



Pacific Southern Chapter
THE COLLEGE MUSIC SOCIETY

20th Regional Conference
March 17–18, 2006

California State University – Los Angeles
Los Angeles, California

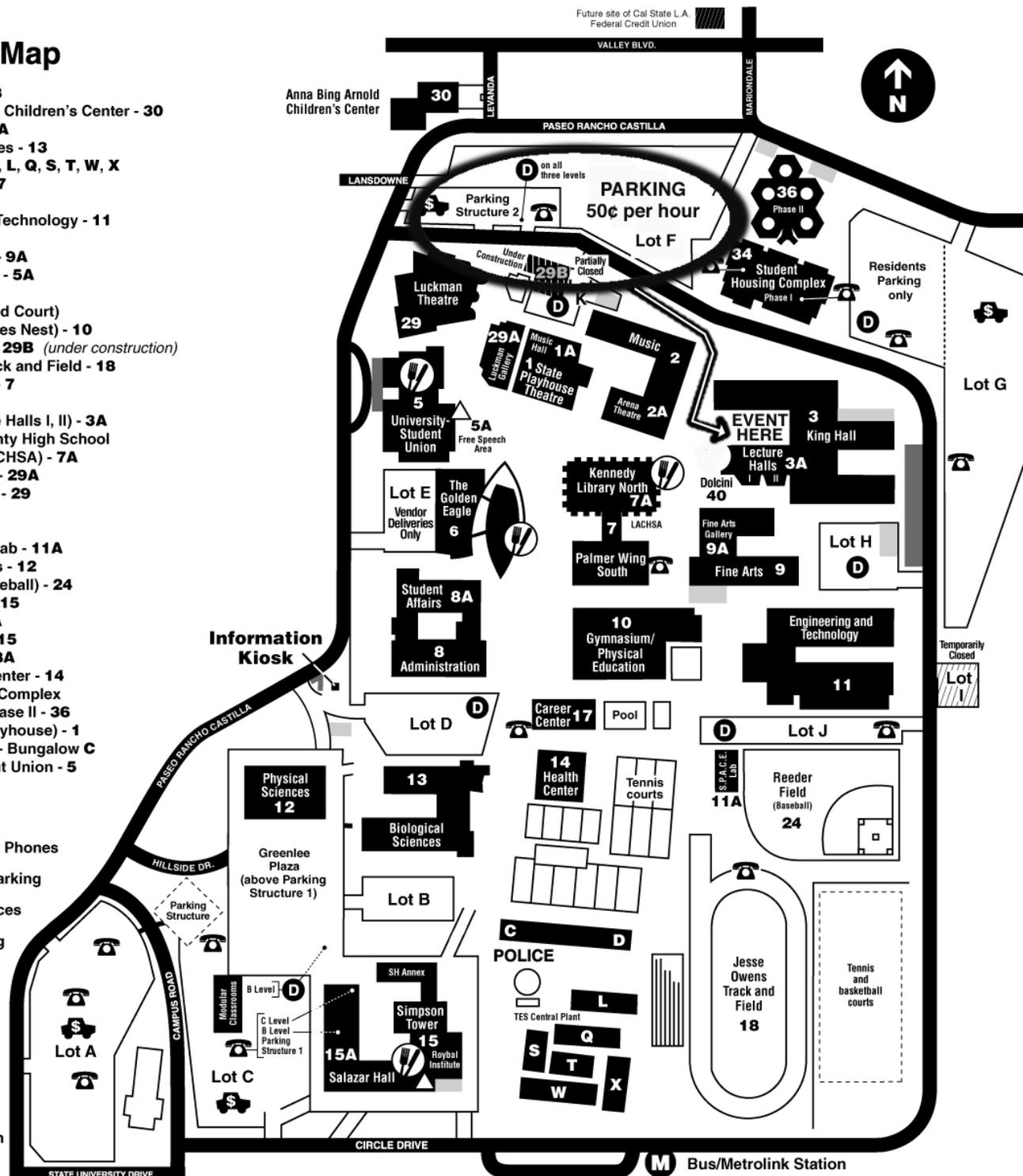


California State University, Los Angeles

Campus Map

- Administration - 8
- Anna Bing Arnold Children's Center - 30
- Arena Theatre - 2A
- Biological Sciences - 13
- Bungalows - C, D, L, Q, S, T, W, X
- Career Center - 17
- Dolcini - 40
- Engineering and Technology - 11
- Fine Arts - 9
- Fine Arts Gallery - 9A
- Free Speech Area - 5A
- Golden Eagle - 6
(Bookstore, Food Court)
- Gymnasium (Eagles Nest) - 10
- Intimate Theatre - 29B (under construction)
- Jesse Owens Track and Field - 18
- Kennedy Library - 7
- King Hall - 3
- King Hall (Lecture Halls I, II) - 3A
- Los Angeles County High School for the Arts (LACHSA) - 7A
- Luckman Gallery - 29A
- Luckman Theatre - 29
- Music - 2
- Music Hall - 1A
- NASA Research Lab - 11A
- Physical Sciences - 12
- Reeder Field (Baseball) - 24
- Roybal Institute - 15
- Salazar Hall - 15A
- Simpson Tower - 15
- Student Affairs - 8A
- Student Health Center - 14
- Student Housing Complex Phase I - 34, Phase II - 36
- Theatre (State Playhouse) - 1
- University Police - Bungalow C
- University-Student Union - 5

- Roads
- Emergency Phones
- Disabled Parking
- Food Services
- Pay Parking
- ATM
- 3 Minute Loading Zone
- 20 Minute Loading Zone
- Under Construction



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Pacific Southern Chapter

THE COLLEGE MUSIC SOCIETY

ACKNOWLEDGEMENTS

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

David Connors, Chair, Cal State L.A. Department of Music

John M. Kennedy, Director, Cal State L.A. New Music Ensemble and Program co-chair

Cathy Benedict, Program co-chair

CMS Pacific Southern Chapter Executive Board

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John Kennedy

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Jeff Benedict



March 17, 2006

Dear CMS Colleagues:

On behalf of my colleagues at the California State University, Los Angeles, I would like to welcome you to the 2006 College Music Society Southern Pacific Chapter Conference. As always, we have an exciting slate of performances and presentations, and I am sure it will prove to be an intellectually stimulating event for all of us. I look forward to the free exchange of ideas that has become the hallmark of our chapter conferences. I would especially like to welcome Dr. Andrew Meade, who has graciously accepted our invitation to be the keynote speaker.

