



THE COLLEGE MUSIC SOCIETY

---

**2008 SUPERREGIONAL CONFERENCES**

**PACIFIC NORTHWEST –  
ROCKY MOUNTAIN CHAPTERS**

**PROGRAM**

**APRIL 10–12, 2008**

The University of Montana

Missoula, Montana

# ACKNOWLEDGMENTS

The College Music Society wishes to thank **The University of Montana Department of Music** for hosting its 2008 Pacific Northwest–Rocky Mountain SuperRegional Conference. Appreciation is extended to **Stephen Kalm**, Chair, and the members of his staff for their generous and helpful support of this event.

Special thanks is extended to Professor **Christopher Hahn** for coordinating performers and logistics for CMS Composer Concerts and Professor **James Randall** for assisting with audio-visual arrangements.

The Society is also indebted to Professor **Kimberly James** for coordinating local presentations in support of the CMS Community Engagement Project.

And thanks are due to Professor **Robert Ledbetter**, the **UM Percussion Ensemble**, the **UM Contemporary Chamber Ensemble**, and all of the performers who contributed so generously of their time and professional abilities toward the success of the CMS Composer Concerts.

In addition, we wish to thank **Cassie Keogh** for her help in organizing UM music students to manage the conference registration desk. CMS is grateful to all those students who volunteered in this regard.

The College Music Society also thanks the members of the Coordinating Committee for this conference:

**C. Tayloe Harding** (University of South Carolina-Columbia), Chair  
**Jared Burrows** (Douglas College)  
**Stephen Kalm** (The University of Montana)  
**James Randall** (The University of Montana)  
**Cynthia Vaughn** (Colorado State University)  
**John Winn** (Eastern Oregon University)  
**Peter Park** (CMS Executive Office)

The College Music Society offers deep appreciation to the Rocky Mountain and Pacific Northwest Chapters for making this conference possible.

Finally, The College Music Society graciously acknowledges all those individuals who helped to make this conference possible but who are not mentioned above.

## PACIFIC NORTHWEST-ROCKY MOUNTAIN PROGRAM COMMITTEE

Julia Nolan (University of British Columbia), Chair  
Brian Cobb (Bellevue Community College)  
Mark Dal Porto (Eastern New Mexico University)  
Kimberly James (The University of Montana)  
Stephen Kalm (The University of Montana)  
James Randall (The University of Montana)  
Cynthia Vaughn (Colorado State University)  
Joice Waterhouse Gibson (University of Colorado-Boulder)  
John Winn (Eastern Oregon University)

## PACIFIC NORTHWEST-ROCKY MOUNTAIN COMPOSITION REVIEW COMMITTEE

Mark Dal Porto (Eastern New Mexico University), Chair  
Charles Nichols (The University of Montana)  
Christopher Hahn (The University of Montana)

# WELCOME FROM THE PROGRAM COMMITTEE CHAIR



On behalf of the Program Committee, greetings and welcome to the SuperRegional Conference of the Rocky Mountain and Pacific Northwest Chapters of The College Music Society. An all-encompassing program awaits you at The University of Montana that covers a wide variety of music disciplines.

Welcome to fellow Vancouverite David Lemon who will deliver the keynote address *The Well-Tempered Community*. David is the Artistic Director of the Health Arts Society—an organization that facilitates professional musical performances in care facilities, hospitals, detention centers, and psychiatric institutions. Community engagement, integral to the Health Arts Society philosophy, provides an important link into the 2008 CMS National Topic of relevance in the curriculum of today's music students.

Following the keynote address the CMS initiative to address Community Engagement will be presented as an open forum panel discussion moderated by Donna Emmanuel.

New music is a vital component of College Music Society conferences. We present three concerts that feature the work of CMS composers. Friday's concert includes music for percussion presented by The University of Montana Percussion Ensemble, Saturday afternoon's concert further showcases the music of CMS members, and The University of Montana Contemporary Chamber Ensemble presents the final concert of the conference on Saturday evening.

Thanks to the Program Committee for their collegiality and sense of humor as we put this exciting program together. A special thank you to The University of Montana's Department of Music for hosting this SuperRegional conference. I extend a personal thank you to Peter Park of the CMS Executive Office for his sage and timely advice as I stumbled through my duties as Program Committee Chair.

I invite you to share your ideas, your philosophies about teaching and learning, and to witness community engagement in action in the conference presentations, performances, and social events.

Please join us at the welcome reception on Thursday evening (included with your registration) and for the post-conference reception hosted by The University of Montana Department of Music following the Saturday evening concert.

Cheers!

Julia Nolan, Program Chair  
2008 Pacific Northwest/Rocky Mountain SuperRegional Conference

# WELCOME TO THE UNIVERSITY OF MONTANA



On behalf of the faculty, staff and students of the Department of Music at The University of Montana I would like to welcome all the members of The College Music Society (CMS) to our campus for the Rocky Mountain and Pacific Northwest SuperRegional Conference. We deeply appreciate the important and necessary work you do in faculty recruitment and development, and music research in higher education. We are particularly proud to host this fiftieth year celebration of CMS, whose executive office resides in our Missoula community. We are excited to host your meetings and presentations and particularly encourage you to attend the concerts of the UM Percussion Ensemble Friday evening and the UM Contemporary Chamber Players on Saturday evening who will perform works by visiting CMS composers. We invite you to tour our excellent facility and call upon us as a resource for your endeavors.

Stephen Kalm, Chair  
Department of Music  
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# GENERAL INFORMATION

## CONFERENCE REGISTRATION

The registration desk is located in the foyer of the UM Music Building and will be open during the following times:

**Thursday, April 10**

11:00 AM – 4:30 PM

**Friday, April 11**

8:00 AM – 4:30 PM

**Saturday, April 12**

8:00 AM – 4:30 PM

## EXHIBITS

Exhibits of historical materials of The College Music Society and “Fifty Years of College Music Teaching” are located in the foyer of the University of Montana Music Building. Exhibits will be open during conference registration times.

## COMMUNITY ENGAGEMENT PRESENTATIONS

The following presentations will be offered to the Missoula community during the 2008 Pacific Northwest–Rocky Mountain SuperRegional Conference:

**Thursday, April 10**

**7:00 p.m.**

Rehearsal: *New Choral Music*

Timothy J. Brown (Glendale, Colorado)

University of Montana Music Building

Room 218

\* This presentation is open to the public as space allows

**Friday, April 11**

**3:00 PM**

*A French Flute Recital*

Nicole L. Molumby (Boise State University)

Jeanne M. Belfy (Boise State University)

Leslie Moreau (Boise State University)

Irena Ravitskaya (Boise State University)

Laura Raynes (Boise State University)

The Springs at Missoula

3710 American Way

\* This presentation is open to the public but there is limited seating/standing room for conference attendees; check in at the conference registration desk to be added to the attendee list

**Saturday, April 12**

**10:00 AM**

Workshop: *Accessible and Accurate Modern Performance Editions of Renaissance Motets*

Timothy J. Brown (Glendale, Colorado)

St. Francis Xavier Parish

420 Pine Street

\* This presentation is open to the public

**Saturday, April 12**

**2:00 PM**

*A Concert of Well-Loved Songs From American Musicals*

Mary Jane Belz (The University of Montana)

Thomas Baty (The University of Montana)

Emily Carlton (The University of Montana)

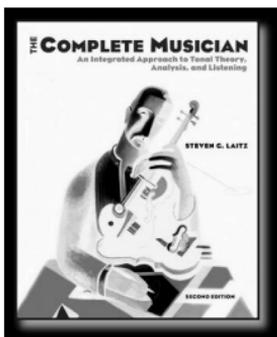
The Village Residence

2815 Old Fort Missoula Road

\* This presentation is open to the public but there is limited seating/standing room for conference attendees; check in at the conference registration desk to be added to the attendee list

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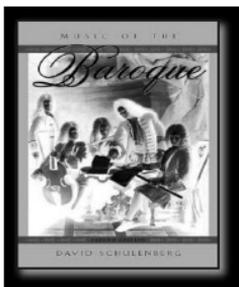
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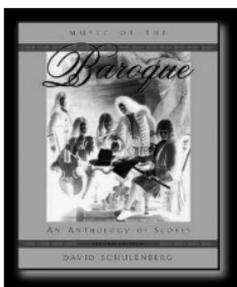
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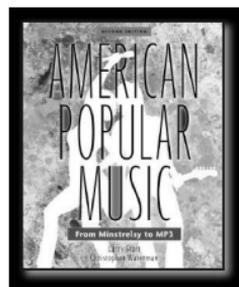
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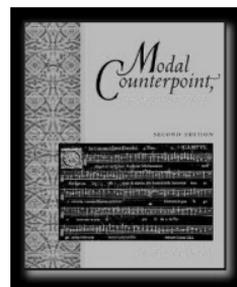
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## INVITED SPEAKERS



### Conference Keynote Address

Friday, April 11

1:30 PM

Music Recital Hall

*“The Well-Tempered Community”*

David Lemon, Executive and Artistic Director,  
Health Arts Society (Vancouver, British Columbia)

This talk will address how the arts, principally in this discussion, live music, should encompass people isolated in health care. Health Arts Society, which presented over 650 events in 2007, is the largest professional performance arts presenter in Canada dedicated to people in health care. David Lemon’s work building the Society confronts common perceptions of the nature of community and the value of the arts. J.S. Bach’s *Well-Tempered Clavier* demonstrated a new approach to tuning that enabled modulation throughout the richly varied tonal spectrum and immeasurably enriched the expressive potential of music. The seminal musical work exemplifies a conception of community linked by aspects of common humanity, of which music is one vital expression. The promotion of this conception is the fundamental task of Health Arts Society.

The session will cover the following topics:

- How is “community” really expressed?
- Is music “good” for people?
- “Art” or “entertainment?”
- The work of Health Arts Society
- The international context
- Stories from Health Arts Society’s work



### Open Forum on Community Engagement

Friday, April 11

2:30 PM

Music Recital Hall

*“Community Engagement: Outreach or Collaboration?”*

Donna Emmanuel (University of North Texas)

This open forum session will be facilitated by Dr. Donna Emmanuel and will address multiple perspectives of how community engagement is defined and perceived. Questions to consider for conversation include the following: In order to engage community members in a meaningful way, should engagement be more than outreach? How do we connect to community members who are “different” from us? What can we receive from community members so the process is more about reciprocity than service? What is the difference between outreach and collaboration? Should community engagement be concerned with collaboration? Why should we want to participate in community engagement? How or should we even attempt to make our engagement endeavors individualized to community members? What makes community engagement meaningful to ALL participants? How might meaningful community engagement be implemented? How do we envision community engagement so that it bridges gaps rather than widening them? Open discussion will be invited.

# THURSDAY, APRIL 10

**11:00 AM – 4:30 PM**  
**Conference Registration**

**Music Building Foyer**

*\*The Music Recital Hall and Room 105 are located in the UM Music Building\**

*\*The University Theatre is adjacent to the Music Building\**

**2:00–3:25 PM**

**Music Recital Hall**

**Session 1**

Session Chair: Charles Nichols (The University of Montana)

2:00 PM Paper: *Mother Earth—A Native American View*

Greg A. Steinke (Depoe Bay, Oregon)

2:30 PM Paper: *An Amalgamation of Chinese and Western Music Through the Piano*

Kui Min (University of Wisconsin-Madison)

3:00 PM Paper: *Composing for the Shakuhachi*

Marty Regan (Texas A&M University-College Station)

**3:30–4:25 PM**

**Room 105**

**Session 2**

Session Chair: Julia Nolan (University of British Columbia)

3:30 PM Paper: *Preparing for the Future? Justifying Music Performance Study in the Twenty-First Century*

Krista Riggs (California State University-Fresno)

4:00 PM Lecture-Recital: *Evolution or Retro-evolution:*

*A Comparison of 20<sup>th</sup> and 21<sup>st</sup> Century Instrumentation*

Shirley A. Diamond (Moses Lake, Washington)

Chris Eisenberg (North Bend, Washington)

**4:30 PM**

**Dinner Break (on own for dinner)**

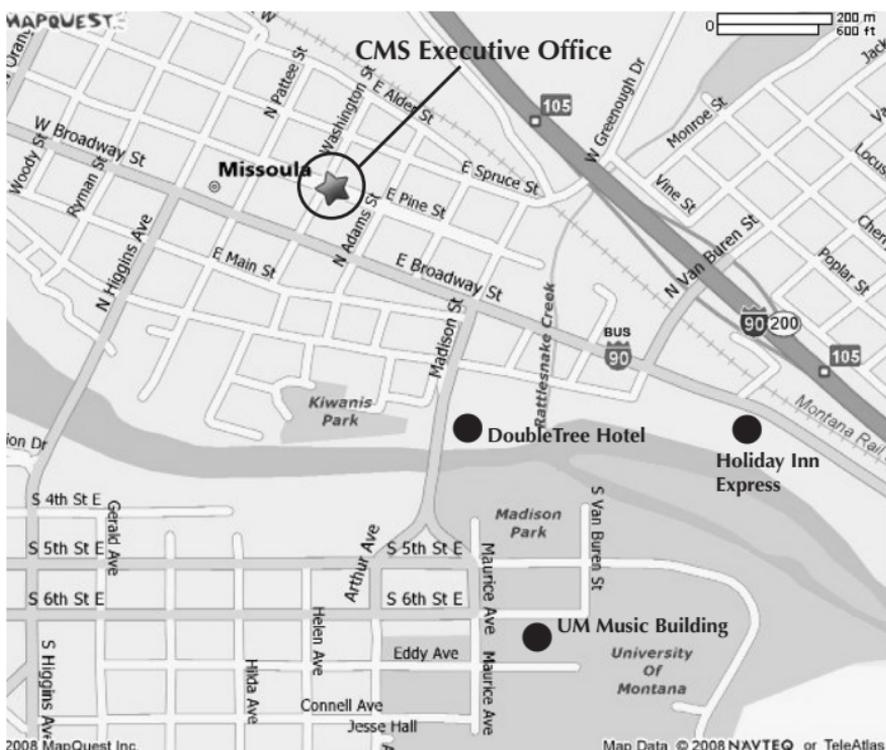
**7:30 PM**

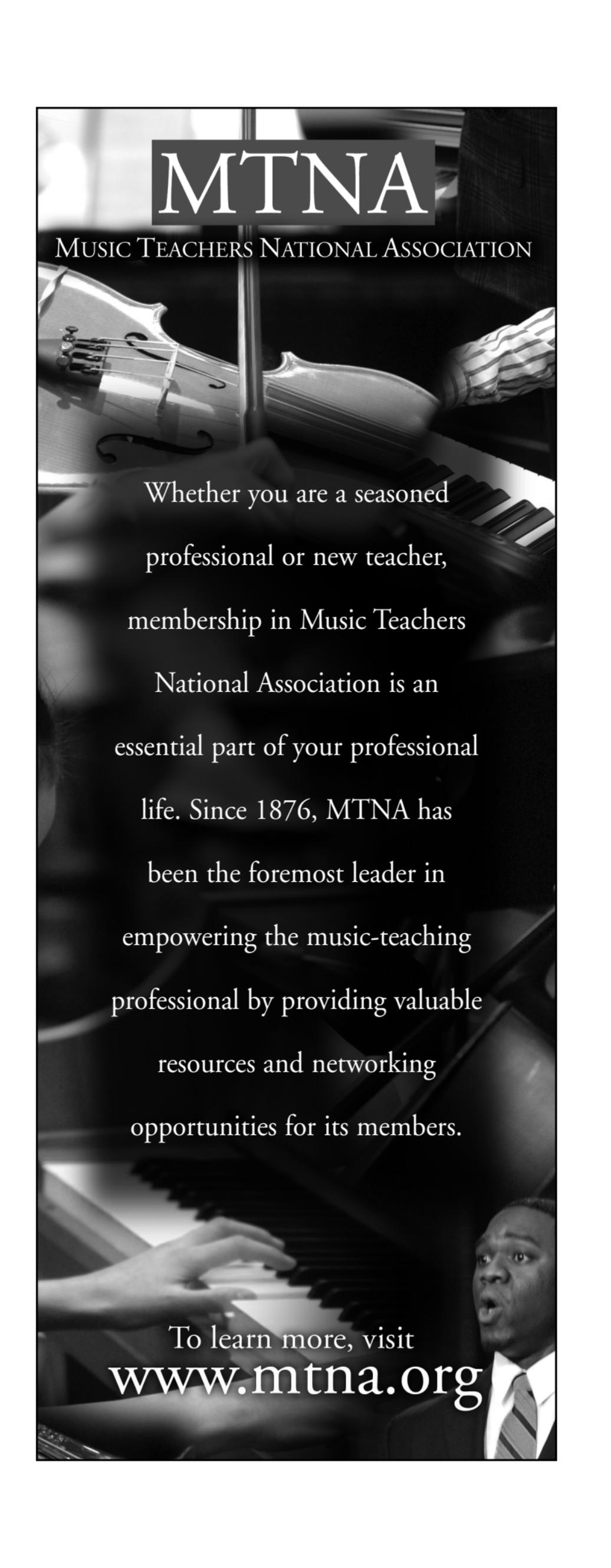
**CMS Executive Office**

**Welcome Reception**

*\* The CMS Executive Office is located at 312 East Pine Street (see below)*

Thursday, April 10





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## FRIDAY, APRIL 11

**8:00 AM – 4:30 PM**  
**Conference Registration**

**Music Building Foyer**

**9:00–10:25 AM**

**Session 3A**

**Room 105**

Session Chair: Brian Cobb (Bellevue Community College)

