



Rocky Mountain Chapter

THE COLLEGE MUSIC SOCIETY

21st Regional Conference
March 17–18, 2006

Colorado State University
Fort Collins, Colorado

S T E I N W A Y

IS THE OFFICIAL PIANO

of

THE COLLEGE MUSIC SOCIETY'S

NATIONAL CONFERENCE



S T E I N W A Y & S O N S



Rocky Mountain Chapter

THE COLLEGE MUSIC SOCIETY

ACKNOWLEDGEMENTS

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

Cynthia Vaughn, RM-CMS Program Chair and Conference Host

Juliana Bishop Hoch, RM-CMS Local Arrangements Chair

Gina Cochran, Manager, University Center for the Arts

Mark Dal Porto, RM-CMS Composition Representative and Program Committee member

Joice Waterhouse Gibson, RM-CMS indefatigable consultant, Program Committee member,
and all-around factotum

Peter Park and Tod Trimble, CMS, for their considerable assistance and advice

2006 ROCKY MOUNTAIN CONFERENCE SCHEDULE

FRIDAY, 17 MARCH

12:00 p.m.

Registration – Lobby

12:45 p.m. – 2:30 p.m.

Session I: Current Topics in Pedagogy – Griffin Concert Hall

Welcome: Michael Thaut (Chair, Music, Theatre & Dance and Co-Director, School of the Arts, Colorado State University)

Session Chair: Hidemi Matsushita (Arapahoe Community College)

If You Can Do It, You Can Teach It, Right?

Ralph Converse (Western New Mexico State University)

A Theorist's Responsibility in Teaching Twentieth-Century Music: A Theoretic Framework of "Emancipations"

David Lefkowitz (University of California, Los Angeles)

The Use of Organicism and Rhythmic Cadence in Soliloquy by Shulamit Ran

Anne Guzzo (University of Wyoming)

2:30 p.m. – 2:45 p.m.

Break – Runyan Hall

2:45 p.m. – 3:45 p.m.

Session II: Workshop – Griffin Concert Hall

Session Chair: Stephanie Berg Oram (Red Rocks Community College)

Audience-Inspired Improvisation: Strategies for Performing and Teaching Improvisation

David Wohl (Colorado State University)

3:45 p.m. – 4:00 p.m.

Break – Runyan Hall

4:00 p.m. – 5:30 p.m.

Session III: Multicultural and Interdisciplinary Topics (Griffin Concert Hall)

Session Chair: Glen Whitehead (University of Colorado, Colorado Springs and Denver)

How Does Music Enhance the Other Disciplines?

Hui-Yiing Chang (Texas State University, San Marcos)

Cultural Sensitivity and the Music Educator

Matt Okun (Albuquerque Technical Vocational Institute)

Vocal and Sitar Traditions in Indian Classical Music: Contrast and Comparison

Chad Hamill (Naropa University and University of Colorado at Boulder)

5:30 p.m.

Dinner groups at Star of India, or on your own

(please reserve with Juliana Bishop Hoch, jbhoch@lamar.colostate.edu ASAP)

2006 ROCKY MOUNTAIN CONFERENCE SCHEDULE

Friday, March 17 (continued)

8:00 p.m.

Session IV: Concert of CMS Composers and Performers – Griffin Concert Hall

(free and open to the public)

Session Chair: Cynthia Vaughn (Colorado State University)

See page 8 for full concert program

SATURDAY, 18 MARCH

7:30 a.m. – 8:00 a.m.

Registration – Lobby

8:00 a.m. – 9:00 a.m.

Continental Breakfast and Roundtable Discussion – Runyan Hall

CMS Common Topic: *Education in Music is Every Musician's Responsibility*

9:00 a.m. – 10:30 a.m.

Session V: Composer Influences – Griffin Concert Hall

Session Chair: Harriet Simons (State University of New York, Buffalo, Emeritus)

Beethoven's Opus One: The New and the Borrowed

Yuan-Jen Cheng (University of Colorado at Boulder)

Mozart's First Figaro: How Francesco Benucci Influenced the Creation of Mozart's Buffo Operas

Anthony Radford (University of Lethbridge, Alberta, Canada)

The Compositional Influences on Schumann's Musico-Literary Piano Compositions from Papillons through Kreisleriana

Andrew Palmer Todd (Independent Scholar, Basalt, Colorado)

10:30 a.m. – 11:15 a.m.

Networking Break – Lobby

11:15 a.m. – 12:15 p.m.

Session VI: Music and Science Connections – Griffin Concert Hall

Session Chair: Juliana Bishop Hoch (Colorado State University)

Neurological Intimations of a Universal Aesthetics of Music

Douglas Dunston (New Mexico Institute of Mining and Technology, Socorro)

Substantiate Musical Expression with Science

Hui-Yiing Chang (Texas State University, San Marcos)

12:15 p.m. – 1:45 p.m.

Lunch, Annual Business Meeting and Keynote Address – Runyan Hall

The Perceived Value of the Musician's Free Time: Pro bono Volunteering in Schools and the Community

Douglas Webster ("Broadway Baritone" and Vocal Music Director, Breckenridge Music Festival)

2006 ROCKY MOUNTAIN CONFERENCE SCHEDULE

Saturday, March 18 (continued)

2:00 p.m. – 3:30 p.m.

Session VII: Twentieth-Century Composers – Griffin Concert Hall

Session Chair: Tami L. Petty, Independent Scholar, New York City

Jennifer Higdon: Composer in the Twenty-First Century

Laura E. Doser (University of Wyoming)

Sources of Inspiration in Selected Piano Works by Sergei Slonimsky

Yulia V. Kozlova (Marshall University, West Virginia) CANCELLED

Juxtaposition and the Use of Layering in Socially Conscious Compositions of James MacMillan

Timothy Brown (Independent Scholar, Denver, Colorado)

3:30 p.m. – 3:45 p.m.

Break – Runyan Hall

3:45 p.m. – 5:15 p.m.

Session VIII: Musical Awareness and Literacy – Griffin Concert Hall

Session Chair: Peter Sommer (Colorado State University)

The Value of Piano Duo: Musical and Educational Aspects

Joo-Hye Lee and Soohyun Yun (University of Illinois at Urbana-Champaign)

Composition in the Style of Schubert: A Music Literacy Project

Paul Metz (Colorado State University)

Promoting Music Literacy in Early Modern England: Parthenia (1613)

Janet Pollack (Colorado State University)

5:15 p.m.

Closing Reception – Runyan Hall

END OF CONFERENCE

Mark Your Calendar!

**Forty-Ninth
CMS National Conference
San Antonio, Texas**



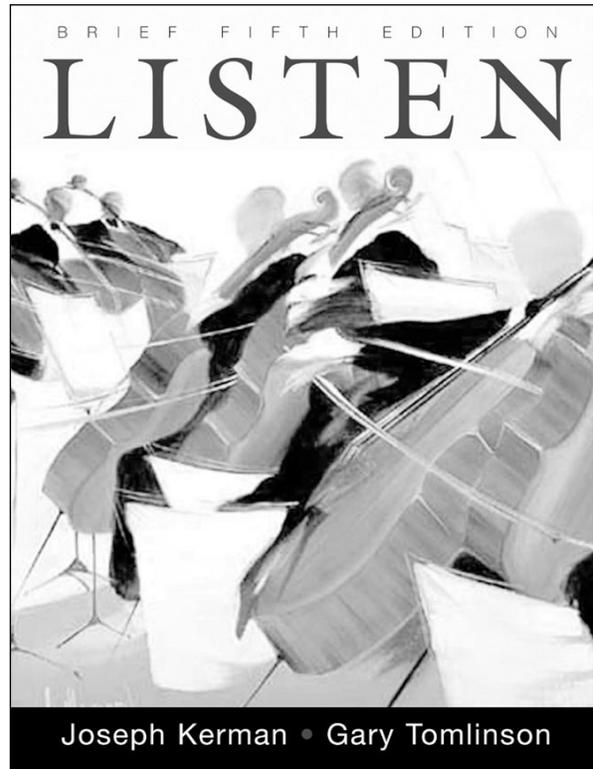
**September
14-17, 2006**

BEDFORD/ST. MARTIN'S

Listen to this!

Listen
(with CD-ROM)
Brief Fifth Edition
Joseph Kerman
University of California, Berkeley
Gary Tomlinson
University of Pennsylvania

2004/cloth or paper/450 pages
6-CD set or 3-CD set
bedfordstmartins.com/listen



With its superb recording package and innovative Listening Charts, this landmark text teaches students how to listen to music better than any other. *Listen* also makes music approachable by placing it in its cultural context with lavish illustrations, timelines, and maps. Equipped with a free Study Guide CD-ROM, this edition is more accessible than ever, offering additional help in focused listening and in music fundamentals.



A new Study Guide CD-ROM (free in the back of the book) offers listening exercises, all of the newly improved interactive Listening Charts, and an introduction to the instruments of the orchestra, along with an expanded companion Web site (integrated with the book) with new listening and content quizzes, and much more.

For more information: bedfordstmartins.com

Concert of CMS Composers and Performers

Friday, March 17, 2006, 8:00 p.m.

The Maharajah's Dream..... **James Geiger**
Digital Recording

Luces de medianoche (Midnight Lights).....**Luis Jorge González**
I. Vidrieras (Window Shops)
III. Cafetín (Little Coffee Shop)
Alejandro Cremaschi, piano

Seven Haiku.....**Charles Haarhues**
Mayumi Yotsumoto, soprano
Beth Kerr, piano

Derivations from Handel's "Ombra Mai Fu".....**Leanna Kirchoff/Cherise Leiter**
Theme
Variation II: Inversion
Variation IV: Phrygian
Variation III: Fugue
Variation VI: Boogie
Variation VII: Finale
Leanna Kirchoff & Cherise Leiter, duo pianists

Intermission

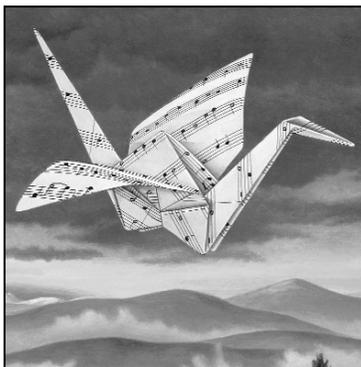
"There is a Lady Sweet and Kind".....**Roger Nelson / anon.**
"Greeting" from Arias and Barcarolles.....**Leonard Bernstein**
"anyone lived in a pretty how town".....**Daniel Paget / e.e. cummings**
"Will There Really Be a Morning?".....**Ricky Ian Gordon / Emily Dickinson**
"Bring Him Home" from Les Miserables.....**Claude-Michel Schönberg/Alain Boublil & Herbert Kretzmer**
Douglas Webster, baritone
Cynthia Lee Fox, piano

Calypso's Gift.....**Anne M. Guzzo**
Scott Turpen, alto saxophone
Theresa Bogard, piano

Thunderstorm at Sea.....**Timothy J. Brown**
Digital Recording

Veglia.....**Timothy J. Brown**
Lesley Manning, soprano

Suite for Piano.....**David S. Lefkowitz**
I. Prelude and Toccata
II. Blue Study
VI. Whirl/Pool
Sylvia Parker, piano



INTERNATIONAL
CHORAL
 FESTIVAL
 MISSOULA, MONTANA USA

choral@montana.com
 (406) 721-7985
 P. O. Box 9228
 Missoula, MT 59807

www.choralfestival.org

A special course held in conjunction with the
 2006 International Choral Festival

THE CONDUCTOR AND THE CHORAL SCORE:

*Aspects of Score Preparation for the Choral Conductor for
 Effective Interpretation & Communication*

Course Dates: **July 10–15, 2006**

- Conductors • Music Teachers
 - Graduate Students • Undergraduates
- Graduate Credit Available!*



**Dr. Melvin
 Unger**
 INSTRUCTOR



Diane Loomer
 MASSED CHORUS CONDUCTOR

Participants will engage in classroom discussion and in-depth study of choral literature, attend International Choral Festival concerts, interact with fellow choral conductors and singers, and will perform as members of the International Massed Festival Chorus conducted by Diane Loomer. Advance preparation is required.

