



THE COLLEGE MUSIC SOCIETY

2008 SUPERREGIONAL CONFERENCES

**PACIFIC CENTRAL –
PACIFIC SOUTHERN CHAPTERS**

PROGRAM

MARCH 14–15, 2008

Westmont College
Santa Barbara, California

ACKNOWLEDGMENTS

We would like to extend a special thanks to Westmont College and Steve Butler, Chair of Westmont's Department of Music, for hosting our SuperRegional Conference on the lovely college grounds. Steve has been wonderfully responsive and helpful in every respect and we are grateful.

Additional thanks go to the rest of the local arrangements team:

Barbara Bennett (University of California – Riverside)
Chair, Call for Scores and Composers Concert
Kathleen Lamkin (University of La Verne in California)
CMS President, CMS Board SuperRegional Liaison
Janet Sturman (University of Arizona)
Tod Trimble (CMS Executive Office, Career Services)
Annie Yih (University of California-Santa Barbara)

In addition, we are grateful to the performers who contributed so generously of their time and professional abilities toward the success of the CMS Composers Concert:

Grey Brothers (Westmont College)
Dominic Dousa (The University of Texas at El Paso)
Philip Ficsor (Westmont College)
Steve Hodson (Westmont College)
Eileen Holt-Helwig (University of California-Riverside)
Deborah Kavasch
(California State University, Stanislaus)
Renée Skerik (Texas Tech University)
Stephen R. Thomas
(California State University, Stanislaus)
Stephen Wilcox (Carpinteria, California)

WELCOME FROM THE PROGRAM COMMITTEE CHAIR



On behalf of the Program Committee for the “Two Pacifics” SuperRegional Conference, I would like to extend an invitation to all CMS members and guests, particularly those from the Pacific Southern and Pacific Central regions, to join us for an exciting conference on the lovely campus of Westmont College in sunny Santa Barbara. We are pleased to present a stimulating program with a fine array of presentations and lecture-recitals. In addition, we will be honoring past presidents and officers of the Central and Southern Pacific Regions during the event and as session chairs.

Three distinguished plenary speakers with talks on pertinent topics enrich the program:

- Understanding California’s Musical Past and Present, by John Koegel (California State University-Fullerton)
- Engaging the Community in Learning, presented by Scott Marcus (University of California-Santa Barbara)
- Performing Middle Eastern Music, also presented by Scott Marcus
- Multimedia Analysis from Inside the Pop Music Industry, presented by Ethan Shaftel (easyAction Pictures and ODVD Games)

We join the national discussion on curricular review with our panel on the 2008 CMS Common Topic:

- The Relevance of the Current Curriculum to Today’s Students

We’ll explore

- New Strategies for Community Engagement with special sessions designed to coordinate with local community partners.

On Friday we will be treated to a concert of music and dance presented by the renowned University of California-Santa Barbara Middle East Ensemble, and we close our meeting on Saturday evening with a special CMS Composers Concert, coordinated by Barbara Bennett (University of California-Riverside).

The conference promises many opportunities for renewing old friendships, making new contacts, gathering fresh inspiration, and enriching our shared love of music in all its many forms.

Janet L. Sturman, Program Chair
Pacific Central-Pacific Southern SuperRegional Conference

2008 PACIFIC CENTRAL-PACIFIC SOUTHERN SUPERREGIONAL PROGRAM COMMITTEE

Janet Sturman (University of Arizona), Chair
Bernardo Scarambone (Alcorn State University)
Robert Mathew (Yuba College)
Anna Genrry (Arizona State University)
Karen Byron (Arizona State University)
Deborah Kavasch (California State University, Stanislaus)
Laurie San Martin (University of California-Davis)
Craig Walsh (University of Arizona)
Lisa Zdechlik (University of Arizona)

WELCOME TO WESTMONT COLLEGE



On behalf of the Department of Music at Westmont College, I would like to welcome all the members of The College Music Society (CMS) and guests to our campus for the Pacific Central and Pacific Southern Chapters SuperRegional Conference. Westmont College is nestled in the foothills of Montecito, on a magnificent estate between the majestic Santa Ynez mountains

and the glistening Pacific ocean. There are tranquil gardens and wooded trails with spectacular ocean and mountain views.

Santa Barbara is known not only for its beauty, but also for its diverse cultural amenities and abundance of outdoor activities. From romantic sunset walks on the beach to vigorous hikes in the mountains; from unique boutique shopping to local wine tasting and fine dining; from kayaking and whale watching to ballet, theatre, and art exhibits . . . Santa Barbara has it all.

Steve Butler, Chair
Music Department
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GENERAL INFORMATION

CONFERENCE REGISTRATION

The registration desk is located in Kerrwood Hall and will be open during the following times:

Friday, March 14
8:30 a.m. – 5:00 p.m.

Saturday, March 15
8:30 a.m. – 5:00 p.m.

COMMUNITY ENGAGEMENT PRESENTATION

The following presentation will be offered to the Santa Barbara community during the 2008 Pacific Central-Pacific Southern SuperRegional Conference. This presentation is open to conference attendees.

Friday, March 14

9:00 AM–10:00 AM

The Story of the Red Violin

Kia-Hui Tan (The Ohio State University)

University of California-Santa Barbara

Department of Music, Room 1145

Selections from the soundtrack from Francois Girard's film, *The Red Violin*, which received the 1999 Academy Award for Best Original Score, have been compiled by its composer John Corigliano into 10-minute version for solo violin titled "The Red Violin Caprices." The theme and variations in this set of caprices are derived from specific scenes in the film, which will be shown in DVD excerpts, together with live demonstrations on the violin and accompanying explanations on how the music portrays the characters and moods.

The music reflects the various historical periods and geographical areas of each variation/scene as "the violin travels across three centuries through Vienna, London, Shanghai and Montreal, passing through the hands of a doomed child prodigy, a flamboyant virtuoso, a haunted Maoist commissar, and at last a willful Canadian expert" (from program notes by Corigliano published by Schirmer).

The solo violin writing is highly virtuosic, with many multiple stops and left-hand pizzicati, simultaneous with bowed playing to incorporate as many of the melodic lines and harmony originally played by a full orchestra onto one instrument, producing rich sonorities and a wonderfully varied soundscape that may seem impossible on a single violin to an uninitiated audience. The lecture-recital will conclude with a complete performance of "The Red Violin Caprices."

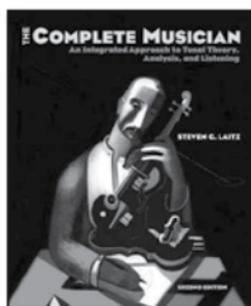
Off-site event: Room 1145 - Department of Music, University of California-Santa Barbara

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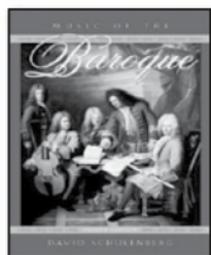
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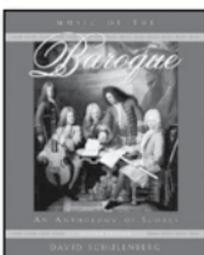
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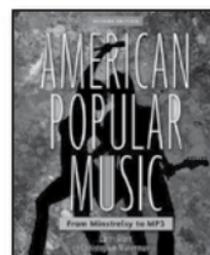
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KEYNOTE SPEAKERS



Conference Keynote Address
Friday, March 14
11:00 am
Observatory
A Brief History of Music in Santa Barbara and Southern California
John Koegel (California State University-Fullerton)



Conference Keynote Address
Friday, March 14
1:00 p.m.
Observatory
Creating a Community, Negotiating Among Communities: Learning and Performing Middle Eastern Music for a Diverse Middle Eastern and American Public
Scott Marcus (University of California-Santa Barbara)



Conference Keynote Address
Saturday, March 15
11:00 am
Observatory
Britney, Madonna, and Hannah Montana: Multimedia Analysis from Inside the Pop Music Industry
Ethan Shaftel (easyAction Pictures and ODVD Games)



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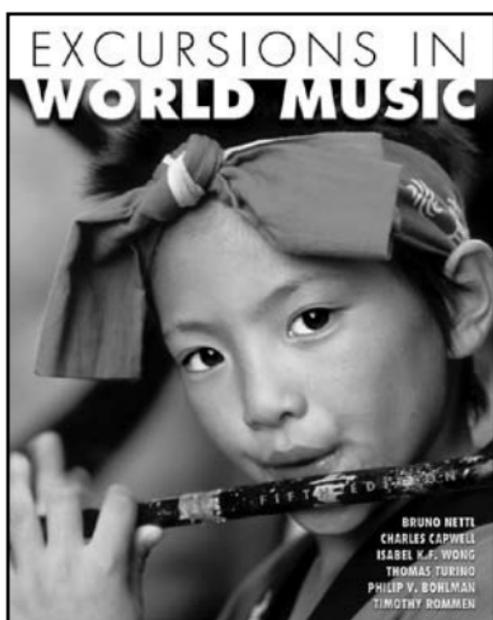
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The Juilliard School (New York, New York)
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June 15–27, 2008

CMS Tango Institute (Buenos Aires, Argentina)
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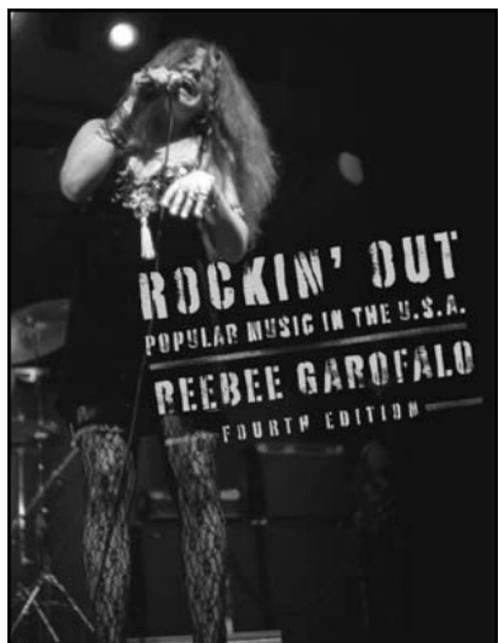
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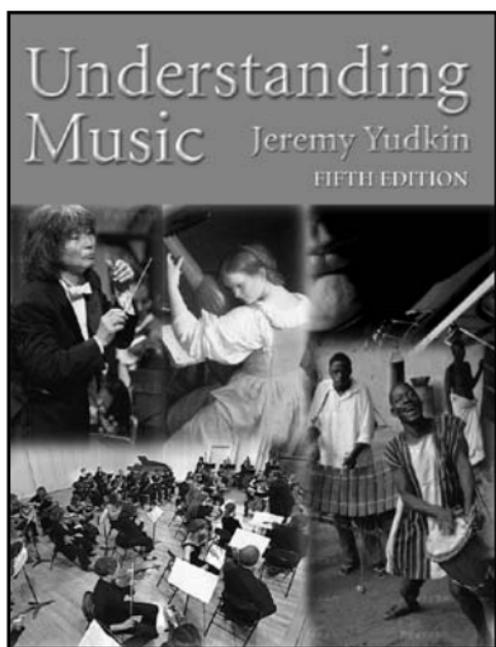
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FRIDAY, MARCH 14