Again, welcome, and I hope that you all have a fabulous conference here at Cal State L.A.

Jeff Benedict
CMS Pacific-Southern Chapter President
2006 Conference Host

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2006 PACIFIC SOUTHERN CONFERENCE SCHEDULE

Friday, March 17

8:00 p.m.

CMS Composers Concert – Music Hall

Featuring works of Madelyn Byrne, Jonathon Grasse, Eric C. Honour, Jr., John M. Kennedy and Dave Kopplin
Cal State L.A. New Music Ensemble

Saturday, March 18

8:30 a.m.

Registration/Coffee – Music Building Room 149

9:00 a.m. – 9:25 a.m.

The Twentieth Century American Oboe Concerto: Something Old, New, Borrowed, and Blue
Krista Riggs (California State University, Fresno)

9:30 a.m. – 9:55 a.m.

Three Non – Traditional Choral Works — Ligeti's *Éjszaka* (Night), *Reggel* (Morning), Kemner's "Now Shout," and Sara Hopkins "Past Life Melodies"
Greg Gentry (Arizona State University)

10:00 a.m. – 10:25 a.m.

The Pioneers of Vocal Jazz Choir

Eva Mae Pisciotta (California State University – San Bernardino)

10:30 a.m. – 10:45 a.m.

Break

10:45 a.m. – 11:10 a.m.

Developing Sense of Community in Large Musical Ensembles: Implications for Rehearsals Techniques, Conducting, and Conducting Pedagogy
Kevin Collins (University of Wisconsin, Green Bay)

11:15 a.m. – 11:40 a.m.

Health Awareness in Music

James Ford III (California State University, Los Angeles)

11:45 a.m. – 12:15 p.m.

Lecture Recital: *The Heart's Assurance* by Michael Tippett (Misha Kozhev, Piano)
Gerald Seminatore (California State University, Fullerton)

12:15 p.m. – 12:55 p.m.

Lunch

1:00 p.m. – 1:45 p.m.

KEYNOTE: "What's Not to Like? An Appreciation of Milton Babbitt's Music and Musical Thought"
Andrew Meade

2006 PACIFIC SOUTHERN CONFERENCE SCHEDULE

(Saturday, March 18...continued)

1:45 p.m. – 2:25 p.m.

PANEL: Milton Babbitt's "Who Cares if you Listen?"

2:30 p.m. – 2:55 p.m.

Faulty Assumptions and Lies

William Wells Belan (California State University, Los Angeles)

3:00 p.m. – 3:25 p.m.

Common Music: Forging a 21st – Century Instrumental Language

Lawrence R. Mumford (Vanguard University in Costa Mesa)

3:30 p.m. – 4:15 p.m.

Common Topic Discussion: Education in Music is Every Musicians Responsibility

4:15 p.m. – 4:30 p.m.

Break

4:30 p.m. – 4:55 p.m.

(Re)Learning Instrumentation at the Graduate Level: A Case Study

Adam Greene (University of Minnesota, Twin Cities)

5:00 p.m. – 5:25 p.m.

The Art and Science of Music Mastering: Trends and Opinions, The State of the Profession

Arthur Winer (California State Polytechnic University, Pomona)

END OF CONFERENCE

Volume 2

The Last Waltz of The Band

Neil Minturn

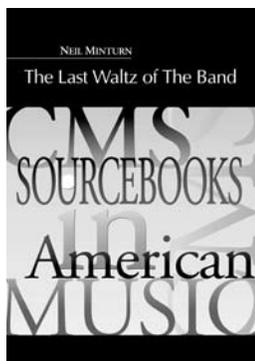
University of Missouri-Columbia

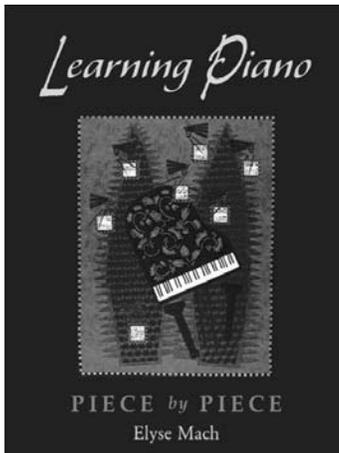
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LEARNING PIANO

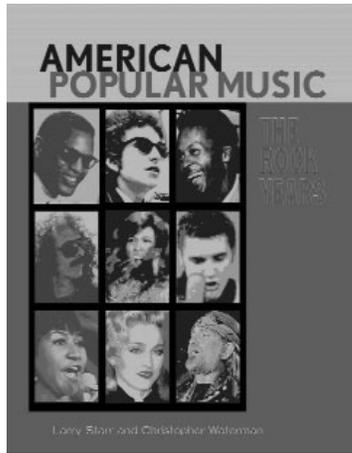
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November 2005 128 pp. paper



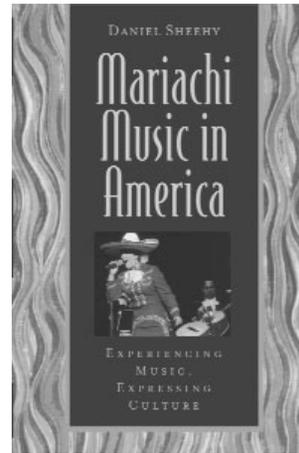
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“Who Cares if You Listen?” **Milton Babbitt, High Fidelity (Feb. 1958)**

This article might have been entitled “The Composer as Specialist” or, alternatively, and perhaps less contentiously, “The Composer as Anachronism.” For I am concerned with stating an attitude towards the indisputable facts of the status and condition of the composer of what we will, for the moment, designate as “serious,” “advanced,” contemporary music. his composer expends an enormous amount of time and energy- and, usually, considerable money- on the creation of a commodity which has little, no, or negative commodity value. e is, in essence, a “vanity” composer. he general public is largely unaware of and uninterested in his music. he majority of performers shun it and resent it. Consequently, the music is little performed, and then primarily at poorly attended concerts before an audience consisting in the main of fellow ‘professionals’. t best, the music would appear to be for, of, and by specialists.