In Collaboration with:

For further details and registration information, visit www.music.org/icf.html



The University of
Montana



An Essential Resource...

Directory of Music Faculties in Colleges and Universities, U.S. and Canada, 2005-2006

HUNDREDS OF USES:

The **Directory** tells you who's out there, where they are, and what they're doing.

- Locating colleagues at other institutions
- Advising students about graduate school
- Finding outside evaluators for faculty portfolio or program reviews
- Researching appropriate contacts
- Easy references for institution mailing address, phone and fax numbers, or email address

27th Edition \$150.00
 CMS Member Price: \$75.00
 ISBN 1-881913-25-2

*Call toll-free 1-800-729-0235
 Order online at www.music.org
 or order by email at cms@music.org*

Program Notes

The Maharajah's Dream.....James Geiger
Digital Recording

Written in 1999, the electronic voices that make up this piece are combinations of edited component sounds from a Kurzweil K2500 keyboard. They were then further edited through a digital sound processor within the keyboard to emulate microtonal music found in Eastern Asia.

Written in A-B-A form, the sections contrast between fuzzy indeterminate sounds which represent normal sleep and the comical wooden sounds which represent the dream.

This piece is submitted for the electronic portion of the composer's concert and reflects the ideals of non-Western traditions in post-modern music.

Luces de medianoche (Midnight Lights).....Luis Jorge González
I. *Vidrieras (Window Shops)*
III. *Cafetín (Little Coffee Shop)*

Alejandro Cremaschi, piano

This set of nocturnes evokes night strolls made when, as a young composer, I was living in Buenos Aires. The lights of the metropolis stimulated my imagination. I fancied music that had irregular tango rhythms, sophisticated harmonies, rich contrapuntal textures and unusual melodic inflections, poured into a virtuosic piano writing. Many years later, remembering all those experiences, I decided to write this music.

Luis Jorge González's compositions for orchestra, chamber ensembles, choir and solo instruments have been performed in concert halls and festivals of Europe, the U.S.A., South America and Japan. His works have been presented at the International Forum of Composers in Paris, France (1981, 1985 and 1991); some of his compositions have been published by Belwin Mills, Sounding Solitudes Press, Don Henry Music (U.S.A.) and Bérben (Italy).and has recordings on Opus One Label, New Arts Recordings, Lejos del Paraíso (México) Consejo Argentino de la Música Collection.

González has received many prizes and awards, among them: a Guggenheim Fellowship (1978-79); two First Prizes from the International Composition Competition of the Percussive Arts Society, U.S.A. (1975 and 1979), Prizes from "Fondo Nacional de las Artes", Argentina (1975 and 1976); Third Prize from the Wieniawski International Competition, Poland (1976); Premio di Composizione Sinfonica Città di Trieste, Italy (1978); from Radio France International Guitar Competition (1984), Premio Trinac—from the National Tribune of Composers of Argentina— (1980, 1984, 1987, 1989, 1991 and 1993), American Harp Society, U.S.A. (1986), the Faculty Arts Award from the University of Colorado (1990), Faculty Fellowship from the University of Colorado (1995) International Society of Bassists (1997 and 2002) and University of Colorado Award for Creative work (1999).

He has received commissions from Universidad Nacional de San Juan (Argentina), Austin Music Festival, Shapleigh Foundation, Encuentros con la Música Contemporánea (Argentina), Arvada Center for the Arts and Humanities, Cosanti Foundation, North/South Consonance, Colorado Music Festival, University of Northern Colorado, Sociedad Mexicana de Arpa, University of Kentucky, American Guild of Organists, the Dale Warland Singers and some internationally renown soloists.

His Master of Music and Doctor in Musical Arts degrees are from the Peabody Conservatory of Music, Baltimore. González has taught theory at the Peabody Conservatory in Baltimore and theory and composition at the University of San Juan, Argentina, the University of Colorado at Boulder, U.S.A where he was a faculty member at from 1981 to 2003.

Alejandro Cremaschi teaches piano, piano pedagogy and class piano at the University of Colorado at Boulder. A specialist in the areas of group piano, technology, and Latin American piano music, he has been a presenter at national and international conferences. An active performer, he has recorded for the labels IRCO and Marco Polo. Praised as an intelligent and sensitive pianist, he has played in numerous cities worldwide, including Buenos Aires, Guadalajara, Ottawa, Montreal, Pittsburgh, London, Washington and New York. He was a prize winner at the International Beethoven Sonata Piano Competition in Memphis, Tennessee in 2001. Dr. Cremaschi holds a Doctor of Musical Arts degree from the University of Minnesota.

Seven Haiku.....Charles Haarhues

Mayumi Yotsumoto, soprano
Beth Kerr, piano

Haiku is a short poetic form that first appeared in sixteenth-century Japan. Its concise form is used to create an image that strips away the unessential and transcends the limitations imposed by linear/scientific thinking. Haiku have often been used by Shinto mystics and Zen-Buddhist masters to express their thoughts through symbols, paradoxes, and poetic images.

The musical composition *Seven Haiku* was written for Soprano Mayumi Yotsumoto (who also happens to be the composer's wife). Together these short songs constitute a cycle that captures glimpses of the natural world through the course of the four seasons and the continuous rhythm of human life.

Charles Haarhues (composer) received his Ph.D. in composition from Louisiana State University in August 2005 where he studied with Dinos Constantinides and Stephen David Beck. In 2004-2005 he held a one year faculty position teaching music theory at LSU, and in the spring of 2004 he served as an adjunct music theory instructor at the University of New Orleans. In addition, he taught composition as a graduate assistant at LSU from 2002 to 2004. In 2004-2005 he served as the president of the Mid-South chapter of the National Association of Composers USA and sat on their national advisory board. Haarhues' compositions have been featured on the CDs *Works by LSU Award Winning Composers* and *Music for Solo Flute from Louisiana State University and Greece*, and his pieces have been performed throughout the US, in Greece, Costa Rica, and Japan.

In addition, he has performed traditional African drumming with Abubakari Lunna, Gideon Alorwoyie, and Oscar Sulley Braimah.

Mayumi Yotsumoto (soprano) currently teaches voice lessons at the Arvada Center for the Arts and Humanities. While working on her doctorate at Louisiana State University she specialized in singing contemporary music. This included performances as a featured artist for the Mid-South chapter of the National Association of Composers USA, with the Louisiana Sinfonietta, and at music conferences throughout the southeast. On several occasions in 2003-4 she performed the monodrama *Pillow Song* by British contemporary composer Paul Barker. She holds a Masters degree in vocal performance from Eastern Illinois University and a Bachelor's degree from Musashino Akademia Musikae in Tokyo, Japan.

Beth Kerr (piano) currently teaches private piano lessons in Westminster, Colorado and accompanies dance classes at the Arvada Center. She received her Bachelor's of Music degree in piano performance from Bob Jones University in Greenville, South Carolina in December 2003.

Seven Haiku Text

1.
*Spring frost
dancing in the air
a shimmer of heat*

2.
*The pond and the river
Have become one,
In the spring rain.*

3.
*stillness -
fireflies are glowing over
deep water*

Program Notes...continued

4.
two women crying
one giving birth
the other being born

5.
Roots of a large summer tree
On a rock
Extend in all directions.

6.
a yellow leaf
drifts toward ground
the old maple trembles

7.
No sky
no earth - but still
snowflakes fall

Derivations from Handel's "Ombra Mai Fu".....Leanna Kirchoff/Cherise Leiter

Theme
Variation II: Inversion
Variation IV: Phrygian
Variation III: Fugue
Variation VI: Boogie
Variation VII: Finale

Leanna Kirchoff & Cherise Leiter, duo pianists

Derivations from Handel's "Ombra mai fu" is based upon an aria theme from Handel's opera *Serse*. Composer-pianists Leanna Kirchoff and Cherise Leiter co-wrote the piece as an experiment in joint composition. The theme and seven variations explore inherent ensemble and choreographic difficulties of piano duet repertoire. Overlapping hands, chordal textures, and alternating melodies between pianists are found throughout the piece. Both the theme and final variation feature the melody divided between primo and secondo parts, even to the point of passing one note at a time between each pianist. Inner movements of the work feature inverted versions of the melody, counterpoint, phrygian and bitonal reharmonizations of the original theme and a lighthearted boogie variation. The piece is a choreographic showcase of hand crossings with neither the primo nor the secondo part remaining exclusively high or low.

A native of rural Colorado, **Leanna Kirchoff** has written vocal and instrumental chamber music, choral anthems, and musicals. She holds a Master of Arts in Composition from the University of Minnesota studying with Dominick Argento and Judith Lang Zaimont. Her undergraduate degree in Commercial Music is from the University of Denver. A faculty member at Metropolitan State College of Denver, Kirchoff teaches theory, class piano and composition.

Kirchoff's music embraces inquiring and philosophical themes as well as whimsy. She has drawn inspiration from many sources including the work of European and North American poets, Native American poetry, religious writings, mythology and children's books. Her works of the past year include pieces for organ and cello, piano duet, a cappella choir and solo flute. Kirchoff will be a composition fellow at the 2006 Chamber Music Conference and Composers' Forum of the East held this summer at Bennington College in Vermont.

Originally from Florida, **Cherise Leiter** received a Bachelor of Music degree in Music Theory and a Master of Music degree in Composition from the University of Florida where she studied with Dr. Budd Udell. In 1998, Ms.

Leiter relocated to Colorado and is currently Visiting Assistant Professor at Metropolitan State College of Denver, where she teaches theory and composition.

Ms. Leiter is an active composer whose output includes music for voice, choir, piano, carillon, orchestra, and various chamber ensembles. She was the 2004 CSMTA Commissioned Composer with *The Life in a Day* for alto flute, guitar and cello; and was a finalist in the 1997 Young American Choral Composers Competition sponsored by G. Schirmer. Her *Trio No. 1 "Frog"* for flute, violin, and cello was selected for performance at the College Music Society 2004 Rocky Mountain Chapter Annual Meeting; *In the Words of Mark Twain* (SATB choir), a commission for the Gainesville (FL) Civic Choristers, was a finalist in the Ithaca College 25th annual Choral Composition Festival; and *Lament* for String Orchestra was performed in November 2004 by the Mercury Ensemble, and heard on Colorado Public Radio in January 2005. In June 2005, Bassoon Quartet No. 1 was premiered at the International Double Reed Society Conference in Texas, and is published by Editions Viento. *Alleluia* (SATB choir) is a finalist in the 2006 Outside the Bach's competition, and *The Life in a Day* has been recorded by the Colorado-based Sonora Ensemble, and will be released on the Centaur label in the spring of 2006.

