecosystem. Resanovic's piece contrasts modern sounding atonal music with simple eastern European folk melodies. The clarinetist dialogs with and battles against satellite signals, fax machines, and an "unrelentingly polite voice-mail lady."

Both of these compositions serve a multitude of purposes: they simultaneously entertain and provoke discussion about the place of technology in the arts and our society. They force the listener to consider the juxtaposition of the natural and primitive against the complex and technological. They demonstrate music's ability to communicate and express thoughts and concepts for which words are insufficient. Between performances, the presentation will include discussion on how technological aspects of our daily lives are becoming increasingly intertwined with our efforts to create music and educate students.

Dr. **Andrew Seigel** is the newly appointed Assistant Professor of Clarinet at the State University of New York at Fredonia. Seigel previously taught on the faculties of Southeastern Louisiana University, Michigan State University, Albion College, and Spring Arbor University. He earned his doctorate as a Distinguished Fellow at Michigan State University, studying with Elsa Ludewig-Verdehr. From 1997-1999, he studied as a Fulbright Scholar at Hungary's Franz Liszt Academy of Music. Originally from California, Seigel received degrees from California State University at Fresno.

Prior to arriving in New York, Dr. Seigel played in the Baton Rouge Symphony and the Gulf Coast Symphony Orchestra. He was a clarinetist with the Grand Rapids Symphony in Michigan, and recently recorded a compact disc with the orchestra at Carnegie Hall.

Dr. Seigel has performed recitals throughout the US and in Hungary, Germany, and Romania. He has appeared as a soloist with ensembles in California, Michigan and Louisiana, and was a featured performer at the 1998 Fulbright Musical Gala in Berlin, Germany. As a chamber musician, Dr. Seigel plays in the Fredonia Woodwind Quintet. He also performs as half of The Silverwind Duo with his wife, flutist Nicole McPherson.

Dr. Seigel is an active performer, clinician and adjudicator. During the summer, he teaches and performs at the New England Music Camp in Maine.

Stolz, Nolan

Fractional Set Theory: A System for Microtonal Music Analysis

This paper introduces a system for the organization of microtonal pitch classes for the purposes of analysis, composition and performance. Fractional Set Theory applies the traditional techniques and principles of set theory to music containing microtones. Other systems have been used for microtonal music analysis, such as mod-n for n-tet tuning systems (e.g., mod-24 for quartertone music, mod-19 for 19-tet microtonal music). Fractional Set Theory preserves the mod-12 system most familiar to performers, composers and theorists by using decimal fractions to represent any microtone. Interval classes are represented in decimal format, which can be useful to the performer (e.g., learning unfamiliar intervals), the composer (e.g., discovering new relationships between tones) and the theorist (e.g., discovering the source of microtonal relationships). Several interval classes commonly found in music with just intonation are included in the paper. The issue of overly complex interval class vectors is addressed. Enharmonics in microtonal music notation can be troublesome, so the system uses "binomial representation" for microtonal pitch classes. Binomial representation is also applied to interval classes. Examples from compositions by Ligeti, Fox, Johnston, Grisey, Norgard, Eckardt, Gann

and the author are included. The specificity of the composer's notation and performance directions determines the exactitude in the fractional representation.

Nolan Stolz is a composer, musician and teacher. His music has been performed in Europe, Canada and throughout the United States by such ensembles as the Yale Brass Trio and New York City-based groups such as the Matrix Music Collaborators, New York Miniaturist Ensemble, and Fireworks Ensemble. After its New York premiere, Sequenza21.com called *Haiku Settings: Winter* a "very impressive and athletic string quartet, reminiscent of Bartok." His music has been performed at festivals such as the Extensible Electric Guitar Festival, Electroacoustic Juke Joint, Oregon Bach Festival, Music Today Festival, Las Vegas Music Festival and the Las Vegas International New Music Festival. In 2007, Stolz was awarded second prize in the New Zealand Association of Organists International Composition Competition for his solo organ piece *Ascension to a Memory*. Stolz teaches private lessons to first-year composition students at The Hart School at the University of Hartford, where he is pursuing a doctorate in composition and theory, studying acoustic and electronic composition with Robert Carl and Ken Steen. Stolz also teaches at Three Rivers Community College. He holds degrees from the University of Oregon and the University of Nevada, Las Vegas. His previous composition teachers include Virko Baley, David Crumb, Robert Kyr and Larry Alan Smith.