Towards this condition of musical and societal “isolation,” a variety of attitudes has been expressed, usually with the purpose of assigning blame, often to the music itself, occasionally to critics or performers, and very occasionally to the public. But to assign blame is to imply that this isolation is unnecessary and undesirable. It is my contention that, on the contrary, this condition is not only inevitable, but potentially advantageous for the composer and his music. From my point of view, the composer would do well to consider means of realizing, consolidating, and extending the advantages.

The unprecedented divergence between contemporary serious music and its listeners, on the one hand, and traditional music and its following, on the other, is not accidental and- most probably- not transitory. Rather, it is a result of a half-century of revolution in musical thought, a revolution whose nature and consequences can be compared only with, and in many respects are closely analogous to, those of the mid-nineteenth-century evolution in theoretical physics The immediate and profound effect has been the necessity of the informed musician to reexamine and probe the very foundations of his art. He has been obliged to recognize the possibility, and actuality, of alternatives to what were once regarded as musical absolutes. He lives no longer in a unitary musical universe of “common practice,” but in a variety of universes of diverse practice.

This fall from musical innocence is, understandably, as disquieting to some as it is challenging to others, but in any event the process is irreversible; and the music that reflects the full impact of this revolution is, in many significant respects, a truly “new” music, apart from the often highly sophisticated and complex constructive methods of any one composition or group of compositions, the very minimal properties characterizing this body of music are the sources of its “difficulty,” “unintelligibility,” and- isolation. In indicating the most general of these properties, I shall make reference to no specific works, since I wish to avoid the independent issue of evaluation. The reader is at liberty to supply his own instances; if he cannot (and, granted the condition under discussion, this is a very real possibility) let him be assured that such music does exist.

First. This music employs a tonal vocabulary which is more “efficient” than that of the music of the past, or its derivatives. This is not necessarily a virtue in itself, but it does make possible a greatly increased number or pitch simultaneities, successions, and relationships. his increase in efficiency necessarily reduces the “redundancy” of the language, and as a result the intelligible communication of the work demands increased accuracy from the transmitter (the performer) and activity from the receiver (the listener). Incidentally, it is this circumstance, among many others, that has created the need for purely electronic media of “performance.” More importantly for us, it makes ever heavier demands upon the training of the listener’s perceptual capacities.

Second. Along with this increase of meaningful pitch materials, the number of functions associated with each component of the musical event also has been multiplied. In the simplest possible terms. Each such “atomic” event is located in a five-dimensional musical space determined by pitch-class, register, dynamic, duration, and timbre. These five components not only together define the single event, but, in the course of a work, the successive values of each component create an individually coherent structure, frequently in parallel with the corresponding structures

created by each of the other components. Inability to perceive and remember precisely the values of any of these components results in a dislocation of the event in the work's musical space, an alternation of its relation to a other events in the work, and-thus-a falsification of the composition's total structure. For example, an incorrectly performed or perceived dynamic value results in destruction of the work's dynamic pattern, but also in false identification of other components of the event (of which this dynamic value is a part) with corresponding components of other events so creating incorrect pitch, registral, timbral, and durational associations. It is this high degree of "determinacy" that most strikingly differentiates such music from, for example, a popular song. A popular song is only very partially determined, since it would appear to retain its germane characteristics under considerable alteration of register, rhythmic texture, dynamics, harmonic structure, timbre, and other qualities.

The preliminary differentiation of musical categories by means of this reasonable and usable criterion of "degree of determinacy" offends those who take it to be a definition of qualitative categories, which-of course-it need not always be. Curiously, their demurrers usually take the familiar form of some such "democratic" counterdefinition as: "There is no such thing as 'serious' and 'popular' music." There is only 'good' and 'bad' music." As a public service, let me offer those who still patiently await the revelation of the criteria of Absolute Good an alternative criterion which possesses, at least, the virtue of immediate and irrefutable applicability: "There is no such thing as 'serious' and 'popular' music. There is only music whose title begins with the letter 'X,' and music whose title does not."

Third, musical compositions of the kind under discussion possess a high degree of contextuality and autonomy. That is, the structural characteristics of a given work are less representative of a general class of characteristics than they are unique to the individual work itself. Particularly, principles of relatedness, upon which depends immediate coherence of continuity, are more likely to evolve in the course of the work than to be derived from generalized assumptions. Here again greater and new demands are made upon the perceptual and conceptual abilities of the listener.

Fourth, and finally. Although in many fundamental respects this music is "new," it often also represents a vast extension of the methods of other musics, derived from a considered and extensive knowledge of their dynamic principles. For, concomitant with the "revolution in music," perhaps even an integral aspect thereof, has been the development of analytical theory, concerned with the systematic formulation of such principles to the end of greater efficiency, economy, and understanding. Compositions so rooted necessarily ask comparable knowledge and experience from the listener. Like all communication, this music presupposes a suitably equipped receptor. I am aware that "tradition" has it that the lay listener, by virtue of some undefined, transcendental faculty, always is able to arrive at a musical judgment absolute in its wisdom if not always permanent in its validity. I regret my inability to accord this declaration of faith the respect due its advanced age.

Deviation from this tradition is bound to dismiss the contemporary music of which I have been talking into "isolation." Nor do I see how or why the situation should be otherwise. Why should the layman be other than bored and puzzled by what he is unable to understand, music or anything else? It is only the translation of this boredom and puzzlement into resentment and denunciation that seems to me indefensible. After all, the public does have its own music, its ubiquitous music: music to eat by, to read by, to dance by, and to be impressed by. Why refuse to recognize the possibility that contemporary music has reached a stage long since attained by other forms of activity? The time has passed when the normally well-educated man without special preparation could understand the most advanced work in, for example, mathematics, philosophy, and physics. Advanced music, to the extent that it reflects the knowledge and originality of the informed composer, scarcely can be expected to appear more intelligible than these arts and sciences to the person whose musical education usually has been even less extensive than his background in other fields. But to this, a double standard is invoked, with the words music is music," implying also that "music is just music." Why not, then, equate the activities of the radio repairman with those of the theoretical physicist, on the basis of the dictum that "physics is physics." It is not difficult to find statements like the following, from the New York Times of September 8, 1957: "The scientific level of the conference is so high... that there are in the world

only 120 mathematicians specializing in the field who could contribute." Specialized music on the other hand, far from signifying "height" of musical level, has been charged with "decadence," even as evidence of an insidious "conspiracy."