"There is a Lady Sweet and Kind"..... Roger Nelson / anon.
 "Greeting" from Arias and Barcarolles.....Leonard Bernstein
 "anyone lived in a pretty how town "..... Daniel Paget / e.e. cummings
 "Will There Really Be a Morning?"..... Ricky Ian Gordon / Emily Dickinson
 "Bring Him Home" from *Les Miserables*.....Claude-Michel Schönberg/Alain Boublil & Herbert Kretzmer
 Douglas Webster, baritone
 Cynthia Lee Fox, piano

Douglas Webster has performed with major symphony orchestras across the United States as classical soloist, pop artist and member of the trio, The Broadway Baritones. His stage roles range from the title role in Mozart's *Don Giovanni* to the wayward Eisenstein in *Die Fledermaus* and Tony in *West Side Story* to the besotted monk in *Carmina Burana*. While performing in the Broadway Company of *Les Miserables*, Douglas Webster was winner of the Joy in Singing and Concert Artists Guild Awards. The resulting National solo recital tour spanned two years and forty-six states.

He made his stage debut singing the celebrant in Leonard Bernstein's *MASS* for the composer's seventieth birthday gala in 1988. Douglas, now considered the foremost interpreter of the work, has produced, directed and/or starred in productions across the country and internationally. His performances of *MASS* include those with the Colorado Symphony and the Aspen Music Festival as well as the premiere performances at Carnegie Hall and the Vatican in Rome. In 2003, he led the productions celebrating the life of John F. Kennedy at the Kennedy Center in Washington and in Dallas with the Dallas Symphony.

A favorite singer of New York composers, he has had a number of works written specifically for his voice including Emmy® winning composer Lanny Meyers' monologue opera, *Yma Dream*.

Douglas is the Artistic Director of the American Singer Seminar in Breckenridge [website: www.AmericanSinger.com]. Since 1999, singers from across the country have come to Colorado to work with him and his faculty of Broadway veterans and actively performing teachers. Alumni of the Music Theater Intensive program are currently starring in productions on Broadway, National and International Tours as well as community theater and college productions. Educators who have attended the course are teaching in both secondary and university positions across the country.

Cynthia Lee Fox has been a staff accompanist for Colorado State University since 2002, playing for faculty recitals, choirs, chamber orchestra, and applied vocal and instrumental lessons. She recorded the piano accompaniment CDs for the songs in *The Singing Book* (Meribeth Bunch and Cynthia Vaughn, W.W. Norton & Co, 2004.) Cynthia Lee Fox, mezzo-soprano, earned her BM in Vocal Performance from University of Colorado at Boulder and her MM in Vocal Performance from Colorado State University. She teaches voice and piano privately, and is active in NATS and the National Federation of Music Clubs.

Calypso's Gift.....Anne M. Guzzo

Scott Turpen, alto saxophone
Theresa Bogard, piano

Calypso's Gift for alto saxophone and piano (2005) was composed after I read Homer's *Odyssey*. The tale of Calypso haunted me after I read the book. In this portion of the story, Odysseus—who has been on a long, seafaring voyage; has overcome great obstacles; and is trying to reach his homeland—finds himself stranded on Calypso's island, enchanted by the beautiful woman. Calypso is in love with Odysseus and would prefer to keep him on the island, but she makes the selfless decision to let him continue his adventures and find his family again. This piece represents the moment of Calypso's decision to let someone she dearly loves, Odysseus, go away. Musically, the mournful and proud opening saxophone melody employs both traditional sounds and extended techniques such as key pops and air-tones. This melody, in one form or another, becomes the basis for most of the piece which is harmonically fleshed out by extended chords in the piano part. A slower second half, marked "Distantly, sadly," recalls motives from the opening section, and creates a final sense of loss, signified by the saxophone's pitchless air-tone at the conclusion.

Dr. Anne Marie Guzzo, a 2006 Wyoming Arts Council Performance Fellow in Music Composition, earned her Ph.D. in theory and composition from the University of California, Davis where she studied with Ross Bauer and Pablo Ortiz. Her master's degree is in 20th Century Music from the University of California, Santa Cruz where she studied with Eric Sawyer and David Cope. Guzzo's compositions were recently heard at the 2005 Oregon Bach Festival Composers' Symposium (OBFCs), performed by New York new music ensemble, Fireworks, and in 2004 she was the recipient of a Crumb Commission from the OBFCs for a new work that celebrated the 75th birthday of renowned composer, George Crumb. Her music for the public television documentary series, Wyoming Voices, won a 2005 Gold Aurora Award—an international competition honoring excellence in the film and video industries—as well as The Videographer Awards, Award of Distinction honoring video production. Guzzo studied with master composer Chen Yi at the 2003 Ernest Bloch Festival of Music. Her music has also been performed by the Cheyenne Symphony Orchestra; the University of Wyoming Wind Ensemble; the University of Wyoming Symphony Orchestra; the San Francisco Bay Area modern music group, the Empyrean Ensemble; the Scotia Festival of Music Modern Young Artists, as well as the Davis Composers' Collective. Guzzo currently teaches at the University of Wyoming.

Dr. J. Scott Turpen is the Director of Jazz Studies and Assistant Professor of Music- Saxophone at the University of Wyoming. Originally from Nampa, Idaho, he earned his Bachelor of Music degree in Music Education from Boise State University. At the University of Georgia he completed his Master of Music degree in Woodwind Performance and Doctor of Musical Arts degree in Saxophone Performance. His primary teachers have included Kenneth Fischer and Ritchard Maynard. In 2004 Scott Turpen received the Jack P. Ellbogen Meritorious Classroom Teaching Award from the University of Wyoming and a Performing Arts Fellowship from the Wyoming Arts Council. In demand as a performer and clinician of jazz and classical music, Dr. Turpen has performed throughout the United States and Europe. He has performed as a guest soloist at the Montreux Jazz Festival in Switzerland and at several national and regional meetings of the North American Saxophone Alliance. In addition, Dr. Turpen represented the United States when he performed at the XI, XII, and XIII World Saxophone Congresses held in Valencia, Spain, Montreal, Canada, and Minneapolis, Minnesota respectively. His prior orchestral experience includes the Colorado Symphony Orchestra, the Macon Symphony Orchestra, the Savannah Symphony Orchestra, and the Augusta Symphony Orchestra. Dr. Turpen has recorded music for the television series National Geographic Explorer and has performed and taught clinics at several music events including The Gene Harris Jazz Festival, The Siskiyou Saxophone Workshop, the Wyoming Music Educator's Conference, the Georgia Music Educator's Association Conference, and the Georgia Governor's Honor Program. In 2001, he performed Alexander Glazounov's Concerto with the Macon Symphony under the direction of Adrian Gnam. Dr. Turpen has served on the Executive Board for the Georgia Association of Jazz Educators and is currently serving as the editor of the NASA Update for the North American Saxophone Alliance. His first classical saxophone CD entitled *Tableaux* was released in 2003. Scott Turpen is a Yamaha Performing Artist.

Theresa Bogard is an active performer combining varied interests in historical performance practice, contemporary music, chamber music and the music of women composers. She studied piano at the Sydney Conservatorium of Music in Australia, the University of Colorado at Boulder, and the Eastman School of Music. In 1988, she received a Fulbright grant to study fortepiano with Stanley Hoogland at the Royal Conservatory of the Hague in The Netherlands, and was a top-prize winner in the International Mozart Fortepiano Competition in Bruges, Belgium the following year. Theresa has presented programs of solo and chamber music by women composers in several cities in the United States, Mexico, New Zealand, Australia, Indonesia, China and Mexico, and is also featured on a compact disc recording of piano works by Louise Talma which was released by CRI records in 1999. As a collaborative pianist she can be heard on the newly released recording for saxophone and piano with saxophonist Scott Turpen entitled *Tableaux* on the Albany label. In June 2000 she was one of ten international adjudicators for the First Governor's International Piano Competition in Saratov, Russia, and she has adjudicated numerous regional and national competitions in the US. Since 1996, Dr. Bogard has added traditional Balinese gamelan music to her special interests and has studied gender wayang in Bali, Indonesia.

Thunderstorm at Sea..... Timothy J. Brown
Digital Recording

Thunderstorm at Sea is an electronic composition which depicts the passengers on the boat as they are adrift at sea. As the storm further assails the small troupe of believers, their doubts about the veracity of their beliefs grow. The work uses three synthesizers (Roland SC88, Alesis QS86, Kurzweil K2500RS) simultaneously played on 14 channels (reduced to stereo).

Veglia..... Timothy J. Brown
Leslie Manning, soprano

Veglia uses the poem of the same name by Giuseppe Ungaretti (1888-1970), and Italian soldier who survived World War I in which a soldier is keeping vigil with another soldier who is dead. Quartel harmony is used in this work which has a flowing quality over sustained pitches and occasional groups of grace notes. It is notated without strict mensural notation.

Timothy J. Brown received his undergraduate musical training at the State University of New York College at Fredonia. He holds the M.A. from Goddard College in Plainfield, Vermont, where he studied music education and vocal performance. In addition, he holds the doctoral degree in Music theory and Composition from the University of Northern Colorado, where his dissertation was awarded the Graduate Dean's Citation for Outstanding Dissertation. Dr. Brown has studied privately with composer John Corigliano. His compositions span a variety of media and styles, ranging from full orchestral works to unaccompanied choral pieces and chamber works. He is an experienced choral conductor and editor. His CD *Infinity* was released in 2005 on Capstone Records, and *Song of Light, Songs of Darkness* will be released in early 2006. He was named a recipient of an ASCAP PLUS Award in 2005, and in 2006, a semifinalist in the American Music Education Initiative.

Lesley Manning received extensive training on the violin, but completed a B.M. degree in voice performance at the University of Michigan. She holds a Master of Music degree and has pursued doctoral studies at the University of Arizona. Her American career was launched touring in leading operatic roles with the Boris Goldovsky Opera, and concert tours with the Gregg Smith Singers as soprano and violinist. After winning a Sullivan Foundation Award in New York City and a Katherine Long Award for a year's study at the Metropolitan Opera, Manning began a European career in Germany in coloratura roles such as the Queen of the Night, Rosina, Gilda, Zerbinetta, and Konstanze. Professor Manning has since appeared in over 20 European opera houses, including Mannheim, Hannover, Bonn, Freiburg, Heidelberg, Wirppetal and others. At the Vienna State Opera she performed the unusual role of Emily as soprano and violinist in Menotti's *Help! Help! the Globolinks!* Her repertoire includes some 40 operatic roles, most

Program Notes...continued

standard oratorios, chamber music, and song literature from four centuries. She has recorded with the Collegium Josephinum Bonn, Bavarian Radio, Munich, and the Orchester-Vereinigung Gauting; appeared in European film, and television; and been broadcast over radio in Italy, France, Germany, Austria, Switzerland, Russia, and recently in the United States with Richard Faith.

Suite for Piano.....*David S. Lefkowitz*

I. *Prelude and Toccata*

II. *Blue Study*

VI. *Whirl/Pool*

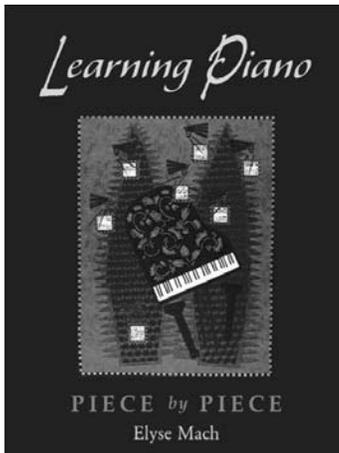
Sylvia Parker, piano

This collection was written over a four-year period before I started studying at Eastman, and completed during my first quarter at UCLA; the styles of each of these pieces are quite different from each other. Each movement is meant to be performable independently.