Stolz is also a drum set performer in both the rock and jazz idioms. He appears on several commercial recordings, one which includes jazz greats Ron Carter, Phil Woods, Monty Alexander and several others. A list of works, discography and sound samples are available at <www.nolanstolz.com>.

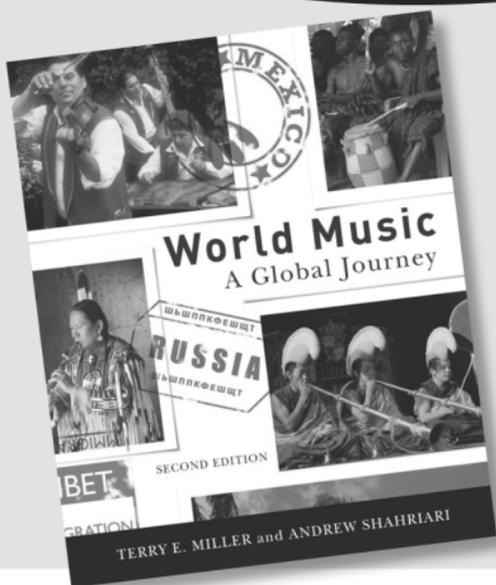
Wente, Allison

Musical Instruction: The Next Generation

This poster session will demonstrate how technology can be used to facilitate musical instruction. Over the summer, I acquired expertise in using BinAural Collaborative Hypertext (BACH) program, a project developed by Tim Smith at Northern Arizona University. This program draws together several different online sources and combines them into a single presentation. I analyzed Chopin's Twentieth Prelude in c minor, and then put together a webpage that combined the score, commentary I wrote about the piece, and a recording of the music. By downloading various things to a server, I was able to direct the program to each component of my project in order to put together the final result. Within the paper, the program allowed me to highlight certain sections and link them to the audio clip. For example, if I mentioned an Authentic Cadence and if my reader was unfamiliar with that term, s/he could click on "Authentic Cadence" and the cadence would be highlighted in the score as the audio plays.

Once the process is learned, the presentation is reasonably easy to put together, and through a link, the project can be viewed by others online. In this session I will demonstrate the process used to form a BACH presentation, so that teachers can develop applications for their classrooms. I'll speak about the difficulties I encountered throughout the process, and how these issues can be resolved or avoided. Finally, I'll present my project as an example of this program in order to demonstrate its pedagogical benefits.

Allison Wente is a senior at Muhlenberg College. She is a music major with concentrations in music theory, performance, and history. Allison hopes to attain a Ph.D. in music theory and become a professor. She plays the piano and is a very active member of musical life on campus as a member of the college choir, chamber singers, and the college renaissance group. Allison is currently working on a second independent study on Beethoven's 26th piano sonata in order to complete a paper connecting the musical figures present within the sonata to its dedication to Archduke Rudolph. She is presenting the results of an independent study she did over the summer, which used an online program to combine her commentary with a score and a recording into one website. ♦



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PROGRAM NOTES AND COMPOSER BIOGRAPHIES

Dobbins, Lori E.

Double Play

Double Play for two tenor saxophones is just that—a playful piece for two identical instruments—doubles. I was inspired to write this piece for saxophone because of the instrument's flexibility, varied timbres, wide range, and expressive possibilities. Throughout the work, several jazz influenced musical ideas are transformed. The piece begins with the saxophones inviting each other to play with a few feints and jabs before the real fun begins. Anyone who has seen two animals play (squirrels, cats, dogs,) can visualize the initiation of play, which eventually leads to the chase! The saxophones at times seem to run side by side and at other times in opposite directions. There is some stalking, creeping, jabbing, wrestling, rolling, and leaping, until eventually the saxophones tire and slow down for a rest, perhaps to sleep, perchance to dream... Then they awaken, energized again to resume the chase, and they're off!