It often has been remarked that only in politics and the "arts" does the layman regard himself as an expert, with the right to have his opinion heard. In the realm of politics he knows that this right, in the form of a vote, is guaranteed by fiat. Comparably, in the realm of public music, the concertgoer is secure in the knowledge that the amenities of concert going protect his firmly stated "I didn't like it" from further scrutiny. Imagine, if you can, a layman chancing upon a lecture on "Pointwise Periodic Homeomorphisms." At the conclusion, he announces: "I didn't like it," Social conventions being what they are in such circles, someone might dare inquire: "Why not?" Under duress, our layman discloses precise reasons for his failure to enjoy himself; he found the hall chilly, the lecturer's voice unpleasant, and he was suffering the digestive aftermath of a poor dinner. His interlocutor understandably disqualifies these reasons as irrelevant to the content and value of the lecture, and the development of mathematics is left undisturbed. If the concertgoer is at all versed in the ways of musical lifemanship, he also will offer reasons for his "I didn't like it" - in the form of assertions that the work in question is "inexpressive," "undramatic," "lacking in poetry," etc., etc., tapping that store of vacuous equivalents hallowed by time for: "I don't like it, and I cannot or will not state why." The concertgoer's critical authority is established beyond the possibility of further inquiry. Certainly he is not responsible for the circumstance that musical discourse is a never-never land of semantic confusion, the last resting place of all those verbal and formal fallacies, those hoary dualisms that have been banished from rational discourse. Perhaps he has read, in a widely consulted and respected book on the history of music, the following: "to call him (Tchaikovsky) the 'modern Russian Beethoven' is footless, Beethoven being patently neither modern nor Russian..." Or, the following, by an eminent "nonanalytic" philosopher: "The music of Lourié is an ontological music... It is born in the singular roots of being, the nearest possible juncture of the soul and the spirit..." How unexceptionable the verbal peccadilloes of the average concertgoer appear beside these masterful models. Or, perhaps, in search of "real" authority, he has acquired his critical vocabulary from the pronouncements of officially "eminent" composers, whose eminence, in turn, is founded largely upon just such assertions as the concertgoer has learned to regurgitate. This cycle is of slight moment in a world where circularity is one of the norms of criticism. Composers (and performers), wittingly or unwittingly assuming the character of "talented children" and "inspired idiots" generally ascribed to them, are singularly adept at the conversion of personal tastes into general principles. Music they do not like is "not music," composers whose music they do not like are "not composers." In search of what to think and how to say it, the layman may turn to newspapers and magazines. Here he finds conclusive evidence for the proposition that "music is music." The science editor of such publications contents himself with straightforward reporting, usually news of the "factual" sciences; books and articles not intended for popular consumption are not reviewed. Whatever the reason, such matters are left to professional journals. The music critic admits no comparable differentiation. We may feel, with some justice, that music which presents itself in the market place of the concert hall automatically offers itself to public approval or disapproval. We may feel, again with some justice, that to omit the expected criticism of the "advanced" work would be to do the composer an injustice in his assumed quest for, if nothing else, public notice and "professional recognition." The critic, at least to this extent, is himself a victim of the leveling of categories.

Here, then, are some of the factors determining the climate of the public world of music. Perhaps we should not have overlooked those pockets of "power" where prizes, awards, and commissions are dispensed, where music is adjudged guilty, not only without the right to be confronted by its accuser, but without the right to be confronted by the accusations. Or those well-meaning souls who exhort the public "just to listen to more contemporary music," apparently on the theory that familiarity breeds passive acceptance. Or those, often the same well-meaning souls, who remind the composer of his "obligation to the public," while the public's obligation to the composer is fulfilled, manifestly, by mere physical presence in the concert hall or before loudspeaker or- more authoritatively- by committing to memory the numbers of phonograph and amplifier models. Or the intricate social world within this musical world where the salon becomes bazaar, and music itself becomes an ingredient of verbal canapés for cocktail conversation.

I say all this not to present a picture of a virtuous music in a sinful world, but to point up the problems of a special music in an alien and inapposite world. And so, I dare suggest that the composer would do himself and his music an immediate and eventual service by total, resolute, and voluntary withdrawal from this public world to one of private performance and electronic media, with its very real possibility of complete elimination of the public and social aspects of musical composition. By so doing, the separation between the domains would be defined beyond any possibility of confusion of categories, and the composer would be free to pursue a private life of professional achievement, as opposed to a public life of unprofessional compromise and exhibitionism

But how, it may be asked, will this serve to secure the means of survival or the composer and his music? One answer is that after all such a private life is what the university provides the scholar and the scientist. It is only proper that the university, which-significantly-has provided so many contemporary composers with their professional training and general education, should provide a home for the "complex," "difficult," and "problematical" in music. Indeed, the process has begun; and if it appears to proceed too slowly, I take consolation in the knowledge that in this respect, too, music seems to be in historically retarded parallel with now sacrosanct fields of endeavor. In E. T. Bell's *Men of Mathematics*, we read: "In the eighteenth century the universities were not the principal centers of research in Europe. They might have become such sooner than they did but for the classical tradition and its understandable hostility to science. Mathematics was close enough to antiquity to be respectable, but physics, being more recent, was suspect. Further, a mathematician in a university of the time would have been expected to put much of his effort on elementary teaching; his research, if any, would have been an unprofitable luxury..." A simple substitution of "musical composition" for "research," of "academic" for "classical," of "music" for "physics," and of "composer" for "mathematician," provides a strikingly accurate picture of the current situation. And as long as the confusion I have described continues to exist, how can the university and its community assume other than that the composer welcomes and courts public competition with the historically certified products of the past, and the commercially certified products of the present?

