



Pacific Southwest Chapter

THE COLLEGE MUSIC SOCIETY

1st Regional Conference
April 4, 2009

California State University–Northridge
Northridge, California



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WELCOME FROM THE PROGRAM CHAIR



Welcome to the first conference of The College Music Society's Pacific Southwest Chapter. We are excited about our new configuration, combining what were previously two districts into one larger region. Further, we are excited about our new leadership and board of directors for the PSW Region. Our expectation is that you will find today's conference to be stimulating, diversified and even innovative. For example we have a student paper today which is presented as a competition for student papers. Mandy Wong (UCLA) will present her paper on Morten Feldman. The day includes several papers, a workshop and two lecture/recitals. We are fortunate that our CMS Immediate Past President, Kathy Lamkin, will lead a panel discussion on the national topic, "Music in a Changing Society." The keynote address is by Dr. Harish Amar, an authority on lifelong learning and Director at one of the most successful for-profit colleges in Los Angeles, LA College International. He will speak on the topic of maintaining one's enthusiasm for work and what Stephen Covey calls "sharpening the saw." Our closing concert will feature music by CMS composers. I believe that this is a rich day and one that will send us home with pride and enthusiasm for our profession.

Thanks are in order to members of the program team who have worked very diligently to produce today's event. Elizabeth Sellers has provided us with the beautiful facilities at CSU, Northridge and Dave Kopplin has served as coordinator for today's concert and selection of compositions. Of course, we appreciate the guidance and support from Peter Park at the CMS headquarters, and to the chapter's new board of directors for tackling many conference details since being elected recently.

We all sincerely wish that you have an enjoyable and stimulating day.

William Belan
Program Chair

WELCOME FROM THE CONFERENCE HOST



Colleagues,

It's my pleasure to welcome you to the campus of California State University, Northridge and the Department of Music. As Associate Professor of Media Studies and Assistant Chair, I'm hoping you find your time with us today to be rewarding and renewing.

The new dean of our Mike Curb College of Arts, Media and Communication, Dr. Robert Bucker, will be joining me in welcoming you to our reinvigorated campus.

You may have noticed we are in the midst of an ambitious building phase with the new Valley Performing Arts Center rising just to the east of Cypress Hall (Music). We expect this facility will be an important focal point for arts in the San Fernando Valley starting in 2010 and for many years to come.

I encourage you to take a walking tour. The complex of Theatre, Cinema and Television Arts is all in the vicinity. Orange Grove Walk is lovely this time of year and just a short stroll east of our building and the construction.

On behalf of The College Music Society's Pacific Southwest Chapter, we are delighted you are here.

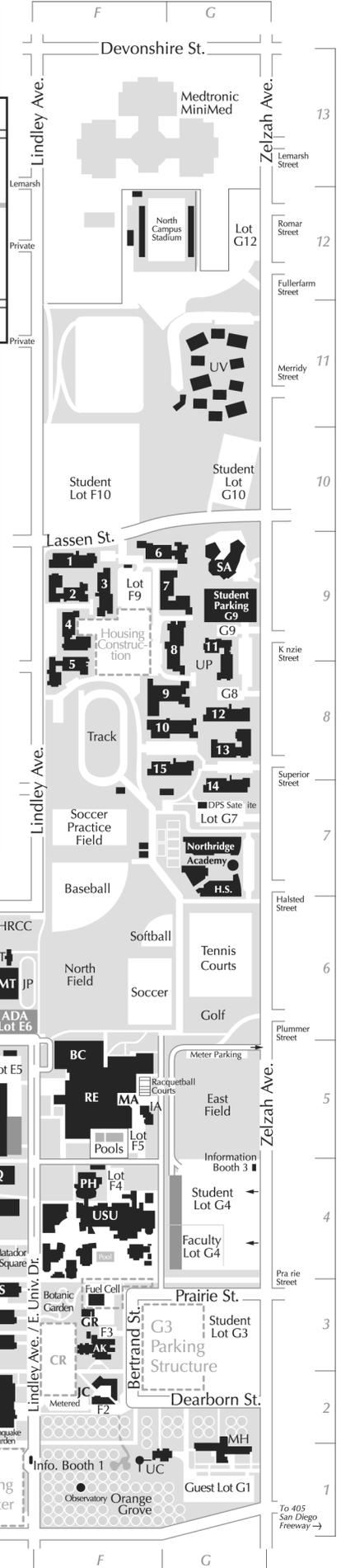
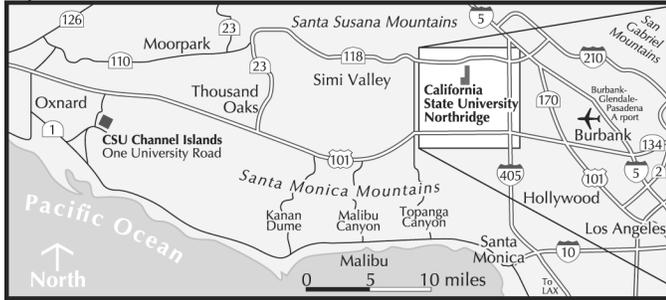
Don't hesitate to let me know if you have any questions.