9:00 AM Lecture-Recital: *On Teaching Composition: Similarities, Differences, and Aesthetics of Teaching Music and Prose*  
Kirk O’Riordan (Susquehanna University)

9:30 AM Paper: *Improvisation in Group Piano Curricula*  
Mark Laughlin (Columbia, South Carolina)

10:00 AM Paper: *Expressive Meaning in the Last movement of Beethoven’s “Piano Sonata in A-flat Major, Op. 110”*  
Miroslava Mintcheva (Fort Collins, Colorado)

**9:30–10:25 AM**

**Session 3B**

**Music Recital Hall**

Session Chair: Sylvia Parker (University of Vermont)

9:30 AM Paper: *Harry Partch: An American Musical Pioneer*  
Paul W. Metz (Colorado State University)

10:00 AM Performance: *Gian Carlo Menotti’s “Suite for Two Cellos and Piano”*  
Fern Glass Boyd (The University of Montana)  
Ed Dixon (Whitman College)  
Dorothy Beck Peterson (Missoula, Montana)

**10:30 AM**

**Coffee Break**

**Music Building Foyer**

**11:00 AM–12:25 PM**

**Session 4**

**Music Recital Hall**

Session Chair: Charles Nichols (The University of Montana)

11:00 AM Lecture-Recital: *The Commissioned Works for the National Flute Association*  
Kimberlee Goodman (Otterbein College)

11:30 AM Lecture-Recital: *Apparition: A Musical Reflection on the Experience of Death*  
Chris Eisenberg (North Bend, Washington)  
Lesley Manring (University of Northern Colorado)

12:00 NOON Paper: *Instrument-Specific Musical Excerpts for the Theory Classroom*  
Courtenay L. Harter (Rhodes College)

**12:30 PM**

**Lunch Break (on own for lunch)**

**1:30–2:25 PM**

**Keynote Address: *The Well-Tempered Community***

**Music Recital Hall**

David Lemon, Executive and Artistic Director, Health Arts Society  
(Vancouver, British Columbia)

**2:30–3:15 PM**

**Open Forum on Community Engagement**

**Music Recital Hall**

***Community Engagement: Outreach or Collaboration?***

Facilitator: Donna Emmanuel (University of North Texas)

**3:15 PM**

**Coffee Break**

**Music Building Foyer**

3:30–4:25 PM

**Session 5A**

**Music Recital Hall**

Session Chair: James Randall (The University of Montana)

3:30 PM Workshop: *Fostering Independent Musicians: Discussion on Developing Effective Practice Habits*

Kay Zavislak (University of Idaho)

3:30–4:55 PM

**Session 5B**

**Room 105**

Session Chair: Patrick C. Williams (The University of Montana)

3:30 PM Paper: *300 Days in Ireland: Traditional and Alternative Vocal Expressions in Pedagogy and Performance Practice*

Judith A. Coe (University of Colorado-Denver)

4:00 PM Paper: *The Beauty of Faith*

Chris Eisenberg (North Bend, Washington)

Lesley Manring (University of Northern Colorado)

4:30 PM Lecture-Recital: *Whistles, Fiddles, and Drums: The Wren Boys of West Limerick, Ireland*

Judith A. Coe (University of Colorado-Denver)

5:00 PM

**Dinner Break (on own for dinner)**

7:30 PM

**University Theatre**

**Concert: UM Percussion Ensemble**

This concert will include the following CMS composer works:

*Concerto for Marimba and Percussion Ensemble* ..... Daniel Adams  
(Texas Southern University)

*Diversions & Interactions* ..... Greg A. Steinke (Depoe Bay, Oregon)

Friday, April 11



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## SATURDAY, APRIL 12

8:00 AM – 4:30 PM  
Conference Registration

Music Building Foyer

9:00–10:00 AM

Rocky Mountain Annual Business Meeting  
Pacific Northwest Annual Business Meeting

Music Recital Hall  
Room 105

10:00–10:45 AM

Discussion of the 2008 National Topic  
“*The Relevance of the Current Curriculum to Today’s Students*”

Moderator: Judith A. Coe (University of Colorado-Denver)  
Panelists: Joice Waterhouse Gibson (University of Colorado-Boulder)  
Robert Hutchinson (University of Puget Sound)  
James Randall (The University of Montana)

10:45 AM

Coffee Break

Music Building Foyer

11:00–11:55 AM

Session 6A

Music Recital Hall

Session Chair: Patrick C. Williams (The University of Montana)

11:00 AM Paper: *Anton Webern’s Golden Rule: Temporal Proportions and their Significance in the “Variations for Piano, Op. 27”*  
William Dean Post (University of Alaska-Fairbanks)

11:30 AM Paper: *Octatonic Options: Common Compositional Applications of the Octatonic Collection in Selected Works of Early Twentieth Century Composers*  
Lisa Ann Cleveland (St Anselm College)

11:00 AM–12:25 PM

Session 6B

Room 105

Session Chair: Shirley A. Diamond (Moses Lake, Washington)

11:00 AM Paper: *Navigating a Career in Music—Help for Performance Majors*  
Kimberlee Goodman (Otterbein College)

11:30 AM Workshop: *Playing Without Pain: Injury Prevention Strategies for Musicians and Teachers*  
Sean McGowan (University of Colorado-Denver)

12:30 PM

Lunch Break (on own for lunch)

1:30–2:25 PM

Session 7

Music Recital Hall

Session Chair: Cynthia Vaughn (Colorado State University)

1:30 PM Lecture-Recital: “*Strength*” for Saxophone and Video  
Julia Nolan (University of British Columbia)

2:00 PM Lecture-Recital: *Musical Interpretations of Sprung Rhythm, Inscape and Instress Found in Selected Songs from “Eight Poems of Gerard Manley Hopkins” by Daniel Pinkham*  
Robert J. Jones (North Dakota State University)  
Eric Jones (University of Illinois at Urbana-Champaign)

2:30 PM

Coffee Break

Music Building Foyer

3:00–4:30 PM

Music Recital Hall

**CMS Composer's Concert**

Concert Manager: Charles Nichols (The University of Montana)

*Four Preludes* ..... Jason Bahr (Mississippi State University)

*Christopher Hahn, piano*  
*Steven Hesla, piano*

*Procession* ..... Mark Dal Porto (Eastern New Mexico University)

*Tracy Carr, oboe*  
*Mark Dal Porto, piano*

*Quietude, for solo piano (2008)* .... Charles Nichols (University of Montana)

*Christopher Hahn, piano*

*The Four Humors* ..... Jason Bahr (Mississippi State University)

*Kimberlee Goodman, flute*

*Pressing forward, pushing back ...* Kirk O'Riordan (Susquehanna University)

*Margaret Schuberg, flute*  
*Barbara Blegen, piano*

*Mirror Images* ..... Monica Lynn (Santa Cruz, California)

*Aneta Panusz, piano*

*Conflict/Dialogue* ..... Beryl Lee Heuerman (Missoula, Montana)

*Margaret Schuberg, flute*  
*Barbara Blegen, piano*

*XLIII SixSevenEight* ..... Patrick C. Williams (The University of Montana)

*Christopher Hahn, piano*

4:30 PM

Dinner Break (on own for dinner)



THE COLLEGE MUSIC SOCIETY

## Mark Your Calendars!

### 2008 CMS Professional Development Events

**June 4–8, 2008**

CMS/Juilliard Institute for Music History Pedagogy

The Juilliard School (New York, New York)

For details visit: [www.music.org/IMHP.html](http://www.music.org/IMHP.html)

Registration Deadline: April 15, 2008

**June 15–27, 2008**

CMS Tango Institute (Buenos Aires, Argentina)

For details visit: [www.music.org/Argentina.html](http://www.music.org/Argentina.html)

Registration Deadline: May 10, 2008

**August 1–3, 2008**

The Brevard Conference on Music Entrepreneurship

(Brevard, North Carolina)

For details visit: [www.roundtopfest.com](http://www.roundtopfest.com)

**August 11–15, 2008**

The Round Top Roundtable (Round Top, Texas)

"Administrating Music in Higher Education"

For details contact: [mdrapkin@bcome.org](mailto:mdrapkin@bcome.org)

7:30 PM

Music Recital Hall

**Concert: The UM Contemporary Chamber Ensemble Plays**

**Works by CMS Composers**

Concert Manager: Christopher Hahn (The University of Montana)

*Alliances* ..... Brandon R. Kreuze (Covenant College)

*Jenny Hunt, flute*  
*Cassie Keough, clarinet*  
*Stephen Sears, oboe*  
*Beth Bennett, bassoon*  
*Thomas Baty, horn*

*Just Like Job* ..... Scott Robbins (Converse College)

*Avery Williams, tenor*  
*Tracy Kutzleb, flute*  
*Katie Fallon, oboe*  
*Kevin Leiferman, cello*  
*Molly Petrik, piano*

*the woodmen I (working)* ..... Brian A. Cobb (Bellevue Community College)

*Don Beller, Double Bass*  
*Ryan Davis, Double Bass*

*Meditation: Psalm 62* ..... Brandon R. Kreuze (Covenant College)

*Lindsay Crerar, flute*  
*Grace Palmer, violin I*  
*Hillary Martens, violin II*  
*Alissa Hannah, viola*  
*Marie Pettit, cello*

*Fast Break!* ..... Charles Norman Mason (Birmingham-Southern College)

*Margaret Schuberg, flute*  
*Joshua Meitz, clarinet*  
*Madeleine McKelvey, violin*  
*Fern Glass-Boyd, cello*  
*Christopher Hahn, piano*

*Trio for Violin, Cello, and Piano* ..... Scott Robbins (Converse College)

*Sam Taylor, violin*  
*Fern Glass-Boyd, cello*  
*Steven Hesla, piano*

*Dreams of Fin* ..... Joseph Allen Dangerfield (Coe College)

*Sam Taylor, violin*  
*Myles Nardinger, piano*

*In Remembrance* ..... Marty Regan (Texas A&M University-College Station)

*Martin Regan, shakuhachi*  
*Elizabeth Kalafat, violin*  
*Bethany Joyce, cello*  
*Aneta Panusz, piano*

9:30 PM

Room 105

**Post-Concert Reception**

Hosted by The University of Montana Department of Music

~ END OF CONFERENCE ~

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



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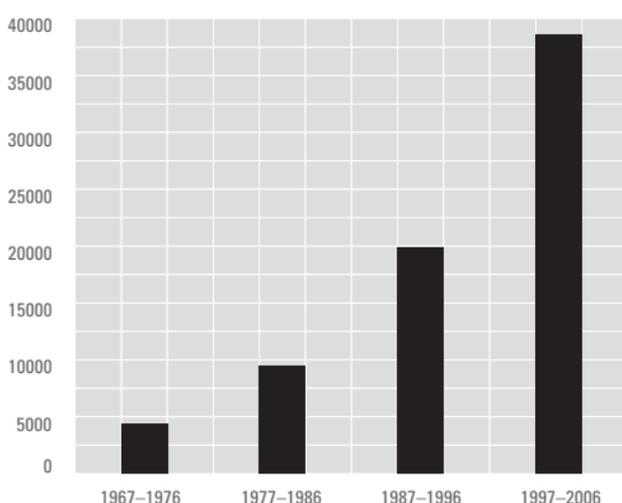




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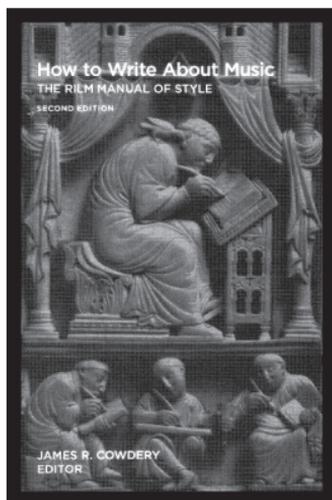
**ISBN-10: 1-932765-03-4 / ISBN-13: 978-1-932765-03-8**

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# BIOGRAPHIES OF COMPOSERS AND PRESENTERS

## **Adams, Daniel**

Daniel Adams (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston. He has previously held positions at the University of Miami and Miami-Dade Community College. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami (1981) and a Bachelor of Music from Louisiana State University (1978). Adams currently serves as a member of the Percussive Arts Society Composition Committee, the Board of Directors of the National Association of Composers, USA (NACUSA), and as treasurer of the Texas Chapter of NACUSA. Adams is the composer of numerous published musical compositions and the author of several articles and reviews on various topics related to Twentieth Century percussion music, musical pedagogy, and the music of Texas. His music has been performed throughout the United States, Spain, Germany, Belgium, Sweden, Turkey, Argentina, Canada, and South Korea. In 1994 he appeared as an invited guest conductor for the premiere of a commissioned work at the Teatro Nacional in San Jose, Costa Rica. His book, "The Solo Snare Drum: A Critical Analysis of Contemporary Compositional Techniques" was released by HoneyRock Publishing in March of 2000. He has received grants and awards from ASCAP, the Percussive Arts Society, the American Symphony Orchestra League, Meet the Composer, the Greater Miami Youth Symphony, the Minnesota Composers Forum, the Maryland Clarinet Composition Contest, and the Music Teachers National Association. His music is recorded on Capstone Records and Summit Records.

## **Bahr, Jason**

Composer Jason Bahr (b. 1972, Kansas City, KS) is an Assistant Professor of Music Theory at Mississippi State University. Bahr received his B.M. from the University of Missouri-Kansas City Conservatory of music where he studied with Gerald Kemner and James Mobberly. At Indiana University, (M.M. and D.M.) he studied with Samuel Adler, Claude Baker, David Dzubay, Don Freund, and Eugene O'Brien. Bahr's works have received more than 180 combined performances in twenty-nine states and ten foreign countries. These include performances at conferences of The College Music Society, the Society of Composers, Inc. the Christian Fellowship of Art Music Composers, the New Music North Festival (Canada), Sound New (CA), Summer Music Series (England), the inaugural ppLANISSIMO festival (Bulgaria), and the Sixth International Review of Contemporary Music (Serbia).

He has received awards and grants from the Fromm Foundation, the MacDowell Colony, Northridge Composition Prize, the American Music Center, Renee B. Fischer Piano Competition, Kubik International Prize, ASCAP, SCI, and the Cambridge Madrigal Singers. Bahr has received commissions from the Mountain Chamber Players, percussionist Grant Braddock (Exit 9), conductor Theresa Spencer (Cottey College), the University of Oklahoma Percussion Ensemble, the Mississippi Music Teachers Association, and English hornist Krista Riggs. Taumoe Music and Keyboard Percussion Publications publish his works. He is a member of ASCAP, The College Music Society, the Society of Composers, Inc., and the Christian Fellowship of Art Music Composers. When not composing, Bahr frets over his student loan debt and the fate of the Kansas City Royals. SDG

## **Baty, Thomas**

Thomas Baty was raised in Missoula, Montana. He began singing at the age of six in the First United Methodist Church choir. He continued to sing throughout elementary school and at 11 years old successfully auditioned for the American Boy Choir. Declining the opportunity in favor of remaining home with his family, Thomas continued to be very active in music, beginning piano lessons and French horn lessons. He discontinued the piano lessons after four years in order to give more focus to Voice and Horn as he began to study voice privately primarily with Nita Hamilton and then with Esther England, and horn privately with Vicki Johnson. He continued to grow in music as he made his way through high school under the direction and, eventually, the council of Gary Gillett. By the time he graduated from Sentinel High School in 2005, Thomas had been a member of the Montana All-State Orchestra, Band, and Choir, and the ACDA All-Northwest Men's Chorus as well as the MENC All-Northwest Band. Thomas began study at The University of Montana in 2005 with a double major in music education and vocal performance. He studies voice with Dr. Stephen Kalm and horn with Professor Roger Logan, has plans to graduate in 2010, and hopes to become a public school choral director.