Perhaps for the same reason, the various institutes of advanced research and the large majority of foundations have disregarded this music's need for means of survival. I do not wish to appear to obscure the obvious differences between musical composition and scholarly research, although it can be contended that these differences are no more fundamental than the differences among the various fields of study. I do question whether these differences, by their nature, justify the denial to music's development of assistance granted these other fields. Immediate "practical" applicability (which may be said to have its musical analogue in "immediate extensibility of a compositional technique") is certainly not a necessary condition for the support of scientific research. And if it be contended that such research is so supported because in the past it has yielded eventual applications, one can counter with, for example, the music of Anton Webern, which during the composer's lifetime was regarded (to the very limited extent that it was regarded at all) as the ultimate in hermetic, specialized, and idiosyncratic composition; today, some dozen years after the composer's death, his complete works have been recorded by a major record company, primarily- I suspect- as a result of the enormous influence this music has had on the postwar, nonpopular, musical world. I doubt that scientific research is any more secure against predictions of ultimate significance than is musical composition. Finally, if it be contended that research, even in its least "practical" phases, contributes to the sum of knowledge in the particular realm, what possibly can contribute more to our knowledge of music than a genuinely original composition?

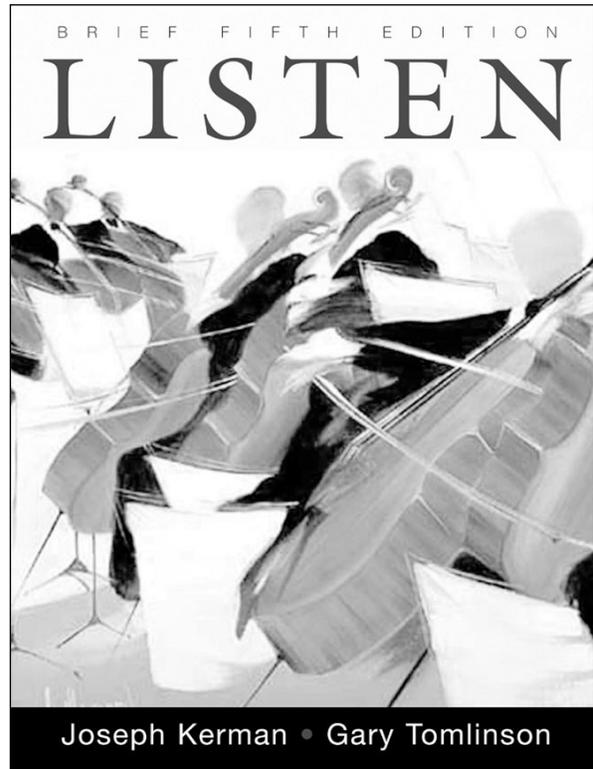
Granting to music the position accorded other arts and sciences promises the sole substantial means of survival for the music I have been describing. Admittedly, if this music is not supported, the whistling repertory of the man in the street will be little affected, the concert-going activity of the conspicuous consumer of musical culture will be little disturbed. But music will cease to evolve, and, in that important sense, will cease to live. ♦

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Presenters

Dr. **William Wells Belan** specializes in the performance and study of choral music. Dr. Belan holds academic degrees from U.C.L.A. (BA), the University of Tulsa (MM), the University of Oklahoma (DMA), and a post-doctoral certificate in executive management from the Peter F. Drucker and Masatoshi Ito Graduate School of Management at Claremont Graduate University. Covering a wide vista of musical activities Dr. Belan has served for twenty-five years as Professor of Choral Music and Director of Choral Studies at California State University, Los Angeles. Further, he has served as guest lecturer on the choral faculties of Long Beach State University and the National University of Costa Rica. Since 1986 Dr. Belan has been the guest of Costa Rica, Central America on numerous occasions. As guest conductor, lecturer, and consultant he has consulted to the development of a national choral movement. From Central America Dr. Belan has accumulated the materials for the *William Belan Choral Series*, published by Twin Elm Publications. As a culmination of work in Latin music, Dr. Belan founded in 2004 *El Coro Latino de Los Angeles*, a small vocal and instrumental ensemble that performs the music of Spain and the Americas.

Since 1987 Dr. Belan has directed the Roger Wagner Center for Choral Studies, which was co-founded with late famous choral conductor, to develop scholarly information and new choral repertoire. The *Roger Wagner Contemporary Choral Series* is published by Gentry Publications. Dr. Belan is Director of Music at the First Unitarian Church of Los Angeles; he also serves as Past-President of the Unitarian-Universalist Musicians Network, an association of 800 denominational musicians.

Dr. Belan has been called upon frequently to work on large-scale choral projects including the 1984 Olympic Choir; the 1985 *Fourth of July at the Rose Bowl*; the 1992 Olympic Festival at Dodger Stadium; *Children Sing*, a holiday festival of children's choirs at CSLA's Luckman Performing Arts Center; and the CSU Summer Arts program where he has served both on the faculty and administration.

In addition to his series with Twin Elm Publications, Dr. Belan is also published by Alliance Publications and Thomas House Publications. Dr. Belan's first book, *Choral Essays: A Tribute to Roger Wagner* was published in March, 1993 by Thomas House Publications. Two additional books, *Choral Essays: Looking Forward* and *Handbook to the English Madrigal* are in production currently.

Madelyn Byrne is a composer of both acoustic and electro-acoustic music. Recent work includes *In Your Dreams*, an inter-media piece which Madelyn scored and performed in on the laptop computer and synthesizer. She has also played laptop in the inter-media piece *Spoonful of Hope* and as part of the SoundCommons Orchestra. Other recent projects include *Notre Dame Suite* for piano and computer (commissioned by Peter Gach) and scoring the documentaries *Horse Vet* and *Colors that Grow*. Past honors include winning the Friends and Enemies of New Music Composition Competition, recordings on CRI records and SoundWalk, and selections for performance at the International Computer Music Conferences in Hong Kong and Beijing. Madelyn's music has also received performances, television, radio, and internet broadcasts throughout the world. Madelyn joined the Palomar College faculty in the Fall 2000 semester and completed her DMA in composition at The Graduate Center in 1999. She has also been a guest composer at Columbia University's Computer Music Center.