Sincerely,

Elizabeth Sellers
Conference Host

California State University Northridge

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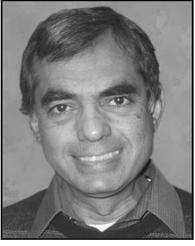
- Building Name—Grid Location
- AA Asian American Studies House—B6
 - AC Art and Design Center D6
 - AG Art Gallery—D6
 - AK Addie Klotz Student Health Center—F3
 - AS Armer Screening Room D2
 - B Bank—D5
 - BC The Abbott and Linda Brown Western Center for Adaptive Aquatic Therapy—F5
 - BF Baseball Field—F7
 - BH Bayramian Hall—C4
 - BK Bookstore Complex, Matador—E2
 - BL Black House—B6
 - BP Donald Bianchi Planetarium—E3
 - CC Children's Center—B6
 - CH Chicano House—D5
 - CI CSU Channel Islands
 - CP Central Plant—C6
 - CR Chaparral Hall—F3
 - CS Citrus Hall E3
 - CT Campus Theatre—C1
 - CY Cypress Hall—D1
 - DPS Dept. Public Safety, Parking B3
 - EA Education Administration—C5
 - ED Education—C5
 - EF East Field—G5
 - EH Eucalyptus Hall—E3
 - FT Fitness Center/Nautilus—E6
 - GF Golf—G6
 - GR Greenhouse—F3
 - HR (HRCC) High Ropes Challenge Course—E6
 - IA Intercollegiate Athletics Office—F5
 - JA C.R. Johnson Auditorium, Engineering—D5
 - JC Jeanne Chisholm Hall/NCOD F2
 - JD Jacaranda Hall—E5
 - JH Juniper Hall—C5
 - JP Jogging Path E6
 - JR Jerome Richfield Hall—C3
 - LO Live Oak Hall—E3
 - LS Child and Family Studies Lab School 18330 & 18338 Halsted—B6 and B5
 - LT Little Theatre—C1
 - MA Matadome—F5
 - MG Magnolia Hall—E4
 - MH Monterey Hall—G1
 - MT Matador Hall—E6
 - MS MFA Studios—D6
 - MZ Manzanita Hall D2
 - NA Charles H. Noski Auditorium—C5
 - NF North Field—F6
 - NH Nordhoff Hall C1
 - OF CAM—(Off Campus—call department)
 - OV Delmar T. Oviatt Library—D4
 - PF Soccer Practice Field—F6
 - PPM Physical Plant Mgmt./Corp. Yard—C6
 - PH Plaza del Sol Performing Hall—F4
 - RE Redwood Hall—F5
 - Pools—F5
 - Racquetball Courts—F5
 - RH Recital Hall—D1
 - SA Satellite Student Union—G9
 - SF Softball Field F6

- Building Name—Grid Location
- SG Sagebrush Hall—E5
 - SH Sierra Hall—C3
 - SI Sierra Center C3
 - SN Santa Susana Hall —D2
 - SO Soccer Field —F7
 - SQ Sequoia Hall E4
 - ST Sierra Tower—C3
 - STU Studio Theatre—C1
 - TF Track—F8
 - TN Tennis Courts—C6
 - UC University Club—F1
 - UN University Hall—B4
 - UP University Park Apartments—F-G, 8-9
 - USU University Student Union—F4
 - UV University Village Apartments—G11
 - WC Women's Center Building—B5

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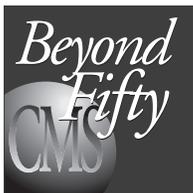


Sustaining One's Enthusiasm in Continued Growth, Life and Education

What do you want from life? What kind of person do you want to be from your collected experiences? As educators we need to grow continuously in our fields of expertise in order to improve our students' achievement. In this respect we shall discuss professional growth and its implementation. The importance of goals and their implementation to achieve the above objectives will be emphasized. The central theme of this presentation is how we sustain enthusiasm and remain passionate to achieve our personal and professional growth.