8:30 AM – 5:00 PM
Conference Registration

Kerrwood Hall

9:00 AM–10:30 AM

Deane Chapel

New Teaching Approaches

Chair: Brenda M. Romero (University of Colorado)

9:00 AM *Film Music in Music Appreciation: Teaching Analysis and Listening Skills*

Elizabeth Sellers (California State University-Northridge)

9:30 AM *Music Appreciation and Cultural Connection*

Denise Odello (Occidental College)

10:00 AM *Teaching Chamber Music at a Liberal Arts College:*

Keeping Instrumental Music Afloat in a Sea of Singers

Angela Brand (California Baptist University)

The California Baptist University String Ensemble

9:00 AM–10:30 AM

Hieronymous Lounge

Etudes and Contemporary Performance

Chair: Michael Lamkin (Scripps College)

9:00 AM *Revival and Rebellion: Astor Piazzolla and His Six Etudes for Solo Violin (1987)*

Ting-Lan Chen (University of Nebraska-Kearney)

9:30 AM *The Percussion Studies for Guitar by Arthur Kampela*

Paul Bowman (Carlsbad, California)

10:00 AM *Juxtaposition: A Creative Collaboration, Opus 1*

Kye Ryung Park (University of Nevada, Las Vegas)

Veera Khare Asher (University of Nevada, Las Vegas)

Jessica Zuch (University of Nevada, Las Vegas)

9:00 AM–10:00 AM

**Off-site event: Room 1145, Department of Music
University of California-Santa Barbara***

Chair: Annie Yih (University of California-Santa Barbara)

Community Engagement Event: The Story of the Red Violin

Kia-Hui Tan (Ohio State University)

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10:30

President's Patio, Kerrwood Hall

Coffee Break

11:00

Observatory

Welcome

Chair: Kathleen Lamkin (University of La Verne)

Plenary Lecture: A Brief History of Music in Santa Barbara and Southern California

John Koegel (California State University-Fullerton)

12:00 NOON

Westmont Dining Hall

Lunch

1:00 PM–2:00 PM

Observatory

Chair: Janet Sturman (University of Arizona)

Community Engagement Plenary Lecture: Creating a Community, Negotiating Among Communities: Learning and Performing Middle Eastern Music for a Diverse Middle Eastern and American Public

Scott Marcus (University of California-Santa Barbara)

2:00 PM–3:00 PM

Observatory

Curricular Development and Review

Chair: Robert Matthews (Yuba College)

2:00 PM *Pop Goes the University: Evaluating Popular Music's Place in the Canadian Academy*

Barry Promane (University of Western Ontario)

2:30 PM *Physical Education in the Music Curriculum*

David L. McKinney (Santa Fe Community College)

2:00 PM–3:30 PM

Hieronymous Lounge

Twentieth-Century Pianistic Expression

Chair: Michael Lamkin (Scripps College)

2:00 PM *Ernst Krenek: The Fourth Piano Sonata*

Mikhail Korzhev (California State University-Fullerton)

3:00 PM *Greek Piano Music with a French Twist: The Development of Impressionistic Flavor in Much of the Greek "National School" Piano Repertoire*

Athina Fytika (Corfu, Greece)

3:30 PM–3:45 PM

President's Patio, Kerrwood Hall

Coffee/Refreshment Break

3:45 PM– 4:45 PM

Hieronymous Lounge

Chair: Florian Conzetti (University of San Francisco)

Panel: *The Relevance of the Current Curriculum to Today's Students*

Brenda M. Romero (University of Colorado)

John Hajda (University of California, Santa Barbara)

Jonathon Grasse (California State University-Dominguez Hills)

5:00 PM–7:00 PM

Dinner on your own

7:30 PM

Deane Chapel

Chair: Steve Butler (Westmont College)

Concert: *University of California-Santa Barbara Middle Eastern Music Ensemble*



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SATURDAY, MARCH 15

8:30 AM – 5:00 PM
Conference Registration

Kerrwood Hall

9:00 AM–10:30 AM

Observatory

Reviewing and Enriching the Curriculum

Chair: Dave Kopplin (California State Polytechnic University, Pomona)

9:00 AM *A New Music Major in Performing Arts and Social Justice*

Florian Conzetti (University of San Francisco)

9:30 AM *Learner-Centered Education in the Music Classroom*

Karin Nolan (University of Arizona)

10:00 AM *Reinterpreting Ideology: The Effects of Competition on the Drum and Bugle Corps Community*

Dennis Cole (Ashland University)

9:00 AM–10:30 AM

Hieronymous Lounge

Tapping the Power of Poetry and Song

9:00 AM *Pedagogical Uses of the New American Art Songs of Jake Heggie and Ricky Ian Gordon*

Abra Bush (Concordia College)

Philip Everingham (Valley Community Presbyterian Church, Golden Valley, Minnesota)

9:30 AM *Lines from Poetry*

Kia-Hui Tan (Ohio State University)

10:00 AM *Libby Larsen's Love Songs—Five Songs on Texts by Women Poets: An Artist's Identity Informs Her Work*

Jennifer Kelly (Lafayette College)

10:30 AM

President's Patio, Kerrwood Hall

Coffee Break

11:00 AM–12:00 NOON

Observatory

Careers in the New Millennium

Chair: Kathleen Lamkin (University of La Verne)

Plenary Lecture: *Britney, Madonna, and Hannah Montana:*

Multimedia Analysis from Inside the Pop Music Industry

Ethan Shaftel (easyAction Pictures and ODVD Games)

12:15 PM–1:15

Founders' Dining Room

Lunch (must have ticket purchased in advance)

1:30 PM–2:30 PM

Deane Chapel

Piano Music in Analysis and Performance

Chair: Annie Yih (University of California-Santa Barbara)

1:30 PM *Dialectical Oppositions in Mozart's Piano Sonatas*

Susan de Ghizé (University of Denver)

2:00 PM *Discovering Piano Music by Gennady Banschikov*

Yulia Kozlova (California State University-Bakersfield)

1:30 PM–2:30 PM

Hieronymous Lounge

Connecting Musical Cultures

Chair: Jeffrey Benedict (California State University-Los Angeles)

1:30 PM *Mother Earth: A Native American View*

Greg Steinke (Depoe Bay, Oregon)

2:00 PM *A Man of Two Worlds: Nikolai Kapustin's Twenty-Four Preludes in Jazz Style, Op. 53*

Randall Creighton (University of Arizona)

2:30 PM

President's Patio, Kerrwood Hall

Coffee/Refreshment Break

2:45 PM–4:15 PM

Hieronymous Lounge

Performance Practice in Many Contexts

Chair: Marshall Bialosky (California State University-Dominguez Hills)

2:45 PM *Franz Schubert's Chamber Music with Guitar: A Study of the Guitar's Role in Biedermier Vienna*

Stephen Mattingly (Truckee Meadows Community College)

3:15 PM *Introduction to the Archipel 4 by Andre Boucourechliev*

John Milbauer (University of Arizona)

3:45 PM *Taking It to the Streets: An American Entrepreneurial Harpist in Italy*

Laurie Rasmussen (Santa Barbara, California)

4:15 PM–5:15 PM

Observatory

Business Meeting and Conference Review

Co-Chairs:

Florian Conzetti, President of Pacific Central Chapter

Jeffery Benedict, President of Pacific Southern Chapter

5:30 PM–7:30 PM

Dinner on your own

8:00 PM–10:00 PM

Porter Theatre

Concert: CMS SuperRegional Composers Concert

Chair: Barbara Bennett (University of California-Riverside)

Three Epigrams Bruce Bennett (San Francisco State University)

Philip Ficsor (Westmont College), violin

Steve Hodson (Westmont College), piano

Non-Connubial Sigh Stephen Wilcox (Carpinteria, California)

Stephen Wilcox, tuba

The Mother Lode Peter Yates (University of California-Los Angeles and California State University at Pomona)

To Get to Fresno Greg A. Steinke (Depoe Bay, Oregon)

Eileen Holt-Helwig (University of California-Riverside), flute

Steve Hodson (Westmont College), piano

Grey Brothers (Westmont College), tenor

Nocturne Deborah Kavasch (California State University, Stanislaus)

Stephen R. Thomas (California State University, Stanislaus), piano

Ohne Grenzen Kye Ryung Park (University of Nevada, Las Vegas)

Eileen Holt-Helwig (University of California-Riverside), flute

The Winds of a Summer Night Dominic Dousa
(The University of Texas at El Paso)

Dominic Dousa, piano

Renée Skerik (Texas Tech University), viola

Ophelia is Mad John Marvin (California State University, Stanislaus)

Deborah Kavasch (California State University, Stanislaus), soprano

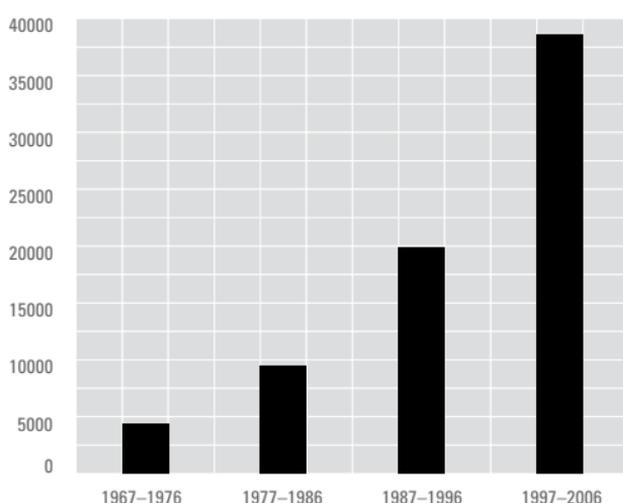
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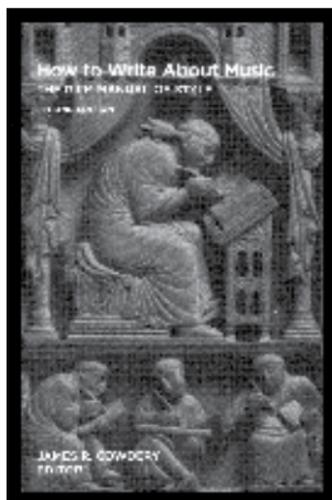
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BIOGRAPHIES OF COMPOSERS AND PRESENTERS

Asher, Veera Khare

Veera Devi Khare, by high school graduation, had placed first in over thirty competitions in voice and piano, and played violin for three years with the Symphony. She earned her B.Mus., opera degree at the University of British Columbia. She then completed her M.Mus., opera degree at the Hartt School of Music.

Veera began her professional career with Connecticut Opera but her versatility has allowed her to also perform and compose professionally in the classical, jazz and contemporary genres. In 2004 Veera made her debut as a classical-crossover artist in "A touch of Opera, A touch of India," in Canada. In October 2005 Veera performed at the Weill Hall in Carnegie Hall with her original composition for voice and flute.

She is currently pursuing her DMA in Voice Performance at the University of Nevada-Las Vegas.