**Belfy, Jeanne M.**

Dr. Jeanne Marie Belfy, born and raised in northern lower Michigan, was appointed to the faculty at Boise State University in 1983 to teach oboe and music history. She received her PhD in historical musicology from the University of Kentucky in cooperation with the University of Louisville, and holds a MM in music history from Ball State University, and a BMEd from Northern Michigan University. She has performed over twenty-five faculty recitals at BSU, and has played oboe and English horn with the Boise Philharmonic, the Louisville Orchestra, the Muncie Symphony, and the Grand Rapids Symphony. Her oboe pupils have won numerous contests and competitions, including MTNA National Performance Competitions Finalist, the Idaho State Solo Contest, Idaho All-State and All-Northwest, and they have earned advanced degrees in oboe performance at prestigious institutions across the country. She coached a wind and piano sextet that placed second in the MTNA National Performance Competition. Her writing includes articles in refereed journals, Festschriften, and reference books, and she has reviewed over 170 CD recordings for the Journal of the International Double Reed Society. In 1984, with the help of a community support group, she founded the Boise Chamber Music Society, and she continues to direct the presenting of the four-concert Boise Chamber Music Series of professional, touring artists, as well as the BCMS Young Artist String Quartet Competitions.

**Belz, Mary Jane**

Mary Jane Belz is the Music Education Specialist at the University of Montana. Her education includes a Ph. D. in Music Education from The University of Minnesota (Minneapolis), an M.A. in Music Education from Teachers College, Columbia University (New York, NY) and a B.A. in Music Education from Augustana College (Sioux Falls, SD). Dr. Belz, a native of Wessington

Springs, South Dakota, taught Middle School vocal and general music in New Jersey and Maryland, but the majority of her teaching experience (twenty-eight years) was as a member of the Music Department at The Frankfurt International School e.V. in Oberursel, Germany where she taught all levels of general and vocal music. Her experience also includes directing both adult and children's church choirs, and teaching private piano. Her university teaching experience includes two years at the University of Minnesota and since 1998 at The University of Montana (Missoula). As a university professor, she teaches music methods classes to music majors and elementary education majors, graduate classes in psychology and philosophy of music, and supervises music student teachers. Through completion of her ethnographic dissertation, *The German Gesangverein as a Model of Life-Long Participation in Music*, which explored the success of the German Singing Clubs (Gesangvereine) within the German culture, she developed great interest in songs which bind cultures together. One of her goals is to promote the songs which bind Americans together.

**Boyd, Fern Glass**

Fern Glass Boyd is Professor of Cello at The University of Montana in Missoula, where she has been a member of the faculty since 1979. She performs as cellist with the Montana Piano Trio and is principal cellist of the String Orchestra of the Rockies and the Missoula Symphony Orchestra. In addition to teaching cello and coaching chamber music ensembles, she teaches courses in the areas of music history and literature, music appreciation, and string music education.

A native of Philadelphia, she began her early music studies at the Settlement Music School and went on to earn degrees from the Eastman School of Music and Yale University, where she performed as a member of the graduate string quartet in residence. She is active as a recitalist and clinician and is a frequent soloist and adjudicator throughout Montana and the region. She is featured in the first commercial CD release of the String Orchestra of the Rockies, *Beneath a Northern Sky*, as solo cellist. She is a past president of the Montana chapter of the American String Teachers Association and is a member of several other professional music organizations including MENC, The College Music Society, and the Violoncello Society, Inc. of America. Ms. Glass Boyd performs on a fine English cello, dated 1811, made by Joseph Hill of London.

## BIOGRAPHIES OF COMPOSERS AND PRESENTERS

### **Brown, Timothy J.**

Timothy J. Brown received his undergraduate musical training at the State University of New York College at Fredonia. He holds the M.A. from Goddard College in Plainfield, Vermont, where he studied music education and vocal performance. In addition, he holds the doctoral degree in Music Theory and Composition from the University of Northern Colorado, where his dissertation was awarded the Graduate Dean's Citation for Outstanding Dissertation. Dr. Brown has studied privately with composer John Corigliano. His compositions span a variety of media and styles, ranging from full orchestral works to unaccompanied choral pieces and chamber works. He is an experienced choral conductor and editor. His CD *Infinity* was released in 2005 on Capstone Records, and *Songs of Light, Songs of Shadows* was released in 2006. In 2007, excerpts from his song cycle for chamber ensemble, *In Flanders Fields*, were released on a compilation by Studio 251 / Beauport Music Press. He was named a recipient of ASCAP PLUS Awards in 2005 and 2006. Also in 2006, was awarded the Lois Bailey Glenn Award for Teaching Excellence by the National Music Foundation for the teaching of American music. Dr. Brown was a Fellow at the Virginia Center for the Creative Arts during January 2007.

### **Carlton, Emily**

No bio submitted

### **Cleveland, Lisa Ann**

Dr. Lisa Cleveland is an assistant professor in the Fine Arts Department at St. Anselm College in Manchester, New Hampshire. She received her Bachelor of Music degree in Performance from the University of Missouri-Kansas City and her Master of Music and Ph.D. in Music Theory from Northwestern University. Dr. Cleveland has taught a variety of courses in music theory, history, and aural skills and has served as a lecturer for the Humanities Program. While teaching in a liberal arts environment, she has had the opportunity to develop several new courses for non-music majors.

Dr. Cleveland participated in the Community Engagement Program for The College Music Society National Conference in 2006 and was also chosen as a presenter for the Rocky Mountain and Northeast Regional Conferences in the spring of 2007. She has served as past president of the New Hampshire Music Teachers Association and as Chair for the Junior High School Division of the MTNA National Competitions.

### **Cobb, Brian A.**

Dr. Brian Cobb currently holds the positions of Music Instructor at Bellevue Community College (Bellevue, WA) and the University of Washington (Seattle) where he teaches music composition, music theory, music technology, jazz performance, and music history. In 2006, Brian received his D.M.A. degree in music composition from the University of Washington (Seattle) where he taught aural skills and assisted in the core-music theory curriculum. His major works include *Campfire Songs* (for two voices and mixed ensemble) a theatrical song cycle set during the American Frontier era, *sCatterEd* (for solo flute) an interdisciplinary work that fuses music/theatre/kinesics, and the evolution-influenced *in far country* (for alto/soprano saxophone & piano) commissioned by saxophone virtuoso Dr. Chien-Kwan Lin. Dr. Cobb's catalog includes music for voice, wind ensemble, orchestra, film, electronic media, and various chamber settings. He has received awards for his music from ASCAP, Berklee College of Music, and the University of Washington.

In addition to composition and education, Brian plays double bass with the William O Smith trio and the Tom Baker Quartet, who recently released their debut album, titled *Look What I Found* on Present Sound Records. Brian also holds the seat of secretary for the CMS Pacific Northwest chapter. He received his DMA degree in music composition from the University of Washington, his master's degree from University of Massachusetts, and his bachelor's degree from Berklee College of Music.

**Coe, Judith A.**

Judith A. Coe is Director of the Commercial Voice program in the Music and Entertainment Industry Studies department at the University of Colorado at Denver and Health Sciences Center and was Fulbright Scholar-in-Residence in the Irish World Academy of Music and Dance at the University of Limerick for the 2006-2007 academic year. She teaches applied voice, songwriting, women in music, and Irish music, directs the signature singer/songwriter ensemble, and is technology fellow in the College of Arts & Media designing and developing digital portfolios by artists. A singer/songwriter, composer, and synthesist, she has made recordings and presented papers, lecture-recitals and concerts across the US and throughout Europe. She regularly serves as technology and teaching consultant and as clinician and keynote speaker for workshops and conferences on music, music entrepreneurship, creativity and teaching, and songwriting.

**Dal Porto, Mark**

Dr. Mark Dal Porto has been the Coordinator of Composition and Music Theory at Eastern New Mexico University since 2001. Some recent performances of his works include "At Midnight" performed by the Vanguard Voices and Brass of Dearborn, Michigan in June 2007, "Galactica" performed by the National Symphony Orchestra of Ukraine in May 2007, "Spring, the Sweet Spring" performed by the Prague Radio Opera Chorus in May 2007, "Song of Eternity" performed by the Czech Philharmonic Orchestra in July 2006, and "When Your Song Rang Out to Me" performed by the Kiev Chamber Choir in May 2006.

Dal Porto's "Song of the Night" for Oboe, Voice, and Piano, commissioned by Trio Encantada, has been performed over 30 times. It had its international premier in Madrid, Spain in June 2005 and has also been performed in Chengdu, China, and throughout the US.

Dal Porto was a featured composer and panelist for the 2004 John Donald Robb International Composers' Symposium in Albuquerque, New Mexico. Some of his works have also been used as background music for several PBS television shows.

Since 2005, Dal Porto has served on the Board of Directors as Composition Representative for the Rocky Mountain Chapter of The College Music Society.

**Dangerfield, Joseph Allen**

Joseph Dangerfield's (b. 1977) compositions are heard throughout the United States on conferences of the Society of Composers Inc., the MusicX Festival at the Cincinnati Conservatory, the San Francisco New Music Festival, and the Society for Electro-Acoustic Music in the United States, among others. His works have been performed in such international venues as the Festival of American Music in Moscow, the Frankfurter KuenstlerKlub, the Conservatorio di Giuseppe Tartini, Trieste, Italy, and in Cairo, Egypt. In December 2007, Dangerfield will complete a residency in the Leighton Studios at the Banff Centre in Alberta, Canada.

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

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

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

## BIOGRAPHIES OF COMPOSERS AND PRESENTERS

### **Diamond, Shirley A.**

Dr. Shirley A. Diamond is an active performer and educator based in Central Washington state. Currently on faculty at Walla Walla University, she has taught at Central Washington University, Whitman College, the University of Alaska-Fairbanks, as well as at several colleges in British Columbia, Canada.

An expert in the area of Russian music for saxophone, Dr. Diamond is also energetic in commissioning new works for saxophone. Included is British composer Paul Clay's work, *Wrong Bepop* (2003) for saxophone and piano, as well as Bruce Pennycook's 2006 revision of his 1978 work *Three Pieces for Saxophone*. Dr. Diamond also has a strong interest in works for saxophone and electronics.

Dr. Diamond has presented performances and lecture-recitals at a wide variety of venues including the 2006 World Saxophone Congress in Ljubliana, Slovenia, the 2003 World Saxophone Congress in Minneapolis, Minnesota, as well as at numerous CMS conferences and various other workshops and meetings.

Dr. Diamond holds the Doctor of Music degree in saxophone performance from Indiana University where she studied with Eugene Rousseau; the Master of Music degree in saxophone performance from the University of Texas at Austin where she worked with Harvey Pittel, and the Bachelor of Music degree from the University of British Columbia.

### **Dixon, Edward**

Dr. Edward Dixon, conductor and cellist, has performed as soloist, chamber and orchestral musician throughout the United States and Europe and has worked in the Hollywood recording studios. He received his Bachelor and Master of Music degrees from the University of Southern California and his doctorate from the University of Cincinnati College-Conservatory of Music.

Formerly on the music faculties of the University of North Carolina-Greensboro and Central Washington University, Dr. Dixon joined the faculty of Whitman College in 1990 where he conducts the Whitman College Symphony and teaches low strings, music history/literature, conducting, and chamber music. A frequent performer, he has appeared as guest cello soloist with the Yakima, Wenatchee, Walla Walla and Mid-Columbia Symphonies within the state of Washington and at the Aspen, Ojai, and Colorado Music Festivals. He made his Carnegie Hall debut in 1987 and is currently the cellist for the regionally renowned Columbia Piano Trio. He has been principal cellist of the Walla Walla Symphony since 1991.

### **Eisenberg, Chris**

Chris Eisenberg received her doctorate in solo and collaborative piano performance and pedagogy from the University of Northern Colorado. She has worked with Aaron Copland, Gunther Schuller, William Bolcom and George Crumb in performances of their works for piano and for French horn and her dissertation on Crumb's works for two pianos received UNC's highest research award. She is currently serving as consultant for the Suncadia Arts Council Formation committee in Central Washington. Chris resides in North Bend Washington where she is active in local, regional, and national organizations and institutions as a lecturer, performer, clinician, and adjudicator.

### **Goodman, Kimberlee**

Kimberlee Goodman is a native of Arizona. She received her Bachelor of Music degree from Arizona State University and her Masters of Music degree from The Ohio State University in 2000. She has served the National Flute Association as Equipment Manager for a national convention, Visual Documentation Chairperson, and Membership Recruitment Chair. She has presented master classes at New Albany High School in New Albany, Ohio, Tartan High School in Oakdale, Minnesota, and Seattle Pacific University in Seattle, Washington. In July of 2004, Ms. Goodman played principal flute in the International Orchestral Festival Orchestra in Dublin, Ireland. In October of that year, she performed as soloist with The Ohio State University Symphony Orchestra as winner of the concerto competition. She is currently a Doctor of Musical Arts candidate at The Ohio State University. During the summer, Ms. Goodman is on the faculty of the International Music Camp where she teaches flute and music appreciation. Ms. Goodman had a featured article in the November 2006 issue of *Flute Talk* magazine. She is currently on the music faculty of Otterbein College in Westerville, Ohio. In the Spring of 2007, she taught a course that she created at The Ohio State University entitled *Navigating a Career in Music*. In Summer of 2007, she presented a lecture/recital at The College Music

Society's International Conference in Bangkok, Thailand.

**Harter, Courtenay L.**

Courtenay Harter received a B.F.A. in Oboe Performance from Carnegie Mellon University in Pittsburgh, PA; an M.M. degree in Music Theory and Oboe Performance from Northwestern University in Evanston, IL; and a Ph.D. in Music Theory and Music History from the University of Connecticut.

A member of Sigma Alpha Iota and Pi Kappa Lambda, Dr. Harter is an experienced pedagogue: previous appointments include the University of Connecticut, Georgia State University, Oberlin College's Conservatory of Music, and Rhodes College. She has been a faculty consultant for the AP Music Theory Exam and on the test development committee for the CLEP Humanities Exam.

Of her many research interests, Dr. Harter is particularly attracted to the pedagogy of music theory; her dissertation study, entitled "Phrase Structure in Prokofiev's Piano Sonatas," uses familiar terminology to describe formal procedures within the context of neoclassical characteristics. She has presented papers at national and regional meetings of The College Music Society and the Society for Music Theory. In addition to work on an anthology of instrument-specific excerpts for theory courses, she is also working with the Serge Prokofiev Archive in London, England.

In addition to teaching music theory, Dr. Harter continues to perform annual recitals on oboe and English horn. She is an active freelance musician in the mid-south region and maintains a private oboe studio. In her spare time, Dr. Harter pursues other interests: good food, crossword puzzles, and Olympic-style badminton.

**Heuerman, Beryl Lee**

Beryl Lee Heuermann, composer and singer/actor, specializes in extended vocal techniques and experimental theater. She holds degrees in composition from New England Conservatory, the Yale School of Music, and a Ph.D. from the State University of New York at Stony Brook. She studied composition with Daria Semegen, Sheila Silver, Daniel Weymouth, Jacob Druckman, Betsy Jolas, and Lukas Foss. She has studied North Indian and African vocal music, performed American and Brazilian jazz, and was a Visiting Scholar at Stanford University's Center for Computer Research in Music and Acoustics. Ms. Heuermann is co-founder, along with her husband Charles Nichols, of the duo Painted Carp, premiering interactive computer music for processed voice and MIDI violin. Ms. Heuermann teaches in Missoula, Montana where she currently lives with her husband and son.