Harish Amar

Mr. Amar has served in many leadership positions at private university settings. Some of the positions include Director of Administration, Assistant Dean, Associate Dean, Dean, and Chairman of the Advisory Board. As a Dean, he developed and introduced many new specialized degree programs, courses, professional seminars, and associations with businesses, industries, and other academic institutions. He led a staff of nine, as well as faculty of nearly 100. He managed 5 campuses: Los Angeles, Orange County, Santa Barbara, Ventura County and San Diego. In addition, he was responsible for many in-plant programs including Boeing, Northrup Gruman, Ford Aerospace, Mercury Air and Cal American. In addition, he has consulted for small sized companies in the fields of Marketing, International Business and Management. He has also taught for the last 28 years in the MBA, in various Executive programs, and undergraduate programs. His teaching expertise includes Management and Leadership, Marketing, International Business and cross-Cultural Communications. He is often invited to present lectures to business and industry groups on a wide range of topical topics like Marketing, Management and International Business. He has presented many seminars in the Pacific Rim countries as well. He holds a bachelor in Biology, and two masters' degrees (MBAs) one in Marketing and the other one in International Business. He works presently as an Executive Director at LA College International. He is currently involved in growing this college in the online arena. ♦



SATURDAY, APRIL 4

8:00-9:00 a.m.

Room TBA

Registration with coffee and pastries

9:00–10:30 a.m.

CY105

Session 1

Session Chair: William Belan (California State University–Los Angeles)

9:00 AM WORKSHOP: *Entrepreneurs in Music: Inventing the Future*

Michael W. Millar (California State Polytechnic University-Pomona)

9:30 AM PAPER: *Parallels of Musical Ethos and Pathos between Jacopo Peri's "L'Euridice" (1600) and Dieterich Buxtehude's "Fried und Freudenreiche Hinfahrt" (1674)*

Ashley Higgins (Spartanburg, South Carolina)

10:00 AM LECTURE-RECITAL: *From Romanticism to Mestizo Modernism: Mexican Piano Music During the 20th Century*

Max Lifchitz (State University of New York–Albany)

10:35–11:20 a.m.

CY105

Panel Presentation on the CMS National Topic

Moderator: Kathleen Lamkin (University of La Verne)

Music in a Changing Society

Ray A. Briggs (California State University–Long Beach)

Brian A. Luce (University of Arizona)

Lee T. Lovallo (National University)

Michael W. Millar (California State Polytech University–Pomona)

Lawrence Stoffel (California State University–Northridge)

11:30 a.m.–12:00 p.m.

CY105

Session 2

Session Chair: Jeffrey Benedict (California State University–Los Angeles)

11:30 AM PAPER: *Action, Composition—Morton Feldman and Physicality*

Mandy Wong (Santa Monica, California)

12:00–2:00 p.m.

Room TBA

Lunch and Business Meeting

2:00–3:15 p.m.

CY105

Keynote Address

Sustaining One's Enthusiasm in Continued Growth, Life and Education
Dr. Harish Amar (LA College International)

3:30–4:25 p.m.

CY105

Session 3

Session Chair: Richard Kravchak (California State University–Dominguez Hills)

3:30 PM PAPER: *Jazz Basics: Helping Students Develop Basic Listening Skills*
Ralph Anthony Russell (The College of New Jersey)

4:00 PM LECTURE-RECITAL: *Ernst Krenek—The Second Piano Sonata*
Mikhail Korzhev (California State University–Fullerton)

5:00–6:30 p.m.

NH107

Closing Concert

Memories of a Shoehorn Munir N. Beken (University of California–Los Angeles)
Dolly Kessner, piano
Daniel Kessner, flute

Natural Cycles Daniel Kessner (California State University–Northridge)
Daniel Kessner, bass flute
Dolly Kessner, piano

Ricercata Helena Michelson (Freemont, California)
Helena Michelson, piano

Trayectoria Steve Y. Wanna (College Park, Maryland)
Richard Kravchak, saxophone
Dolly Kessner, piano
Daniel Kessner, flute

Yellow Ribbons #44 Max Lifchitz (State University of New York–Albany)
Dolly Kessner, piano
Daniel Kessner, flute

END OF CONFERENCE

ABSTRACTS AND PROGRAM NOTES

Beken, Munir N.