Bennett, Bruce Christian

Bruce Christian Bennett (b. 1968) is a native of Seattle and currently residing in San Francisco. He teaches orchestration, counterpoint, and 20th-Century Music at San Francisco State University. He received his Ph.D. in music composition from the University of California, Berkeley in 1999 where he studied composition with Richard Felciano and computer music with David Wessel. He has received several honors, including a 2003 commission from the Fromm Foundation and the 1993 Prix Maurice Ravel at Fontainebleau.

He is a founding member of both the Berkeley New Music Project and the CNMAT Users Group (a coalition of composers and engineers whose interests are in the interaction of music and technology), and was on the board of directors for Earplay (a San Francisco-based new music ensemble) from 2000 to 2003, and was president of the board from 2001 to 2002. His works have been played throughout the United States and abroad by such groups as the Arditti String Quartet, Earplay, the Ensemble InterContemporain, Sirius, and members of the San Francisco Contemporary Music Players; his electroacoustic music has been presented at events such as the Electric Rainbow Coalition Festival at Dartmouth, the Pulse Field exhibition in Atlanta, Sonic Circuits II, Cultural Labyrinth in San Francisco, EX-STATIC and Sonic Residues in Melbourne, Australia, and at ICMA, SEAMUS, and SCI conferences. He is also an active performer, playing piano, synthesizers, and computer.

Bowman, Paul

Classical guitarist Paul Bowman, is one of today's passionate avatar's of new music for the guitar. Many new works have been written for him by such composers as John Eaton, Ursula Mamlok, Charles Norman Mason, Craig First, Alain Riou, Dorothy Hindman, Easley Blackwood, Joshua Cody etc., Mr. Bowman won 1st Prize at the VIth International Competition for Classical Guitar in San Juan, Puerto Rico, and was Finalist at the Guitar Foundation of America Competition in Milwaukee. Solo appearances in New York, Chicago, Boston, San Diego, Champaign-Urbana, Milwaukee, Berlin, Darmstadt, Cologne, Paris, Orléans, Geneva, Cyprus, Tokyo, Singapore. Ensemble appearances with New Yorker groups The Group for Contemporary Music; New Music Consort; Ensemble Sospeso in venues such as Carnegie Recital Hall, Alice Tully Hall, Alliance Française. Others include: CUBE Chicago; Red Fish Blue Fish; notabu Düsseldorf; Mosaik Berlin. Festivals for new music: Podewil Berlin; "Tage für neue Musik" Darmstadt; "Musik Ohne Grenzen" Düsseldorf; Bowling Green Univ. New Music Festival and Spring Festival at UCSD. Has worked with composers Elliott Carter, George Crumb, Jason Eckert, Pierre Boulez, Matthias Spahlinger, Charles Wuorinen. Worked with conductors Stefan Asbury, Heinz Holliger, Harvey Sollberger, Steven Schick, Jeffrey Milarsky. At present touring with flutist Harvey Sollberger. B.M and M.M. from Manhattan School of Music. Currently, 2nd year D.M.A. Scholar in Contemporary Performance at UCSD. Recorded for SEAMUS, Albany, Capstone, Hungaroton and Mode Records.

Brand, Angela

The California Baptist University String Ensemble and the Chamber Music program was founded by Dr. Angela Brand Butler in 2005 for the Collinsworth School of Music at the Hawkins Building on the California Baptist University (CBU) campus. Dr. Brand, an Assistant professor of music has been on the faculty since 2004 and joined the CMS in January 2007. At CBU, Dr. Brand teaches Music history (graduate and undergraduate students), piano and chamber music.

Within the CBU Chamber Music program, The String Ensemble, com-

prised mainly of strings, does include keyboard and percussion. Other chamber ensemble at CBU consist of guitar, woodwind brass and percussion instrumentalists.

Bush, Abra K.

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

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

She is currently Assistant Professor of Voice at Concordia College in Moorhead, Minnesota.

Chen, Ting-Lan

Ting-Lan Chen is Assistant Professor of Violin and Viola at the University of Nebraska at Kearney. She holds her master and doctoral degrees in violin and chamber music performance at the University of Cincinnati College-Conservatory of Music. Dr. Chen's solo, chamber, and orchestral performances have brought her to the Concertgebouw in Amsterdam, Gewandhaus in Leipzig, Berlin Schauspielhaus, Lisbon Cultural Center, Vienna Konzerthaus, Suntory Hall in Tokyo, Singapore Conference Hall, Avery Fisher Hall in New York, and Boston Symphony Hall. Her recent research papers were presented in the CMS National Conference in San Antonio and the CMS Regional Conferences in Princeton, Kearney, and South Dakota.

Cole, Dennis

Dennis Cole, a Ph.D. candidate (ABD) in Ethnomusicology-Musicology at Kent State University (Kent, OH), currently works as an adjunct music faculty at several campuses throughout northeast Ohio, including: Ashland University (Ashland, OH); Kent State University Geauga Campus (in Burton, OH and Twinsburg, OH); and the Ohio State University Agricultural and Technological Institute (Wooster, OH). Mr. Cole's musical interests center on the drum and bugle corps traditions within the United States, along with the various classical and popular music traditions from the People's Republic of China. He has presented papers at various conferences throughout Colorado, New York, Ohio, Oklahoma, Pennsylvania, and Texas for both the College Music Society and the Society for Ethnomusicology, and has published articles in the United States and Germany, with topics ranging from the music of the Beatles and traditional West African drumming to, most recently, ethnomusicological methodologies.

Conzetti, Florian

Florian Conzetti performs as a percussion soloist, chamber musician and orchestra member in Europe and the United States. He studied percussion, marimba, timpani, and music education at the Konservatorium für Musik in Bern, Switzerland, the Eastman School of Music, and the Peabody Conservatory, where he was a student of marimbist Robert Van Sice and musicologist John Spitzer. He has played with Music@Menlo, the San Francisco Contemporary Music Players, Berkeley Contemporary Chamber Players, Emyrean Ensemble, Peabody Percussion Group, Eastman Wind Ensemble, Percussion Art Ensemble Bern, Swiss Youth Symphony Orchestra, and Bern Symphony Orchestra, and he has been a guest speaker at Stanford University, U. C. Berkeley, the San Francisco Conservatory of Music, and The Chinese University of Hong Kong.

Florian Conzetti is an Assistant Professor at the University of San Francisco, where he teaches courses on music theory and ear-training, music appreciation, and world music. He also teaches percussion and chamber music at U. C. Berkeley.

Creighton, Randall

Randall Creighton is currently completing his Doctor of Musical Arts degree at the University of Arizona with a major in piano performance and a minor in jazz studies. At the UA, he teaches courses in class piano and jazz pedagogy, in addition to studio piano. After receiving a Bachelor's

BIOGRAPHIES OF COMPOSERS AND PRESENTERS

degree with a major in music theory and a minor in piano from Temple University, Mr. Creighton became interested in jazz and worked as a jazz pianist around Philadelphia. He later switched his attention to computers, specifically database programming and design. In 2001, after a successful career as a database consultant, Mr. Creighton decided to return to music and earned his Master's degree in piano performance from San Francisco State University while dividing his attention between classical piano studies and jazz gigs. His DMA lecture-recital in April will combine these two interests by analyzing the use of classical form and jazz style in Nikolai Kapustin's *Twenty-four Preludes in Jazz Style*, Op. 53.

de Ghizé, Susan

Susan de Ghizé is an Assistant Professor of music theory at the University of Denver, where she teaches second year theory, and graduate courses in post-tonal theory and rhythm and meter in tonal music. Recently, she has published a paper on Moritz Hauptmann as well as one on rhythmic balance in the chamber music of Brahms. This past summer, Dr. de Ghizé received funding to research Hauptmann in Leipzig, Germany.

Dousa, Dominic

Dominic Dousa, a native of Rochester, Minnesota, has been a member of the faculty of the University of Texas at El Paso Department of Music since August of 2004. There he has taught courses in 2nd-year theory and aural skills, seminars on specialized topics in theory, and all levels of composition.

He holds degrees in music from Ball State University (D.A.), Central Michigan University (M.M.), and Harvard University (A.B. summa cum laude) and in statistics from Iowa State University (M.S.). He also has studied composition in Prague. His primary composition teachers include Jody Nagel, David Gillingham, Craig Weston, and Milan Slavick.

Dousa's compositions have received performances at recitals, festivals, and conferences in the U.S., Canada, Mexico, Peru, China, the Czech Republic, and Finland. Two of his song cycles, *With a Song in My Heart* and *Six Songs on the Poetry of Langston Hughes*, have been recorded by baritone Gerald J. Blanchard (with Dousa at the piano) and released on the CD "With a Song in My Heart," by Blue Griffin Recording. This CD features art songs set to texts of African-American poets. In 2005, Dousa became Composer-in-Residence for the El Paso Symphony Youth Orchestras.

In addition to his activities as teacher and composer, Dousa has remained active as an accompanist and chamber musician. He has performed in numerous recitals at various universities with faculty, guest artists, and students and served as an official accompanist for the 4th Annual International Singing Competition in Trujillo, Peru in August of 2000.

Everingham, Philip

Philip Everingham, a native of Springfield, Ohio, has collaborated with singers throughout the United States and Austria, specializing in a variety of art song and opera repertoire. He has served as coach/accompanist for various opera companies including the Fargo/Moorehead Opera productions of Carlyle Floyd's *Susannah*, Mozart's *Die Zauberflöte*, and Bizet's *Pearl Fishers*, as well as many productions at the University of Minnesota and Opera in the Ozarks, ranging in composers from Dominick Argento to Mozart. He recently performed a Scandinavian and American Art Song program with baritone Peter Halverson throughout Finland in 2007, featuring the music of Yrjö Kilpinen on behalf of the Kilpinen Society.

He has been a participant in the 2001 Franz Schubert Institut in Badenbei-Wien, Austria, where he worked with leading interpreters of the Lied, including Elly Ameling and Rudolf Jansen, as well as the Cleveland Art Song Festival in 2000, and Songfest 2004, where he worked with Graham Johnson.

Dr. Everingham has concluded the Doctorate of Musical Arts in Accompanying and Coaching from the University of Minnesota and received his MM from Westminster Choir College in Princeton, NJ, and BM in Piano Performance from Wittenberg University. He currently serves as Organist/Director of Music at Valley Community Presbyterian in Golden Valley, Minnesota. Accompanying teachers have been Margo Garrett, Dalton Baldwin, Dr. Glenn Parker, and Dr. Timothy Lovelace.

Fytika, Athina

Athina Fytika was born and raised in Athens, Greece. She studied piano with Stella Makrygianni, Chrissi Partheniadi, Pavlos Dimitriadis and Domna Evnouhidou, receiving a Piano Diploma in 1995 from Contemporary Conservatory of Thessaloniki, and a Bachelors degree in Geological

Sciences from Aristotle University. She started graduate studies at Florida State University where she received a Masters degree with Leonard Mastrogiacomo in 1998, and a Doctoral Degree with Dr. Carolyn Bridger (piano) and Dr. Karyl Louwenaar (harpichord) in 2004. Her doctoral dissertation is entitled: "Historical Overview of the Philosophy behind Keyboard Fingering Instruction from the Sixteenth Century to the Present." She has extensively performed in Europe and U.S., presenting solo and lecture recitals, as well as piano pedagogy seminars. Her teaching experience includes music instruction in elementary schools and piano instruction in both conservatory and college settings such as Florina University, Greece, Florida State University, and Gulf Coast Community College, Panama City. Since 2005 she is a piano instructor of Ionian University, Corfu, Greece.