**Jones, Eric**

Violist Eric Jones is currently pursuing a Ph.D in ethnomusicology at the University of Illinois at Urbana-Champaign. His principal interest is music of the Andean peoples. He received a B.M. and an M.M. in viola performance, and a M.M. in ethnomusicology from the University of North Texas. During 2005-06 he was a Fulbright Scholar, studying the music of the Quechua and Aymara peoples of Bolivia.

**Jones, Robert J.**

Robert Jones is currently an Associate Professor of Voice at North Dakota State University. His research interests include 20th century art song and text-music relationships. Dr. Jones has presented numerous lecture-performances on 20th century vocal literature at both regional and national CMS Conferences.

An active performer, Dr. Jones has appeared as soloist with varied ensembles in the U.S., Canada and Bolivia, including the Winnipeg Philharmonic Choir and Royal Winnipeg Ballet, the Nebraska Chamber Orchestra, Des Moines Metro Opera Company, Opera Oklahoma, and the Fargo-Moorhead Opera. Active as a recitalist, he has performed numerous solo and chamber music recitals throughout the Midwest. In 2006, he was a featured performer in a concert of the Bolivian Chamber Music Society at the Palacio di Simon I. Patino in Cochabamba, Bolivia. Dr. Jones has appeared annually as a soloist with the NDSU Baroque Festival, most recently in Handel's "Messiah." Other appearances include major roles with the NDSU Opera Theater.

Dr. Jones received his B.Mus.Ed. degree from the University of Nebraska-Lincoln in 1972, his M.M. at the University of Northern Colorado in 1979 and his D.M.A. degree in Vocal Performance from the University of Oklahoma in 1991. He has been a faculty member of the NDSU Music Dept. since 1995. He is a member of The College Music Society, National Association of Teachers of Singing, Lyrica Society and Pi Kappa Lambda.

## BIOGRAPHIES OF COMPOSERS AND PRESENTERS

### **Kreuze, Brandon R.**

Brandon R. Kreuze received his Bachelor of Arts degree in music from Calvin College, his Master of Music degree in composition from Western Michigan University, and his Doctor of Music degree in composition from Northwestern University. His teachers have included John Worst, C. Curtis-Smith, Ramon Zupko, M. William Karlins, Stephen L. Syverud, and Alan Stout. Dr. Kreuze presently is an associate professor of music at Covenant College in Lookout Mountain, Georgia, where he teaches courses in music theory, composition, and brass performance; he also serves as the choir director at East Ridge Presbyterian Church in East Ridge, Tennessee. He has received commissions from Kilgore College and Covenant College, and was the festival composer of the Texas Shakespeare Festival during its 2002 season. Recent performances of his works have included venues in Houston, Dallas, Chicago, Los Angeles, Chattanooga, Iowa, and Miami.

### **Laughlin, Mark**

Mark Laughlin received degrees in piano performance and piano pedagogy from the University of North Alabama, University of Memphis and the University of South Carolina. His research and teaching strategies on improvisation have been featured at the national conferences of the National Association of Schools of Music, The College Music Society, and the National Conference on Keyboard Pedagogy. He has also presented at the International Conference of CMS in Bangkok and Ayuthaya, Thailand and the Mid-Atlantic, Pacific Northwest, Pacific Central, Southern, Great Lakes and Northeast Regional Conferences of The College Music Society. Dr. Laughlin has also been the featured clinician on teacher education in improvisation at the Alabama, Maryland, Massachusetts and South Carolina Music Educators State Conferences. He has written articles for *Clavier* and the *Piano Pedagogy Forum* and his current research includes writing a book on the life and unpublished music of Mario Castelnuovo-Tedesco.

### **Lynn, Monica**

Monica Lynn is a Doctoral Candidate and a Graduate Teaching Assistant in the Music Composition and World Music program at The University of California, Santa Cruz. Current compositional instructors include Dr. David Cope, Dr. Karlton Hester, Dr. David Evan Jones and Dr. Hi Kyung Kim. In pursuing a lifelong passion for music composition, her training and career as a composer is focused on exploring the music of other cultures while continually discovering and refining the individuality of her emerging voice.

### **Manring, Lesley**

Lesley Manring received extensive training on the violin, but completed a B.M. degree in voice performance at the University of Michigan. She holds a Master of Music degree and has pursued doctoral studies at the University of Arizona. Her American career was launched touring in leading operatic roles with the Boris Goldovsky Opera, and concert tours with the Gregg Smith Singers as soprano and violinist. After winning a Sullivan Foundation Award in New York City and a Katherine Long Award for a year's study at the Metropolitan Opera, Manring began a European career in Germany in coloratura roles such as the Queen of the Night, Rosina, Gilda, Zerbinetta, and Konstanze. Professor Manring has since appeared in over 20 European opera houses, including Mannheim, Hannover, Bonn, Freiburg, Heidelberg, Wuppertal and others. At the Vienna State Opera she performed the unusual role of Emily as soprano and violinist in Menotti's *Help! Help! the Globolinks!* Her repertoire includes some 40 operatic roles, most standard oratorios, chamber music, and song literature from four centuries. She has recorded with the Collegium Josephinum Bonn, Bavarian Radio, Munich, and the Orchester-Vereinigung Gauting; appeared in European film, and television; and been broadcast over radio in Italy, France, Germany, Austria, Switzerland, Russia, and recently the United States with Richard Faith.

**Mason, Charles Norman**

Charles Norman Mason won the 2005-2006 Samuel Barber Rome Prize Fellowship in composition. Mason's other awards include International Society for Bassists Composition Competition, Premi Internacional de Composici Musical Ciutat de Tarragona Orchestra Music prize, National Endowment of the Arts Artist Fellowship, Dale Warland Singers Commission Prize, BMI Young Composers Award, and Bourges Electro-Acoustic Composition Competition. His music has been performed throughout the world including the Aspen Summer Music Festival, Foro Internacional de Musica Nueva, Yerba Buena Center for the Arts in San Francisco and new music festivals in Prague, Bucharest, Bulgaria, and Sao Paulo. Mason is executive director of Living Music Foundation and professor of music at Birmingham-Southern College.

**McGowan, Sean**

Sean McGowan is a guitarist from Maine who combines many diverse musical influences with unconventional techniques to create a broad palette of textures within his compositions and arrangements for solo guitar. His first recording, *River Coffee*, won the Best Independent Release of the Year Award (2002) from *Acoustic Guitar* magazine. Music from the CD has been featured on BBC radio's *Great Guitars* program and has been published in Japan's *Acoustic Guitar* magazine and *Mel Bay's Master Anthology of Fingerstyle Guitar Vol. 3*.

Sean has collaborated with several dance and improvisation companies including the Portland Ballet, and has performed as an accompanist for several dance festivals including the American College Dance Festival. Sean has also performed at several guitar festivals including the Classic American Guitar Show in New York and the Newport Guitar Festival.

Sean graduated with a DMA in Guitar Performance from the University of Southern California in Los Angeles. He currently serves as an Assistant Professor of Music Performance at the University of Colorado at Denver. Sean has served as an artist/clinician for the Maine Arts Commission since 2000 and also as guitar faculty for the University of Maine and Bowdoin College. He is also a member of the Pi Kappa Lambda Honors Society. Sean is a strong advocate for injury prevention and health education for musicians, and his workshops incorporate a holistic approach to playing. Sean is a frequent lesson and article contributor for *Acoustic Guitar*, *Guitar Teacher* and *Jazz Improv* magazines.

**Metz, Paul W.**

Paul W. Metz is Associate Professor of Music Theory at Colorado State University, where he joined the faculty in 1986. He received his undergraduate degree from Gettysburg College, and his M.M. and Ph.D. in music theory from the College-Conservatory of Music of the University of Cincinnati. He has published articles on various topics in journals including *Theory and Practice*, *In Theory Only*, and *Ars Musica Denver*. He has served as the treasurer of the Rocky Mountain Chapter of The College Music Society as well as the board member for music theory.

**Min, Kui**

Kui Min was born into a family of Chinese traditional musicians with a Western music background, and studied erhu with his father Zhen Min and violin and piano with his mother Xinshu Cai. Aged 9, he started taking piano lessons with Professor Daxin Zhen in the Sichuan Conservatory of Music. After graduating from the Middle School of the Conservatory, Kui Min went to North America and earned his Bachelor of Music at the Wilfrid Laurier University in Canada and Master of Music at the University of Notre Dame in the United States.

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

## BIOGRAPHIES OF COMPOSERS AND PRESENTERS

### **Mintcheva, Miroslava**

Miroslava Mintcheva is a Doctoral Candidate in Piano Performance at the University of Colorado-Boulder. She holds a Master of Music Degree from Colorado State University and a Bachelor of Arts degree in Journalism and Mass Communication from the American University in Bulgaria. She has performed in numerous Master-Classes conducted by internationally acclaimed pianists such as Boris Berman, Olga Kern, Yakov Kasman, and William Wolfram.

In 2007 she received an Honorable Mention at the Bradshaw and Buono International Piano Competition in New York. In 2006 Ms. Mintcheva was announced as one of three winners of a music scholarship grant, awarded annually by the Dante Alighieri Society of Denver, Colorado. In addition, she has been selected as the gold medallist and top prizewinner in the Fort Collins Wendel Diebel Keyboard Olympics in 2002 and 2005.

During the summer of 2007 Ms. Mintcheva gave piano performances in both Italy and Bulgaria. She was one of a few pianists selected to perform in the Young Artist Program of the Amalfi Coast Music and Arts Festival in Vietri sul Mare, Italy. She was also selected as a poster-session participant in the 2007 Colorado Music Teachers Association State Conference.

In addition to performing, Ms. Mintcheva has built a successful teaching career. She has taught classes at Colorado State University and at the University of Colorado-Boulder. Currently, she maintains a successful private piano studio with her husband David McArthur. Ms. Mintcheva is a member of Pi Kappa Lambda, the Music Teachers National Association, and The College Music Society.

### **Molumby, Nicole L.**

Dr. Nicole Molumby recently joined the Department of Music at Boise State University as the Assistant Flute Professor in the fall of 2005. She is a member of the Boise State University Faculty Woodwind Quintet. Before moving to Boise, she was Flute Lecturer at Otterbein College in Westerville, Ohio. In June 2004 she graduated with her D.M.A in flute performance at The Ohio State University. Outside of her academic and teaching duties at Boise State, performance opportunities have included; principal flute at the Classical Music Festival in Eisenstadt, Austria (2002-2007), guest piccoloist with Williamsport Regional Symphony in Pennsylvania (2005), and a baroque flutist at the Norfolk Early Music Festival in Norfolk, England (2000).

In 1998 Dr. Molumby was awarded a Rotary Scholarship to attend The Royal Northern College of Music in Manchester, England. There she studied with former London Symphony Orchestra principal flutist, Peter Lloyd. After receiving a Masters of Music from The Royal Northern College of Music, Dr. Molumby taught elementary general music in Columbus Public Schools. In 1996 she won the National Flute Association Master Class Competition and performed at the National Convention in Orlando, Florida for Leone Buyse. Her primary teachers include Dr. Janis Boland, Dr. Angeleita Floyd, Mr. Peter Lloyd, and Professor Katherine Borst Jones. Currently, Dr. Molumby is Regional President for the Pacific Northwest Chapter of The College Music Society.

### **Moreau, Leslie**

Dr. Leslie Moreau is Assistant Professor of Clarinet at Boise State University and is the newest addition to the Woodwind Faculty. She received her D. M. A. and M. M. degrees from Arizona State University, where she studied with Robert Spring. Her Bachelor's Degree was earned at Indiana University, studying with Howard Klug. She was a third place winner at the 2003 International Clarinet Association's Young Artist Competition. Dr. Moreau has played clarinet with the Phoenix Symphony, Arizona Opera, Ballet Arizona and Columbus Symphony Orchestra (IN). She and her husband regularly present recitals of clarinet and piano music as the Moreau Duo. She has performed in Japan and Belgium, and has coached in master classes with many prestigious artists from around the world, including James Campbell, Eli Eban, Jorge Montilla, Luis Rossi, and Eddy Vanoosthuyse. Before coming to Boise, Dr. Moreau taught at Scottsdale Community College and Arizona State University. She has contributed to *The Clarinet*, the quarterly journal of the International Clarinet Association. In Arizona, Dr. Moreau served as an adjudicator for Arizona Music Educators Association's Regional and All-State Festivals, the Phoenix Symphony Guild (PSG) Ensemble Auditions and PSG Young Artists Competition.

**Nichols, Charles**

Composer, violinist, and computer music researcher, Charles Nichols is an Associate Professor at the University of Montana. While studying at the Eastman School of Music, Yale University, and Stanford University, his principal composition teachers were Samuel Adler, Martin Bresnick, Jacob Druckman, Brian Ferneyhough, and Jonathan Harvey. At Yale, he worked as a Research Associate at the Center for Studies in Music Technology and as a Research Assistant at Haskins Laboratories, and at Stanford, he served as the Interim and Associate Technical Director of the Center for Computer Research in Music and Acoustics. He has presented his compositions and research at festivals and conferences, such as Musicacoustica Mix in Beijing, the Pan Music Festival in Seoul, Spring in Havana, the Bang on a Can Institute, June in Buffalo, ICMC, SEAMUS, NIME, DAFx, SIGGRAPH, and SCGlobal. He was recently awarded a grant from the National Endowment for the Arts and a Mention in the Bourges International Electroacoustic Music Competition, and commissions by the Association for American Medical Colleges and the Cybersounds Festival at Temple University.

**Nolan, Julia**

Julia Nolan premiered Ian McDougall's Concerto, commissioned for her and the Canadian Broadcasting Corporation (CBC) Vancouver Orchestra (March, 2005). Ms. Nolan performed as soloist with the festival orchestra at the World Saxophone Conference in Minnesota (July, 2003), was a soloist (Tableaux de Provence by Paule Maurice) for the CBC Vancouver Orchestra CD Globetrotting, and recorded Concerto by Fred Stride commissioned by Canadian Broadcasting Corporation. Also, she is featured on the CD Intrada with the Alan Matheson Big Band and performs with the Saxophilia Saxophone Quartet. Her career achievements were profiled in The Saxophone Journal (Sept/Oct, 2001).

Julia Nolan recently presented academic papers at conferences in North America and Europe and remains active giving master classes, public lectures, and performances. She premiered two works at the World Saxophone Congress in Ljubljana, Slovenia (July, 2006). Stephen Chatman's To the Garden the World for saxophone and piano is inspired by the poetry of Walt Whitman. Strength by Robert Pritchard features saxophone and video. This piece won a Canadian Cinematography Award in 2007.

Ms. Nolan is a Ph.D. student at The University of British Columbia in Curriculum Studies (Music Education). She is interested in music performance research in the area of private music instruction and curriculum. She was awarded a Social Sciences and Humanities Doctoral Fellowship from the Canadian government for 2007–2008.

Ms. Nolan teaches saxophone at The University of British Columbia, is Vice-President of The College Music Society's Pacific Northwest Chapter, is the newly elected Director for the North American Saxophone Alliance Region 9, and an artist-clinician for Yamaha Canada, Ltd.

**O'Riordan, Kirk**

Kirk O'Riordan is an active composer, conductor, saxophonist, and teacher. His music has been performed in six countries and in 20 of the 50 United States, and has been featured at festivals and conferences such as the Ravenna Festival (Italy), the Western Illinois New Music Festival, regional conferences of the Society of Composers, Inc. and The College Music Society; and in concert and recordings by such performers as the Eaken Piano Trio, The Czech Philharmonic, the Arizona State University Chamber Winds and Symphony Orchestra, the Northwestern University Contemporary Music Ensemble, the University of Colorado Chamber Wind Ensemble, Jeffrey Lyman, Marco Albonetti, Russell Peterson, Emily Bullock, Andrew Rammon, Reuben Council, and Holly Roadfeldt-O'Riordan.

Kirk is the recipient of numerous awards as both a composer and a performer, including the 2001 Arizona State University Composition Competition, and the 2000 Contemporary Music Society competition, and he recently won an ERM-Media Masterworks Prize for his orchestral piece, River Lights. His music has been broadcast on KBAQ, WQSU, and WVIA radio. His Cathedral for Alto Saxophone and Organ appears on a recording by Frederick Hemke and Douglass Cleveland. He has recently completed a Triple Concerto for the Eaken Piano Trio.