Memories of a Shoehorn

Memories of a Shoehorn is commissioned by Pacific Serenades. The “shoehorn” refers to the item composer’s father always carried with him when he went to musical gatherings at other peoples’ homes in Istanbul, Turkey, in the 1940s and 1950s. Since they had to take their shoes off, he carried the shoehorn with him. Inspiration for this piece comes from composer’s imagination of the music they would have played at these musical gatherings. Rather than representing the music that would have been heard at these gatherings, it’s what a child’s imagination of that music was—what composer’s father came home and explained to the composer as an 8 year old. The composition incorporates some of the elements of Turkish classical music, like scales and modes, as well as ornamentations that may sound Turkish. He also uses rhythms to create these impressions of the traditional music heard in Turkey.

Higgins, Ashley

Parallels of Musical Ethos and Pathos between Jacopo Peri’s “L’Euridice” (1600) and Dieterich Buxtehude’s “Fried und Freudenreiche Hinfahrt” BuxWV76 (1674)

Drawing cultural studies into musical analysis, I have paralleled musical ethos and pathos between Jacopo Peri’s L’Euridice (1600) and Dieterich Buxtehude’s Fried und Freudenreiche Hinfahrt BuxWV76 (1674).

Like much German funeral music of its time, Buxtehude’s Fried und Freudenreiche Hinfahrt was composed for a singer to personify the deceased: the rhetorical figure prosopopoeia. Also using prosopopoeia in a similar manner, the early Italian opera L’Euridice has comparable content and themes, it focuses on the revivification of the dead. Considering that the two works differ in cultural settings, they were an ideal juxtaposition of works for my purposes.

Figures used prosopopoetically such as anabasis, catabasis, gradatio and interrogatio concurred with textual affections in both works that were very similar. The temporal positioning of the musical figures within the works was also similar. In example, both sections of the works conveying worldly emotions employ a suspension chain pattern in their endings. All correlations between Fried und Freudenreiche Hinfahrt and L’Euridice reveal more about the nature of musical prosopopoeia.

In score study, I used a synthesis of techniques of Baroque theorists Joachim Burmeister (1566-1629) and Christoph Bernhard (1627-1692) as my method for musical/textual analysis. I found parallels between the composers’ tactics to augment rhetorical prosopopoeia, despite differences in culture. Studying the similar function of prosopopoeia in the works provided insight into musically transcendent qualities of the figure.

Kessner, Daniel

Natural Cycles

This piece was premiered in 2007 in the magnificent Teatro Garibaldi in Modica, Sicily, at the Tenth Anniversary concert of the music school “E. Ciaceri.” It presents traditional musical cycles, such as motives that are progressively elaborated throughout the piece, as well as cycles inspired by nature, such as tides and winds. These “sonorous waves” use combinations of harmonics, which are especially rich on the bass flute.

Korzhev, Mikhail

Ernst Krenek—The Second Piano Sonata

Ernst Krenek (1900–1991) was one of the most prominent composers of the Twentieth Century. His legacy that includes twenty operas, five symphonies, eight string quartets, 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 opera “Jonny Spielt Auf” to the use of 12-tone technique in combination with the devices of 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 solo piano is very significant. It includes seven sonatas as well as numerous shorter works. The Second Piano Sonata, written in 1928 displays a decidedly neo-romantic flavor. Krenek described the style of this sonata as a “fairly disconcerting mixture “ of the 19th century musical idioms, “sprinkled with jazz elements”, not unlike some of the “surrealistic montage procedures of Stravinsky but with no intent of being ironical or funny”.

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

Lifchitz, Max

From Romanticism to Mestizo Modernism: Mexican Piano Music During the 20th Century

This lecture/recital will discuss significant examples of piano music written by Mexican composers during the 20th century. The featured composers represent a wide variety of aesthetic leanings including the unbridled romanticism of the early 1900’s, the ethnic nationalism of the 1920’s and 1930’s and the rampant experimentation prevalent during the second half of the century.

Music by Ricardo Castro (1864–1907), Manuel M. Ponce (1882–1948), Carlos Chavez (1899–1978), Silvestre Revueltas (1899–1940) and Manuel Enriquez will be performed and discussed.

As the most successful Mexican piano virtuoso of the early 1900’s, Ricardo Castro’s works were performed and published in major European capitals. However, following the Mexican Revolution Castro’s music was denounced as anti-Mexican—a barren imitation of European models.

Manuel M. Ponce is considered the father of Mexican musical nationalism. His style was based on that country’s creole and mestizo folklore. Best known today for the many guitar compositions he wrote for Andres Segovia, Ponce’s piano music echoes his burgeoning nationalism.