Kavasch, Deborah H.

Deborah Kavasch, BMI composer and soprano, has appeared in concert in major international music centers and festivals, and has had works commissioned and performed in North America, Europe, and the United Kingdom. A specialist in extended vocal techniques, she is described as a "multifaceted, multi-timbral vocalist" with "articulate radiance" (Los Angeles Times) and "astonishing range and agility" (Cleveland Plain Dealer). Published by Fish Creek Music and Edition Reimers, Kavasch is recorded on Lovely Records, CRI, Cambria Records, and TNC Classical. She holds the Ph.D. in music composition from the University of California, San Diego, and is Theory/Composition Coordinator and Music Department Chair at California State University-Stanislaus.

Kelly, Jennifer

Dr. Jennifer Kelly joined the Music Department at Lafayette College in 2006 as an Assistant Professor of music and the Director of Choral Activities. She currently conducts two ensembles at Lafayette College—Concert Choir and Chamber Singers—and has developed a new course for the college, Women in Music.

Prior to coming to Lafayette, Dr. Kelly lived and worked in the Los Angeles area. At Los Angeles Valley College, she conducted the choirs, developed a vocal jazz ensemble, and taught classes in western classical music, American music and cultures, musical theatre, and voice. She was honored to have received the Women in Education Award at Valley College in 2004. While in Los Angeles, Dr. Kelly was also a member of the faculty at the Kadima Conservatory, and conducted the Philharmonic Orchestra. She obtained her doctoral degree in conducting from the University of California, Los Angeles, under Donald Neuen. Her scholarly interests include American music, particularly those of female composers.

Dr. Kelly has been the guest conductor, clinician, and adjudicator for organizations and schools throughout California, and is excited about her move east. She is a tremendous supporter of music education, having served on the boards of both the Music Association of California Community Colleges and the American Choral Directors Association, California chapter.

Korzhev, Mikhail

Mikhail Korzhev, a Russian-born pianist has been extensively concertizing throughout the United States and Europe. He is equally active as a solo recitalist, a performer with various chamber groups as well as a soloist with orchestras. His performances received a high critical acclaim from American and European press . . . "The young Russian pianist . . . displayed a notable technical mastery which allowed for passionate moments of ardent lyricism as well as wonderful purity and fluency . . ." (Momento Sera, Rome)."Korzhev belongs [to] . . . that exclusive club of super musicians . . . he already performs like a keyboard legend . . . he is a major talent." (Salt Lake Tribune.)

His particular interest in contemporary music has lead Korzhev to participate in the Virginia Waring International Piano Competition in 2005, which had the emphasis on the works of Ernst Krenek. As a winner of that competition in September of 2006 Korzhev gave a recital in the Vienna's Konzerthaus about which the Wiener Zeitung wrote: "Korzhev obviously has much affection for Krenek's personal style, due to this the listener experiences the dramatic qualities of the work . . ." Following the success of his Vienna debut Korzhev recorded a CD of Krenek's piano music that is being released by Capriccio Records in the Fall of 2007.

Korzhev is currently on the faculty of the California State University-Fullerton. He holds a doctorate in piano performance from the University of Southern California, where he studied with Daniel Pollack. His previous

BIOGRAPHIES OF COMPOSERS AND PRESENTERS

teachers include Alexander Sats and Vera Khoroshina at the Moscow Conservatory College.

Kozlova, Yulia

Native of Russia, Yulia Kozlova received her undergraduate degree from Novgorod State College of Music. An active solo and collaborative recitalist, she gives concerts in both Russia and the United States. Her teaching background includes over sixteen years, four of which she worked in the renowned Rachmaninov School of Music in Novgorod, Russia, the birthplace of Sergei Rachmaninov. Her repertoire covers a range of styles, from 17-century compositions, to the avant-garde works by contemporary composers. The topic of her current interest is the relationship between music and art. Her book "Sources of Inspirations in Selected Piano Works by Sergei Slonimsky" was published in March 2006.

Yulia Kozlova received her Master's Degree in Piano Pedagogy and Doctor of Musical Arts degree in Piano Performance from The Ohio State University. She taught at the Ohio State University and Marshall University. As an assistant professor at Marshall University, Dr. Kozlova taught applied lessons, keyboard literature, aural skills, music appreciation, and a course on Russian School of Piano Technique. Currently Yulia Kozlova is a director of piano studies at California State University-Bakersfield.

Marvin, John W.

John Marvin (1931) has pursued professional work in both the mathematical sciences and music. As a free-lance oboe and English horn player in the Kennedy Center Opera Orchestra in D.C., he attracted the attention of important professional performers, including English horn player Julie Ann Giacobassi, recently retired from the San Francisco Symphony, who has premiered a number of his chamber works and his English horn concerto and distributes his double reed music through Fish Creek Music (www.fishcreekmusic.com). Marvin's output includes music for solo instruments, orchestra, wind ensemble, chorus, percussion, and chamber works for winds, strings and voice. He is an adjunct professor of music at California State University- Stanislaus.

Mattingly, Stephen

Stephen Mattingly has been warmly received by audiences throughout North America and Europe. Dr. Mattingly has performed live on WFLA, WLKY, and NPR affiliates, and has been a Featured Artist at the University of Louisville and Valdosta State University. His recording of Franz Schubert's complete guitar chamber music will be released in 2007 under the auspices of the Presser Foundation.

In addition to his performing career, Dr. Mattingly is the director of guitar studies at Truckee Meadows Community College in Reno, Nevada. Prior to this appointment, he taught at Florida State University, Chipola College, and Bainbridge College while pursuing a Doctorate in Music at Florida State University under the instruction of renowned pedagogue Bruce Holzman. Dr. Mattingly has earned an Artist Diploma with Dale Kavaugh at the Hochschule für Musik in Dortmund, Germany. His studies also include master-classes with Oscar Ghiglia in Siena, Italy. Prior to his work in Europe, Dr. Mattingly studied with Nicholas Goluses at the esteemed Eastman School of Music where he earned a Masters and a Bachelors Degree with distinction, a Certificate in Arts Leadership, and a Performer's Certificate.

www.StephenMattingly.com

www.TantalusQuartet.com

McKinney, David L.

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

Currently, Dr. McKinney is Adjunct Professor and Director of Keyboard Studies at Santa Fe Community College in Gainesville, FL, where he is active as a performer and educator. Also, he has since completed another advanced degree at the University of Florida in Human Performance with concentrations in sport psychology, exercise physiology, and strength and conditioning. He is a Certified Strength and Conditioning Specialist through the National Strength and Conditioning Association and a Certified Personal

Trainer through the American Council on Exercise. As such, Dr. McKinney is especially excited about the potential crossover applications from motor learning and control and sport psychology domains to performing artists.

Nolan, Karin

Karin Nolan currently teaches music education and music foundation courses at the University of Arizona, where she recently completed the Certificate in College Teaching Program and the Wakonse Fellowship for Inspiration and Excellence in College Teaching. Prior to teaching at the collegiate level, she taught preschool music, middle school band and orchestra, high school marching band, and elementary school music as an OMA lead teacher/arts integration specialist. She presents locally and regionally as an advocate for arts education and arts integration. A private teacher for many years, she specializes in euphonium, trombone, tuba, bassoon, and clarinet instruction. Nolan is currently completing her PhD in Music Education at the University of Arizona. She also currently teaches band at three schools in Tucson Unified School District.

Odello, Denise

Denise Odello is currently an adjunct assistant professor at Occidental College in Los Angeles, CA, where she teaches music history courses for students both in and outside of the Music Department. Her education includes a performance degree from the University of California at Irvine, and Masters and Doctorate degrees from the University of California at Santa Barbara. At Santa Barbara, she taught Music Appreciation and Academic Writing, as well as trained teaching assistants in the Music Department. Her scholarly work has included presentations on the culture of brass bands and music history pedagogy.

Park, Kye Ryung

As a resident of both Asia and the United States, Kye Ryung (Karen) Park has worked to integrate many aspects of multi-cultural musical elements into her own artistic identity. After earning her bachelors degree in music composition at Seoul National University, she got her masters and PhD degrees in music composition and theory from UCLA. She is currently teaching at the University of Nevada, Las Vegas.

Promane, Barry

Barry Promane is a PhD candidate at the University of Western Ontario. He is a sessional lecturer at Carleton University, The University of Windsor, and the University of Western Ontario, where he teaches courses on popular music and cultural theory. His current research examines modes of production, consumption, distribution and ownership on the Internet through P2P file sharing networks. He is currently working on his dissertation, entitled: "A Kind of Magic: Queen and their Reign of Innovation," which explores the musical construction and cultural signification of the British rock group, Queen. Not only is Barry active in academia, but he also has practical experience in the music industry from extensive touring with rock groups, one of which includes international recording artists April Wine.

Rasmussen, Laurie

Laurie Rasmussen has been playing the harp for over 20 years and was recently a top prize winner at the 2007 Lyon & Healy International Jazz and Pop Harpfest competition. As a performer she has toured across the US, Canada and Europe as a soloist and in collaboration with a variety of international musicians. While living in Italy in 2000–2003 she played at countless festivals around Italy and Germany, opening for The Boys of the Lough and Altan and sharing the stage with uilleann pipers Diarmaid Moynihan and Massimo Giuntini, guitarist Roberto Dalla Vecchia, cellist Christian Kewitsch and the Celtic group Inisfail. In 1999 she appeared onstage nightly and served as Music Director for the Irish dance show "Spirit of the Dance" at the Eldorado in Reno, Nevada.

Music has been a part of Laurie's life since childhood when her grandmother bought her a piano. Although she did not realize her grandmother's dream of becoming an international concert pianist, that instrument launched her toward other interesting musical adventures: she learned to improvise while playing vibes in a jazz band; as a clarinet player she had many occasions to march in intricate half-time shows for the Denver Broncos and she spent a summer touring Austria, Switzerland and Germany with an award-winning youth orchestra.

After graduating from the University of Colorado at Boulder in 1985, Laurie found her calling when she fell in love with the sound of the Celtic

BIOGRAPHIES OF COMPOSERS AND PRESENTERS

harp and built her first instrument from a kit. This inspired her interest in the building and design aspects of the harp so she moved to California and spent two years working as a luthier.

Learning about harps from the inside out was a great experience but she grew tired of breathing all that sawdust and discovered that she enjoyed playing harps more than she did building them. Time spent living and traveling in the British Isles and studying with native players instilled in her a love of the traditional Celtic genre. Consequently, her passion has become interpreting this music on the harp.

Currently, she makes her home in Santa Barbara, California where she teaches harp and performs at public concerts and private events.

Sellers, Elizabeth A.