Nevertheless, the collection as a whole forms a cohesive whole in the form of an arch: the first and last movements are paired, as are the second and fifth, and the third and fourth movements. The outer movements are meant to be rapid and somewhat flashy, and are built around shifting mirror inversions. The second and fifth movements are influenced by jazz; the second by a twelve-bar blues (but with a metrical twist), and the fifth by the performance of Thelonius Monk of the song *I Should Care*. The middle movements are essentially about different types of sonorities achievable on the piano; the third movement is all about opposing types of sonorities (short/long, loud/soft, high/low, etc.), while the fourth movement explores the possibilities of using a limited number of harmonies realized in a variety of ways on the piano.

David S. Lefkowitz received his BA from Cornell, MA from University of Pennsylvania, and Ph.D. from Eastman. As a composer David S. Lefkowitz has had performances in China, Japan, Hong Kong, Switzerland, the Netherlands, Canada, and Israel, and has won the Fukui Harp Music Awards Competition (twice), ASCAP Grants to Young Composers Competition, and others. Upcoming and recent performances are in such locations as Alaska, California, Colorado, Spain, Ukraine, Egypt, and Israel. As a theorist, Dr. Lefkowitz has articles published in *JMT*, *Music Analysis*, and *Integral*, and is completing a music theory textbook for Wadsworth/Schirmer Books.

Sylvia Parker is Senior Lecturer of Music at the University of Vermont, where she teaches piano and music theory. She performs frequently as piano soloist and ensemble player. Recent appearances include performances of new music for CMS conferences in Spain and Quebec, and for the Vermont Contemporary Music Ensemble. Her CD of solo piano music is soon to be released by Centaur Records. She has presented oral papers and published articles on theory topics including Schenkerian analysis, pedagogy, and music of Bela Bartok.



LEARNING PIANO

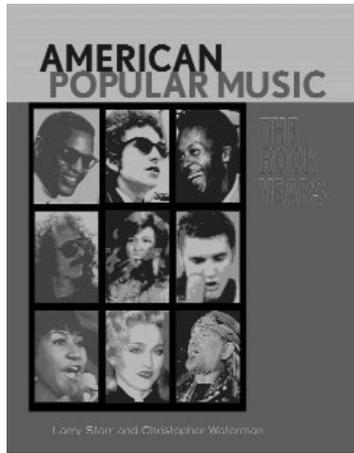
Piece by Piece

Includes 2 CDs

Elyse Mach

Designed for nonmusic majors who want to learn piano “for the fun of it,” this book presents materials in an easy-to-follow progression of difficulty. Offering a uniquely diverse and global solo and ensemble repertoire, it enables students to master basic keyboard skills and provides them with ample opportunities to improvise, transpose, and harmonize. Two CDs packaged with each book contain almost 100 original orchestrations—also available on MIDI disks—by renowned composer Phillip Keveren.

November 2005 128 pp. paper



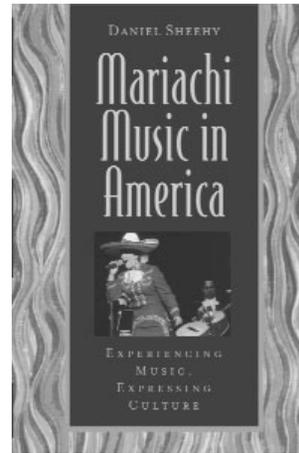
AMERICAN POPULAR MUSIC

The Rock Years

Larry Starr and Christopher Waterman

Rock, country, pop, soul, funk, punk, folk, hip-hop, techno, grunge—it’s all here. An abridged version of the authors’ acclaimed *American Popular Music: From Minstrelsy to MTV*, this volume traces the development of rock from its roots in the mid-1940s to its current state in the 21st century. The authors integrate in-depth discussions of the music itself with solid coverage of the attendant historical, social, and cultural circumstances.

2005 368 pp.; 62 illus. paper



MARIACHI MUSIC IN AMERICA

Experiencing Music, Expressing Culture

Includes CD

Daniel Sheehy

This unique volume introduces the social, cultural, and economic conditions surrounding mariachi music in the U.S. and focuses on its rising popularity amongst Mexican Americans. It shows how mariachi music is simultaneously a folk music rooted in more than 150 years of tradition, a commodity governed by market considerations, and a dynamic course of activity that has been shaped by musical innovation and social meaning.

2005 128 pp. paper / cloth

MUSIC IN BRAZIL

Experiencing Music, Expressing Culture

Includes CD

John P. Murphy

Organized around four themes—unity, diversity, cosmopolitanism, and verbal artistry—*Music in Brazil* covers a wide spectrum of music, including samba, bossa nova, Tropicália, and MPB (Música Popular Brasileira); regional traditional and popular music; Brazilian rock, rap, and electronica; and such genres as sertaneja (similar to country-and-western music) and brega (sentimental pop).

January 2006 176 pp. paper / cloth

New in the Global Music Series

MUSIC FOR ANALYSIS

Examples from the Common Practice Period and the Twentieth Century

Includes CD

Sixth Edition

Thomas Benjamin, Michael Horvit, and Robert Nelson

February 2006 528 pp. paper



Forthcoming

PROGRESSIVE SIGHT SINGING

Includes CD

Carol Krueger

February 2006 416 pp. paper

Abstracts

If You Can Do It, You Can Teach It, Right?

Ralph Converse (Western New Mexico State University)

Since the beginning of European colonization in the New World some 400 years ago, the measure of one's "respectability" in most things was an affinity with the European model, whatever that might be. In the traditional European conservatory musical model the worth of its applicants was judged almost solely by their ability to perform from the canon of "approved" solo literature.

In the American quest to be looked upon as "civilized" by our European brethren, particularly after the American Revolution, it will come as no surprise that we have tended to evaluate students (and faculty) in much the same way as has been done for hundreds of years. But is that evaluation process fair to the students, accurate, or good for American music education as a whole? This paper will argue that the answer is "no" on all counts.

If a faculty member's primary responsibility is to teach, then why is it that most colleges and universities in this country ask a prospective music faculty appointee to perform? Quite simply, because we have made the unjustified judgment that anyone who can do can teach. This paper will posit the opinion that the skills required to musically perform at a high level and the skills required to communicate effectively with students are not the same skill sets at all.

By many estimates, between ten and eleven thousand music teachers leave the profession every year. These dreary statistics can be traced, at least in part, to our reliance on outmoded and inaccurate assumptions about the purpose of faculty in the college music department and can be moderated by changing the way we hire college music faculty members.

Ralph D. Converse is a California native in his third year at Western New Mexico University and his second as Director of Jazz Studies. Prior to coming to WNMU he was professor of music theory, woodwinds and jazz studies at Yuba College in Marysville, California and worked as a staff orchestrator for the Touchstone Pictures division of the Walt Disney Studios in Burbank, California.

His undergraduate and graduate degrees were done at New Mexico State University, Southern Illinois University, University of North Texas and University of California at Davis. He has studied composition with Lejaren Hiller, Lalo Schifrin and Gordon Chadwick.

Converse is the former Assistant Principal Clarinetist of the Chicago Civic Symphony Orchestra and for nearly twenty years was a professional jazz musician appearing and recording with a variety of pop and jazz artists including Joe Williams, Mel Torme, Sarah Vaughan, Anita O'Day, Doc Severinsen and many others.

In the past several years he has been a featured lecturer on a variety of topics as diverse as Brazilian jazz samba at the University of Wisconsin and the vocal cantatas of serialist Anton Webern at the University of California–Santa Barbara. Most recently he was a contributing author on various jazz topics to The Reader's Guide to Music: Theory, History, and Criticism, which was published in the fall of 1999 by Fitzroy Dearborn of London. He is a regular contributor to the national journal of the Music Educators' National Conference for whom he does book reviews.

A Theorist's Responsibility in Teaching Twentieth-Century Music: A Theoretic Framework of "Emancipations"

David Lefkowitz (University of California, Los Angeles)

In the twentieth-century portion of many music theory sequences, teaching *how music works* ceases, in favor of surveying composers, "-isms," and trends. Does this shift away from theory serve students well? Are there alternatives?

There are several reasons for this shift. The rise of high-profile composers and virtuosi in the Nineteenth Century continued into the Twentieth. These personalities' need to distinguish themselves contributed to the large number of styles. Both the composers and the diversity seem to demand classroom attention over and above theoretic concerns.

Most theoretical approaches to Twentieth-Century music are pitch-centered, however, ignoring music for which these tools are inappropriate. Moreover, such theories require more study time than is ordinarily available.

Last, placing all the different aspects of Twentieth-Century music into a single theoretic framework is difficult.

In this paper, I develop an approach to the entire century's music that is comprehensive and sensitive to its history.

Starting from Leonard Meyer's point—the *meaning* of new patterns is in how they deviate from previously-learned conventions—we see that much of the Twentieth-Century canon projects the *same* meaning: not merely the development but the *emancipation* of particular parameters from Nineteenth-Century conventions.

Schoenberg's "emancipation of dissonance" is the best known example, but there are others. This structure of emancipations enables theorists to discuss each musical trend's theoretic "advances," and to fulfill the responsibility to do more than *familiarize* students with Twentieth-Century music, but actually to help them *understand* how such music works.

David S. Lefkowitz received his BA from Cornell, MA from University of Pennsylvania, and Ph.D. from Eastman. As a composer David S. Lefkowitz has had performances in China, Japan, Hong Kong, Switzerland, the Netherlands, Canada, and Israel, and has won the Fukui Harp Music Awards Competition (twice), ASCAP Grants to Young Composers Competition, and others. Upcoming and recent performances are in such locations as Alaska, California, Colorado, Spain, and Israel.

As a theorist Dr. Lefkowitz has articles published in *Journal of Music Theory*, *Music Analysis*, and *Integral*, and is completing a music theory textbook for Wadsworth/Schirmer Books.

The Use of Organicism and Rhythmic Cadence in Soliloquy by Shulamit Ran
Anne M. Guzzo (University of Wyoming)

Shulamit Ran (b. 1949)—a Pulitzer Prize-winning composer who currently teaches composition at the University of Chicago—has served as the composer-in-residence for the Chicago Symphony Orchestra, the Chicago Lyric Opera, the Peabody Trio, and numerous other prestigious musical ensembles and festivals.

The dramatic and intense music of the Israeli-American composer has been likened to the compositions of the second Viennese school and to Alban Berg's lush romanticism, in particular. In general, however, the composer eschews systematic means of composition such as serialism or set-theory, preferring instead what she calls "free atonality."

In this paper, I will analyze Shulamit Ran's recent piano trio, *Soliloquy*, recorded recently on New World Records by the Peabody Trio. The composition, based on an aria from Ran's 1996 opera, *The Dybbuk*, shows the composer's use of organicism—specifically of a technique that I call micro-development, in which the composer creates self-referential material from small cells of music that are then expanded and developed into a larger harmonic sound world with its own internal logic.

I will also show how, in lieu of either a tonal or systematized harmonic soundscape, Ran uses rhythms—often extremely complex ones—to help create a sense of cadential finality.