Carlos Chavez was a powerful figure in Mexico’s cultural life. He founded the National Symphony Orchestra, directed the National Conservatory and was the founding director of the National Institute of Fine Arts.

Silvestre Revueltas attained notoriety as the composer of the masterful scores accompanying the exceptional films made by his brother Jose during the 1930’s. His style draws freely from the popular music and folk traditions of everyday Mexico.

Manuel Enriquez (1925–1994) studied violin in New York with Ivan Galamian and composition with Stefan Wolpe. When he returned to Mexico City he joined the National Symphony and went on to head the research institute CENIDIM.

Lifchitz, Max

Yellow Ribbons No. 44

Yellow Ribbons No. 44 belongs to a series of compositions written as homage to the former American hostages in Iran. These compositions are a personal way of celebrating the artistic and political freedom so often taken for granted in the West. Recent tragic events in New York City and elsewhere convinced the composer that returning to work on this series begun in the early 1980's was both appropriate and worthwhile.

The work is in three contrasting but inter-related movements. The musical discourse combines triadic and non-triadic harmonies while exploiting the timbric and registral qualities inherent in its instrumentation. It also provides the performers with ample opportunity for technical display.

Yellow Ribbons No. 44 was completed in during the month of February 2007 and premiered at Ewha University in Seoul, Korea.

Michelson, Helena

Ricercata

The New Grove Dictionary of Music defines the term "Ricerca" (to search for), as a work of esoteric nature or one that illustrates a particular device of composition. The title of this piece is a reference to this definition. The piece falls into two sections unfolding as a kind of developing variation. In this work, I am especially interested to explore the sonic and coloristic possibilities of the instrument, particularly the resonances created through the use of sostenuto pedal, harmonics, and pizzicato.

Millar, Michael W.

Entrepreneurs in Music: Inventing the Future

This interactive workshop will examine how musicians use entrepreneurial concepts to enrich and energize our ever-changing art while furthering their own careers. Included will be profiles of successful musical entrepreneurs and breakout groups for participants to discuss their personal connections to entrepreneurs and entrepreneurship.

1) Presentation.

- * What defines an entrepreneur?
- * Sources for innovative opportunity
- * Entrepreneurial Strategies
- * Profiles of successful musical entrepreneurs

2) Breakout groups – discussion. Questions for consideration:

- * How would you define entrepreneurship?
- * Whom, in your professional experience, do you consider to be effective entrepreneurs (can include colleagues, historical figures, or other musicians known to you)? Why?

3) Discussion/sharing of breakout group answers.

- * Wrap-up question: How can we encourage our students to think like entrepreneurs?

Learning Objectives:

Participants will be able to:

- * Define entrepreneurship in music.
- * Describe entrepreneurial strategies and terminology.
- * Identify ways to encourage entrepreneurship in their students.
- * Define and clarify their views on entrepreneurship in the music world.

In Conclusion:

It is my belief that entrepreneurship is a very personal process, combining individual strengths and skills with personal passion. Therefore, the keys to success in this workshop are: a) placing entrepreneurship into a meaningful context through the telling of individual entrepreneurial stories; and b) enhancing that meaning for participants through reflection on their own viewpoints and experience. This will be exciting and fun!

Russell, Ralph Anthony

Jazz Basics: Helping Students Develop Basic Listening Skills

What makes Count Basie's "9:20 Special" swing? How does Ella Fitzgerald create an inimitable, varied, and cohesive solo in "How High the Moon"? These are three of many questions that are important in understanding what makes jazz truly distinct. Students from different disciplines often find it difficult to comprehend the salient characteristics of a Miles Davis composition or a Benny Goodman solo. In my jazz history course, I spend a significant amount of time discussing the characteristics, performance practices, and instrumentation of a jazz piece. As a result, students have acquired basic listening skills, which enabled them to critically analyze and discuss a simple jazz composition. The purpose of this paper is to explain and demonstrate my pedagogical approach that helped students develop fundamental listening skills. I will use recordings by Count Basie, Ella Fitzgerald, and Miles Davis to explain the elements of music, the jazz nomenclature, characteristics, and performance practices. Providing students with the fundamentals will help them compare and contrast styles, write critical papers (e.g. concert reviews, recording review papers, and research papers), and develop a deeper appreciation for jazz.

Wanna, Steve Y.