Lori Dobbins received her BA in composition from San Jose State University, MFA from the California Institute of the Arts, and Ph.D. from the University of California, Berkeley. Her composition teachers included Mel Powell (CalArts) and Olly Wilson, Edwin Dugger, Richard Felciano, and Andrew Imbrie (UC Berkeley). She currently teaches at the University of New Hampshire. She has received numerous honors including commissions from the Koussevitzky Foundation, Saint Paul Chamber Orchestra, Fromm Foundation, and Earplay; the Goddard Lieberman Award from the American Academy and Institute of Arts and Letters, Lili Boulanger award from the National Women Composers Resource Center, and ASCAP Awards for Composition; residencies at the MacDowell Colony and Atlantic Center for the Arts. Her works have been performed by the Pro Arte Chamber Orchestra of Boston, Saint Paul Chamber Orchestra, Collage, New Music Consort, San Francisco Contemporary Music Players, Earplay, New England Conservatory Percussion Ensemble, New England Conservatory New Music Ensemble, and many other distinguished ensembles. Several of her compositions are published by AMP/Schirmer and recordings are available from Vienna Modern Masters and Capstone Records.

Stolz, Nolan

What The Waves Tell Me (Cello Sonata No. 2)

What The Waves Tell Me was inspired by Lake Ontario and Indian raga. It was composed during the summer of 2008 in Kingston, ON and completed fall 2008 in Hartford, CT. The piece is an exploration of a single note stretched out to approximately fifteen minutes, using only its harmonic series as pitch material. The piece begins on partials 10, 12 and 15 which creates a sonority like a minor triad. When the 9th partial is introduced, it sounds like the seventh degree of a minor mode, such as Dorian. Once other partials are introduced, the listener is pulled away from hearing the 10th partial as the tonic pitch. The fundamental is not heard until approximately two-thirds into the composition. The final section is a celestial passage exploring the higher partials such as 35, 42 and 49. Note: Depending on the performance tempo, the piece may last anywhere from 14.5'-21.5'. For the purposes of the CMS conference's 15' time limit, a faster tempo will be used.

Nolan Stolz is a composer, musician and teacher. His music has been performed in Europe, Canada and throughout the United States by such ensembles as the Yale Brass Trio and New York City-based groups such as the Matrix Music Collaborators, New York Miniaturist Ensemble, and Fireworks Ensemble. After its New York premiere, Sequenza21.com called Haiku Settings: Winter a "very impressive and athletic string quartet, reminiscent of Bartok." His music has been performed at festivals such as the Extensible Electric Guitar Festival, Electroacoustic Juke Joint, Oregon Bach Festival, Music Today Festival, Las Vegas Music Festival and the Las Vegas International New Music Festival. In 2007, Stolz was awarded second prize in the New Zealand Association of Organists International Composition Competition for his solo organ piece *Ascension to a Memory*. Stolz teaches private lessons to first-year composition students at The Hart School of the University of Hartford, where he is pursuing a doctorate in composition and theory, studying acoustic and electronic composition with Robert Carl and Ken Steen. Stolz also teaches at Three Rivers Community College. He holds degrees from the University of Oregon and the University of Nevada, Las Vegas. His previous composition teachers include Virko Baley, David Crumb, Robert Kyr and Larry Alan Smith.

PROGRAM NOTES AND COMPOSER BIOGRAPHIES

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O’Riordan, Kirk

Bergstresser Songs

These songs, composed in 2005, are settings of poetry by Stephanie Bergstresser, who was at the time a piano student of my wife. The poems are at once melancholy, passionate, almost erotic, despondent, elated, frustrated—they are full of metaphor and double entendre, and speak eloquently of that tumultuous time at the beginning of a relationship. The settings mostly wrote themselves, and feature a great deal of text-painting, both subtle and overt.