Anne Guzzo earned her Ph.D. in theory-composition from the University of California, Davis. Her master's degree is in 20th Century Music from UC Santa Cruz, where she specialized in the music of Israeli-American composer, Shulamit Ran. Guzzo's liner notes to the New World Records CD, *Shulamit Ran*, were published in 2002. She is a 2006 Wyoming Arts Council Fellow in Music Composition—her music was recently heard at the 2005 Oregon Bach Festival Composers' Symposium (OBFCs), performed by New York new music ensemble, *Fireworks*. In 2004 she won a Crumb Commission from the OBFCs for a new work in celebration of the 75th birthday of composer George Crumb.

Audience-Inspired Improvisation: Strategies for Performing and Teaching Improvisation
David Wohl (Colorado State University)

Dr. Wohl will demonstrate strategies for improvising in a variety of styles, classical and non-classical, as well as techniques for teaching improvisation to others. He will ask for volunteers from the audience to participate as "students." He will conclude with an original improvisation based upon suggestions from the audience.

A recipient of 9 ASCAP Special Awards for his concert and popular works, **David Wohl** composes acoustic and electro-acoustic music for concert hall, television, film, theater, multi-media and dance. Credits include: Best Film

Score Award, 2003 Moondance International Film Festival; music for the Emmy-award winning *Magic Door* (CBS), Emmy-award winning *Venturing*, and the Emmy-nominated *The New Workplace* (PBS); music for Discovery Channel, Animal Planet and Food Network; Bas Bleu Theater Company's acclaimed production of Samuel Beckett's *Happy Days* (International Beckett Festival, Vancouver, Canada); and, the Colorado Shakespeare Festival's *Bourgeois Gentleman* and *The Tempest*. Three collaborative works he has composed for have received grants from the Colorado Council on the Arts: *This Speaking Body*, *Art Moves* and *Larimer County Exchange Project*. Last year, he composed music and sound design for the Bronx Zoo's newest pavilion, the world's first *Bug Carousel*. Notable concert works include *Between Times*, *Once Spoken*; *Apache Wedding Blessing* and *Piano Variations*.

Uncle Jed's Barbershop—a new musical co-created by David Wohl, and for which he composed the music—was an official selection of the prestigious 2005 New York Musical Theater Festival, and was performed off-Broadway last autumn. Other distinctions for *Uncle Jed's Barbershop* are: 2005 Director's Choice Award, Winner; 2004 Richard Rodgers Awards (American Academy of Arts and Letters), Finalist; 2004 O'Neill Musical Theater Conference, Finalist; 2003 ASCAP/Disney workshop, official selection. Last year, the Denver Foundation/Eulipions Fund granted the show \$22,000.

David Wohl has been a musical director/keyboardist for numerous shows, and has played keyboards on the national tour of *Jesus Christ Superstar* and *Dream Girls*. At Colorado State University, School of the Arts, Dr. Wohl teaches composition, orchestration, and improvisation. He received his Doctorate and Masters degrees from McGill University and Northwestern University, respectively.

How Does Music Enhance the Other Disciplines?

Hui-Yiing Chang (Texas State University, San Marcos)

In learning processes, sensing precedes reasoning. An example will be a child who is able to play a piece of music fairly beautifully before the Age of Cognition by sensing rhythmic and tonal differences. Music, by engaging the senses vibrantly, assumes a precursory course for greater reasoning in all ages. Compassion is an essential materialization of the senses in meaningful music-making; it is also intimately connected to cognitive processes. Concern for the content causes more successful mastery. A worthy orchestral piece evolves from a thematic idea, with the subsequent parts conforming in logical, hierarchical structure, which is analogous to forms in the arts and sciences. Attempting to portray the infinite qualities of music attunes the senses to developing a more consummate and mature perspective of issues studied.

Experiencing the mystical power in music encourages one to unceasing pursuit in other disciplines. Like most fields, the most sophisticated musical expressions are constructed from the simplest factors of observable technique. Effective and spontaneous expression in music accustoms one to effective self-expression as is characteristic of intelligent, autonomous beings.

The same discipline and engagement of the being required to master an instrument is required to master any subject. It is therefore worthwhile for any institution to encourage music-making in all her students as it helps to boost intellect achievement.

Hui-Yiing Chang earned her B.A. Music, cum laude with distinction, at Boston University and her M.M. Music Education at the University of Texas at Austin. She is presently pursuing a masters in instrumental conducting and physics at Texas State University, where she is studying under Mr. Howard Hudiburg. She has been nominated to the Chancellor's List and Pi Kappa Lambda, and belongs to National Scholars Honor Society, College Music Society and Conductors Guild. She has presented at and has presentation engagements at music and physics conferences. She has participated in a physics research internship and has offers for other internships for this summer. She has attended three conducting workshops, was board member of the South Texas Youth Symphony, and is currently vice-president of the Society of Physics Students on campus. She is chairperson of two committees and has been elected Recording Secretary of Sigma Alpha Iota Theta Omega Chapter.

Cultural Sensitivity and the Music Educator

Matt Okun (Albuquerque Technical Vocational Institute)

The music classroom is a setting in which students can easily be exposed to cultural diversity. Unfortunately, most teachers throughout the U.S. have not been exposed to musical diversity in their preservice training programs. Thus, many or most teachers are not prepared to create that kind of environment in their own classrooms. Worst of all, many music teachers have not yet been convinced of the benefits of presenting multicultural music to their students. After all, the twentieth-century canon of American music education was heavily focused around the contributions of Dead White European Males.

I would like to discuss (and debate) the benefits of a culturally sensitive music classroom, and explain tactics for implementing such an approach at the primary, secondary, undergraduate and graduate level.

Topics to be discussed will include

1. repertoire selection for performing groups;
2. curricular choices in music appreciation curricula;
3. politically correct language for music teachers;
4. tactics to enhance both student and parent participation;
5. implications for music teacher educators.

Matt Okun has been teaching instrumental music ever since he graduated from Wesleyan University. His studies in ethnomusicology there gave him a global perspective on music as a very young man. During the last 10 years or so in New Mexico, he has struggled to infuse non-Western music into the curriculum at the University of New Mexico and at the local community college, Albuquerque Technical Vocational Institute.

During this time, he earned his doctorate from the College of Education at UNM (there is no doctoral program in Music or Music Education at UNM) in Curriculum and Instruction in Multicultural Teacher Education. Since then, he has read dossiers for the State Dept. of Education Licensure Advancement Program, mentored in the UNM/Albuquerque Public Schools Teacher Induction Program, served as a Clinical Supervisor for the Resident Teacher Master's Program at UNM, and taught several courses in Multicultural Education and Music Appreciation at both UNM and at TVI.

He is currently looking for a professorship where he can work with students (undergrads and/or graduate students in music and/or secondary education) on issues of diversity, multiculturalism, and/or world music.

Vocal and Sitar Traditions in Indian Classical Music: Contrast and Comparison

Chad Hamill (Naropa University and University of Colorado at Boulder)

The roots of Indian classical music can be found in early utterances of the human voice, as prayer took the form of ancient Vedic chants in medieval India. Inspired by the melodic movements found in vocal music, early classical instruments in India were designed specifically to emulate the voice. While one's instrumental artistry was (and still is) judged on an ability to mimic the nuances and expressiveness of the voice, instruments had their own inherent qualities that set them apart, qualities that led to differences in rendering and arrangement. Stringed instruments such as the veena, sitar, and sarod gave birth to their own sub-schools within the larger tradition, fostering ingenuity and innovation, all the while maintaining "vocalness" as a musical value.

Through a demonstration of the parallel but distinct traditions of Indian classical sitar and vocal music, Chad Hamill and Roshan Jamal Bhartiya (of Naropa University) will provide a sense of where the traditions diverge and why, exploring differences in ornamentation, technique, and performative strategies. Beginning with the introductory section called *alap*, Bhartiya and Hamill will take the listener through a sitar and vocal performance section by section, providing snapshots of subtle differences in the context of the whole.

Singing the classical music of northern India for the past 10 years, Chad Hamill began his study in 1994 under the direction of Rajeev Taranath, world-renowned vocalist and master of the sarod. In 1997, Chad was awarded a Master of Fine Arts degree in North Indian classical vocal music from California Institute of the Arts. Soon after receiving his

degree, Chad was asked to join the North Indian classical department at Cal Arts where he taught alongside his guru for the next 4 years.

In 2003, he was awarded a graduate fellowship to attend the University of Colorado, Boulder, where he is currently pursuing a Ph.D. in ethnomusicology. In addition to his studies, Chad teaches courses in Native American music and the music of Asia at the University of Colorado and co-teaches an ensemble with Roshan Jamal Bhartiya at Naropa University called "Indian Classical Music for Western Instruments."

Roshan Jamal Bhartiya is one of India's premier sitarists. He was raised in a famous musical family, which for a number of generations has produced leading performers of classical Indian music. His Guru and father, Ustad Jamaluddin Bhartiya, began teaching Roshan as a young boy, and as a teenager Roshan began performing in concert settings. Roshan has since toured the globe many times, and for the last 40 years has performed and recorded with many of India's most renowned artists. He is known for his deeply emotional and joyous presence. The blending of playfulness with his powerful knowledge of classical Indian music makes his concerts a memorable experience for educated listeners and newcomers alike.

Roundtable Discussion: CMS Common Topic: Education in Music is Every Musician's Responsibility

The CMS Common Topic for 2006 will be featured at Chapter meetings across the country and at the CMS 2006 Annual Conference, where Chapter Presidents will share their regional discussions.

Perspective: As college music educators, we must all be concerned with the cultural literacy of our population. Aesthetic encounters that merely gratify in the instant they are experienced will have limited capacity to cultivate meaningful and lasting thought, feeling, and action. Preparing individuals to participate in the traditions of making and listening to music of great aesthetic power is essential to creating an educated and discerning population. Music education, as the term relates broadly to teaching music skills and traditions, can provide the means to this end. Many musicians within the educational enterprise, however, have seen both the music education specialty and the responsibility for leadership in cultural formation as somebody else's concern.

Our challenge: If we believe that education in music is our common obligation, how does the music in the higher education community create a mindset in which all musicians who are concerned with the vitality of musical culture recognize that they share in this responsibility? How do we motivate musicians to take action? And what actions should they take?

Beethoven's Opus One: The New and the Borrowed **Yuan-Jen Cheng (University of Colorado at Boulder)**

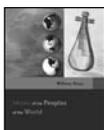
Beethoven consciously chose three Piano Trios to bear the markings of his Opus 1. This study seeks to explore the connections between Beethoven's Opus 1 and the piano trios of his predecessors, Mozart and Haydn; expound upon what Beethoven accomplished for the genre of the piano trio; and suggest possible reasons behind such a choice. It will start by setting the stage with a description of the musical culture in Vienna during this time period. Then, it will define characteristics of selected Mozart and Haydn trios. Finally, it will analyze Beethoven's Opus 1 in relation to the trios of Mozart and Haydn.