Elizabeth Sellers is in demand professionally. Recent credits include *UnBowed*, which premiered in Hollywood, won festival awards and aired on cable TV. Elizabeth received Primetime Emmy honors for contributing to the Emmy Award-winning achievement of Outstanding Music Direction for the 2002 Winter Olympics. She arranged, orchestrated and conducted the music for *The Lost Player's Rapunzel*, running for six weeks at the San Diego Repertory Theatre in summer of 2005. A concert work for solo classical guitar was featured at the Aalborg International Guitar Festival in Denmark in fall, 2005. The Montana Shakespeare Company commissioned an underscore for a summer 2006 production of *Hamlet*. Elizabeth's documentary scores include *Women Behind the Camera*. The film has been winning awards in international festivals with a recent screening in Potsdam. A scored demo project for Meridian Films, *South Pavilion*, is seeking funding for feature and TV production. Two other documentaries are close to completion.

Elizabeth is also the director of the Media Composition Option for the Music Department at California State University-Northridge. Her graduates have won local, national and international awards and her work was featured in *Film Music Magazine*.

Her professional accomplishments include music director positions at two orchestras in Montana and the position of Director of Music for Carroll College in Helena. With those groups Elizabeth toured off-Broadway and premiered her original works every season.

Elizabeth holds degrees with honors in Theory and Composition from St. Olaf College and in Orchestra Conducting from Northwestern University. She did her studies in film scoring at USC. Her professional work earned her the Doctoral Equivalent at California State University-Northridge in 2003.

Shaftel, Ethan

Ethan Shaftel works with some of the biggest players in the music, film, and video game industries. He has produced and edited graphics for MTV and MTV Europe, as well as some of the most elaborate and successful pop tours of all time, including Madonna and Hannah Montana. In the game industry, Ethan directed a successful line of music and film trivia games for Hasbro that sold over 1.2 million units, developed interactive versions of their popular *Trivial Pursuit* brand in the UK, and an interactive *Simpsons* game with Fox in the US. Ethan studied at the prestigious University of Southern California Cinema School, and has won numerous filmmaking awards from film festivals and institutions such as the American Film Institute, including a \$100k filmmaking grant in 2000. Ethan's award-winning first feature film, *Suspension*, will appear at festivals in the US and Europe before being released this year by Warner Bros. Home Video.

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 (1993–1997) and Director, Composers Symposium (1990–1997) (Newport, OR); served as the National Chairman of the Society of Composers, Inc. (1988–1997); 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.

Tan, Kia-Hui

Violinist Kia-Hui Tan has performed as concerto soloist, recitalist and chamber musician on five continents including at London's Barbican Hall and New York's Carnegie Weill Recital Hall. Described in *The Strad*

as a “violinist whose virtuosity was astonishing,” she has broadcast live on radio, television and the internet, recorded soundtracks for film and theater, and freelanced with many orchestras in the UK and USA, often as concertmaster. A keen advocate of new music, she has performed music by more than 40 living composers and premiered over two dozen works, some of which have been released on CD. She has been a member of various new music ensembles and is frequently invited to perform solo and chamber music at contemporary music festivals and conferences. Her current research and performing interests include the complete works of Eugene Ysaie and the vastly unexplored repertory for unaccompanied solo violin. Currently Assistant Professor of Violin at The Ohio State University School of Music, Tan had served as faculty at Cornell University and the University of Toledo as well as summer schools and festivals in China, Colombia and her native country Singapore.

She was a scholarship student at the Guildhall School of Music and Drama and the Cleveland Institute of Music, where she was conferred the Doctor of Musical Arts degree in 2001. Her principal teachers included David Takeno, David Updegraff and Stephen Shipps.

Wilcox, Stephen

Stephen Wilcox received a B.M. in instrumental performance (tuba) and a B.M. in music theory from West Chester University, as well as a M.M. in Composition at the University of Illinois at Urbana-Champaign. He is currently a William Penn Fellow in the University of Pennsylvania’s doctoral program in Composition. A BMI award winner and MacDowell Fellow, he attended the Summer Composition Workshop in Hoy, Scotland, where he worked with Sir Peter Maxwell Davies. His other honors include awards from NACUSA, New Music Delaware, “Friends and Enemies of New Music,” the Virginia Center for the Creative Arts, and the Prism Saxophone quartet. Wilcox has additionally studied with James Primosch, Jay Reise, Anna Weesner, and Erik Lund.

Wilcox’s work has been performed by Julia Bentley, Gregory Wiest, Joseph Bognar, Magda Adamek and members of the Scottish Chamber Orchestra in Edinburgh. SCI included his work in their CD series and in the SCI Journal, and his music has also been recorded on the Capstone label. Recently, his works have been performed at the CMS National Conference in Québec City, the Trinity Center in Philadelphia, Symphony Space in New York, and at the Musikhögskolan i Piteå in Luleå, Sweden.

Yates, Peter F.

Peter Yates has performed and recorded as a guitarist and member of the Elgart/Yates Guitar Duo since 1975, premiering over one hundred new works and touring Europe sixteen times. As a composer, his interests in chamber and vocal music led to the film-cantata *The Egg and the Seed*, a kind of projected comic book whose text blocks and word balloons are set to music. His opera *Radio Rodia*, about the builder of the folk-art landmark Watts Towers, has been performed at numerous festivals in the United States. A DVD opera, *The Mother Lode*, accompanies vocal testimony about boom-and-bust hard-rock mining with Foley percussion and abstract music for Bluegrass band. His work has been presented on national radio programs in Italy and Mexico, and has been supported by grants from the USIA, the California Arts Council, Meet the Composer, and The Swiss Helvetica Fund. He is on the faculties of music at the California State Polytechnic University at Pomona, and UCLA.

Zuch, Jessica

Originally from Vancouver, Canada, Jessica Zuch is a jazz piano player and composer. After studying with some of Vancouver’s top musicians and performing in some of the top bands at Capilano College, Jessica moved to Las Vegas to continue her studies on scholarship at University of Nevada-Las Vegas, where she is currently pursuing her Masters degree in Jazz composition. At UNLV, Jessica Zuch is privileged to be studying with highly accomplished and recognized musicians: David Loeb, Tom Warrington and Joe Lonno.

In Canada, Jessica has performed her work in several festivals, including the Vancouver Jazz Festival and Toronto Jazz Festival.

Currently, Jessica Zuch is gaining recognition for her work as band leader, composer and performer in the professional Las Vegas music scene. She performs professionally in venues around the Las Vegas strip including the New York, New York, Palms and the Bellagio.



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ABSTRACTS AND PROGRAM NOTES

Asher, Veera Khare

See Park, Kye Ryung: (*Juxtaposition: A Creative Collaboration (opus 1)*)

Bennett, Bruce Christian

Three Epigrams

Three Epigrams were composed as a short set of hommages, but with a wry sense of humor—witticisms, each with their own private musical joke. Each epigram has its own 12-tone series: the first with an opening tetrachord based on the open strings of the violin and an emphasis on open fifths, the second is partitioned into trichords emphasizing augmented triads, and the third is parsed into tetrachords featuring the major seventh chord.

The first epigram is inspired by the music of Webern (or perhaps the Berg of Op. 5), the second is reminiscent of rhythmic vitality of early Stravinsky or Bartók, and the third alludes to Satie's *Gymnopédies*.

Bowman, Paul

The Percussion Studies for Guitar by Arthur Kampela

"Percussion Studies I & II" (or *Danças Percussivas*) (1990–93) by the Brazilian born, New York-based composer/guitarist, Arthur Kampela, are attempts to create a set of pieces (or movements) that have in common an unusual playing technique called the "Tapping Technique." This technique enables the guitarist to intersperse a set of unique percussive sounds performed over the guitar's body and executed only with the hands, that are flexible and fast enough to coexist and interact with the pitch materials. For this purpose, it is necessary to ensure that each effect can be performed with the same flexibility as ordinary notes. In other words, to pass from a note to an effect (any percussive one) and back to a note, it is imperative for the effect to be easily accessible.

Arthur's goal was to demonstrate that it is possible to treat the percussive effects using the same rhythmic constraints normally employed for pitches. It is important to stress, however, that such technique was developed in order to provide a very precise framework for the percussive elements, avoiding to treat them as mere effect. Once this is done, the order of appearances of pitches and percussive effects are tied together on the compositional continuum obeying a specific structural framework.

The complex rhythmic structure used in this piece is an important tool providing not only compositional substance, but filtering the effects and allowing them to surface at very precise points, consequently, underlying their appearances. At the end of the second piece it is possible to hear other effects, a natural reverb-like sound caused by a metal spoon against the strings, creating a "wavery, underwater sound." This piece received 1st prize in the International Composition Competition "Rodrigo Riera" in Caracas, Venezuela, in August 1995.

Brand, Angela

The String Ensemble in Liberal Arts Study

The California Baptist University String Ensemble and the Chamber Music program at California Baptist University will present an example of the chamber music program directives to enhance the students learning through the knowledge, understanding and practice of standard chamber repertoire. This performance will be presented by the California Baptist University String Ensemble and include works by Vivaldi, Corelli, Copland, Bernstein as well as others. The group consists of approximately fifteen string, percussion and keyboard instrumentalists.

Bush, Abra K.

Pedagogical Uses of the New American Art Songs of Jake Heggie and Ricky Ian Gordon

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

The songs of two of these composers will be examined: Jake Heggie and Ricky Ian Gordon. The ANG Newspapers of the San Francisco Bay Area said of Heggie in 2006, "Heggie [has] the near-magical gift of being able to meld words with music in such a way that words are endowed with great emotional color and significance. Often this rare musical skill adds a strong psychological dimension as well, thereby transporting mere words up to a profound level." Of Gordon, The New York Times said, "If the music of Ricky Ian Gordon had to be defined by a single quality, it would be the

ABSTRACTS AND PROGRAM NOTES

bursting effervescence infusing songs that blithely blur the lines between art song and the high-end Broadway music of Leonard Bernstein and Stephen Sondheim. . . . It's caviar for a world gorging on pizza."

For a significant number of students entering college music programs with little exposure to solo vocal literature, this music is accessible and a pedagogically sound introduction to the genre of art song. Subject matters drawn directly from contemporary life and the reliance on new American poetry and prose enhance a student's desire and ability to study and perform these works.

Chen, Ting-Lan

Revival and Rebellion: Astor Piazzolla and His Six Etudes for Solo Violin (1987)

Beloved by the tango aficionados and credited as the "savior of tango," the Argentine composer Astor Piazzolla remains a controversial figure among the traditional *tangueros* and critics in his native country. Through the distinctive compositional techniques, Piazzolla resuscitated the genre of tango, which had declined in popularity during the 1950s and 60s. Yet his rebellious attitude towards presenting and promoting the genre also made a significant impact on the tango music history.

This lecture-recital will focus on Piazzolla's "Six Etudes for Solo Violin," which was composed during the composer's most prolific years, to examine the role of Piazzolla in renewing the tango and his "*nuevo tango*."

Three aspects will be discussed:

(1) Piazzolla as synonymous with Tango: Rebelling against the old doctrine and those who resisted his reformation, Piazzolla limited his performance and promotion of tango to his own works. As the result, Piazzolla revived the public's interest in his own tango. Works by other influential musicians in the tango history, such as Pugliese and D'Arienzo, are subsequently ignored by the world.