Kevin Collins has been a member of the Faculty of the University of Wisconsin-Green Bay since 1988. He has been Director of Bands at UWGB since 1995, and served as Chair of the Music Program from 1998-2003. During that time led the department's NASM re-accreditation efforts, as well as the remodeling of music practice and instructional facilities at UW-Green Bay. Professor Collins directs the UW-Green Bay Wind Symphony and Symphonic Band, and teaches conducting and studio low brass. He also directs the UWGB Middle and Senior High Band, Orchestral and Choral music camps each summer. His most recent area of scholarly interest is the development of an interdisciplinary approach to conducting pedagogy and rehearsal techniques.

James Ford III (trumpet), a native of Perry, Georgia, is Assistant Professor of Trumpet at California State University, Los Angeles. He holds degrees from Valdosta State University (B.M. 1994) and the University of North Texas (M.M. 1997; M.M.E. 1997; DMA (ABD)). James has served as a Research Assistant for the Texas Center of Music and Medicine under Dr. Kris Chesky. His trumpet teachers include Leonard Candelaria and Kenneth Kirk. James has a reputation as an accomplished all-around trumpet player. He performs in diverse musical settings including orchestral, chamber,

big band, salsa, small groups, musicals, and early music. A few of the artists/ensembles James has performed and/or recorded with include the University of North Texas One O'clock Lab Band, The Los Angeles Opera, The Clayton-Hamilton Jazz Orchestra, The Gerald Wilson Orchestra, Rhumbumba, Patti LaBelle, Benjamin Wright, Rob McConnell, Kenny Wheeler, Joe Lovano, Jiggs Whigham, Debbie Allen, and Nicholas Eklund.

Gregory R. Gentry (D.M.A., M.M. University of Missouri—Kansas City Conservatory of Music; B.M.E. University of Denver) conducts the University Choir and Herberger Singers at Arizona State University School of Music, teaches courses in undergraduate choral conducting, graduate choral literature, and graduate score study. Dr. Gentry is the former Director of Choral Activities at the University of Alabama where he administered the doctoral, masters, and undergraduate choral conducting programs. At that time, he also directed a community civic chorus that performed regularly with the Tuscaloosa Symphony. He has prepared choirs for John Rutter, Shinik Hahm, and Richard Westerfield. Under Dr. Gentry's direction, his choirs have performed at the 2004 Society for American Music national conference in Cleveland, 2003 Southern Division National Association for Music Educators conference in Savannah, several Colorado Music Educators Association state conferences in Colorado Springs, as well as on tours throughout the United States, British Isles, and Caribbean. In 2005 Dr. Gentry presented a session "Honoring the Intrinsic Value of Traditional Music" at the regional conference of the College Music Society in Las Vegas. Upcoming 2006 engagements include conducting regional and all-state choirs, as well as presenting his research entitled "Baroque Performance Practice Exposé: An Overview of Salient Performance Concepts of Baroque Choral Music" at the convention for the Western Division American Choral Directors Association in Salt Lake City.

In addition to Dr. Gentry's 2004 choral recording contract with Concordia Publishing House, he has edited several works for publication including: "Cor meum et caro mea" from *Quam dilecta tabernacula* by Jean-Philippe Rameau (1683-1764) SSATBB with orchestra (National Music Publishers, 2004); "Ave Maria" by Tomas Luis de Victoria (1548-1611) SATB unaccompanied; "Mater Christi sanctissima" by John Taverner (ca. 1490-1545) SATBB anonymous antiphon, unaccompanied; and "Dnes Khristos" by Vasilii Titov (ca. 1650-1715) SSSAAATTTBBB, the first western edition of the Seventeenth-Century Russian Baroque Liturgical Choral Concerto for 24 voices (Musica Russica, 2006).

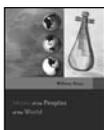
2005 has been a busy year for composer **Jonathon Grasse**. He presented his Artist-in-Residence concert as guitarist/composer at El Camino College in January, inviting the Southern California improvisation ensembles Surrealestate and SoNu to join him for a set of new pieces. In February, Surrealestate, with Grasse on electric guitar, performed his *Western Dog Chain* at downtown LA's Line Space Line series. In May of 2005, his chamber orchestra version of *Astral Burlesque* (2004) was premiered by the Pori Sinfonietta of Finland. A four-hour cycle of site specific compositions commissioned by Edgemar was premiered in June at that Frank Gehry-designed complex in Santa Monica. Works included *Edgemar Polyphony* and *Music for Low Instruments*. Saxophonist Douglas Masek will premiere *BH, MG (Belo Horizonte, Minas Gerais)* for soprano saxophone and guitar at Cal State Dominguez Hills in December, the same evening as the first performance of *Meditations on Cervantes*, a digital soundscape composed for the close of a symposium on Don Quixote. Grasse is an Assistant Professor of music at CSU Dominguez Hills.

Born in Chicago in 1970, **Adam Greene** studied at Connecticut College, graduating with Distinction in Music, and earned his Master's in Composition with Honors from the New England Conservatory of Music. In 1994-5 he studied theory and composition at La Civica Scuola di Musica, in Milan, Italy. In 2003 he received the Ph.D. in Music from the University of California, San Diego, where he worked extensively with Roger Reynolds. His other teachers in composition were Brian Ferneyhough, Franco Donatoni, Arthur Berger, and Noel Zahler. Adam Greene's works have been performed in Europe and the United States, most notably by Ensemble Resonanz, Speculum Musicae, SONOR, flutist John Fonville, pianists Aleck Karis and Christopher Oldfather, and violinists Janos Negyesy and Paivikki Nykter. He has received fellowships to festivals at Darmstadt, Long Beach, and the Composers Conference at Wellesley, and he won the NACUSA Young Composer's Competition. He is a recipient of a commission from the Fromm Music Foundation at Harvard, which will support work on a new dramatic piece. His music can be found on Aucourant Records. Adam Greene is currently a Lecturer in the School of Music at the University of Minnesota, Twin Cities, teaching courses in Composition and Theory. He has taught previously at UCSD and the New England Conservatory.