Yuan-Jen Cheng, originally from Taiwan, received her Bachelor of Fine Arts degree in piano performance from Soochow University, Taipei, where she studied with John Vaughan, Yo-Huei Lo, and Tuan-Mei Yang. She then received her Master's degree with distinction from Western Michigan University, where she was a teaching assistant of Lori Sims. Recently, she received her Doctoral of Musical Arts degree in Piano Performance with David Korevaar at the University of Colorado. A member of the Pi Kappa Lambda national music honor society since 1999, she has also performed in many masterclasses with artists including Yefim Bronfman, Richard Cass, Penelope Crawford, John Perry, Pascal Rogé, Ursula Oppens, Arie Vardi, and Earl Wild. She was named "Senior Young Artist" in the Kalamazoo Bach Festival in 1999 and was the winner of the Bruce Ekstrand Competition at CU Boulder in December, 2002. Currently teaching at Boulder Arts Academy, she is an active performer and teaches students of all ages and levels.



Thomson Schirmer.

THE BEST IN TEACHING AND LEARNING SOLUTIONS FOR MUSIC.



Music of the Peoples of the World

William Alves

0-534-59230-9. ©2006



American Popular Music: A Multicultural History

Glenn Appell, David Hemphill

0-15-506229-8. ©2006



Popular Music in America: The Beat Goes On, Second Edition

Michael Campbell

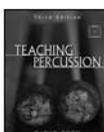
0-534-55534-9. ©2006



Music in Childhood: From Preschool Through the Elementary Grades (with CD,) Third Edition

Patricia Shehan Campbell, Carol Scott-Kassner

0-534-59548-0. ©2006



Teaching Percussion (with DVD,) Third Edition

Gary Cook

0-534-50990-8. ©2006



Foundations of Music and Musicianship, Third Edition

David Damschroder

0-534-59552-9. ©2006



Piano for the Developing Musician, Sixth Edition

Martha Hilley, Lynn Freeman Olson

0-534-59545-6. ©2006



The Piano Advantage: A Concise Introduction for Beginners

Carolynn A. Lindeman

0-495-00126-0. ©2006



Jazz: The First 100 Years (with CD,) Second Edition

Henry Martin, Keith Waters

0-534-62804-4. ©2006



Foundations of Music (with CD-ROM,) Sixth Edition

Robert Nelson, Carl J. Christensen

0-534-59556-1. ©2006



Music in Western Civilization

Craig Wright, Bryan Simms

0-534-61962-2. ©2006

Volume I: Antiquity Through the Baroque

0-495-00865-6. ©2006

Volume II: The Enlightenment to the Present

0-495-00866-4. ©2006

Volume A: The Antiquity Through the Renaissance

0-495-00867-2. ©2006

Volume B: The Baroque and Classical Eras

0-495-00868-0. ©2006

Volume C: Romanticism to the Present

0-495-00869-9. ©2006



Anthology for Music in Western Civilization

Timothy Roden, Craig Wright, Bryan Simms

Volume I: Antiquity Through the Baroque

0-495-02999-8. ©2006

Volume II: The Enlightenment to the Present

0-495-03000-7. ©2006

Volume A: The Antiquity Through the Renaissance

0-495-00879-6. ©2006

Volume B: The Baroque and Classical Eras

0-495-00881-8. ©2006

Volume C: Romanticism to the Present

0-495-00894-X. ©2006



Experiencing Music Technology: Software, Data, and Hardware (with CD-ROM,) Third Edition

David Brian Williams, Peter Richard Webster

0-534-17672-0. ©2006

6WWWUCMS

NEW 2006 TITLES—AVAILABLE NOW!

Visit us at <http://schirmer.wadsworth.com>

Mozart's First Figaro: How Francesco Benucci Influenced the Creation of Mozart's Buffo Operas
Anthony Radford (University of Lethbridge, Alberta, Canada)

Francesco Benucci was Mozart's first Figaro, and was the star Buffo Bass of the Vienna Burgtheatre in the 1780s. Historians have wondered what Benucci and his contemporary performers sounded like, and how they might have influenced Mozart's opera composition. However a meaningful "Vocal Profile" of Benucci has been elusive. The principles of eighteenth century bel canto vocal technique, specifically the two-register theory described in treatises of singing masters Pier Francesco Tosi (c. 1646-1732) and Giambattista Mancini (1714-1800), can help build a profile of Francesco Benucci's voice.

By applying the two-register theory to the music written for Benucci by composers Antonio Salieri, Giovanni Paisiello and Giuseppe Sarti, I conclude that Benucci was a well-trained and talented singer. When I examine Mozart's music for Benucci, specifically the role of Figaro, I submit that Mozart was a composer with an understanding of vocal function and color, who could display Benucci's vocal talent on a level rarely matched by his contemporaries.

This paper will also address the demands this repertoire places upon today's young singer, who is often assigned Figaro's arias as their first experience in opera. I will suggest why these arias are often challenging for the young male singer, and what we as teachers should expect from students, as they learn this challenging repertoire.

Anthony Radford holds a Doctor of Musical Arts Degree from the University of Nebraska-Lincoln, and a Master of Music Degree from the New England Conservatory of Music. He is currently Assistant Professor of Music at the University of Lethbridge, Alberta where he teaches voice and music studies. Most recently he presented his research to the faculty at the University of Lethbridge. In August he gave a presentation to the International Conference of Voice Teachers in Vancouver, B.C. and in April he will present his research to the Northwest Chapter of the American Musicological Society.

Dr. Radford is a frequent recitalist and has appeared as a guest soloist with Opera Omaha and the Omaha Symphony. Last year he performed the role of Sharpless in Madama Butterfly, a performance which the Lincoln Journal Star called "most appealing" and "authoritatively and empathetically sung."

Next fall he looks forward to presenting Schumann's Dichterliebe in recital with pianist Dr. Deanna Oye in venues across Alberta.

The Compositional Influences on Schumann's Musico-Literary Piano Compositions from Papillons through Kreisleriana
Andrew Palmer Todd (Independent Scholar, Basalt, Colorado)

German Romanticism, Clara Wieck, and Johann Sebastian Bach all had a profound impact on the piano compositions of Robert Schumann (1810-1856) written between 1831 and 1840. During this nine-year period, Schumann composed *Papillons*, Op.2, *Davidsbündlertänze*, Op. 6, *Carnaval*, Op. 9, *Fantasiestücke*, Op.12, *Kreisleriana*, Op. 16, *Novelletten*, Op. 21, *Nachstücke*, Op. 24, and *Faschingsschwank aus Wien*, Op. 26. Throughout the decade, Schumann relied on the literature of both Jean Paul Richter (1763-1825) and E.T.A. Hoffmann (1776-1822) to provide the stimulus for these works. As the decade progressed, Clara Wieck provided additional inspiration—both as the subject of his growing affection and as a composer (in particular her *Soirées Musicales*, Op. 6). At the conclusion of the decade, Schumann began to incorporate his studies of Bach into his compositional style. With *Kreisleriana*, written in April 1838, these attributes of style and influence converge in ways that make it unique among this specific genre of his works.

The first factor that influences Schumann's compositional style involved the ongoing German Romantic movement. As summarized by Lloyd Whitesell, "German Romanticism was an artistic movement occupied with synthesis, with the reconciling of disparate domains where the individuals of the Enlightenment had occupied themselves with defining and classifying, setting boundaries, the blending together of what was considered separate and distinct." This movement, which had taken hold during the late eighteenth and early nineteenth centuries, would receive musical validation with Schumann, who effectively combined elements of literature and composition in his music criticism and his compositions for piano during this period.

The two writers from the German Romantic period who affected him most significantly were Jean Paul Richter and E.T.A. Hoffmann. Schumann incorporated several important elements that were closely associated with each of the authors' styles, and recast them in his own musical framework. Through the course of the decade, Schumann's inspiration moved gradually from Jean Paul to Hoffmann.

The third factor influencing Schumann's compositional style is his growing affection for Clara Wieck and their protracted and difficult engagement. The negative impact of the engagement led Schumann to seek ways in which to express both his love and admiration for Clara and his frustration with the situation in which he found himself.

The fourth factor is Schumann's exposure to the music of Bach. In the late 1830s Schumann began a regimented study of the works of Bach. In *Kreisleriana*, Schumann's studies of that composer are revealed in several passages—a trend that continued with his piano compositions in the 1840s. The following discussion will closely examine how these four independent factors evolve through the decade and manifest themselves in *Kreisleriana*.

*Pianist **Andrew Palmer Todd** has been heard in concert throughout the United States. As the winner of the Artists International Piano Award, Mr. Todd made his New York Debut at Carnegie Hall. In Colorado he has made appearances in recital and as chamber musician at Fort Lewis College, Metro State College of Denver, University of Colorado, the Colorado Music Festival, the Aspen Music Festival and School, and the University of Denver. As soloist he has appeared with the Aurora and Littleton Symphony Orchestras. Mr. Todd holds degrees from Northwestern University, the Mannes College of Music, and the University of Colorado.*

Neurological Intimations of a Universal Aesthetics of Music

Douglas Dunston (New Mexico Institute of Mining and Technology, Socorro)

Musical aesthetics is and has been a culturally and historically situated discipline, even when—and perhaps especially when—claims of universality have been put forward. Recent developments in neuroscience enable researchers to map humans' brain responses to various stimuli, including to art and music, and although it is likely that cultural factors will retain a dominant role in any new, neurologically-informed theory of musical reception and aesthetics, initial findings regarding the brain's response to stimuli suggest there may be demonstrable, "hard-wired" modes of music reception that are consequences of Darwinian evolution. Studies of the "Mozart Effect," on synesthesia, and on effects of local, specific, brain injuries on musical cognition may reveal neurological mechanisms underlying elements of a universal aesthetics of music. In this paper, I synthesize and examine recent and proposed research in neurology and cognitive science to outline the plausibility of a consistent, universal aesthetics of music, and I use a few apparently disparate musical examples to compile some candidate elements for such an aesthetics, including predicability, listener agency, melodic separability, and bounded dissimilitude from natural or ambient sounds.

***Douglas Dunston** is Associate Professor of Music and Music Program Director at the New Mexico Institute of Mining and Technology in Socorro, New Mexico, where he conducts several instrumental and choral ensembles and teaches courses in music history, music theory, leadership, and creativity. He holds a doctorate in conducting from Claremont Graduate University and a masters in physics from University of California, Berkeley. He is Conductor and Music Director of the Animas Music Festival in Durango, Colorado, and Assistant Managing Director and Assistant Conductor of the Classical Music Festival in Eisenstadt, Austria.*

Substantiate Musical Expression with Science

Hui-Yiing Chang (Texas State University, San Marcos)

Along the lines of synchronizing the arts and sciences, as is presently promoted in public school education, musicians and music educators seek to find the connection between both areas. I believe that worthy musical expression is not born out of mere fantasy, but can be substantiated with reason; the more passionate the musical expression, the more vivid the scientific and logical explanation.

We first explore cosmic relationships in music, considering its vast and infinite qualities. We apply the theory of relativity, which is believed by most physicists of today to govern the entire universe, where a situation's components are given value based on its context. Notes are emphasized according to their durations and pitches relative to the surrounding ones. The sections strive for balance, just as gravitational forces bring the components to equilibrium. They are portrayed with reality and given completion when the three dimensions of time "past, present and future" and that of space "length, breadth and height" are exploited in their development. They are performed beautifully when they imitate curved motions of physical phenomena both in the intangible realm of dynamic progression and the tangible realm of instrumental technique. The Fibonacci series, 0.618, the most beautiful proportion defines the changing points. Lastly, passionate performance is rendered with a conception of the infinite, which reflects in curved motions that imitate asymptotes.

The learning process happens with sensing of artistic qualities preceding reasoning. Synchronization of both is crucial and produces results highly appreciated by professionals as well as amateurs.