(2) New style with old interior: Piazzolla's rebellious personality triggered critics' emphasis on what deviated from the traditional tango in his compositions. However, analyzing Piazzolla's *nuevo tango* reveals that the concept and performance practice in his music may differ from the past, but the traditional tango spirit is preserved and revived as reflected in the Etudes, employing the traditional *milonga* rhythm and the tripartite form and key scheme from the old guard.

(3) Analysis of Piazzolla's Etudes: By comparing the historical references with the Etudes' compositional features, essential elements of Piazzolla's *nuevo tango* in the Etudes can be detected in the repetition of motifs, the rhythmic ostinatos, and extreme chromaticism. Although the string techniques common in tango such as *chicharro*, *tambor*, or *latigo* are not presented in the Etudes, Piazzolla juxtaposed the robust accents and glissando with the continuously rhythmic pulse to showcase the violin's musical expression, reminiscent of the bandoneon.

Cole, Dennis

Reinterpreting Ideology: The Effects of Competition on the Drum and Bugle Corps Community

Historically, drum and bugle corps have existed for nearly a century, developing their distinctive identity by being defined not by their instrumentation, but rather through their ideology as musical ensembles centered on the education and self-discipline of youth. During the second half of the twentieth century, the activity evolved out of local, community-based ensembles into large-scale, corporate-endorsed non-profit organizations. Over time, this transformation has contributed to drastic decline of actively competing corps within the junior drum corps activity.

While the various names of individuals drum corps, their uniforms, instruments, equipment, and youth participants have changed over time, the presence of competition has remained the same. In spite of this continuity, I propose that it is the very nature of the competition which has forced the community to evolve. This study investigates the ongoing cultural dynamism, including the shift in cultural ideas from militaristic roots to artistic endeavors, from localized community-sponsorship to large-scale corporate endorsements.

Cultural anthropologist Melville Herskovits coined the term "reinterpretation" after recognizing how cultures, over time, inevitably exhibit this unique phenomenon: "a process in which old meanings are ascribed to new elements or by which new values change the cultural significance of old forms." This study will also analyze the reinterpretation of the very concept of "community" in light of drum corps' evolution. As a result, this paper will benefit ethnomusicology and music education through an exploration of the psychology of competition on musical

activities, its role in their evolution, and subsequent effects on the participants involved.

Conzetti, Florian

A New Music Major in Performing Arts and Social Justice

The purpose of this presentation is to inform and solicit comment about plans to propose a new major in Performing Arts and Social Justice (PASJ) with Music Emphasis at the University of San Francisco (USF). The new major needs to fit into the existing structure and culture of the Performing Arts Department and it needs to implement the mission of the University. The purpose and challenges of this music major chart a new path in developing a curriculum for educating artists as community-based creators of culture with an awareness of social justice issues.

Today, students at USF can major in PASJ with an emphasis in theater or dance. The goal of the proposal is to add an emphasis in music. All students in the PASJ program complete academic art courses, craft courses specific to a student's chosen emphasis, a "service learning" course in which students participate in community arts organizations, and a "capstone" course, in which students create their own work of art—a play, a dance show, or a musical work.

With this curriculum, the PASJ major with music emphasis aims to implement USF's mission—which is to "promote learning in the Jesuit, Catholic tradition," to distinguish itself as a "diverse, socially responsible learning community," and to "draw from the cultural ... resources of the San Francisco Bay Area" (USF mission statement)—and the major aims to offer students a unique education not available in other higher education institutions in the Bay Area.

Creighton, Randall

A Man of Two Worlds: Nikolai Kapustin's Twenty-four Preludes in Jazz Style, Op. 53

Although Nicolas Kapustin has been active as a composer in Russia since the late 1950s, his music has only come to the attention of western audiences since the turn of this century, primarily due to recordings by Steven Osbourne and Marc-André Hamelin. Most observers have appropriately commented on Kapustin's unique and sophisticated combination of classical form and jazz style. This presentation will introduce Kapustin and explore his techniques through an analysis of *Twenty-four Preludes in Jazz Style, Op. 53*, composed in 1988. By examining specific influences from boogie-woogie through jazz-rock and avant-garde, and by exploring the ways he wedes these influences to classical formal techniques, it will become apparent that Kapustin's music is a significant contribution to contemporary piano literature.

de Ghizé, Susan K.

Dialectical Oppositions in Mozart's Piano Sonatas

It has been said that Mozart restores symmetrical balance in phrases "with the instinct of a sleepwalker." Indeed, many characteristics in Mozart's music contribute to the naturalness of its sound; however, pinpointing these elements can be difficult. One tangible trait in Mozart's piano sonatas is the balance of positive and negative unity, as described by theorist Moritz Hauptmann.

Hauptmann (1792–1868) attempts to explain all music under one universal law: that of dialectical oppositions. His theory is similar to the ideas of Goethe and Hegel, in that opposition is a necessity. In terms of rhythm, the downbeat always has an accent and when notes follow the downbeat, this is known as positive unity; when notes precede the downbeat, negative unity occurs.

Mozart incorporates these ideas in many of his piano sonatas to create a balance. That is, the various themes often alternate between positive and negative unity—many first movements begin with positive unity; contrarily, the subordinate themes will have negative unity. Whether the themes use positive or negative unity, Mozart always applies rhythmic dissonances—including hemiolas, syncopations, and metric shifts—in the transitions and cadences. By doing so, tension increases and demands resolution.

Hauptmann repeatedly wrote that he admired Mozart most. The reason for his admiration could be due to Mozart's ability to instinctively apply Hauptmann's theories, which would prevail throughout nineteenth-century philosophy. By examining the piano sonatas of Mozart, one can find many examples of tension and balance created by dialectical oppositions. As a result, his music exudes a kind of naturalness with "the instinct of a sleepwalker."

Dousa, Dominic

The Winds of a Summer Night

In places where I have spent summers, a nocturnal wind can evoke a variety of feelings. It may signal a calm postlude to a day, or it may be an ominous harbinger of a storm blowing forth furiously in the dead of night.

These moods reflect those of the thoughts that at times blow through one's mind like a night wind—sometimes serene, sometimes turbulent, all the while with an element of mystery that the darkness of the night brings. In *The Winds of a Summer Night*, I attempt to capture some of these moods.

Everingham, Philip

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

Fytika, Athina

Greek Piano Music with a French Twist: The Development of Impressionistic Flavor in Much of the "Greek National School" Piano Repertoire

Manolis Kalomoiris—the self-pronounced founder of the Greek "National School"—stated in 1908: "The purpose of each truly National Music is to build a palace in which the National soul is enthroned." In Greece's case there has been no single palace since the architects involved in the process of building it could not agree on the construction style.

The artistic isolation generated by the Byzantine era and strengthened by the Ottoman occupation prevented the development of an academic instrumental music educational system, which incidentally became available on Greek soil only during the last decades of the twentieth century. Consequently, all "Greek National School" composers received the bulk of their music training abroad, namely in Germany, France, and Italy.

The presentation will include the performance of three Greek piano works composed in the first half of the previous century: *Sérénade Française* by Spyros Samaras (1861–1917), *Sonatine* by Marios Varvoglis (1885–1967) and *Prélude* by Giannis A. Papaioannou (1910–1989), aspiring to underline their genuine impressionistic outlook. The discussion will analyze the manner in which the French-style compositional technique of these works occasionally incorporated Greek-folk music references. However, both lecture and recital will attempt to demonstrate that the composers' overall aesthetic stance results in Greek works in the French exoticism-style, rather than Greek works of a predominantly National character.

Kavasch, Deborah H.

Nocturne

When asked to write a piano nocturne, I immediately looked at Chopin's nocturnes for structural ideas but was ultimately influenced by recent study and preparation of Messiaen's song cycle, *Chants de Terre et de Ciel*. My *Nocturne* (2002) was subsequently inspired by Messiaen's harmonic language and is based on the opening gesture of a rolled open-fifth "polychord" structure, Bb-F-Bb, B-F#-B, set in the high ringing register of the piano. The arpeggiated monophonic texture at the beginning becomes contrapuntal before leading to a lyrical, lower middle section interpolated with higher filigree figures. This melds into a shortened return of the opening section overlaid with similar filigrees that disappear into the resonance of the underlying gestures.

Kelly, Jennifer

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

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

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

Using examples from *Love Songs*, this paper first describes Larsen as a tactile, sensuous composer as related to her motivations for musical elements such as tempo, dynamics, and text setting. The paper then

discusses Larsen's poetic choices selecting twentieth-century American women poets with differing perspectives of mature love—as defined by Larsen. As a composer who writes using layers of American referential material, I investigate her sense of place as it relates to being an American composer, part of the northern American culture, and her sacred and secular influences. The paper goes on to explore Larsen's identity as it relates to being a contemporary composer, composing for the immediate experience.

Koegel, John

A Brief History of Music in Santa Barbara and Southern California

The study of the history of local and regional musical life shows how composers, performers, and repertoires evolve over time and connect with and diverge from developments in major metropolitan areas. While these histories are sometimes overlooked in the construction of a national musical identity, they are crucial to our understanding of how music functions throughout a society. Southern California represents one of the best geographic regions for such a case study because of its diverse musical cultures over many centuries of settlement, not only by Euroamericans, Latino/as, Asian Americans, and African Americans, but also by native peoples.

This presentation demonstrates that instead of speaking of “California music” we must view “California musics” of the past and present with a cross-cultural perspective. In particular, I show how the musical life of Santa Barbara and its surrounding areas fits in the local and national context by stressing aspects that are usually overlooked in general studies of American music: the music of the Chumash peoples and Mexican-American population, long-time residents of the Santa Barbara area; music in the Chinese community; the flourishing art music scene from the turn of the twentieth century ((Henry Eichheim, William J. McCoy, Mildred Couper), local wind band histories, local institutions for music education, Santa Barbara's connection to opera history (Lotte Lehmann, Ganna Walska), and music and tourism (music for the famous Santa Barbara Fiesta)); music and the Spanish fantasy heritage; historic recordings of Mexican American music, and other important themes.

Korzhev, Mikhail

Ernst Krenek: The Fourth Piano Sonata

Ernst Krenek (1900–1991) was one of the most prominent composers of the twentieth century. His legacy, which includes 20 operas, three symphonies, eight string quartets, several songs, and other works, is amazingly diverse stylistically. There is virtually no music idiom or technique that Krenek would not employ in his compositions—from the elements of jazz in his celebrated early opera “Jonny Spielt Auf,” to the use of the 12-tone technique in combination with the devices of the Renaissance counterpoint in “Lamentations of Jeremiah,” to his experiments with aleatoric and electronic music in the 1950s and 1960s. This variety prompted Glenn Gould to call Krenek a “one-man history of music.”

Krenek's output for the piano is very significant; it includes seven sonatas as well as numerous shorter works. The Fourth Piano Sonata op.114, written in 1948 shortly after the composer's relocation to Los Angeles, is truly a centerpiece of his piano music. Conceived on a large symphonic scale in four movements, it is characterized by its bold dramatic content, brilliant piano writing and the innovative use of the 12-tone technique within the context of the extended tonality.