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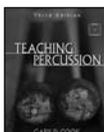
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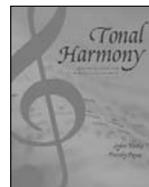
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Eric C. Honour, Jr. (b. 1970) is an associate professor of music and director of the music technology program at Central Missouri State University, in Warrensburg, Missouri. His composition teachers have included M. William Karlins, Stephen Syverud, John Anthony Lennon, and Budd Udell. He completed the Doctor of Music degree in composition at Northwestern University in 2004. He earned his master's degree in saxophone and composition at Northwestern in 1997, studying saxophone with Frederick Hemke and Jonathan Helton. He was awarded a bachelor's degree in saxophone and composition with highest honors as well as the Performer's Certificate by the University of Florida in 1995. Honour has won competitions for both composition and performance, including the 2004 American University Saxophone Symposium Composition Competition, the 1999 SCI National Composition Competition (Region V (West)), and the 1997 ISMTA/MTNA Collegiate Artist (Woodwind) competition. He was a finalist in the 1999 and 1997 ASCAP Morton Gould Awards to Young Composers competitions for his pieces *Instant Vacation* and *Elegy for Richard Halley*. He has performed and lectured at regional and national conferences of the North American Saxophone Alliance. His compositions have been performed across the United States, in London, and in Bologna, Italy, including performances at regional, national, and international festivals and conferences. He is affiliated with the classical music division of Broadcast Music, Inc. (BMI) and his music has been published by Roncorp, Inc.

The works of composer **John M. Kennedy** have been performed at major festivals and venues throughout the US, Europe, Canada, Korea and Argentina. Recent premieres include the first performances of his "Symbia" series in Norway, Lithuania and Germany. Professional recognition for his work includes the Charles Ives Prize from the American Academy and Institute of Arts and Letters, grants from Meet the Composer, Inc., Young Composer and annual Standard Panel Awards from ASCAP, and Creative Leave and Creative Activity Grants from California State University, Los Angeles. His commissions include works for the Miller-Lowry Duo, the Baldwin-Wallace College Symphonic Wind Ensemble, Kalamazoo College and the Northern Ohio Youth Orchestra. As a researcher, he is a fellow of the American Communities Program at CSULA where his work in multi-cultural improvisation is a major focus. Kennedy began formal training at the Berklee College of Music in Boston, studying Jazz bass and arranging, and continued at the Baldwin-Wallace Conservatory, studying composition with Loris Chobanian and double bass with Anthony F. Knight. After completing the B.Mus. in double bass performance he received a commission by the Northern Ohio Youth Orchestra (1985) and was awarded First Prize in the Ohio Federation of Music Clubs Young Composer Contest. Soon after this he received a fellowship to study composition at the University of Michigan, Ann Arbor with Leslie Bassett and subsequently William Albright, Fred Lerdahl and Eugene Kurtz. Dr. Kennedy is associate professor of music composition at California State University, Los Angeles.

Dave Kopplin's professional credits as a composer include film scores, incidental music for theater, works for chorus, chamber orchestra, full orchestra, various electro-acoustic works for chamber ensembles, songs, and works for jazz and Latin-jazz ensembles. He has performed and recorded as a percussionist with San Francisco's Clubfoot Orchestra, the Brazilian jazz group Araça Azul, and the Leisure Time Orchestra, among many others. Kopplin studied composition with Vince Mendoza, Bob Linn, Morten Lauridsen and Donald Crockett at the University of Southern California; he received the Ph.D. in composition at UCLA, where he studied composition with Roger Bourland, Daniel Lentz, Manuel Enriquez, and Ian Krouse. He currently teaches at Cal Poly Pomona.

Colin McAllister is one of America's leading contemporary music guitarists. He is known for his adventurous repertoire, wide-ranging versatility, and innovative concert programming. His concerts have taken him throughout the United States and Mexico. Recent highlights include the Pacific Rim Music Festival in Santa Cruz, the Monday Evening Concerts in Los Angeles, the San Francisco sfSoundSeries, Teatro de la Republica in Queretaro, Mexico, the California Center for the Arts, Escondido, and the Summer Avant-Garde Performance Series at San Diego State University. In addition, he has presented performances and master classes at CIEM in Mexico City, Stanford University, California Institute of the Arts, University of Maryland, University of Virginia, Biola University, and the Colorado College, where he was a visiting artist-in-residence. He is a founding member of the NOISE ensemble and the executive director of San Diego New Music. With flutist Cathy Blickenstaff, he directs the synergy@home concert series in La Jolla, California.

Dr. **Andrew Mead** is Chair of the Music Theory Department at the University of Michigan School of Music. He has published analytical and theoretical articles on music of the twentieth century in *Music Theory Spectrum*, *Perspectives of New Music*, *The Journal of Music Theory* and elsewhere. His book, *An Introduction to the Music of Milton Babbitt*, is published by Princeton University Press. He is a recipient of the Young Scholar Publications Award from the Society of Music Theory, and has received the Goddard Lieberman Fellowship from the American Institute/Academy of Arts and Letters. Recent compositions include concertos for alto saxophone and cello, as well as works for various chamber ensembles.

Lawrence R Mumford is a member of A.S.C.A.P. with music published by six different companies. His original theme music plays daily on radio in over 50 cities across the country, and he has received numerous performances by several orchestras in the United States. He has written for films produced in Hollywood and surrounding areas, and has also placed original music on a Billboard #1 album and Record of the Year. He is a recipient of the Culver Prize in Chamber Music, and several other honors. He received a doctorate in Music Composition from the University of Southern California, additional doctoral credits at Indiana University (Bloomington), and a Masters in Composition from the Peabody Conservatory of Music in Baltimore. His writing has been shaped by personal association or study with art music composers George Walker, Robert Parris, David Hall Lewis, Robert Moore, and Morton "Skip" Lauridsen; Hollywood composer/arrangers Earle Hagen, Ed Lojeski, David Raksin, and J.A.C. Redford; and successful popular songwriters. A resident of Irvine, California, he has taught music at the university level for fourteen consecutive years. His primary areas are composition and theory, but he has also taught piano and music history extensively, as well as music technology. He currently teaches at Vanguard University in Costa Mesa.