Hui-Yiing Chang earned her B.A. Music, cum laude with distinction, at Boston University and her M.M. Music Education at the University of Texas at Austin. She is presently pursuing a masters in instrumental conducting and physics at Texas State University, where she is studying under Mr. Howard Hudiburg. She has been nominated to the Chancellor's List and Pi Kappa Lambda, and belongs to National Scholars Honor Society, College Music Society and Conductors Guild. She has presented at and has presentation engagements at music and physics conferences. She has participated in a physics research internship and has offers for other internships for this summer. She has attended three conducting workshops, was board member of the South Texas Youth Symphony, and is currently vice-president of the Society of Physics Students on campus. She is chairperson of two committees and has been elected Recording Secretary of Sigma Alpha Iota Theta Omega Chapter.

The Perceived Value of the Musician's Free Time: Pro bono Volunteering in Schools and the Community

Douglas Webster ("Broadway Baritone" and Vocal Music Director, Breckenridge Music Festival)

A native of Lincoln, Nebraska, baritone Douglas Webster studied at Indiana and Northwestern universities, the Banff Centre (Alberta), and in France. He made his debut in 1988 at Leonard Bernstein's seventieth-birthday concert at Tanglewood as the Celebrant in Bernstein's Mass and has performed it at Carnegie Hall, the Kennedy Center, and the Vatican. Artistic director of the American Singer seminar in Breckenridge, Colorado, he is on the faculty of the Rudi E. Scheidt School of Music, University of Memphis.

Jennifer Higdon: Composer in the Twenty-First Century

Laura E. Doser (University of Wyoming)

Jennifer Higdon is a leading composer in the twenty-first century, specifically as a composer of "audience friendly" music. While composing and performing for over two decades, she became an "overnight" success after the premier performance of her Concerto for Orchestra at the American Symphony Orchestra League Conference in June, 2002. According to American Symphony Orchestra League reports, her orchestra work, blue cathedral, is on the 2004-2005 "Most Frequently Scheduled to Perform Contemporary Works Composed in The Last 25 Years" and she is second only to John Adams as the most frequently performed living composer in the orchestral genre. She is the first woman to be counted on these reports. Composers of the past are studied as part of music curriculum in schools but living

BEYOND TALENT

Creating a Successful Career in Music
ANGELA MYLES BEECHING

2005 paper \$18.95 cloth \$74.00

TRUMPET TECHNIQUE

FRANK GABRIEL CAMPOS

2005 paper \$24.95 cloth \$74.00

EMPIRICAL MUSICOLOGY

Aims, Methods, Prospects

Edited by ERIC CLARKE and NICHOLAS COOK

2004 paper \$25.00 cloth \$99.00

WAYS OF LISTENING

An Ecological Approach to the Perception of Musical Meaning

ERIC F. CLARKE

2005 \$45.00

Forthcoming!

MENC HANDBOOK OF MUSICAL COGNITION AND DEVELOPMENT

Edited by RICHARD COLWELL

February 2006 paper \$29.95 cloth \$74.00

Forthcoming!

MENC HANDBOOK OF RESEARCH METHODOLOGIES

Edited by RICHARD COLWELL

February 2006 paper \$29.95 cloth \$99.00

ACTING FOR SINGERS

Creating Believable Singing Characters
DAVID F. OSTWALD

2005 \$25.00

EXPLORING THE MUSICAL MIND

Cognition, Emotion, Ability, Function
JOHN SLOBODA

2005 paper \$55.00 cloth \$110.00

PRAXIAL MUSIC EDUCATION

Reflections and Dialogues
Edited by DAVID J. ELLIOTT

2005 \$45.00

SOLUTIONS FOR SINGERS

Tools for Performers and Teachers
RICHARD MILLER

2004 \$37.50

Forthcoming!

RESEARCHING THE SONG

A Lexicon

SHIRLEE EMMONS and WILBUR WATKINS LEWIS, Jr.

December 2005 \$74.00

Forthcoming!

PRESCRIPTIONS FOR CHORAL EXCELLENCE

SHIRLEE EMMONS and CONSTANCE CHASE

January 2006 \$30.00

Forthcoming!

MASTERING THE ART OF PERFORMANCE

A Primer for Musicians

STEWART GORDON

December 2005 \$24.95

MUSIC, EDUCATION, AND MULTICULTURALISM

Foundations and Principles

TERESE M. VOLK

1997 (paper 2004) paper \$19.95 cloth \$51.00

UNDERSTANDING FRENCH VERSE

A Guide for Singers

DAVID HUNTER

2005 \$25.00

Winner of the 2003 Wallace Berry Award
from the Society for Music Theory
Winner of ASCAP-Deems Taylor Award

TONAL PITCH SPACE

FRED LERDAHL

2001 (paper 2004) paper \$29.95

HEARING IN TIME

Psychological Aspects of Musical Meter

JUSTIN LONDON

2004 \$39.95

A Choice Outstanding Academic Title for 2000

MUSICAL EXCELLENCE

Strategies and Techniques to Enhance Performance

Edited by AARON WILLIAMON

2004 paper \$55.00

New in paperback!

SINGING SCHUMANN

An Interpretive Guide for Performers

RICHARD MILLER

1999 (paper 2005) paper \$19.95 cloth \$74.00

composers rarely are and female composers are even less prominent. What influences a successful composer? What makes a successful composer? And how does gender influence creativity or career? This presentation, based on recent interviews with the composer, answers some of these questions and introduces Higdon's Concerto for Orchestra, and blue cathedral.

Laura Doser is a graduate student at the University of Wyoming pursuing a Master of Arts degree in Music History and Literature. She has previously been employed in arts management with symphony orchestras and other non-profit organizations including the Colorado Springs Symphony Orchestra, Dubuque Symphony Orchestra, and the Lawton Symphony Orchestra. She received a summer grant for the study of music instruments of the New Zealand Maori in 2005 and will publish a booklet on Maori flutes for the World Flute Project.

Sources of Inspiration in Selected Piano Works by Sergei Slonimsky
Yulia V. Kozlova (Marshall University, West Virginia)

Sergei Slonimsky is an important composer, without whom Russian music would be incomplete and a lot less controversial. His output covers the genres of opera, symphony, ballet, oratorio, and sonata. He is the author of numerous chamber compositions, music for folk instruments, and teaching pieces for children. It is not easy to find composers who have composed in virtually every existing classical and modern music genre with the same success that Slonimsky has. His vividly imaginative compositions show a brilliant composer's mastery. Slonimsky draws on many historical eras and cultural epochs: Antiquity, Middle Ages and Renaissance, Baroque, Classicism, and Romanticism. His music consists of a variety of images that contain an abundance of artistic information. However, most of Slonimsky's works remain unpublished and are rarely performed in the United States.

This lecture recital will focus on the composer's selected piano works and the extra-musical stimuli that inspired these compositions. The presenter will focus on the works inspired by music's sister arts – painting and sculpture (Three Graces and Passing-by Beauty). The presentation will include examples of paintings by Botticelli and Picasso, and a sculpture by Roden. The visual and sound images and the message both the artist and the composer tried to convey will be compared and contrasted. The lecture/recital will also include a discussion of the symbolic imagery of bells and their representation in Slonimsky's piano works. The purpose of this lecture/recital is to promote interest in music of the living composer Sergei Slonimsky and to trace interrelationships between his music and other arts.

Native of Russia, **Yulia Kozlova** received her undergraduate degree from Novgorod State College of Music. Her teaching background includes fifteen years, four of which she worked in the renowned Rachmaninov School of Music in Novgorod, Russia, the birthplace of Sergei Rachmaninov. She is the recipient of the Best Accompanist Award of the First Rachmaninov International Young Artist Competition. An active solo and collaborative recitalist, she gave concerts in both Russia and the United States. Yulia Kozlova received her Master's Degree in Piano Pedagogy and DMA degree in Piano Performance from The Ohio State University.

Dr. Kozlova is currently an Assistant Professor of Piano at Marshall University in Huntington, West Virginia, where she teaches applied lessons, keyboard literature, aural skills, music appreciation, and a course on Russian School of Piano Technique.

Juxtaposition and the Use of Layering in Socially Conscious Compositions of James MacMillan
Timothy Brown (Independent Scholar, Denver, Colorado)

This will be a lecture, which will be illustrated with audio excerpts and score excerpts. The goal of the presentation is to illustrate MacMillan's use of juxtapositions in his use of layering technique. The methodology will be to discuss the particular contrasts presented in four specific pieces, using audio excerpts and projecting score excerpts. The conclusion is that such juxtapositions are effective devices for the musical presentation of topics, ideas, viewpoints, and situations which are socially conscious and about which there is sometimes controversy.

Timothy J. Brown received his undergraduate musical training at the State University of New York College at Fredonia. He holds the M.A. from Goddard College in Plainfield, Vermont, where he studied music education and vocal performance. In addition, he holds the doctoral degree in Music theory and Composition from the University of Northern Colorado, where his dissertation was awarded the Graduate Dean's Citation for Outstanding Dissertation. Dr. Brown has studied privately with composer John Corigliano. His compositions span a variety of media and styles, ranging from full orchestral works to unaccompanied choral pieces and chamber works. He is an experienced choral conductor and editor. His CD *Infinity* was released in 2005 on Capstone Records, and *Song of Light, Songs of Darkness* will be released in early 2006. He was named a recipient of an ASCAP PLUS Award in 2005, and in 2006, a semifinalist in the American Music Education Initiative.

The Value of Piano Duo: Musical and Educational Aspects

Joo-Hye Lee and Soohyun Yun (University of Illinois at Urbana-Champaign)

Although having immense musical and educational potentialities, piano duo has been regarded as a novelty or substitute of orchestra for hundreds of years by both musicians and non-musicians. By doubling the hands and sonorities of pianos, its capabilities of expression and brilliance of virtuosity are expanded and through playing piano duo, performers can improve their sense of rhythm, musicality and ensemble not only without losing their interest but with even more excitement because they can produce level-up sound by sharing complicate parts each other. To develop the full powers latent within piano duo, musicians need to recognize piano duo not as an affiliation of two pianists but as a serious genre of ensembles with persistent interest.

In an effort to reveal the musical and educational potentialities of piano duo, The Pianissimo selected four original compositions for piano duo by R. Schumann, C. Debussy, D. Milhaud and W. Lutoslawski, which will display the diversity of styles and the charms of piano duo by stages.

Born and raised in Seoul, South Korea, Dr. Joo-Hye Lee began her piano at four and in 1980, she won the gold medal in the International Piano Competition in Seoul. During her study in Seoul National University in Korea with scholarship, she performed piano solo at the first SNU Alumni Concert and at the Selected Performers Concert in Vienna Music Camp held in Vienna, Austria, and duo at the Korea Festival Ensemble Hall. She earned her MM in Indiana University studied with Christopher Harding and Jean-Louis Haguenaer and was a faculty member of Young Pianist Program of IU. She recently earned DMA in University of Illinois, where she studied with Ian Hobson and worked as an accompanying assistant. She played Beethoven piano concerto No. 5 at the Korean Music Festival in 2005.