The Fourth Piano sonata may be a work of particular interest for the musicologists and piano performers, due to its wealth of compositional ideas, as well as its highly attractive pianistic qualities. It is an exciting, audience-accessible piece and could be an excellent addition to any recital program.

Kozlova, Yulia

Discovering Piano Music by Gennady Banschikov

Saint Petersburg composer Gennady Banschikov is an important figure in contemporary Russian music. Banschikov started his carrier in Soviet Russia. He is one of the few composers who did not change his views and ideals according to the evolving political climate. Many compositions of Banschikov became required works to perform in such prestigious competitions as the Tchaikovsky International Competition in Moscow and the Marguerite Long Competition in Paris, France. Banschikov is the author of numerous instrumental and chamber compositions, symphonies, and works for musical theater. Banschikov's style of writing—highly expressive with its Romantic sense of exaltation—was influenced by Shostakovich,

ABSTRACTS AND PROGRAM NOTES

Stravinsky, early Prokofiev, and the composers of the Second Viennese School.

In his later works, Banschikov developed his own musical language that reflects his individuality. His compositions exemplify exceptional composer's mastery, depict vivid images, and show adherence to classical and Post-Romantic ideals. Banschikov's music found its audience in different parts of Russia and Europe. Yet it remains unpublished and is rarely performed in the United States.

This lecture-recital will provide an overview of Gennady Banschikov's compositions with the distinctive features of his style. The presenter will discuss and perform one of the most representative piano works by Banschikov, "Syllogisms." The extra-musical stimuli that serve as a foundation for this composition will be addressed in the lecture. The purpose of this lecture-recital is to promote interest in music of one of the leading contemporary Russian composers: Gennady Banschikov.

McKinney, David L.

Physical Education in the Music Curriculum

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

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

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

My own interest and education in this area has grown out of personal experiences with injury, rehabilitation, and dialogue with medical professionals concerning my playing-related activities. Therefore, after receiving my DMA, I continued my education by getting an MS in Human Performance (exercise physiology and sport psychology). I am also a Certified Strength and Conditioning Specialist and ACE-Certified Personal Trainer.

Marvin, John W.

Ophelia is Mad (Freely adapted from William Shakespeare's Hamlet, IV.v.) Ophelia in her madness is an ideal theatrical persona for the expression of extreme musical contrasts. Her zany moods and mercurial changes of temperament provide a wonderful vehicle for contrasting conventional singing and extended vocal techniques.

I have endeavored to present Ophelia as she sees the world, and in the accompaniment we hear both familiar musical sounds and somewhat other-worldly spoken dialogue, to which she responds with varying degrees of rationality. This dramatic scene, written for Deborah Kavasch, uses the full range of her talents in both techniques.

Mattingly, Stephen

Franz Schubert's Chamber Music with Guitar: A Study of the Guitar's Role in Biedermeier Vienna

Centered in nineteenth-century Vienna, the Biedermeier era was characterized by intense political upheaval and free-spirited social and cultural innovation and style. This treatise focuses on Franz Schubert's chamber music with guitar and the broader cultural context in which his works were performed.

Schubert's use of the instrument in varied ensemble settings reveals the guitar as an integral part of the Biedermeier musical experience. This lecture also explores the domestic musical environment surrounding nineteenth-century guitar luminaries such as Mauro Giuliani.

Milbauer, John

Introduction to the Archipel 4 by Andre Boucourechliev

Though not widely celebrated outside Europe, Bulgarian-born composer, musicologist, and pianist André Boucourechliev (1925–1997) was a major

figure in the Paris avant-garde from the 1950s until his death four decades later. Influenced by Americans Earle Brown and John Cage, his experiments in chance, choice, and open form are best summarized in his series of four *Archipels* (1967–1970).

Archipel IV for solo piano (1970), is an ambitious “mobile work” of infinite possibilities, a marriage of Cage-like freedom and Boulez-ian complexity. A three-by-four-foot graphic score maps an archipelago of musical islands, each consisting of a central pitch sequence surrounded by possible juxtapositions of rhythm, tempo, rates of flow, texture, range, dynamics, etc. which the performer chooses at the moment of performance. In Boucourechliev’s words, “a game of lively riposte and altercation,” *Archipel IV* is equally perplexing and exhilarating for performer and audience.

The presentation will include an introduction to the *Archipel* series, an examination of some of Boucourechliev’s compositional procedures, comments on approaching such a work as a pianist, and an abbreviated performance of *Archipel IV*.

Nolan, Karin

Learner-Centered Education in the Music Classroom

This presentation will explore what the learner-centered education model looks like in the music classroom, by giving tips and techniques for teaching and assessing students. In this presentation, music professors will participate in techniques used to engage students in discussion, group work, and interactive projects.

Learner-centered education is the methodology surrounding relevance, interaction, and critical thinking in the classroom. In a learner-centered environment, the teacher is the facilitator, offering guidance as students discover concepts through group work and reflection. Students in these classrooms become individuals who think and process knowledge in a way that is meaningful. Lessons center on existing neural networks and bridging existing knowledge with new content. When professors truly put student learning on the forefront through interactive lessons, students are engaged and excited about the material. As professors and teachers, we already know the material; it is the students who need to be effectively taught. Learner-centered teaching is proving to be effective teaching at the collegiate level.

An example of a learner-centered technique that will be addressed in the presentation is Poster Graffiti. This is a technique used at the beginning of class in which students respond silently to prompts written on posters throughout the classroom. Students walk around and anonymously write responses. This gives the students an opportunity to process and think about a certain topic as well as share ideas in a non-threatening format. Teachers can also use the poster response to evaluate what students know about a topic to create bridges between existing knowledge and new content.

Odello, Denise

Music Appreciation and Cultural Connection

As musicians and professors, most of us have felt an increasing detachment of students from the “Classical” tradition. Perhaps the failure of the conventional “Music Appreciation” approach stems from a false assumption that students feel culturally connected to the Western art tradition. We must accept that in today’s postmodern culture this is most often not the case; we then need to move beyond whatever righteous indignation we might feel and, as scholars, ask our students to examine the viability of the Western art tradition in modern culture.

To accomplish this, a shift in the format of the music appreciation course is required. As the art tradition is almost a foreign culture to many students, perhaps the best approach utilizes the ethnomusicologist’s approach examining “music as culture.” This type of course could focus on a particular time period and/or location and examine multiple perspectives: who performs, composes, teaches, learns, sells, and consumes Classical music?

Students would be encouraged to investigate the viability of the art music tradition on their own campus and community by attending concerts and reflecting on the entirety of the cultural event, not solely the music itself. This approach necessarily deemphasizes music terminology and technical listening, but these concepts can be approached later in the course as students are more familiar with the culture of the Classical tradition. My paper will outline this approach, and compare the relative benefits of this and other approaches to music appreciation.

Park, Kye Ryung

Juxtaposition: A Creative Collaboration (opus 1)

This project brings three musicians together, each from a distinct musical background. With the three different backgrounds, presenters will create a new musical work beyond the scope of what each composer could achieve independently. The genres represented by the three presenters are: Classical/New Music, Jazz/World Music, and Classical/Contemporary Music. The collaborative team represents cultural influences from both the West and the East.

The goal of this collaborative session is to produce a composition that reflects all of our influences. The title of this piece, "Juxtaposition," describes the uniqueness of this composition, whereby the presenters contribute original ideas from their musical experiences. Presenters will draw from their philosophical, cultural, and educational approach to life and music. This piece will be the accumulation of their process.

Presenters will use improvisation and pre-composed music in the collaboration of a piece for voice, piano and the possibility of additional instruments. All styles used will include traditional and contemporary musical elements. Texts will consist of ancient to modern prose and poetry, including foreign languages. Presenters will demonstrate each step in this process and how they integrate all of the elements. Finally, presenters will perform an original piece based on this process.

Park, Kye Ryung

Ohne Grenzen

Ohne Grenzen consists of four movements. The title means "no limit" or "no boundary," which implies a Korean concept that music exists like water, freely flowing in nature. This gesture gradually expands throughout the piece.

The music begins slowly with a feeling of stasis and accelerates as each movement proceeds. More Korean allusions are revealed by sliding tones, microtones, and subtle vibrations.

Promane, Barry

Pop Goes the University: Evaluating Popular Music's Place in the Canadian Academy

This paper interrogates the discursive construction of excellence through an examination of popular music's collision with art music in institutions of higher learning. As an example, I use the events that transpired at the University of Western Ontario to illustrate an outstanding balance of opinion regarding the appropriateness of developing a popular music curriculum. The conflict began in 2004 when Western unveiled its plan to become the first Canadian institution to offer a full undergraduate degree in popular music. Through the media, art music purists engaged ferociously with advocates of popular music in debates on a national level.

By exploring Steve Vai's "Whispering a Prayer," I shall interrogate critical relationships that define current trends in popular music's pedagogy, particularly in the context of large survey courses. These include: the relationship of pedagogue to gender politics, of art music to the canon, of institution to ideology, and of technology to teaching practice. To ground my study, I use and build upon Bill Readings' conception of knowledge and excellence from his seminal work, *The University in Ruins*. In doing so, I argue that universities use excellence as an ideological slogan that, in part, alienates the study of popular music. I probe the structural positioning of popular music courses in Canadian music departments which, by and large, find themselves situated on the barren fringe of academia.

Sellers, Elizabeth A.

Film Music in Music Appreciation: Teaching Analysis and Listening Skills

This proposal makes the case for teaching music listening fundamentals through the study of film music. I have designed and taught a similar class for six years at California State University-Northridge. The class now has three sections of 60 students and a waiting list.

The opportunity presents itself to introduce concepts of musical form, function, and orchestrational elements in a familiar, popular context that includes past and present film/concert composers and their styles. The collaborative components in the story-telling arts are explored along with cultural musical norms.

Students develop insights through readings, discussion, viewing films, listening to soundtracks and CDs, and preparing written analyses and oral presentations. Students will be able to isolate ten musical scenes or cues and discuss instruments, range, texture, pace, mood, spotting (where music enters and leaves), and internal and external dramatic and thematic

elements.

Topics can include: functions of music in a film; how a film is scored; what makes an effective score; music for major film genres such as animation, comedy, horror, and musicals; nineteenth-century European influences in silent films and the 30s and 40s; competition with TV; influence of jazz and popular music on scores; classical and ethnic blends in scores; impact of MTV, songs, and selling soundtracks; changes in thematic construct, rhythm vs. melody; the quest for originality and the primacy of sound effects; novel use of the human voice in films; film composers and the concert world; foreign film composers; and comparing scores in remakes.

My work with this curriculum has compelled me to begin writing my own text, develop an online presence, and do further scholarly research. I am also collaborating with Steven Venz, K–12 Music Adviser for Los Angeles Unified School District (LAUSD), on using this method to teach the historical and cultural context strand of the California Music standards to middle school and high school music appreciation students in the LAUSD.