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

## BIOGRAPHIES OF COMPOSERS AND PRESENTERS

### **Peterson, Dorothy Beck**

Pianist Dorothy Beck Peterson has been performing in the Missoula area for many years on student and faculty recitals at the University of Montana, UM Band Camp, Treble and AA High School Choral Festivals, the International Choral Festival, and numerous local events. With degrees in performance and pedagogy from the University of Montana and Wichita State University, she is also active as a teacher and adjudicator. Dorothy is currently serving as secretary of the Montana State Music Teachers Association.

### **Post, William Dean**

William Post is an Assistant Professor of Music Theory at the University of Alaska in Fairbanks where he teaches courses in theory, composition, orchestration and graduate research methods. He received his B.Mus. degree in Music Theory and Composition from Michigan State University and his M.Mus. degree in Music Theory and Composition from Western Washington University. In May 2007 he earned his Ph.D in Music Theory and Composition from Kent State University, where his doctoral dissertation included an original composition, *Emanations for Orchestra*, and a study titled *Anton Webern and the Golden Ratio: Temporal Proportions as a Formative Principle in Three Late Works*, Opp.27-29.

### **Raynes, Laura**

Soprano Dr. Laura Rushing-Raynes has appeared on concert, recital and opera stages in the continental United States, Hawaii, Great Britain, and Mexico. A critically acclaimed performer recognized especially for her expertise as a recitalist, Dr. Rushing-Raynes has a large and varied concert repertoire and has also performed many opera roles, most recently, singing Pamina (*Magic Flute*) for Opera Idaho and Mimi (*La Boheme*) in an extended educational outreach tour, also for Opera Idaho. Her students have often won top honors in National Association of Teachers of Singing (NATS) auditions, admission/scholarships to major universities and colleges, tuition awards for graduate voice study and roles with regional opera companies. She holds an undergraduate performance degree in voice and violin from the University of Northern Colorado and master's and doctorate degrees in voice performance from the University of Arizona. At Boise State, she directs the Voice Area in the Department of Music, teaches graduate and undergraduate voice, courses in vocal pedagogy, and is a co-director of Opera and Music Theatre programs. She is a co-founder and performer with the newly formed Idaho CoOPERative, a group of professional singers/teaching artists based at Boise State University. The Idaho CoOPERative is dedicated to promoting opera and offering educational opportunities to singers training for professional singing careers - as well as professional development and artistic enrichment for established professional opera performers.

### **Ravitskaya, Irina**

Dr. Irena Ravitskaya enjoys a dynamic performing and teaching career that has taken her across Europe and the United States. She is currently a Adjunct Faculty at Boise State University. Born in Moldova (Former Soviet Union), Irena Ravitskaya began playing the piano at age six and at age ten won the National Competition of Moldova. Irena had her first musical training in her native town, where she attended the State School of Music. At age sixteen, Irena won the Young Artists State Competition, followed by an invitation to perform with the National Symphony Orchestra. She later studied at Moldova State Conservatory where her principal teacher was Alexander Paley. Unfortunately, after receiving a diploma from Moldova State Conservatory, the political situation in Moldova was unfavorable to national minorities, and Irena was not able to continue her graduate education in her native country. Immigrating to the U. S. in 1995 opened new opportunities for Irena. In 1996, she was accepted to the graduate program in piano performance at Boise State University where she studied under Dr. Del Parkinson. Further pursuing her career in music, Irena entered the doctorate program at Indiana University, Bloomington, earning her Doctorate in Piano Performance in 2006. Always being fortunate by studying with great teachers, Irena's principal teacher at IU was Luba Edlina-Dubinsky, a member of world famous Borodin Trio. Irena's repertoire encompasses works from Baroque to Modern, with a particular interest in the music of Beethoven, Chopin, and Russian composers. Orchestral engagements include Moldova State Philharmonic, Moldova National Orchestra, Boise State Symphony Orchestra, Fort Wayne Philharmonic, and Indiana University Symphony Orchestra. Aside from extensive solo engagements, she is in high demand as a chamber and vocal collaborator.

Among Irena's chamber engagements are Edwin V. Lacy, Yuval Gotlibovich, Ilya and Olga Kaler, and Ian Clarke.

**Regan, Marty**

Marty Regan graduated from Oberlin College in 1995 with a B.M. in Composition and a B.A. in English and East Asian Studies. From 2000-2002 he studied composition and took applied lessons on traditional Japanese instruments as a Japanese government-sponsored research student at Tokyo College of Music. He has composed many works for traditional Japanese instruments and is active as a composer and conductor in AURA-J, a chamber ensemble of Japanese instrumentalists devoted to developing new repertoire for traditional Japanese instruments. In June 2001 and 2002, his compositions *Three Japanese Soundscapes* and *Shinonome no Uta* ("Song-Poem of the Eastern Clouds") were premiered at the 4th and 5th Annual Composition Competition for Traditional Japanese Instruments at the National Theatre of Japan. In 2005 he was awarded the Tai Hei Shakuhachi Scholarship in recognition of his efforts in advocating the Japanese performing arts abroad and studied traditional Korean music at the National Center for the Korean Traditional Performing Arts under the auspices of the Korea Foundation. He spent the 2005-2006 academic year in Tokyo working on his dissertation under the auspices of the Japan Foundation Doctoral Fellowship and the Andrew Nyborg Fellowship in Music and completed his Ph.D. in Music with an emphasis in Composition at the University of Hawaii, Manoa in December 2006. His English translation of Minoru Miki's book, *Composing for Japanese Instruments* will be published in 2008 by the University of Rochester Press. He joined the faculty of Texas A&M University in fall 2007.

**Riggs, Krista**

Krista Riggs earned a Doctor of Music in Oboe Performance and Literature from Indiana University, where she was awarded high distinction at the document defense/ final examination for the degree. Since graduating, she has presented research papers, lecture recitals, and solo performances at regional, national, and international conferences of organizations such as The College Music Society, the International Society on the Philosophy of Music Education, the International Society for Music Education, and the International Double Reed Society. Recent engagements have included invitations to diverse cities of Los Angeles, San Francisco, Fresno, Phoenix, Muncie, Salt Lake City, Gainesville, Hamburg, Kuala Lumpur, and Bangkok. Her award-winning research has been published in the *Philosophy of Music Education Review* and the *Double Reed Journal*. She currently teaches oboe, music theory, and directs the President's Quintet at California State University, Fresno.

**Robbins, Scott**

Scott Robbins is Associate Dean and Associate Professor of Composition and Musicology at the Petrie School of Music at Converse College in South Carolina. A native of Boone, North Carolina, he began his musical training as a drummer and guitarist in rock bands. Dr. Robbins' compositions are widely performed and professionally recognized, having received over 50 awards, including the Second International Sergei Prokofiev Composition Competition, Yale University's Norfolk National Composition Prize, NACUSA Young Composers Award, ASCAP Foundation Grant to Young Composers, American Music Center Composer Assistance Award, Florida Individual Artist Fellowship, and multiple awards from ASCAP and commissions from the SC Music Teachers Association. Among those who have performed and/or commissioned and/or commercially recorded Scott's works are the Czech Radio Symphony, Warsaw National Philharmonic, Moyzes Quartet, Ensemble Radieuse, the Gregg Smith Singers, and the Dale Warland Singers. *The Clearing*, a film for which Scott composed the soundtrack, received the CINE-Eagle award and has been broadcast on Bravo and HBO.

Recordings include "Micro-Symphony" by the Warsaw National Philharmonic Orchestra, which is featured on the MMC release *New Century*, vol. XIII, and "The Heart's Trapeze" by the Czech Radio Symphony Orchestra, which appears on the release *MMC New Century*, vol. XIV. In 2007, Trio Chromos featured his *3 Blues for Cello and Trumpet* on their CD *Trumpet Colors*. His string quartet, "Fortressed House," by the Moyzes Quartet, is scheduled for release by MMC Recordings, as well as an upcoming recording of "3 Blues" by the American Chamber Ensemble for "4-Tay" Recordings.

### **Steinke, Greg A.**

Dr. Greg A Steinke is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival ('93-97) and Director, Composers Symposium ('90-97) (Newport, OR); served as the National Chairman of the Society of Composers, Inc. (1988-97); currently Secty/Treas of Art Culture Nature, Inc. Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally; speaker on interdisciplinary arts, and oboist specializing in contemporary music.

### **Williams, Patrick C.**

Patrick C. Williams, a member of the music faculty at The University of Montana-Missoula since 1975, teaches composition, theory, aural perception, and 16th- and 18th-century counterpoint. He is composer-in-residence and coordinator of the theory/composition area. He received his education at Eastern Michigan University and Eastman School of Music. His composition teachers have included Samuel Adler, Eugene Kurtz and Anthony Iannaccone.

For 18 years, Professor Williams maintained an active teaching and performing schedule as bass-baritone on the voice faculty, singing regularly as soloist in numerous works for chamber ensembles, and oratorios with regional orchestras. Two sets of songs were written for and dedicated to him by American composer and publisher, William Presser. In 1977 he founded the UM Renaissance Ensemble, a choral group specializing in music from the 16th Century, and in 2001, he created the UM Women's Chorus, an ensemble performing works from a full range of musical periods and styles. He received the 1991 Distinguished Faculty Award for the School of Fine Arts.

Professor Williams' catalogue of compositions include numerous works for vocalists, instrumentalists, choirs of every kind, chamber ensembles, wind ensemble, string orchestra and full orchestra. As a sidelight to his work in contemporary composition, the composer takes great delight in writing 16th- and 18th-century-style motets, anthems, inventions and fugues as both teaching and performance pieces.

During the past 15 years, Professor Williams' personal composition projects and research in Celtic music have taken him on a number of occasions to universities in Wales and Ireland.

A member of the American Society of Composers, Authors and Publishers, and the Society of Composers, Incorporated, Williams serves on the SCI National Council, and regularly adjudicates state, regional and national composition contests for SCI and MTNA. He has publications with Colla Voce Music, Inc. and Warner/Chappell Music, Inc.

### **Zavislak, Kay Marie**

Kay Marie Zavislak is an Assistant Professor of Piano at the University of Idaho Lionel Hampton School of Music. Born and raised in Japan, Zavislak attended the Th Gakuen High School of Music before coming to the United States. From 1996 to 2007, Zavislak resided in Michigan, where she earned the degrees Bachelor of Music, Master of Music, and Doctor of Musical Arts from the University of Michigan.

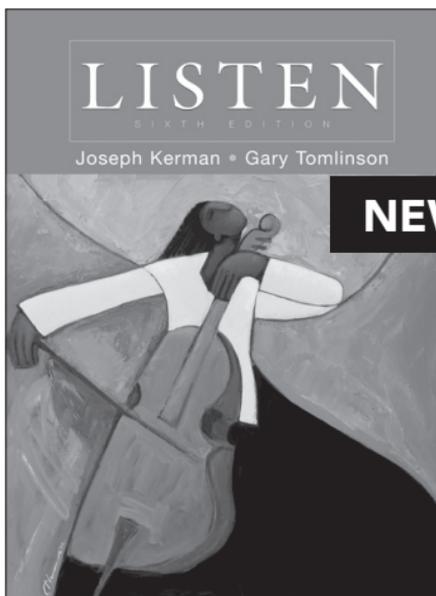
Zavislak, an emotional and dynamic pianist, has performed in Florida, Idaho, Illinois, Louisiana, Michigan, New York, Ohio, Texas, the Czech Republic, Germany, Italy, Japan, and Poland. Concert appearances include featured soloist with the University Philharmonic Orchestra in a performance of Prokofiev's Piano Concerto No. 1 at Hill Auditorium in Ann Arbor, Michigan, a lecture recital featuring the piano music of Toru Takemitsu, and appearances in the Chopin Project at the University of Michigan School of Music, which was received with enthusiasm and ovation.

Awards Zavislak has received include second prize in the Richardson Young Artist Award Competition, third prize in the William Byrd International Concerto Competition, the Benning Dexter Scholarship for Piano, Elsie Gardner Stanley Piano Scholarship, Joseph Brinkman Memorial Scholarship, Alice Kern Pedagogy Award, and a University of Michigan Graduate Fellowship.

As a passionate educator, Zavislak enjoys daily interactions with students. Her current research interests include topics on developing functional practicing habits and piano compositions by contemporary female composers.

Zavislak has studied under the guidance of Arthur Greene, Logan Skelton, Yoshie Kora, and Miyoko Hamamoto. ♦

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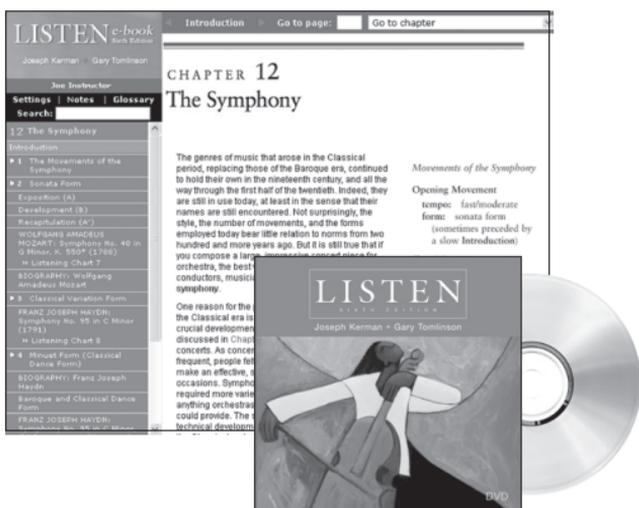


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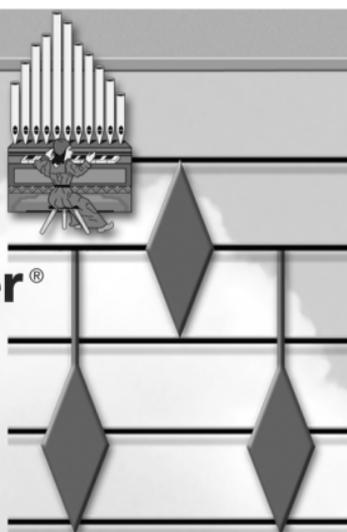
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Clicking an error box produces error explanations like those below:

Counterpoint errors for the above events

The marked events are not characteristic of the chosen style.

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

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

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

OK

# ABSTRACTS AND PROGRAM NOTES

**Adams, Daniel**

***Concerto for Marimba and Percussion Ensemble***

Concerto for Marimba and Percussion Ensemble was commissioned and composed for Robert McCormick and the University of South Florida Percussion Ensemble. Throughout the piece, the solo marimba part interacts with both the definitely-pitched and indefinitely-pitched thematic materials played by the other six percussionists. In the introductory section, the marimba subtly joins the ensemble with rolled notes played in its lowest register. After a brief respite, the marimba re-enters with a vengeance in a passage that encompasses nearly all of its available register. Throughout subsequent parts of the piece, the solo marimba engages in a frenzied dialogue with the wood, metal and skinned instruments comprising the percussion ensemble. Polyrhythmic textures, changing meters, shifting rhythmic subdivision, and imitative counterpoint culminate in a solo cadenza passage based on previously-introduced thematic materials. The concluding coda is based, in part, on an echo-like effect between the marimba and xylophone.

**Bahr, Jason**

***The Four Humors***

The Four Humors come from Hippocrates' theory that the health of a person, both mental and physical, is governed by a combination of fluids in the body: blood, yellow bile, phlegm, and black bile (yuck!). When the fluids are in balance, the ancient Greek postulated, the body and mind are in balance. Should a fluid come to predominate, the following would occur:

- I. Cholericus—Too much choler, or yellow bile. This person would act angry, violent and vengeful.
- II. Melancholicus—The person with too much black bile would be gloomy and sad.
- III. Flematicus—With too much phlegm, one was cold, emotionless (and probably in need of a tissue).
- IV. Sanguinicus—An over-abundance of blood wrought cheerfulness and optimism.

**Bahr, Jason**

***Four Preludes***

The White Hall Prelude (2005) is based on Chopin's G minor Prelude, Op. 28 No. 22. It was written for my good friend and wonderful pianist Paul Higdon. It is one wild minute long.

Moving Prelude (2004) is in a rondo form (ABABA). The sections alternate between a heavy, rhythmically driven idea and a serial idea with a variety of textures. This was written for another good friend and fabulous pianist, Chris Hahn.

The Plaza Prelude (2003) was written for Maya Vasudevamurthy in December of 2003. It takes its name from the rather posh shopping district in Kansas City. The work is melancholy and contemplative, and is cast in two large sections. The work is dominated by a three-note motive that outlines a minor third (A#-B-G# in its first occurrence). The Plaza Prelude is about three minutes long.