Trayectoria

Trayectoria (2007) is one in a series of recent works in which I explore the role of the performer, here in the context of the ensemble. The score consists of objects constructed from various combinations of geometric shapes, colors and two patterns, each encoding one instruction. The objects are arranged in a large hexagon and connected via arrows that are used to navigate between them. Additional symbols are also used to allow each performer to determine their interaction with other performers. Each Performer navigates the hexagon on their own, determining the precise interpretation and duration of each object. The overall behavior of the ensemble is determined by each performer as they carefully listen to, and interact with other performers (or ignore them, depending on the specifications of each individual object and the spontaneous decisions of the performer).

Wong, Mandy

Action, Composition - Morton Feldman and Physicality

Morton Feldman's writings reveal his ambivalent conception of musical sound, which led him to mixed opinions of the meaning of composition. To Feldman, sounds are at once human bodily actions, the objects of those actions, and the ultimate results of action upon material. He therefore insists that the efforts of composers, performers, instruments, and listeners should not be discounted from any consideration of music. However, he frequently refers to musical components as though they were autonomous, tangible objects. Feldman believed that a sound should be appreciated for its own sake as an individual—like a completed painting from which the painter's hand has retreated, having done all that it can. His conflicting notions of musical sound and time reflect the double-sided definition of "physicality," which refers at once to human bodily action and to tangible material in general. Through almost literal representation of slips of ancient paper in his chamber work *The Turfan Fragments*, Feldman attempts to create music that exemplifies tangibility, while simultaneously illustrating that in music "tangibility" cannot be more than illusion. *The Turfan Fragments* also represents a somewhat extreme underscoring of the physical effort required in musical performance. The piece thereby brings to the forefront both aspects of physicality—materiality and action—which inform Feldman's understanding of composition and sound. ♦



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THE COLLEGE MUSIC SOCIETY

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BIOGRAPHIES OF COMPOSERS AND PRESENTERS

Beken, Munir N.

A composer, performer, and scholar, Münir Beken studied composition with Cemal Resit Rey, Yalçın Tura, and Stuart Smith, and participated in composition workshops with such luminaries as George Crumb, Lukas Foss, Philip Glass, Roger Reynolds, Steve Reich, and Charles Wuorinen. His compositions have been performed internationally with considerable recognition in some of the most significant concert halls in the world. The performance of his Triple Concerto featured the eminent violinist Shlomo Mintz. His symphonic poem Gallipoli was premiered in 2005 and A Turk in Seattle featured Seattle Chamber Players in February 2006 at Benaroya Hall in Seattle. The world premier of his Blue Monologue for solo violin was performed in June 2006 at Carnegie Hall. Some of his works have won awards in international competitions. His recent composition "I Am A Corpse" for violin and orchestra will be released with conductor Robert Ian Winstin and Czech Philharmonic Orchestra by ERMMedia. His compositional style redefines itself from work to work. His music is published by Amplitude Music in France, and he is a member of ASCAP.

Münir Beken is currently Assistant Professor of theory and composition in Ethnomusicology Department at University of California Los Angeles. His scholarly interests include the phenomenology of music, cognitive musicology, and melodic modal systems of the Middle East and Central Asia. He has written several articles for the New Grove Dictionary of Music and Musicians and other scholarly publications.

Couch, Leon

Professor Leon Couch has been teaching music theory and organ for several years. He is Ashley's faculty research mentor. He believes that the study of Dieterich Buxtehude's works is a field in which there is much more work to be done. Dr. Couch, having regarded scholarship of the subject himself with publications such as *Playing Dieterich Buxtehude's Works Rhetorically*, knows many other leading Buxtehude scholars, including Kerala Snyder and Paul Collins. Dr. Couch has directed Ashley towards hundreds of articles, dissertations, and recordings with advice discerning between some that might be more relevant than others. He has been of great assistance helping her draft proposals and refine articles for journals and conferences.

Higgins, Ashley

Ashley Higgins is a senior voice major at Converse College interested in getting her Masters Degree in Music Theory. She was awarded a grant in May 2008 for research from South Carolina Independent Colleges and Universities on the subject to be presented. She is currently employed as the music theory tutor for Converse College. Ashley has had roles in the operas and opera scenes programs presented at Converse College in the past four years. Over the summer she had a role in Suor Angelica in Operafestival di Roma in Rome, Italy. She has performed in numerous student recitals and gave her junior recital last spring. She will soon be applying to graduate schools.

Kessner, Daniel

Composer-conductor-flutist Daniel Kessner received his Ph.D. with Distinction at The University of California, Los Angeles, in 1971, studying with Henri Lazarof. His more than 100 compositions have received over 500 performances worldwide, and 16 works are recorded commercially. Most of his scores are available from Theodore Front Musical Literature: www.tfront.com.