Shaftel, Ethan

Britney, Madonna, and Hannah Montana: Multimedia Analysis from Inside the Pop Music Industry

As sales of CDs fall off and digital downloads decrease the margins, live tours are the one bright spot in the industry, bringing huge profits for labels and artists. The complexity and spectacle of these concerts rival Broadway shows, with integrated lights, choreography, pyrotechnics and, increasingly, huge video screens displaying stunning graphics.

These graphics are not just set dressing, they are true visual accompaniments, changing in content, color, pattern, and pace along with the music. They can be viewed as a multimedia analysis of the songs, meant to enhance the concert-goers' enjoyment and appreciation of each piece.

The niche industry creating these graphics is very small, with only a few players working on most of the major tours. There is no formal methodology and not much shared knowledge of technique. My own process as an editor evolved through doing the work itself and is informed by my earlier experience in directed and editing movies and video games with musical scores.

I will take you through examples from my work for Madonna, MTV, Britney Spears, Rihanna, and the notorious Hannah Montana tour, showing how I first dissect the music, assign visual elements to various aspects of the song, and then build the visual accompaniment from graphics created by artists in my team.

Steinke, Greg A.

Mother Earth—A Native American View

This is a presentation on a musical composition just completed for Soprano, Bass, and Chamber Orchestra, utilizing original Native American poetry by K'os Naahaabii (a.k.a. Don Jordan), reflecting the poet's (and the composer's) perceptions of our earthly environment and those who people it. The 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's 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 could include handouts (poetry and musical examples) and short, recorded musical illustrations of original source materials and excerpts from the presenter's works. Other supplementary material will also be presented to complement the handouts.

Steinke, Greg A.

To Get to Fresno

I wanted to set more of Fusao Inada Lawson's poems. While looking through his Legends from Camp, where I had taken some of the material for my previous Cross Currents, I found To Get To Fresno. I was taken by the various images and scenarios within it that are a very subtle commentary on

ABSTRACTS AND PROGRAM NOTES

getting back to Fresno after being in a Japanese internment camp elsewhere in the US—although that is never mentioned in the poem.

In any event, I thought it to be the perfect vehicle for a piece originally requested of me for the Hirten Trio in Holland for tenor, clarinet and piano. I intend the piece as a fun piece for the wonderful images contained therein but hope some thought will be given to the roots of the piece as a commentary on the internment camp experience. The piece now exists in its original version and in this present generic version that provides for either clarinet or flute as the obligato, and any voice type for the vocal part.

Tan, Kia-Hui

Lines from Poetry

Premiered by Mitchell Stern in 1992, “Lines from Poetry,” by San Francisco composer Ronald Caltabiano (b. 1959), consists of nine short movements for solo violin. Each captures the composer’s personal impressions of lines from poetry by different poets: Robert Browning, Jim Barnes, C.P. Cavafy, Walt Whitman, Sandro Penna, e.e. cummings, W.H. Auden, John Ashbery, Margaret Atwood, and Thomas Gray. Each is sharply defined in character and highly descriptive of its poetic origin, yet the whole work is dramatically paced and motivically unified. For example, the string-crossing tremolo motif portraying the bells in the 1st movement, “The air broke into a mist with bells,” recurs in the 4th movement, “The sobbing of the bells.” Thus the same motif is used to open as well as close the first large section. (The nine movements are grouped into three larger sections corresponding to the traditional fast-slow-fast order of movements.)

The influences of the American spirit dominating the music of Aaron Copland (to whom he served as assistant during the last five years of the composer’s life) and compositional techniques of Elliott Carter (with whom he studied at Juilliard), with tightly-knit pitch organizations and sophisticated rhythmic fluidity (further developed from metric modulation principles) are clearly evident in Lines from Poetry. The *Music and Musicians’* description of Caltabiano’s music in general as “a remarkable synthesis of modernism and romanticism, of violence and lyricism, of integrity and accessibility” is equally apt for this 20-minute masterpiece, which deserves to be performed more often.

Wilcox, Stephen

Non-Connubial Sigh

I wrote Non-Connubial Sigh as part of a class project, which required us to use the musical letters in our names as motto material. The first movement is derived from my name and the second is my wife’s maiden name (Rageshwar Dulat). I was trying to think up a marriage-related title that was not insipidly romantic and I remembered this little bit of lyric from The Mikado:

The youth who winked a roving eye,
Or breathed a non-connubial sigh,
Was there upon condemned to die—
He usually objected

Yates, Peter F.

The Mother Lode

What will be screened is a fifteen-minute excerpt from an original DVD “ghost-town opera” entitled “The Mother Lode.” The piece is scored for six voices, Foley percussion, and extended Bluegrass band, and takes as its subject historical events from the days of hardrock mining in the east Sierra.

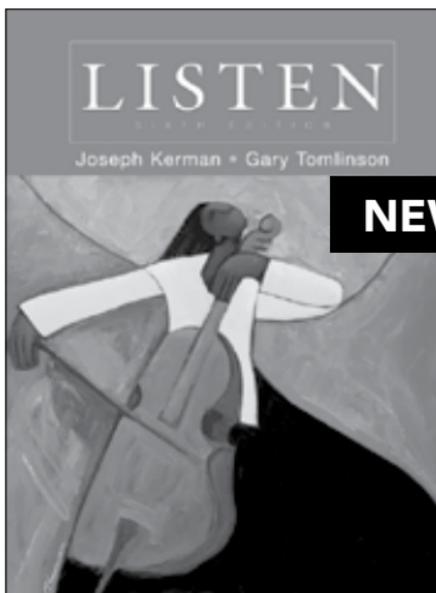
The purpose is to present a work of art, but also to introduce one new kind of musical artwork made possible for today’s composers by inexpensive audio-visual hard- and software. This is an extreme case of such empowerment, as the libretto, recording, sets, art design, filming, and editing were all done by the composer, as were the performances of all but two of the musical parts. The areas of interest of the fiftieth-anniversary CMS conference are embodied here: twenty-first-century music students need to understand how to apply technology so as to work efficiently, creatively, independently, and inexpensively.

Musically, The Mother Lode uses a dramatic structure wherein each of the characters presents one principal aria, or soliloquy, that is foreshadowed and recalled in the player’s other utterances by tonal-serial fragments of the same melodic material. Of additional note is the use of notated Foley percussion, whereby sound-effect techniques borrowed from film are put to musical as well as narrative use. The visual aspect is produced by animating period photographs.

Zuch, Jessica

See Park, Kye Ryung: (*Juxtaposition: A Creative Collaboration (opus 1)*)

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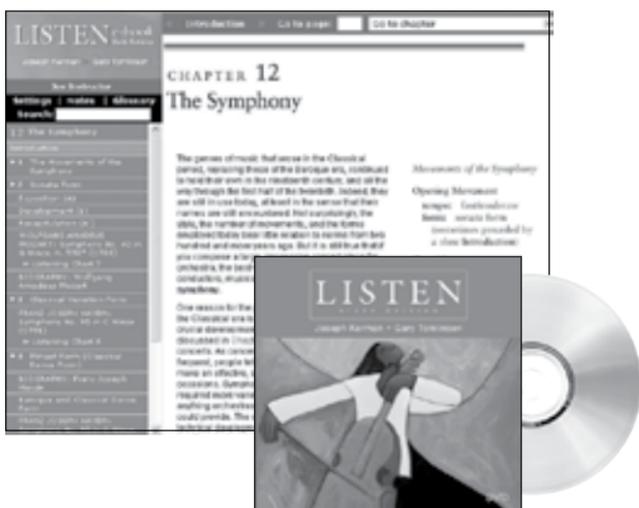


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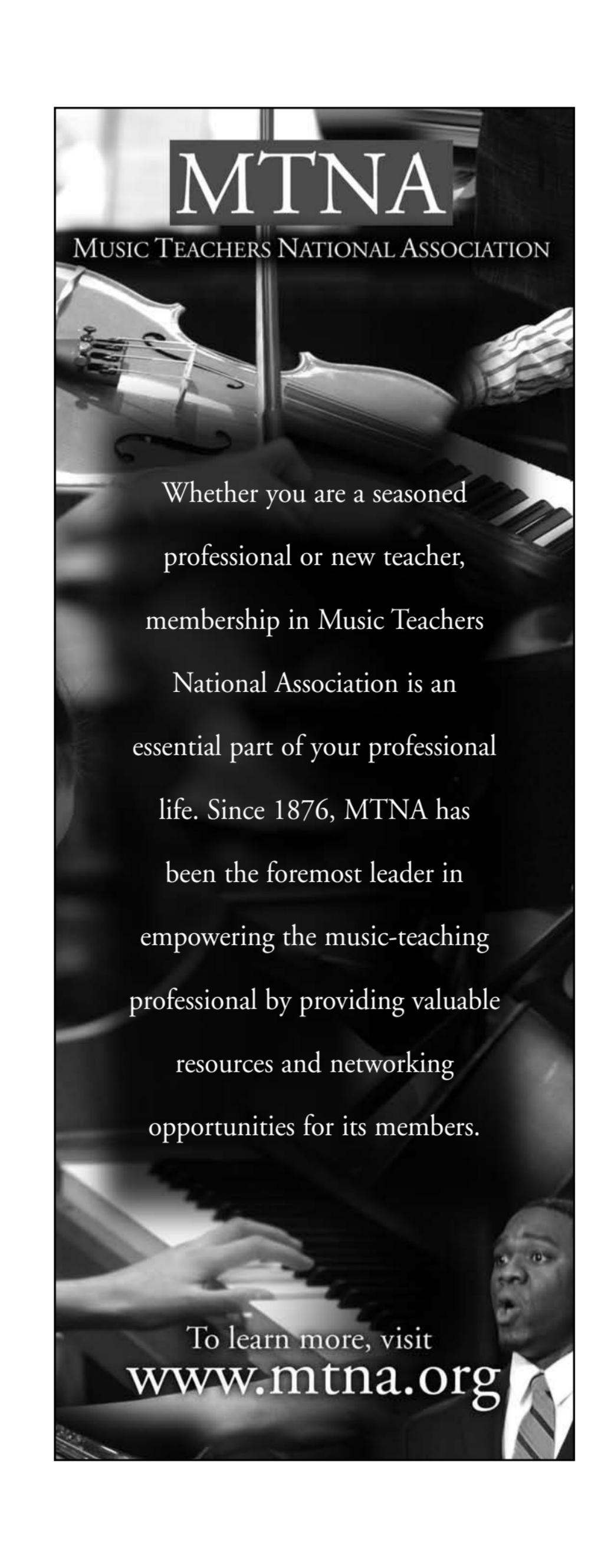
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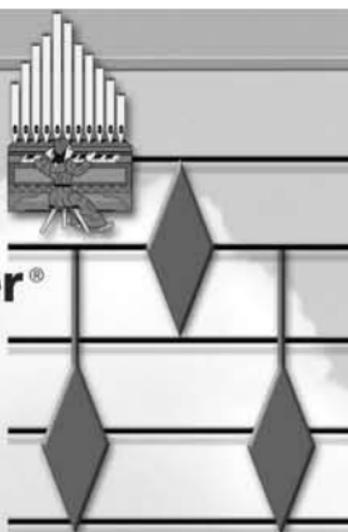
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The marked events are not characteristic of the chosen style.

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



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