Kirk O’Riordan (b. 1968) is an active composer, conductor, saxophonist, and teacher. His music has been performed in Canada, China, Costa Rica, Cyprus, Finland, Italy, and Russia; and in 23 of the fifty United States. Performances of his works have been featured at festivals, national and regional conferences of the Society of Composers, Inc. and the College Music Society; and in concert by some of the world’s top young performers. Kirk is the recipient of numerous awards as both a composer and a performer, including annual ASCAPPlus awards, a Composer’s Assistance Program grant from the American Music Center, and the 2001 Arizona State University Composition Competition, and an ERM-Media Masterworks Prize. Kirk’s music has been broadcast on KBAQ, WQSU, and WVIA radio, and has been recorded on the EnF and ERM-Media labels.

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Stolz, Nolan

Lullaby For Sam

Lullaby for Sam was composed during the summer of 2008. Its song-like introduction is followed by a section of scalar restlessness. It concludes with a dream-like passage of hypnotic harmonics.

About the notation: natural harmonics at the octave are notated with a small circle above the standard notehead. All other harmonics are natural and are notated with a diamond where the harmonic is created. A second staff shows the actual sounding pitch (nontransposed) of the harmonic. This is to clear up any confusion of which harmonic is desired (e.g., a harmonic sounding a 15th above the fundamental). Fifth-partial harmonics naturally sound 14 cents lower than in equal-temperment. These harmonics are notated with a down-arrow next to the note. The music is also available in “tab.”

About the harmony: lullabies many times are limited to simple harmony, sometimes only tonic and dominant. *Lullaby for Sam* is in “D,” and “A” is heard functioning as the dominant. The piece begins in E major, but it changes to E minor, which acts as the “ii” harmony. The superposition of E major or D major gives the piece a Lydian quality. Other modal disagreements color the tonality. Chromaticism in *Lullaby for Sam* is used very carefully to keep with the character of the lullaby genre.

Schuessler, Philip T.

Interruptions II

This conveys my continued interest in the act of composition without an initial intention of formal development. The individual blocks of material that I use may inform the intuitive compositional act—the manner in which I freely juxtapose them and reiterate them in differing contexts. And these new iterations may, thusly, inform the next compositional act. The material I choose to use is informed by vertical and resonant sonorities and a particular bias against rhythmic gesture. My hope is that each of these durations holds a sense of necessity, of urgency, within its own context—an urgency that demands a particular calibration of attention beyond what may be expected out of the form or scale of an ten-minute work.

Philip Schuessler received his Bachelor's Degree in music composition at Birmingham-Southern College and his Master's Degree from the University of Miami. He most recently completed his PhD from the State University of New York at Stony Brook. His teachers have included Charles Mason, Dorothy Hindman, Dennis Kam, Keith Kothman, Daria Semegen, and Dan Weymouth. He has had works performed by such performers as violinist Graeme Jennings, Time Table percussion ensemble, cellist Craig Hultgren. He has had works played at notable venues such as June in Buffalo Festival, Festival Miami at Florida International University, the Czech-American Summer Music Workshop at Florida State University, the CCMIX Summer Intensive Course in Electronic Music in Paris, International Computer Music Conference, MusicX in Cincinnati, the Oregon Bach Festival, Spark Festival, Electronic Music Midwest, and multiple SEAMUS Conferences. International recognition for his works includes a mention in the 2004 Bourges International Residence Prize for *Wisdom and Surprise* for contrabass and tape. Recent commissions include a work for percussion duo and electronics for percussionists Daniel Kennedy and Michael McCurdy. More info can be found at <www.philipschuessler.com>.