Most important awards include the Queen Marie-José International Composition Prize in Geneva, 1972, a 2003 Fulbright Senior Scholar Award to lecture and perform at the Musikhochschule in Trossingen,

Germany, and a Fulbright Senior Specialist Grant to perform and lecture in Trondheim, Norway in 2007.

He is now Professor Emeritus at California State University, Northridge, recently retired following a career of 36 years teaching composition and music theory and directing various ensembles.

As a flutist, he has given solo recitals in France, Italy, Germany, El Salvador, England, Norway, and the Czech Republic, and has performed in numerous chamber music concerts. He has appeared as Guest Conductor of the Los Angeles Philharmonic New Music Group, the Black Sea Philharmonic of Romania, and recently the Moorpark Symphony Orchestra, among others. He is also a regular lecturer on the Los Angeles Philharmonic's "Upbeat Live" series at Disney Concert Hall.

In the Spring semester 2006 he joined the faculty of the University of Hawaii on a one-semester appointment. In the Fall of 2006 he accepted a similar position at the Thornton School of Music of the University of Southern California.

Korzhev, Mikhail

Mikhail Korzhev is a Russian-born pianist, extensively concertizing throughout the United States and Europe. He is equally active as a solo recitalist, a performer with various chamber groups and as a soloist with orchestras. His performances received a high critical acclaim from American and European press.

His particular interest in contemporary music has led Korzhev to participate in the Virginia Waring International Piano Competition in 2005 that had the emphasis on the music of Ernst Krenek. As a winner of that competition Korzhev gave a recital at the Vienna Konzerthaus in September 2006 about which the *Winer Zeitung* wrote: "Korzhev obviously has a lot of 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 CD released by Naxos/Phoenix Edition in the Summer of 2008 became an instant top seller, eliciting five star reviews from *Audiofile Audition*, *Amazon.com* and other sources. In these reviews the performance on the disc is described as "marvelous... exquisite... sensitive".

Korzhev combines his performing career with teaching. He is currently on the faculties of University of Southern California and California State University, Fullerton. Korzhev is a returning faculty member of the Beverly Hills International Music Festival and he just joined the faculty of the prestigious Bosendorfer Piano Academy in Vienna.

Korzhev holds a doctorate in piano performance from University of Southern California, where he studied with Daniel Pollack. His previous teachers were Alexander Sats and Vera Khoroshina at Moscow Conservatory College.

Lifchitz, Max

Max Lifchitz is active as a composer, performer, arts administrator and educator.

A graduate of The Juilliard School and Harvard University, he was invited to join the faculty of the University at Albany, State University of New York in 1986. Previously, he held teaching appointments at the Manhattan School of Music and Columbia University.

In addition to teaching a variety of music courses and general education offerings, Lifchitz has served as Chair of both the University at Albany's Music Department and the Latin American and Caribbean Studies Department, where he holds a joint appointment. He received the University at Albany Award for Excellence in Research in 2005.

During the fall of 2006 Lifchitz served as the Elena Diaz-Verson Amos Eminent Scholar in Latin American Studies at Columbus State University's Center for International Education in Columbus, GA.

As a pianist, Lifchitz was awarded the first prize in the 1976 Gaudeamus Competition for Performers

of Contemporary Music held in Holland. His concert appearances throughout Latin America have been underwritten by the Fund for US Artists at International Festivals. Recently, he appeared as conductor of the Houston-based Foundation for Modern Music Ensemble and as pianist in the Grand Canyon Music Festival (Arizona) and the Nuovi Spazi Musicali Festival (Rome, Italy) and the Barcelona Festival of Song (Spain).

Lifchitz is represented as composer, pianist and conductor on several CD and LP albums issued by the Classic Masters, CRI, Finnadar, New World, North/South, Opus One, Philips, RCA Victor and Vienna Modern Masters labels.

Michelson, Helena

Helena Michelson was born in Moscow, Russia and grew up in Riga, Latvia, where she began studying piano at age five. She received her early music instruction at the Jazeps Medins School of Music in Riga and, after moving to the United States, continued at the Preparatory Department of the San Francisco Conservatory of Music, where she studied piano with Mack McCray. She completed her undergraduate education at the University of California, Berkeley. While there, she frequently performed in the Noon Concert Series at Hertz Hall as a soloist as well as a collaborative pianist. She also played in masterclasses with pianists Richard Goode and Awadagin Pratt.