The Starkvros Prelude (2006) draws on many of Bartók's compositional techniques, and is an homage to him. The work is in an arch form (ABABA, like the Moving Prelude) with asymmetrical meters. The A sections utilize polymodal chromaticism, while the B sections contain a canon in inversion in an octatonic scale. Even with this intellectual integrity, it is filled with exciting rhythmic propulsion and passion. This work is dedicated to my good friend Lisa Overholser, who is an expert on Hungarian folk dance and a fine pianist.

**Baty, Thomas**

***A Concert of Well-Loved Songs From American Musicals***

See "Belz, Mary Jane" for abstract

**Belfy, Jeanne M.**

***A French Flute Recital***

See "Molumby, Nicole L." for abstract

**Belz, Mary Jane**

***A Concert of Well-Loved Songs From American Musicals***

In the past several decades, educators and researchers have attempted to identify a body of information which seeks to define the common heritage of the American people. Music educators have joined in this quest, working to identify song literature which culturally unites Americans. In 1996, the National Music Educators Association (MENC) published forty-three songs titled *Get America Singing . . . Again*. Shortly after, MENC published a second volume with an additional forty-five songs. The volumes have been lauded as an excellent attempt to identify song literature with which most Americans can identify and which all Americans can enjoy singing.

The purpose of my proposed session is to present an informal, forty-five minute concert of the thirteen songs from American musicals which have been included in the *Get America Singing . . . Again* volumes. The concert's vocal soloists will be students of mine who are studying for their Bachelor of Music Education degree. The students' major performing areas are voice. I, as well as one of our piano majors, will be the piano accompanists. The soloists will briefly speak about the musical from which each song originates, then perform the song, and finally invite the audience to join in a second singing of the song.

**Boyd, Fern Glass**

***Gian Carlo Menotti's Suite for Two Cellos and Piano***

The Suite for Two Cellos and Piano by Gian Carlo Menotti (1911–2007) is one of a handful of chamber works written by a composer who was known primarily for his appealing but often quirky operas. Composed in 1973, it was written for the great Russian cellist, Gregor Piatigorsky (1903–1976), who, like Menotti, retained a strong identity with the country of his birth while pursuing a career in his adopted homeland, the U.S. Though born and raised in the small Italian village of Cadegliano on Lake Lugano, Menotti is considered an American composer, writing in a style that was uniquely his own. His critical success as a composer culminated in a Pulitzer Prize in music in 1954 and a lifetime achievement award in the arts presented by the Kennedy Center in 1984. With Menotti's passing on 1 February of this year at the age of 95, we commemorate this American giant with a performance of one of his rarely performed works.

**Brown, Timothy J.**

***Accessible and Accurate Modern Performance Editions of Renaissance Motets***

The sacred choral literature of the Renaissance encompasses a rich tradition throughout Western Europe. Regrettably, much of this wonderful literature remains unsung because it is inaccessible to modern choirs. The inaccessibility lies at least in part in the failure of presenting the music in an edition with which contemporary choirs can readily feel at ease. For this reason, a significant amount of repertoire remains unsung and choristers are deprived of the experience of performing this literature, or perform it inaccurately.

There are accommodations which can be easily made to render a musical and enjoyable performance by a contemporary choir. However, no variable of accommodation should interfere with accurate rendition. Accommodations should not compromise the integrity of the music itself, while adjusting for more current notational practices. For example, when barlines are present, they often interfere with the musicality inherent in a Renaissance (originally bar-less) phrase. For this reason, editions of two sections that consist of both barred full-score familiar and accessible layout, as well as barless single part layout, have been prepared. The latter may be used in rehearsal with one section of the ensemble at a time, or all sections as the director chooses or may be required, to instill a freedom from the barline more in keeping with the style and less likely to interfere with musical phrasing. This type of edition has added advantages for directors using Dalcroze eurythmics techniques in rehearsal. This 90-minute workshop/rehearsal will study two pieces prepared in this special format edition.

**Brown, Timothy J.**

***New Choral Music***

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

**Carlton, Emily**

***A Concert of Well-Loved Songs From American Musicals***

See "Belz, Mary Jane" for abstract

**Cleveland, Lisa Ann**

***Octatonic Options: Common Compositional Applications of the Octatonic Collection in Selected Works of Early Twentieth Century Composers***

The practice of using large referential collections as a source of pitch material and as a means of establishing a sense of centrality and formal control in early twentieth-century music is commonly recognized. The octatonic collection in particular became a popular choice for many composers of this period since it yielded a plethora of source material. The symmetrical nature and unusual characteristics of the collection afforded these composers the opportunity to employ a wide variety of compositional techniques. Some of the techniques may be traced to traditional practices of the past though others represent a more experimental approach.

While many existing analyses have addressed the appearance of the octatonic collection's intrinsic surface features in the works of individual composers, few have attempted to codify the common applications which emerge through comparative study. This discussion will briefly address the inherent qualities of the octatonic collection and will present four identifiable categories of compositional applications which were developed in response saturation technique, fragmentation, interactive techniques, and metamorphic techniques.

**Cobb, Brian A.**

***the woodmen I (working)***

I have long been fascinated by the survival stories of Jack London and essays of real Tundra survivalists. Regardless of whether the survival account is fictional or not, I am intrigued by the guts and sheer determination that some human beings have giving them the ambition to live in such a harsh environment, like the far north. The woodmen stems from my need to represent a survival scenario into musical terms. Employing two double basses, the music revolves around the act of collaboration represented in interlocking gestures, as well as evoking a rugged and tough timbral atmosphere through the use of muted pizzicato playing, trill glissandos, and dissonant double stops.

Up north—way up north,  
the woodmen laid stake,  
one man tried to hammer it into the ground,  
with the other holding,  
but the frozen earth rounded the sharp tip  
within two hits from a make-shift tool.  
The past two months have been hard—very hard.

Presently, the winds from the north have  
begun to surge (and will for months) an immediate exit—  
well, not likely in their state of mind.

As one man lifts his head over the crest of the accumulating snow drift  
the other cautions not to look for too long in fear of  
freezing his eyeballs solid.  
The cautious man cuffs his ears to stop the stinging,  
in turn muffling his ability to recognize an approaching predator.  
Surely a predator is somewhere out there downwind receiving the scent  
of fear, naivety, and diminishing alertness.

**Coe, Judith A.**

***300 Days in Ireland: Traditional and Alternative Vocal Expressions in Pedagogy and Performance Practice***

This paper focuses on traditional music and song expression in Ireland as it encounters the emerging expressions of other traditions and musical genres (i.e., World, Jazz, Classical, Singer/Songwriter, Folk, and Popular/Commercial) and technology, and present research undertaken during the author's Fulbright year in 2006-2007 based at the University of Limerick. As an emerging global industry, Irish music, in all of its forms—traditional, classical, commercial/popular and innovative hybrids which explore musical and cultural inventions, reinventions and reinterpretations—provides a rich opportunity for discovering new ways of making and practicing music, teaching and learning music, and thinking and researching music through an appreciative and respectful listening and learning across cultures of thought, practice and pedagogy. A new generation of musicians in Ireland is settling into a process of rediscovery, a process that is coinciding with growing international interest in world and roots music.

The presenter will clarify the pedagogical and practical influences of Irish traditional song in emerging crossover styles and repertoires in the development of innovative and creative new vocal expression in Ireland, thereby providing a significant and vital link documenting the roots of this important and cutting edge aspect of voice training and performance practice (an academic discipline almost exclusively devoted to Western European classical art music traditions). Secondly, it is anticipated that this research will result in a greater access to the work and ethos of these emerging practitioners and an increased understanding of the role of this music and its pedagogy in a larger cultural context.

**Coe, Judith A.**

***Whistles, Fiddles and Drums: The Wren Boys of West Limerick, Ireland***

On St. Stephen's Day (December 26th), people take to the roads in various parts of Ireland, dressed in green and orange costumes—sometimes wearing masks or straw suits—and accompanied by traditional musicians playing fiddles, tin whistles, accordions, banjos, guitars, flutes and bodhráns (handframe drums). This traditional event recalls a festival with antecedents that long predate Christmas. The Wren (sometimes called "The Hunting of the Wren") was once a widespread celebration practiced across the island.

The Wren tradition dwindled significantly in the first part of the 20th century as emigration, socio-cultural and economic transformations began to have an impact on many customary practices in rural Ireland. The church also was a strong oppositional force, as the money collected by the Wren Boys was used to finance house dances where traditional music and dance flourished along with its attendant sins of drinking and cavorting with the opposite sex.

The presenter spent 18 hours with the West Limerick Wren Boys—a 50-year-old local group based in Co. Limerick—during her Fulbright year in 2006–2007 based at the University of Limerick. This paper will provide a brief history of the event and present her experiences with group—a large, mixed group of men, women and children, amateur, student and semi-professional musicians. The West Limerick group has been in existence for 50 years; the oldest (and founding member) is 70 and the youngest is 7. A discussion of the groups' activities and its ethos will be complement with movies and photos taken, interviews recorded, and stories shared during the presenter's amazing day with the Wren Boys.

**Dal Porto, Mark**

***Procession***

This work was written in 1999 and commissioned by Professor Norma Davidson, Artist-in-Residence of Texas Woman's University in Denton, Texas. The title was suggested to the composer by the music's slow, processional character.

**Dangerfield, Joseph Allen**

***Dreams of Fin***

*Dreams of Fin* (2006) was conceived as an extension of *Finnegan's Wake* by David Gompper. Gompper states that in writing *Finnegan's Wake*, his intention was to effect a transformation of the foot-stomping dance tune by leading it through a labyrinth of rhythmic manipulations, and into a series of playful excursions. I see his work also as an interpolation of the wake of the so-named character in Joyce's novel. *Dreams of Fin* attempts to make a further interpolation where the material then becomes an extension of Gompper's work, beginning precisely where *Finnegan's Wake* ends as though one has passed into what Edgar Allan Poe once referred to as the

## ABSTRACTS AND PROGRAM NOTES

Dream World. I thusly reordered the intervals of the primary motive from Gompper's work and applied my own musical syntax to create a new motive. Commissioned by Austrian violinist Wolfgang David, *Dreams of Fin* was premiered in Frankfurt, Germany at the KuenstlerKlub on June 5, 2006, performed by Wolfgang David and David Gompper.

**Diamond, Shirley A.**

### ***Evolution or Retro-evolution: A Comparison of 20<sup>th</sup> and 21<sup>st</sup> Century Instrumentation***

The purpose of this lecture-recital is to demonstrate the changes in compositional techniques, specifically instrumentation, in composer Bruce Pennycook's work, *Three Pieces for Saxophone* (1978/2006) and the reasons underlying these changes. Originally for soprano and alto saxophone (one player) and tape accompaniment, the composer revised the work in 2006 for the presenter, deleting the electronic accompaniment in favor of a more traditional piano accompaniment. Whilst we are in the beginnings of the 21st Century and would consider the world and music composition to be evolving and moving forward, it is interesting to see what could be described as a move backwards to more traditional mediums and away from electronic and computer generated music. As computers and computer-generated sounds become ever more a part of our existence, there is yet difficulty in finding performers or venues wishing to be a part of an electronic/acoustic composition.

Bruce Pennycook's *Three Pieces for Saxophone* is an important work as it demonstrates the retro direction some composers are taking with their works or revisions of works. This composer and his work are especially significant as Dr. Pennycook is a composer, new media developer and media technology specialist, teaching at the University of Texas at Austin in the Department of Composition, School of Music and in the Radio-Television-Film Department, College of Communication.

A performance of the revised three-movement work, approximately 8' in duration, will complete this presentation.

**Eisenberg, Chris**

### ***Apparition: A Musical Reflection on the Experience of Death***

In *Apparition*, George Crumb continues his compositional exploration into a subject that holds deep fascination for him - death. The six songs and three vocalise that comprise *Apparition* are set to the "Death Carol" section from Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd" which he wrote following President Lincoln's assassination. Crumb's masterful use of musical and literary symbology coupled with his unique compositional language creates a circular tableau on which the drama plays out. The lecture/recital will present and demonstrate this juxtaposition of music and text and reveal how Crumb uses it to create the essential polarity that is the basis of all life. Further investigation will show that this philosophy is a common thread that unifies much Crumb's entire compositional output.

Composed in 1979, this piece, Crumb first for solo voice and piano as well as his first setting in English, is very rarely performed due to the intense technical demands made of both performers. The valuable opportunity to understand and experience this distinctive composition in live performance is enhanced by the unique insight it offers into the psyche of one of the most important composers of our time.

**Eisenberg, Chris**

### ***The Beauty of Faith***

The unique compositional voice found in Richard Faith's art songs coupled with his sophisticated accompaniments (a result of his parallel career as an award winning concert pianist) illustrate the depth and credibility of a man who has stood far too long in the shadow of other twentieth century composers such as Samuel Barber. Faith's art songs are carefully crafted musical translations of poetry by some of the world's most beloved authors - Shelley, Poe and Shakespeare to name a few. This lecture will focus on the set of Five William Butler Yeats Lyrics and will demonstrate how Faith's freely modulating harmonic language is used to accurately capture the essence of the poetry, ultimately conveying it with emotional integrity to the listener. Many of the stylistic elements revealed in these pieces are found throughout Faith's extensive oeuvre which include more than one hundred song settings. These songs, which vary from sophisticated concert pieces to simple miniatures, provide a veritable treasure chest of repertoire for students and professionals alike.

The discovery and awareness of the music of one of the great living art song composers of our time enhances our overall knowledge and renews our sense of responsibility and commitment to support and promote

contemporary musical efforts. A performance of these songs allows the audience to sample the musical beauty of this quiet genius who has been called “a composer of the heart.”

**Eisenberg, Chris**

***Evolution or Retro-evolution: A Comparison of 20<sup>th</sup> and 21<sup>st</sup> Century Instrumentation***

See “Diamond, Shirley A.” for abstract

**Goodman, Kimberlee**

***The Commissioned Works of the National Flute Association***

The National Flute Association has been commissioning new works since 1985 for their Young Artist competition. In 1989, the NFA began commissioning new works for the High School Soloist competition. Some of these works have gone on to have great success and some of the works have been forgotten. My goal is to bring attention to this body of works by speaking about the composers that created them and by performing the pieces.

I would like to perform two of these works. Charles DeLaney’s “and the strange unknown flowers” has become part of my standard repertoire. This piece is 5’30” in length and was written for solo flute. The title is derived by a poem by American author Thomas Wolfe. The work has many different moods and moments. It is greatly influenced by music of Asia with its modal scales and harmonies.

The other work I would like to perform is “Charanga” by Michael Colquhoun. This piece is 5’15” in length and was written for solo flute. By definition, a charanga is a genre of Cuban dance music. This work is homage to flutists of this genre. It uses unique extended techniques for the flute. These include multiphonics, flutter tonguing, singing while playing, and harmonics.

This collection of works is the topic for my doctoral dissertation. Over 40 works have been written for these competitions yet very little attention has been given to them as a group. My hope is to bring these wonderful works their much-deserved accolades.

**Goodman, Kimberlee**

***Navigating a Career In Music – Help for Performance Majors***

After my masters degree in flute performance was completed, I came to the realization that I had no gigs, no students, and no prospects. This was a difficult time in my life as a flutist. Through the help of my mentors, colleagues, and family, I was able to persevere and create a career playing and teaching the flute.

In response to this problem, I created a course that was implemented last year at The Ohio State University. “Navigating a Career In Music” was an extremely successful course. Each week students were required to submit an assignment. These assignments ranged from business cards, resumes, curriculum vitas, biographies, website sketches, and more. There were 7 guest speakers who covered topics concerning: gigging, private teaching, obtaining a college teaching job, taking auditions, running a non-profit organization, dealing with sexual harassment, improving your writing skills, etc.

I had an overwhelmingly positive response to this course. I was told by one undergraduate that it was “the most important course I took in college.”

My session would include a power-point presentation highlighting the tangible pieces of a professional musicians’ dossier, including business cards, resume, recording, etc.

The goal of my session would be to inform performers and their professors as to the harsh realities of navigating a career in music.