Delvyn Case

The Prioress' Tale, Scene 2 for Soprano and Piano

Background Information:

"The Prioress's Tale", a 75-minute chamber opera based upon Chaucer, was premiered at Eastern Nazarene College in Quincy, Massachusetts. Directed by Andrew Ryker, the production garnered substantial media attention from sources like The Boston Globe and the South Shore Patriot-Ledger.

I chose to base this opera project upon a tragic and anti-Semitic story from Chaucer's Canterbury Tales, "The Prioress's Tale." My librettist and I, writer Christopher Hood, have transformed this potentially divisive tale into a parable whose primary message is that peace, reconciliation, and forgiveness are possible when each of us recognizes our common humanity with others.

Our version of Chaucer's Tale begins with a Jewish Man lamenting the persecution of his people. The Christians have imposed a rule of silence on the Jewish quarter; it is now a crime for any Jew to speak outside of his own home. The Jewish Man's anger grows as he realizes that his own son will never give voice to the prayers and songs of his ancestors. Suddenly, he hears the Boy singing the "Alma redemptoris mater." Enraged, he voices his wish to "stop his mouth with a handful of clay." In the next scene, we see the Christian Woman singing about her love for her own son. She, too, hears his voice from offstage, and calls for him. When he does not come, she gets up and follows the song, hoping it will lead her to him.

In Scene 3 (the scene submitted for performance at the CMS conference) the Christian Woman comes upon the Jewish Man in the street. Beginning to worry about her son, she asks the Jewish Man for his help. When he refuses to break the law in order to speak to her, she angrily comments upon the Jews' slavish legalism. She rushes off. Now alone, the Jewish Man follows the chant to its source: the well in the center of town. After wrestling with what to do next, his conscience prevails and he pulls the Boy out. When the Boy's body emerges we see that he is dead, but that, through a miracle, the Alma still pours from his slit throat. (Throughout this scene, the boy's song is actually a digitally-processed recorded version of the chant. When the body emerges from the well, the recording of the chant becomes horribly disfigured.) At this moment, the Christian Woman arrives at the well. Seeing the Jewish Man with the dead body, she naturally assumes he is the murderer. Despite his assertions that he had rescued the boy, she refuses to believe that a Jew would do anything so noble. She calls for help, and he flees as the authorities approach.

Composer/Conductor **Delvyn Case** is Associate Professor of Music at Eastern Nazarene College in Quincy, Mass. He is the founder of the college's composition program and of ENC's Musica Eclectica Concert Series, which presents over 15 free or low-cost concerts on the college's campus each year featuring musical styles as diverse as hip-hop, bluegrass, and modern classical. Dr. Case created the college's first courses in songwriting, the history of popular music, and advanced form & analysis, plus new versions of twentieth-century music and orchestration. He currently conducts the ENC Choral Union, a 70-member college-community choir that presents major masterworks each semester with orchestra. He is the former director of the 80-member ENC Gospel Choir, which under his leadership performed at professional events before thousands at the Bank of America Pavilion and the Hynes Convention Center.

PROGRAM NOTES AND COMPOSER BIOGRAPHIES

Dr. Case has received honors and fellowships from BMI, The MacDowell Colony, The Composers Conference at Wellesley, The Chicago Ensemble, The New York Virtuoso Singers, the Atlantic Center for the Arts, and The Society of Composers, Inc, among others. He also maintains an active career as a scholar, with interests in the pedagogical uses of popular music and the relationship between music and religion. He has co-authored several articles for the interdisciplinary journal *Books & Culture*, and has presented papers on hip-hop at The College Music Society National Conference and at Texas A&M University. He has also spoken at events sponsored by Harvard Divinity School, The Association of Independent Schools-New England, and Project: Think Different.

O’Riordan, Kirk

Will o’ the Wisp

There was in every hollow A hundred wrymouthed wisps. —Dafydd ap Gwilym (trans. Wirt Sikes), 1340

The Will-o’-the-wisp has been recorded as flickering over marshy ground since at least the Middle Ages, as the quote above testifies. In the centuries that followed, dozens of antiquaries have recorded anecdotes and personal accounts of the *ignis fatuus*, with even Sir Isaac Newton mentioning them in his 1704 opus *Opticks*.