It was also during her studies at UC Berkeley that Helena Michelson shifted her primary focus to composition. After graduating from the University of California, Berkeley, she continued her graduate studies in composition at California State University, East Bay (MA) and received a doctorate in Music Composition and Theory from the University of California, Davis in 2003.

Helena Michelson has studied composition, among others, with Olly Wilson, Cindy Cox, Jeffrey Miller, Pablo Ortiz, and, in masterclasses, with Louis Andriessen, Martin Bresnick, Mario Davidovsky, Eric Chasalow, Philippe Leroux, Bernard Rands, and Judith Shatin. She has been a participating composer in MusicX, a festival of new music at the University of Cincinnati College-Conservatory of Music in 2003, 2005, and again, in 2007, an invited composer at Domaine Forget in Quebec (2004), and a composition fellow at the Composer's Conference at Wellesley College (2003) and the Ernest Bloch Composers' Symposium (2004).

Her music has been performed and recognized by such groups and organizations as North/South Consonance, the Pharos Music Project, Berkeley Contemporary Players, Emyrean Ensemble, Le Nouveau Ensemble Moderne, Riverside and Berkeley Symphonies, and through a commission from the American Composers Forum.

Millar, Michael W.

Michael Millar is Development Director of the two-time Grammy Award-winning ensemble Southwest Chamber Music. He is a member of the music faculty at Cal Poly – Pomona and served as Director of the Entrepreneurship Center for Music at the University of Colorado - Boulder. He holds the degree of Doctor of Musical Arts, with concentrations in Performance and Arts Administration, from Claremont Graduate University, in addition to performance degrees from the University of Colorado – Boulder and California State University – Los Angeles. His teachers have included George Roberts, Jeffrey Reynolds, Roy Main, Nancy van Deusen, and, in management and leadership, Peter F. Drucker and Jean Lipman-Blumen. A freelance bass trombonist in Los Angeles for over 20 years, Dr. Millar's credits include performances with the Los Angeles Philharmonic, Colorado Music Festival Orchestra, Harry James, Artie Shaw, and Ray Charles. He performed with Southwest Chamber Music on the 2004 Grammy-winning CD, Carlos Chávez: Complete Chamber Works, Vol. 2. In collaboration with Malcolm McNab, he is currently writing a book on the history of studio brass players in Los Angeles. Michael Millar is an artist/clinician for Conn-Selmer, Inc. and performs on Bach trombones.

Russell, Ralph Anthony

Ralph Russell received his Ph.D. in composition from the University of California, Santa Barbara where he studied with Emma Lou Diemer and Peter Racine Fricker. His works include *Essay No. 2 for Orchestra*, *Symphonic Poem for Harriet Tubman*, *Piece I for Saxophone Quartet*, *Two Pieces for Flute*, and *Spiritual Journey*. Russell's music blends elements of contemporary classical music, jazz, African American music, serialism, and various forms of world folk music. He was particularly inspired by the orchestration, serialism, improvisational style, and lyricism of Beethoven, Webern, Still, Coltrane, and Takemitsu. His compositions have been performed by the Detroit Symphony Orchestra, and at The College Music Society Composers Concert at Gettysburg College, The Iowa Composers Forum Concert, and The College of New Jersey; and recorded on ERMMedia and Tintagel. He currently teaches jazz history and music theory at The College of New Jersey.

Wanna, Steve Y.

Steve Wanna (b. 1976) is a composer and scholar with a wide range of interests. He started his music studies shortly after immigrating to the United States from Lebanon. After completing his doctoral studies in composition, he spent a year at the CCMIX studios in Paris. He has written for a variety of mediums including traditional instruments, electroacoustic music and music for mixed media and interactive electronics. His recent scores are increasingly graphic and/or verbal in nature and present performers with new and unusual ways of thinking about and exploring performance possibilities. His music has been performed in the United States and Europe. Steve Wanna currently lives and works in the Washington D.C. area.

Wong, Mandy

Mandy Suzanne Wong hails from Bermuda. She is a PhD student in Musicology at the University of California, Los Angeles, where she holds the Andrew W. Mellon Fellowship of Distinction. She has a Master's degree in piano performance from the New England Conservatory of Music. She was awarded the Anne Louise Barrett Fellowship for postgraduate study in music from Wellesley College, where she completed her Bachelor of Arts in music. Her primary areas of research are the music of the avant-garde and the philosophy of music. She has presented her work at the International Conference on the Arts and Humanities held annually in Hawaii. Her dissertation will address the implications of recent notions of musical materialism for the ontology of music. ♦

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