**Harter, Courtenay L.**

***Instrument-Specific Musical Excerpts for the Theory Classroom***

There are many wonderful anthologies and common-practice texts currently available from which one can choose musical examples. Current collections have expanded their offerings by including women composers or more popular genres; however, these examples still tend to be limited to the piano, vocal, and chamber music repertoire. While there is a musical canon that students should become familiar with in order to converse with other musicians, many fail to find the relevance of examples because they are not geared toward their own performance experiences.

Exciting students about a musical example allows them to be engaged at another level: investigating theoretical concepts within a repertoire consistent with applied musical instruction is a valuable starting point. While practicing, students may only see the single line appropriate to

## ABSTRACTS AND PROGRAM NOTES

their instrument. A large amount of information is missing without seeing the complete orchestration; this is unlike a piano composition where all of the information is at one's fingertips. An analysis of a solo line with an orchestral reduction can yield a more informed performance, rather than simply relying on what is on the page of an excerpt book or what one listens to in a recording. Having one student rethink their own performance through their acquired theoretical training creates enough success for continued work in this area.

In this session, one can experience theoretical concepts from the instrumentalist's perspective. The creation of instrument-specific musical examples begins to bridge the gap between the analysis and the performance of music.

### **Heuerman, Beryl Lee**

#### ***Conflict / Dialogue***

My work often originates from a dramatic or psychological scenario. This scenario forms the underlying motivation for my composition and then the musical ideas follow. *Conflict / Dialogue* grew out of the idea of contrasting two different states of being - one is a state of agitation and the other is a state of calm and resolution. The piece unfolds with the interaction between these two states of being, the clash between them, and then an eventual mutual understanding and acceptance of differences. I'm particularly interested in exploring the concept of time, musically. The contrasting states of being are musically developed by contrasting meters or possibly with several different meters existing simultaneously.

### **Jones, Eric**

#### ***Musical Interpretations of Sprung Rhythm, Inscap and Instress Found in Selected Songs from "Eight Poems of Gerard Manley Hopkins" by Daniel Pinkham***

See "Jones, Robert J." for abstract

### **Jones, Robert J.**

#### ***Musical Interpretations of Sprung Rhythm, Inscap and Instress Found in Selected Songs from "Eight Poems of Gerard Manley Hopkins" by Daniel Pinkham***

British Victorian poet Gerard Manley Hopkins (1844–1889) is credited with developing sprung rhythm in his verse. This term refers to the measuring of lines according to stresses alone, rather than regular patterns of strongly and weakly accented syllables. Phrases set to sprung rhythm frequently sound abrupt, due to the omission of non-stressed syllables and the incorporation of silences into poetic lines.

Hopkins also coined the terms *inscape* and *instress*. *Inscap* refers to the unique, intrinsic quality of any object that alerts both the intellectual and sensory perceptions. Hopkins' poetry contains extensive sound-textures and vivid imagery. In his verse, he identifies the energy emanating from an object and defines it as *instress*. To portray this element, Hopkins makes extensive use of alliteration, assonance, and diverse rhyme patterns.

Accurate portrayals of sprung rhythm, *inscape* and *instress* in song require unusual treatment of musical elements. Daniel Pinkham (1923–2006) wrote "Eight Poems of Gerard Manley Hopkins" for Baritone and Viola in 1964. In this work, he successfully defines and interprets Hopkins' poetic concepts. Angular melodic contours and varied rhythmic gestures are subjected to abrupt fluctuations. Pinkham uses an expanded harmonic vocabulary, and is innovative in his treatment of cadences. He explores a wide diversity of tone color in both the voice and viola.

This lecture-performance will explore the ways in which Pinkham responds to sprung rhythm and uses musical procedures to recreate and enrich Hopkins' *inscapes*. Further discussion will focus on ways the composer generates musical energy to illuminate the intensity radiating from the poet's sound pictures.

### **Kreuze, Brandon R.**

#### ***Alliances***

*Alliances* was composed in 2007 in response to a request from the principal winds of the Chattanooga Symphony and Opera. During a concert by a wind quintet on our campus, I observed the potential for several different pairings within the quintet based upon similarities between instruments. Examples of such pairings include the oboe and bassoon in that both are double reed instruments, the oboe and clarinet in that both are black in color, and the horn and flute in that both are constructed of metal. Five different pairings, or *alliances*, are exploited through the loose *ritornello* form of this work, wherein the two instruments of each alliance

play the primary melodic roles in a statement of the refrain and continue to lead in the subsequent episode. However, as is often true of alliances, the initial amiable relationship of each pair of instruments quickly breaks down into an argument, and the alliance ultimately disintegrates. After all five alliances have run their courses, the refrain is played again at the conclusion of the work. However, as no one seems to get along, this statement is left without any melodic material; while the harmonic and rhythmic framework is still recognizable, the overall effect is rather hollow and unsatisfying.

**Kreuze, Brandon R.**

***Meditation: Psalm 62***

Upon learning that my faculty composition recital had been inadvertently scheduled for the tenth anniversary of the death of my maternal grandfather, I composed the *Meditation: Psalm 62* in honor of him, to be given its premiere performance on this recital. The prevailing structure is that of a dialogue between the flute and strings. The primary unifying element of the work is the melody of the solo flute, which was composed in its entirety prior to beginning work on the parts for the strings. The approach to the melody is additive: the initial flute statement is bifurcated for subsequent statements, with the first phrase repeated at the outset of each and the second phrase repeated at the close. The middle sections of the subsequent statements increase in length and complexity until the culmination near the end of the work, after which the flute intones its original statement from the beginning one octave lower. The string quartet in many ways mirrors the character of the solo flute. It is rhythmically slow and simple at the outset, utilizing essentially a modally diatonic pitch collection found in a natural minor scale. As the work develops and the solo flute line becomes more rhythmically complicated, the string quartet likewise increases in speed and complexity. Somewhat more subtly, the pitch collections of the string quartet also reflect those of each flute statement: only the pitch-classes included by the flute in the sections directly preceding are heard in the subsequent sections of the string quartet.

**Laughlin, Mark**

***Improvisation in Group Piano Curricula***

The purpose of the study was to investigate how academic institutions accredited by the National Association of Schools of Music meet the improvisation requirements set forth by N.A.S.M. in their group piano curriculum. The study surveyed the frequency of exposure to improvisation in the classroom and which texts and instructional approaches were used. The population for the study consisted of one hundred (100) group piano instructors at four-year degree-granting colleges and universities accredited by the National Association of Schools of Music. Only full time faculty members at the surveyed institutions were considered for participation.

The research had three primary focuses: (1) the familiarity of the instructor with improvisation, (2) what text was being used in the group piano curriculum at each represented institution and (3) if/when/how improvisation was included within the group piano curriculum (via modes, jazz, five-finger patterns, pop symbols, etc). The research instrument was not intended to collect specific data including syllabi, exams or detailed institutional requirements concerning keyboard ensemble classes, keyboard skills classes for piano majors, private piano lessons or jazz related classes. The research instrument revealed that improvisation is often considered a great asset and is held by the majority of those surveyed in high regard, yet very few have the knowledge or experience to nurture the skill within a group setting. It is hoped that the new information provided by this study will allow college and university music departments, music administrators and group piano coordinators to observe how the National Association of Schools of Music's requirement of improvisation is being fulfilled, thus providing a model for better curriculum development in group piano.

**Lynn, Monica**

***Mirror Images***

The idea of bilateral symmetry is explored musically in three movements. The first, a fugue, resulted from my study of Hindemith's *Fugue in D<sub>b</sub> Major*. The second movement includes minimalist elements and the use of the Fibonacci sequence. The structure of the third movement relies upon the Lucas sequence, also a summation series. Each of the three movements is in the form of a palindrome.

## ABSTRACTS AND PROGRAM NOTES

**Manring, Lesley**

***Apparition: A Musical Reflection on the Experience of Death***

See "Eisenberg, Chris" for abstract

**Manring, Lesley**

***The Beauty of Faith***

See "Eisenberg, Chris" for abstract

**Mason, Charles Norman**

***Fast Break!***

This piece is another example of my Hyper-Connectivism pieces. The word Connective refers to the idea of disparate parts working together towards a common goal. The term Hyper refers to on the one hand, the edge where great things happen; on the other hand to the point where at any moment, all could fall into disarray, the border right before chaos.

The idea for the title came from reading a short essay by the poet Edward Hirsch writing about his poem "Fast Break." In that essay he writes, "I wanted a poem that could reclaim an instant of fullness and well-being, a moment of radiance propelled forward and given special poignance and momentum by a sudden feeling of loss\*." Hirsch's desire for his poem was similar to what I was trying to achieve with my composition. I wanted a piece that could capture the exhilaration of many parts, man and his machines, suddenly working together towards a common goal. Fast Break! was jointly commissioned by Luna Nova and Alejandro Escuer and the Onix Ensemble (Mexico).

**McGowan, Sean**

***Playing Without Pain: Injury Prevention Strategies for Musicians & Teachers***

Research has shown a staggering amount of musicians and music teachers who suffer from performance related, cumulative trauma syndromes (CTS). The field of performing arts/music medicine is a relatively recent development, and is growing to accommodate the vast numbers of musicians who are faced with these seemingly insurmountable yet absolutely preventable afflictions. While this is obviously pertinent to performers and teachers, injury prevention techniques are ironically and tragically absent from traditional music curriculum, though college programs such as New England Conservatory and University of Southern California are starting to acknowledge the need for education and even interdisciplinary collaboration among music and medical departments.

This clinic would present an overview of the types of idiosyncratic injuries that musicians and music teachers encounter and would offer preventative strategies in the form of resources and general awareness methods. The overarching concept is for performers and teachers to empower themselves with information and resources, so that they may be able to sustain an injury-free performance career and assist students who come to them with physical issues. New strategies include alternative practice methodologies, bodywork methods, specific stretching and overall awareness techniques.

**Metz, Paul W.**

***Harry Partch: An American Musical Pioneer***

In his introduction to Joan Peyser's *The New Music*, Jacques Barzun discusses what he sees as stagnation of the arts in the twentieth century. He notes the following exceptions, however: "I happen to think that only in music have truly new directions been found, and that these are two and only two: electronic music and the 43-tone works and instruments of Harry Partch."

The composer Harry Partch (1901–1974) was certainly one of the most unique individuals on the American music scene during the twentieth century. His unusual philosophy of music (which he termed "corporeality") was an amalgam of ideas from musical styles of many different times and places—from Chinese music in the 27th century B.C. to that of the Yaqui Indians in Arizona to Wagnerian opera. He was also fascinated by the history of intonation, which a Carnegie Corporation grant allowed him to study at the British Museum in the 1930's.

The purpose of this paper is to examine these many interests and their effect on his most significant musical contribution—his unique 43-tones-per-octave tuning system based on just intonation. It will then explore this system in more detail as well as his theory of tonal relationships that grew out of his tuning system. Finally, a summary of the fascinating instruments that Partch built capable of performing in his tuning system will be presented.

**Mintcheva, Miroslava**

***Expressive Meaning in the Last Movement of Beethoven's Piano Sonata in A-flat Major, Op. 110***

The last movement of Beethoven's Piano Sonata Op.110 exhibits an expressive narrative structure.

Beethoven constructs its first half upon the thematic opposition between the Arioso (Ex.1) and the Fuga(Ex.2). The former is in A-flat Minor, and exhibits soft dynamic levels, a slow tempo, and a homophonic texture. In contrast, the Fuga is in A-flat Major, it utilizes louder dynamic levels, a faster tempo, and a contrapuntal texture. The juxtaposition of the two signifies the transition from despair to affirmation.

As the Fuga fails to overcome the grief of the Arioso, the aria returns in intensified form, sinking back into even greater despair (Ex.4). The inverted fugue re-emerges with a renewed sense of purpose out of the deep plunge into G-Minor (Ex.6). This time the fugue does not function as a negation of the arioso. Instead, it absorbs and transcends it. Beethoven achieves this through the process of thematic synthesis (troping). [1]

The two formerly adversarial entities exhibit a similar descending melodic contour, as well as identical tonal areas. Moreover, they are linked together through obsessive repetition of a G Major triad (Ex.5). Their integration culminates in the movement's last section.

Through double diminution and stretto (Ex.7), Beethoven conveys the idea of "earning spiritual victory." [2] The original fugue subject is finally presented over a gradual registral ascent within a homophonic background (Ex.8). Aurally, we experience a lift from G Major to A-flat Major. The overall result is that of "textural plenitude,"[3] or thematic saturation.

[1] Robert Hatten. *Interpreting Musical Gestures, Tropics, and Tropes.* Mozart, Beethoven, Schubert. (Bloomington: Indiana University Press, 2004)

[2] *ibid.*, 254

[3] *ibid.*, 254

**Min, Kui**

***An Amalgamation of Chinese and Western Music Through the Piano***

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

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

Chinese character, meaning both joy and music

Introduction

- General Issues on Chinese Music – ancient elements
- First Import of Keyboard Instrument and its Development – in 1601
- Short History of Chinese Piano Music – from 1913
- Passion for Piano – pioneering parents and diligence students
- Pentatonicity – educational significance

General Characteristics and Styles in Chinese Piano Music

- Melody – from folk songs, ensembles, solo instrumental pieces and dances

## ABSTRACTS AND PROGRAM NOTES

- Harmony – pentatonic integration, non-triadic elements and parallelism
- Tone and Spirit – transformation through Imitation and Imagination

Introducing Chinese Piano Music in a Gradual Order

Contribution and Pedagogical Worth – Musicality and Technical Development

Resources – a project with the International Music Score Library Project

Summary

### **Molumby, Nicole L.**

#### ***A French Flute Recital***

The proposed lecture/recital will showcase Dr. Nicole Molumby, flutist, performing works by 20th century French composers that encompass solo programmatic works, as well as chamber music for both winds and voice. The lecture recital will demonstrate how these composers moved beyond the traditional conservatoire exam works for individual instruments, and were quite innovative, diverse, and forward thinking in their compositional styles. Wind music, specifically for flute, encompassed a wide variety of programmatic, theatrical, mythical, and pastorale themes in an extremely expressive and virtuosic manner. The program is as follows:

<i>Third Sonata</i> .....	Philippe Gaubert (1879–1941)
	<i>flute &amp; piano</i>
<i>Deux poems de Ronsard</i> .....	Albert Roussel (1869–1937)
	<i>flute &amp; soprano</i>
<i>Syrinx</i> .....	Claude Debussy (1862–1918)
	<i>solo flute</i>
<i>Le Mere Noir</i> .....	Olivier Messiaen (1908–1992)
	<i>flute &amp; piano</i>
<i>Caprice sur des airs danois et russes</i> .....	Camille Saint-Saens (1835–1921)
	<i>flute, oboe, clarinet, piano</i>

Philippe Gaubert, a flutist himself, wrote this traditional sonata in three movements in the late 19th century while at the Paris conservatoire. Roussel wrote *Deux poems de Ronsard* in 1924 for flute and voice. In both movements, the soprano sings text from poetic selections by Pierre Ronsard. The flute line is quite chromatic and is representative of Roussel's later works. *Syrinx* is probably the most standard, contemporary solo flute piece in the repertoire. Debussy wrote this piece in 1913 as incidental music to accompany "Pan" while he searched for his unrequited love, "Syrinx". Messiaen's *Le Mere Noir*, is a perfect example of his ornithology (study of birds) as represented by the flute. Finally, this virtuosic chamber piece for upper winds and piano, showcases Saint-Saens beautiful melodic style though nationalist Danish and Russian dances.

### **Moreau, Leslie**

#### ***A French Flute Recital***

See "Molumby, Nicole L." for abstract

### **Nichols, Charles**

#### ***Quietude, for solo piano (2008)***

*Quietude* for solo piano, which explores the interposition of contrasting musical gestures, was written for my friend and colleague, Christopher Hahn.

### **Nolan, Julia**

#### ***"Strength" for Saxophone and Video***

I present a DVD performance of *Strength*, a work I commissioned from composer and colleague Robert Pritchard.

The concept of strength and beauty is juxtaposed between the video montage of the male body and the sensuously intense sounds of the saxophone.

Of the work Pritchard says, "Questions about death and spirit, strength and vulnerability lurk beneath the surface of this piece, waiting to snare the listener's mind or heart. My music unwraps with shouts, whispers, murmurs, and questions, blending together to form commentaries, dialogues, and accusations."

The work, the creative process leading to the premiere performance, and subsequent performances will be presented as a catalyst for discussion. My interest is in your reaction and the ensuing discussion about commissioning and collaborative creation of original works.