Eva Mae Pisciotta completed her doctorate of musical arts degree in choral conducting from the University of Missouri-Kansas City. She has a master's degree in music education from Northern Arizona University and a bachelor's degree from the University of Northern Colorado.

Dr. Pisciotta is an Assistant Professor at California State University-San Bernardino. During the past four years, she has conducted the concert choir and the vocal jazz/show choir, taught private voice and voice class, choral conducting and literature, and music education classes. She has also been an Assistant Professor of Music at the undergraduate level at Northwest Missouri State University, University of Southern Colorado, Boise State University, and Mesa College. She was Director of Choral Activities at the University of Mary in Bismarck, ND.

She has studied choral conducting with Dr. Eph Ehly, Dr. James McCray, Dr. Harold Skinner and Dr. Kirby Shaw. Throughout her career, she has administered choral clinics, workshops, adjudicated and guest conducted. As a mezzo-soprano, her solo performances are known for their varied repertoire in opera, classical, musical theatre and jazz.

Krista Riggs earned a Doctor of Music in Oboe Performance and Literature from Indiana University in 2004, with minors in Music Education and Library Science. Upon the document defense/final examination for the degree, she was unanimously awarded high distinction by the faculty committee. She also holds a Master of Library Science and a Master of Music in Oboe Performance with a cognate in Music Theory from Indiana University. Having done undergraduate work at the University of Michigan and Arizona State University, she received the degree of Bachelor of Music in *Orchestral Performance (Summa Cum Laude)* from ASU in 1999, where she also studied music composition. Her principal oboe teachers include Theodore Baskin, Roger Roe, Harry Sargous, Henry Schumann, and Martin Schuring. Since graduating, Riggs has been invited to present research papers at regional, national, and international conferences such as the International Symposium on the Philosophy of Music Education in Hamburg, Germany and the national conference of the College Music Society in Quebec City. Her writing has been accepted for publication in the *Double Reed* of the International Double Reed Society and the *Philosophy of Music Education Review*. She currently teaches oboe and music theory at California State University, Fresno, while also maintaining an extensive performance schedule.

Tenor **Gerald Seminatore**'s engagements have included performances with the Glimmerglass, Santa Fe, Chautauqua, and Dayton Opera companies, as well as in some 30 different roles in Dortmund, Frankfurt, Bremen, and Kaiserslautern (Germany), and at England's Aldeburgh Festival. He has been a featured soloist with the Chautauqua and San Antonio symphonies, the Tulsa Philharmonic, and the Cincinnati Philharmonia. Professional ensemble affiliations have included the Handel & Haydn Society, the Boston Early Music Festival, the New England Bach Festival, and Emmanuel Music Group. He has won awards from the MacAllister Foundation for Opera Singers, the Metropolitan Opera National Council, the Oratorio Society of New York, and the American Aldeburgh Foundation. Seminatore holds degrees from Boston University and the Cincinnati College-Conservatory of Music. He was a recipient of a teaching award from the National Association of Teachers of Singing, and is an active adjudicator and presenter at association events around the country.

Ukrainian-born pianist **Nadia Shpachenko** is an active soloist, chamber musician, and teacher. She has performed extensively in solo recitals and with orchestras throughout North America and Europe, in venues such as Carnegie Hall, the Concertgebouw, and the Los Angeles County Museum of Art, among many others. Dr. Shpachenko is dedicated to performing music of contemporary composers. Her recent notable premieres include Michael Garson's *Homage to Ligeti* at Carnegie Hall, a Piano Quartet by Ukrainian composer Yuri Ishchenko at the Ukrainian Institute of America, and the West Coast premiere of Elliott Carter's *Dialogues for Piano and Chamber Orchestra* with the Nimbus Ensemble in Los Angeles. Dr. Shpachenko completed her DMA and MM at the University of Southern California, where she was awarded the title of Outstanding Graduate. Her principal teachers have included John Perry in Los Angeles, Victor Rosenbaum in Boston, and Victor Derevianko in Israel. Dr. Shpachenko, currently Professor of Piano at the Shepherd University School of Music, has recently served as visiting faculty at Pomona College, guest lecturer at the California Institute of the Arts and artist in residence at the University of Nevada Las Vegas.

Assistant Professor **Arthur Winer** teaches music technology, the recording arts, and music industry studies at California State Polytechnic University, Pomona. Before moving to California in August 2005, he lived in New York City and taught at two universities: Long Island University, Brooklyn, and the City University of New York (CUNY). Arthur is the owner and mastering engineer of Canaveral Skies Music (www.canaveralskies.com), a mastering and mixing studio and music house. Arthur's experience also includes two years work as a mastering engineer/DVD Audio authoring engineer at Sony Music Studios in New York. He has recorded, mixed, and/or mastered hundreds of both major label and independent projects. Arthur earned a Master's degree in Music Technology from New York University, and a Bachelor's degree in History from Oberlin College. He is also an accomplished guitarist, songwriter and composer and he is the founder of the melodic rock band MacArthur.

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THE COLLEGE MUSIC SOCIETY

312 East Pine Street, Missoula, MT 59802 (406) 721-9616
Fax (406) 721-9419 cms@music.org www.music.org

Upcoming CMS Events

Institute in Music Technology

June 3–8, 2006

Illinois State University, Normal, Illinois

Institute on Music History Pedagogy

June 8–10, 2006

Butler University, Indianapolis, Indiana

Summer Intercultural Institutes

June 10–17, 2006: *Vocal Music of Bulgaria*

July 9–15: *Unlocking the Art of Flamenco*

New England Conservatory, Boston, Massachusetts

International Choral Festival Choral Symposium

July 10–16, 2006: *The Conductor and the Score*

University of Montana, Missoula, Montana

49th National Conference

September 14–17, 2006

San Antonio, Texas

International Conference in Thailand

July 2007



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312 East Pine Street

Missoula, Montana 59802 USA

phone 406-721-9616

fax 406-721-9419

email cms@music.org

web site www.music.org