The phenomenon is also inextricably linked with the leading astray of weary travelers into mires. The light was taken to be a lantern or a torch carried by a mischievous spirit, as is indeed reflected in the name Will-o’-the-wisp itself, which has an etymology of “William of the wisp [of lighted hay]”. —<http://inamidst.com/lights/wisp/> ♦

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May 18–June 12, 2009
Asolo, Italy
www.asolofestival.com

Institute on the Pedagogies of World Music Theories
May 19–23, 2009
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International Spanish Music Course
June 2009
University of Kansas
Email: htintes@mozart.sc.edu

Puerto Rico Conference on Music Entrepreneurship
July 27–29, 2009
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www.prcome.org

CMS Argentine Tango Institute
July 20–31, 2009
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October 21, 2009
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Portland, Oregon

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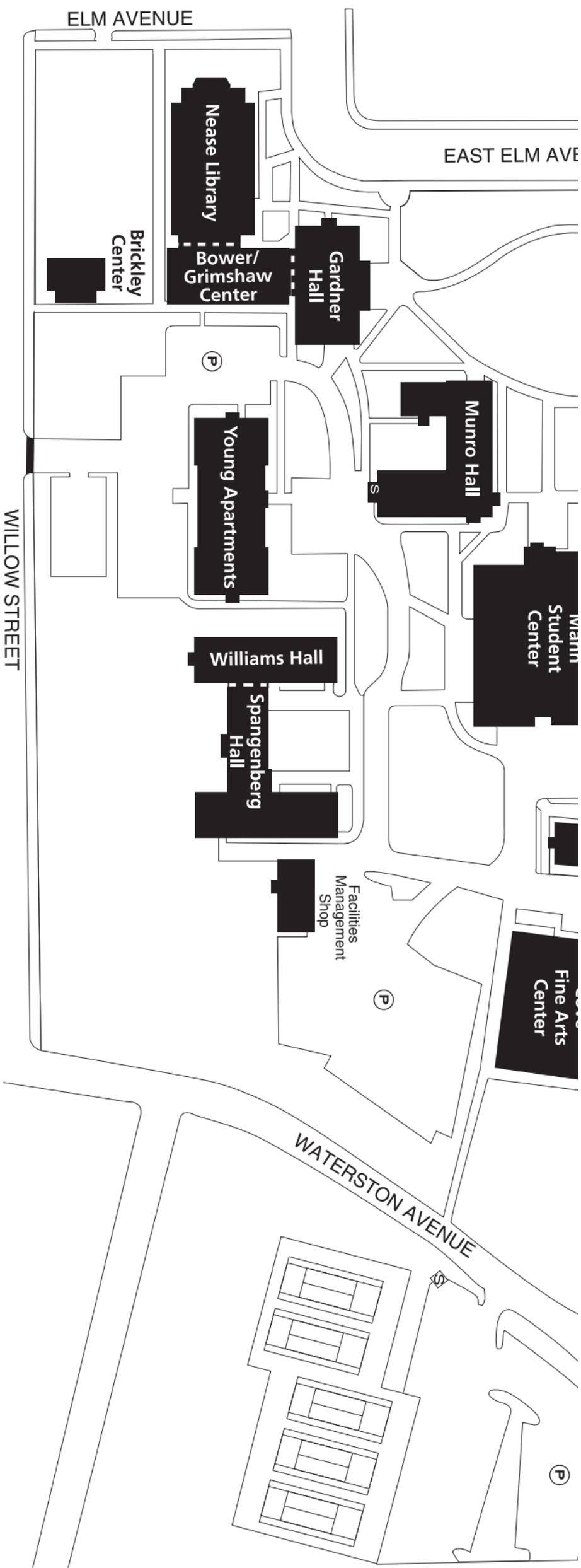
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