**O’Riordan, Kirk**

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

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

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

**O’Riordan, Kirk**

***Pressing forward, pushing back***

Pressing forward, pushing back, written in 2006, is a substantial new work that would best be described as a single-movement sonata. It takes the listener through several stages and moods: it is at times frenetic, angry, sad, lyrical; but it ends with what I feel is a beautifully hopeful statement. Rather than melodic phrasing, I like to describe this piece as being organized with phrasing by sonic event. A few words from the composer may set the tone:

Often new ideas are resisted simply because they are new. There is no rational explanation for this: the ideas cannot be opposed with logic or reason, but they are still opposed—and so forces align for or against until the good new ideas are either victorious or forced to submit.

—Notes by Reuben Council

**Post, William Dean**

***Anton Webern’s Golden Rule: Temporal Proportions and their Significance in the “Variations for Piano, Op.27”***

In his public lectures and private letters, Anton Webern often emphasized the importance of comprehensibility in his serial composition and how this was achieved by establishing a structural unity in which various musical components were maximally interrelated. Previous Webern studies have explored unifying aspects of his compositional method such as symmetrical rows, pitch invariance, pitch and rhythm canons, and the serialization of various non-pitch parameters such as dynamics, articulations and register. One area that has not been adequately examined involves Webern’s organization of musical time and duration. This paper presents evidence that Webern systematically structured duration in his serial works as a series of temporal proportions determined by the Golden Ratio. Diagrams and graphs show how the duration of each movement and formal subsections within movements of his Variations for Piano Op.27 are consistently organized as a series of nested Golden Sections, whereby the duration of a movement or subsection unfolds in golden proportions from the duration of a primary musical event such as a pitch motive, rhythmic motive or row segment. Score excerpts illustrate the significance of these golden proportions toward assuring comprehensive structural unity, as the location of Golden Mean points within Golden Sections consistently intersect with locations of key motives, formal divisions and other important musical events. Webern’s organization of duration as a series of Golden Sections is seen to be a fundamental component within his process of realizing comprehensive unity through interrelationships between multiple musical parameters.

## ABSTRACTS AND PROGRAM NOTES

**Ravitskaya, Irena**

***A French Flute Recital***

See "Molumbo, Nicole L." for abstract

**Raynes, Laura**

***A French Flute Recital***

See "Molumbo, Nicole L." for abstract

**Regan, Marty**

***Composing for the Shakuhachi***

Despite the widespread globalization of Japan's representative end-blown flute, the shakuhachi, and the hundreds of non-Japanese performers who reside throughout the world, information specifically geared to composing for this instrument is relatively scarce. In this workshop, I will discuss how to compose idiomatically for the shakuhachi. Topics will include various lengths of shakuhachi and their corresponding ranges, the distinction between fundamental and derived pitches, how to construct effective scales and runs, various idiomatic grace notes and ornaments, special breath techniques, and pitch inflection. Finally, I will address the technical limitations of the instruments and ways that composers can try to overcome them. Discussion will be supplemented with score excerpts and recordings, a performance-demonstration, and a handout containing a recommended listening list, bibliography, and other pertinent information. The purpose of this paper is to promote the shakuhachi as a vital medium for cross-cultural composition in the twenty-first century and to give composers the technical and practical resources to explore the possibilities of the shakuhachi in their own work, leading to a rich body of new and innovative repertoire for this traditional Japanese instrument.

**Regan, Marty**

***In Remembrance.....***

*In Remembrance.....* is an elegy composed for the victims of September 11<sup>th</sup>. While certain sections of the piece are mournful and express a sense of loss, there is also a sense of hope and beauty, a positive affirmation towards the future. The combination of different aural soundscapes, reflected by the representative Japanese end-blown flute, the shakuhachi, and three Western instruments, suggests a coming together of disparate cultures. The shakuhachi cadenzas in this piece invoke traditional Japanese honkyoku, the repertoire of "original pieces" that have been orally transmitted over the past 500 years within the context of Zen Buddhism—sacred pieces that are considered a kind of "blowing meditation." Specifically, excerpts from the honkyoku entitled Tamuke (a requiem piece) are used to remember those who lost their lives on September 11<sup>th</sup>, 2001.

**Riggs, Krista**

***Preparing for the Future? Justifying Music Performance Study in the Twenty-First Century***

The paper responds to the question, "Can college-level music performance study be justified in the new millennium?" Theories of Howard, Person, Csikszentmihalyi, Schon, Jorgensen, and Gardner form a philosophical framework. Traditions of typical studio instruction and conservatory practices are deconstructed, including the "myth of the maestro," the notion of authoritarian versus authoritative teaching styles, and a noted lack of teacher training for studio instructors. Challenges facing performance majors are addressed, such as a large supply of candidates for a small pool of opportunities and the increasing demand for post-graduate study and advanced degrees. A choice of liberal arts or conservatory education and the question of a more generalist versus specialist emphasis in curriculum are outlined. Using oboe as an example, a quantitative survey is provided of the number of university-level job opportunities posted in recent years and the qualifications required, including whether the postings are exclusively for studio instruction or ask for a combination with another field or specialization. Positive aspects of studio instruction are also described, including an uncommon one-on-one instruction, the benefits of mentoring on creative development, and possibilities for self-expression and artistic growth. Alternatives to the typical curriculum are suggested, including more focus on pedagogy and teacher training to better equip performance majors with current theories on music education and development, as well as more possibilities for combinations of emphasis in the curriculum such as performance study paired with music theory, musicology, business, or librarianship.

**Robbins, Scott**

***Trio for Violin, Cello, and Piano***

The first piece I wrote upon moving to a new city. The subtitle (Address) refers to the fact that the piece is based upon my new street address, 789. Formally, the work follows a semi-traditional three-movement sonata cycle format. I've been told I write too many program notes, so I'm trying to stop.

**Robbins, Scott**

***Just Like Job***

Just Like Job was commissioned by the South Carolina Music Teachers Association and the Music Teachers National Association and premiered at the 2001 SCMTA annual conference.

The title of the work comes from Maya Angelou's poem of the same name, which provides the text for the piece. As is the case with Job in the Old Testament, the narrator in Angelou's poem makes a transition from despairing to trusting in the power and promises of God. The musical work reflects this, as the opening section has a plaintive, desolate character, which gives way to the faster, more exuberant ending.

Given the nature of the poem, it seemed appropriate that this work incorporate gestures reminiscent of the blues, gospel, and rock. Sometimes (maybe not often) this is subtle, as in the beginning of the piece, when the long, dreary melodic lines of the cello and oboe suggest the spirit of the blues. Other times, the incorporation of other musical styles is quite blatant, as in the tenor's Smokey Robinson-styled falsetto, or the way the muted piano becomes like a drum set, or the Bo Diddley-style harmonic/rhythmic progressions that occur. Musically, I tried to cast a wide net, hoping that a "classical" work which uncompromisingly presented pop music allusions (or is it a pop work which uncompromisingly utilizes classical techniques?) might be of appeal to a larger audience.

**Steinke, Greg A.**

***Diversions & Interactions***

*Diversions & Interactions* (1976) was originally written and used (in an abbreviated version) as music for the choreography of "Fortwylaandmerceandnikandmurray" by Pam Schick, a fellow faculty member member, for performance at The Evergreen State College on May 13–15th, 1976 in Olympia, Washington. Since the Choreographer needed music with a similar spirit and formal design as my previous piece, *MUSIC for Percussion Ensemble and Conductor*, the performer and listener may note some similarities between the two compositions. The composition is as the title implies – a diversion and interaction for percussion trio. The performers in the premiere were dance members of the Evergreen community and Sam Western, Percussion I; Greg Johns, Percussion II; and Steve Yusan, Percussion III.

**Steinke, Greg A.**

***Mother Earth-A Native American View***

A presentation on a musical composition just completed for Soprano, Bass and Chamber Orchestra utilizing original Native American poetry by K'os Naahaabii\* (aka Don Jordan) reflecting the poet's (and the composer's) perceptions of our earthly environment and those who people it. Presenter will share some thoughts and ideas about composing the work and working/interacting with the poetry with some short music excerpts from the work. The presentation will also briefly touch upon some earlier works already completed and performed utilizing Native American music and poetic images (all from K'os' poetry): *WIND RIVER COUNTRY* for Woodwind Quintet, *NATIVE AMERICAN NOTES - The Bitter Roots of Peace* for String Quartet, and *Don't We* from *SINGING HEART* for Choir). The discussion will include a brief review of some of the problems of utilizing Native American Musics in an art music context. As time permits, possible strategies will be included about utilizing Native American musical materials in interdisciplinary courses or with students who might wish to work on projects incorporating these or similar materials. This would be a lecture/demonstration format with handout (poetry and musical examples) and short, recorded musical illustrations of original source materials and excerpts from presenter's works. Other supplementary material will also be presented by overhead transparencies (or Power Point) to compliment the handouts.

### **Williams, Patrick C.**

#### ***XLIII SixSevenEight***

XLIII SixSevenEight, a work for solo piano, might best be described as a political sideshow with a satirical attitude. Throughout the work, the performer is coaxed along with a Satie-esque commentary suggesting musical interpretation (“Cruisin’ steady and cool...”), physical reaction (“Patriotic posture, please!”), attitude (“...Heh, heh, heh...”), and slightly more cryptic messages (“...call it macaroni...”).

A change of pace in the middle section is marked “Slower...secretive and indiscriminate,” followed by “Behind closed doors” and “Oops, missed a step.” Metronome markings change abruptly and frequently, creating an arbitrary, whimsical state of their union (SixSevenEight). Lost within the framework of XLIII are quotes from three patriotic tunes of a different color; tunes that speak of lofty and clearly defined ideals.

A return to the opening, faster, rhythmic material brings with it a bit of fist pounding, evermore distant cannonade and, of course, a comment or two or three or: “This is what I really meant...no, this is what I really meant...and the rockets red glare...out of sight...out of mind...to nothing.”

### **Zavislak, Kay**

#### ***Fostering Independent Musicians: Discussion on Developing Effective Practice Habits***

One of the major challenges music students face, given their busy lives, is securing adequate and effective practice time. Today’s piano students in higher education are expected not only to excel in instrumental performance; as many institutions advance the importance of a well-rounded liberal arts education and active participation in society, students are also expected to be successful in academics and take part in social programs, leaving them limited practice time. With all these daily responsibilities and obligations of college life, it is vital that today’s students be guided and clearly presented with ways to make the best out of their time in the practice room.

Many of my own students have voiced their confusion about how to practice. Some seem to believe that practicing is merely the tireless repetition of a passage, or sitting in a practice room for X amount of time. In this workshop, we will examine mainstream practicing methods, determine their pros and cons, and design an efficient approach that fits into today’s piano pedagogy. Many students seek a “short-cut” or “faster way” to learn pieces. Although there may be no “short-cut,” there certainly are more effective approaches to daily practice.

This workshop introduces teachers to tried and true techniques for helping students develop functional practice habits, focusing on the process—one of the essential elements to independence as students grow as musicians. ♦

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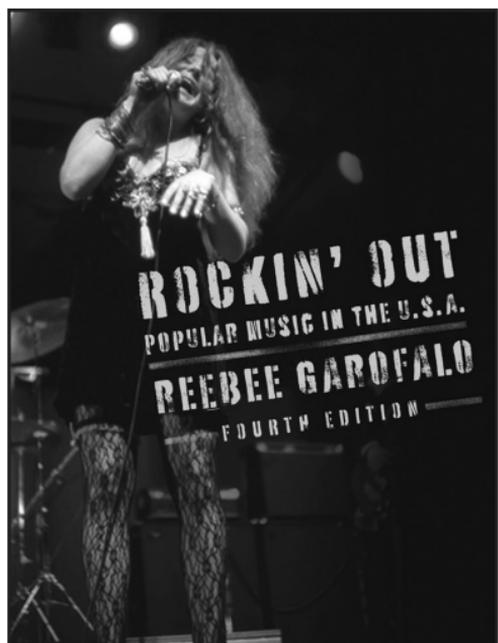
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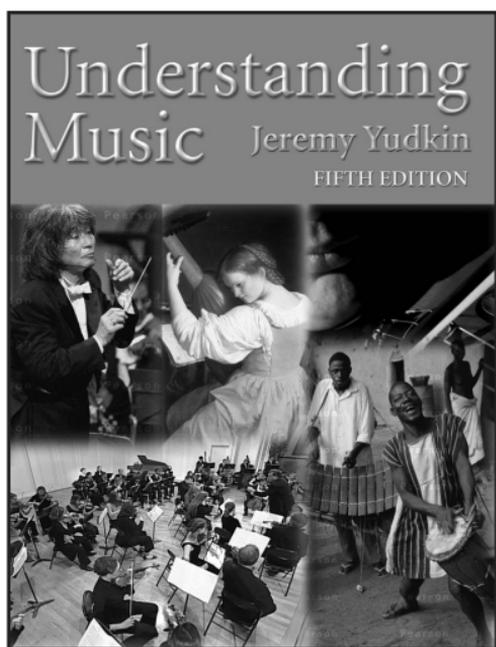
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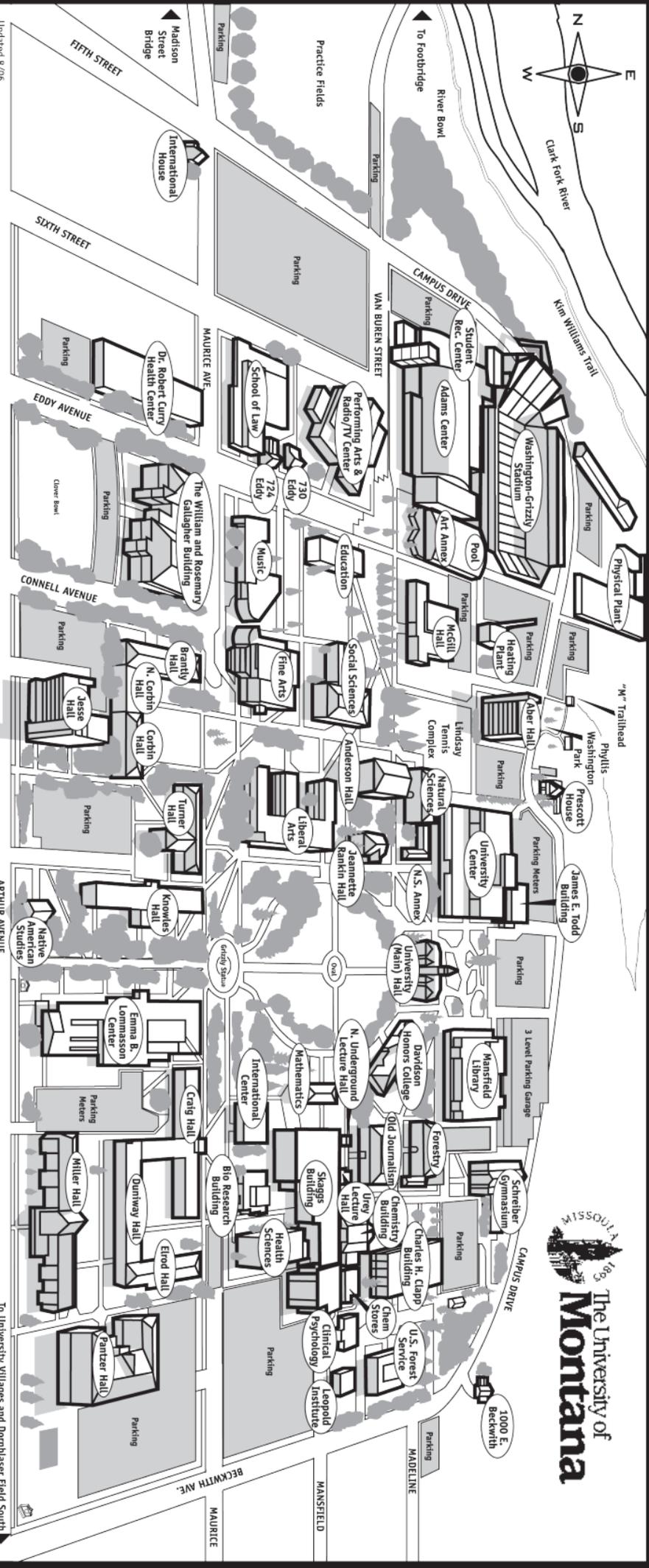








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