Ms. Soohyun Yun received her B.M. in Piano Performance from Yon Sei University in Korea, and two M.M.s in Piano Performance and Pedagogy from the University of Illinois. She was a winner of 21C Piano Competition, IL and has appeared in solo, chamber and new music ensembles in various venues including the Gewandhouse Concert Hall in Germany where she attended the prestigious Summer Music Academy in Leipzig. She also attended International Keyboard Festival in Mannes School in N.Y. Currently, Ms. Yun is teaching in Champaign School of Music, Canaan Music School in Glenview and is also working on her DMA in Piano Performance under Ian Hobson.

Composition in the Style of Schubert: A Music Literacy Project

Paul Metz (Colorado State University)

For the past few years, the music faculty at Colorado State University has worked towards increasing the level of "music literacy" (the strong integration of the skills of music reading, writing, and thinking) among our students. A significant part of this push is to have students spend more time composing and performing their own music in all sorts of educational settings—in ensembles and private lessons as well as in the academic classroom. Even in the music theory classes (where students traditionally do a good deal of writing, of course), we are attempting to increase the number of true composition assignments in order to complement the usual part-writing assignments.

One project that I have assigned in my second-year music theory class for some years now is the composition of



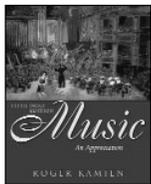
New and recent titles from the leading college Music publisher

Available for Spring courses!

MUSIC APPRECIATION



New!
Charlton/Hickok,
**Experience Music!
with 2 Audio CDs
and Experience
Music Interactive!
CD-ROM**
ISBN 0073025798



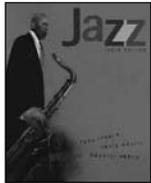
*Kamien, Music: An
Appreciation Brief
w/ Multimedia
Companion CD-ROM
v. 5.0, 5th edition*
ISBN 0073043885

AMERICAN MUSIC



New Edition Coming!
*Ferris, America's
Musical Landscape,
5th edition*
ISBN 007298919X

JAZZ HISTORY



Tanner/Megill/Gerow,
**Jazz, 10th edition,
with Multimedia
Companion
CD-ROM**
ISBN 007297642X

MUSIC HISTORY SURVEY

New Edition Coming!
*Seaton, Ideas and Styles in the
Western Musical Tradition,
2nd edition*
ISBN 0767427300



*Fuller, European
Musical Heritage,
Revised edition*
ISBN 007232452X
Five CD Set
ISBN 0072324538

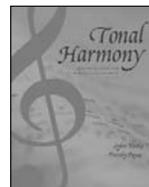
MUSIC FUNDAMENTALS

*Hill, et al., Study Outline and
Workbook in the Fundamentals of
Music, 11th edition*
ISBN 0697340635

**THEORY/EAR TRAINING/
SIGHT SINGING**



New!
*Turek, Theory for
Today's Musician
with Musical
Example CD-ROM*
ISBN 0073197831



*The leading textbook
in Theory!*
*Kostka/Payne,
Tonal Harmony,
5th edition*
ISBN 0072852607



*Benward/Kolosick,
Ear Training with
Transcription CD,
7th edition*
ISBN 0073015954



CLASS VOICE
New Edition Coming!
*Paton/Christy,
Foundations in
Singing, 8th edition*
ISBN 007321275X



*Ware,
Adventures
in Singing,
3rd edition*
ISBN 0072978406

Coming Spring 2006!

New!
**Music History Anthology
Volume 1:** 0072998873
**Music History Anthology
Volume 2:** 0072998881

New!
**Music History Anthology CD set
Volume 1:** 0072998830
**Music History Anthology CD set
Volume 2:** 0072998849

New!
Lawn, Experiencing Jazz
ISBN 0072451793

New Edition Coming!
White, Music First!, 4th edition
ISBN 007313774-X

New Edition Coming!
**Carr/Benward, Sight Singing
Complete, 7th edition**
ISBN 007312706X

New Edition Coming!
**Willoughby,
The World of Music,
6th edition**
ISBN 0073127000;

**also available packaged
with 3 CD set**
ISBN 0073255076

Please stop by our booth for a complete list of our music titles, and for information about packaging audio CDs with the books at a discounted price.

McGraw-Hill Higher Education collects name, address, email and textbook adoption information about its customers so as to be able to contact them about products or services from MHHE that may be of interest to them. We do not sell or give customer names or information to any company outside of The McGraw-Hill Companies. A full description of our Privacy Policy is available at: www.mcgraw-hill.com/privacy/html

a short song in the style of Franz Schubert. His simple song style, with its very regular phrase structure and relatively simple harmonies, is not all that difficult for second-year theory students to imitate. The purpose of this paper is not only to present the details of this project, but also to present what I have learned about the typical student's approach to this assignment through the years, and how that has shaped in very significant ways the manner in which I present the assignment to the students.

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

Promoting Music Literacy in Early Modern England: Parthenia (1613)
Janet Pollack (Colorado State University)

Musical literacy—the ability to sing and play an instrument and talk about music in some knowing way—was firmly entrenched in the cultural model expounded by English humanists by the end of the sixteenth century. The instrument most frequently recommended for obtaining a high level of musical literacy was the virginal (as all plucked keyboards were called in England during the early decades of the 17th century). Yet, although instrumental tutors for the lute, bandore, and orpharion were published in London early on, many with explicit titles, rudimentary tables explaining the reading of notes and rhythms, and diagrams showing hand positions and fingerings that make clear their pedagogical intent, there were no comparable books published for keyboard in England before the end of the seventeenth century. This study poses several important questions: How did amateurs in England learn to play the virginal in the early seventeenth century? What were their musical priorities? How can a modern day scholar recognize a musically pedagogical book when the intent is not made explicit in title or preface? I argue that *Parthenia, or The Maydenhead of the first musicke that ever was printed for the Virginals* (1612/13, London) meets all necessary criteria to be considered music pedagogy, and indeed was the “Primer” by which pupils learned to play the virginals in England for more than half a century.

Parthenia is a miscellaneous anthology of keyboard pieces engraved from copper plates and “offered” to Princess Elizabeth Stuart, the daughter of King James the I, and her betrothed the Elector Palatine Frederick V on or just prior to their wedding February 14, 1612/13. This slim book of 21 keyboard “lessons” by the three greatest composers of the day—William Byrd, John Bull, and Orlando Gibbons—was reissued numerous times and dominated keyboard pedagogy in England during the seventeenth century much in the same manner that the *John Thompson Piano Method* dominated keyboard pedagogy in the US for a good part of the twentieth century. *Parthenia* further shares with the *Thompson Method* the fundamental premise that musical literacy is best obtained through the study of musical exemplars. My personal philological examination of all extant copies of *Parthenia* (including format and marginalia), contemporaneous music manuscripts and official documents, and music tutors published between 1575-1650 reveals that *Parthenia* offers a short “program,” a compendium of keyboard practice consisting of a select number of musical exemplars to be studied and practiced. That this program was indeed taken up by many English music instructors of the day can be seen by the inclusion of many of *Parthenia*'s pieces copied directly from the print into personal manuscripts.

Janet Pollack received her Ph.D. from Duke University in historical musicology with a dissertation titled *A Reevaluation of Parthenia (1612/13) and Its Context*; her scholarly interests cross the boundaries between literature, music, and cultural studies. Current research explores English music criticism in the 16th- and 17th centuries, the publication history of *Parthenia*, historical musical pedagogy, a recreation of the entertainments at the 1613 Palatine Wedding, and the new religiosity in twentieth-century music. She also actively promotes the recognition of early modern women's contributions in music. Recent publications include “Elizabeth Stuart as Musician and Muse” in *Many Voices of Early Modern Women*, and “Anne Boleyn as Composer” for *The New Historical Anthology of Women Making Music*. She reviews books for *Renaissance Quarterly* and *the Journal of Seventeenth Century Music*, and writes CD notes for *RiverRun Records, UK*.

She has presented her research at numerous national and international conferences in Europe and the USA (including the American Musicological Society, International Musicological Society, Society for Seventeenth-Century Music, among others), participated in NEH sponsored institutes and seminars, and at the NEH sponsored International Symposium on "Reading and Writing the Pedagogy of the Renaissance" and the Folger Shakespeare Library Institute's interdisciplinary seminar on "Harmony's Entrancing Power."

Janet Pollack, in addition to research, remains active as a harpsichordist, and organizes and performs on early music concerts. Before joining the CSU music faculty in 2005, she taught Duke University and the University of Puget Sound, and was the contracted keyboardist with the Southwest Florida Symphony Orchestra for a number of years.

Upcoming CMS Events

Institute in Music Technology

June 3–8, 2006

Illinois State University, Normal, Illinois

Institute on Music History Pedagogy

June 8–10, 2006

Butler University, Indianapolis, Indiana

Summer Intercultural Institutes

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

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

New England Conservatory, Boston, Massachusetts

International Choral Festival Choral Symposium

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

University of Montana, Missoula, Montana

49th National Conference

September 14–17, 2006

San Antonio, Texas

International Conference in Thailand

July 2007

Hearing is Believing...

Buy this complete system directly from Superscope for just **\$1,499**

Or get the PSD340 alone for just **\$999**



The "Director" System

Record your students directly to CD in the simplest way possible. Make take-home practice CDs. You'll use this system every day. It's fast and easy with Superscope's Director Recording Package. Everything you need is included. You'll get great results even if you're "technically challenged."

RECORDING

- Record rehearsals, assessments, auditions, and concerts directly to CD.
- One-touch recording.
- One-touch review of recordings.
- Remote control keeps you near the podium.
- Uses common and inexpensive CD-R and CD-RW media
- Built-in mic for extra convenience.
- Create and duplicate practice CDs.
- Built-in reverb and delay
- Built-in 48V Phantom Power, so condenser mics won't need batteries.
- Store and transport this complete system in the custom carry case.

MUSIC PRACTICE

- Slow the tempo of any CD up to 75%.
- Change the key of any CD.
- Set practice loops.
- Built-in metronome & tuners.
- Record students with accompaniment CD's.
- Transcribe music.
- Duplicate CDs on the spot.

The Director System Includes:

- PSD340 (w/ 48V phantom power)
- 2 Audix condenser mics
- 2 Quick-Loc mic stands
- Hosa headphones
- CA350 carry case with shoulder bag
- 2 50' mic cables
- 10 blank CD-R discs in jewel cases
- 25' AC extension cord

SUPERSCOPE[®]

Toll Free: **1-866-371-4773**
WWW.SUPERSCOPE TECH.COM

Rocky Mountain Chapter of The College Music Society

Board of Directors and Area Representatives

2005-2006

President

Stephanie Berg Oram
Arts Department
Red Rocks Community College
13300 W. Sixth Ave.
Lakewood, CO 80228-1255
(303) 914-6428 – O
(303) 477-3208 – H
stephanie.berg@rrcc.edu

Vice President and President Elect

Cynthia Vaughn
Colorado State University
School of the Arts
Department of Music
Fort Collins, CO 80523-1778
(970) 491-3184 – O
(303) 776-4390 – H
cynthia.vaughn@colostate.edu

Immediate Past President

Theresa Bogard (for Betsy Schauer)
Department of Music, P.O. Box 3037
University of Wyoming
Laramie, WY 82701
(307) 766-3894 – O
(307) 721-2179 – H
tbogard@uwyo.edu

Treasurer

Thomas Brosh
1286 Forest Trails Dr.
Castle Rock, CO
80108
(303) 663-3818
tmbrosh@msn.com

Recording Secretary

David Montañó
Lamont School of Music
University of Denver
Denver, CO 80208
(303) 871-6965 – O
(303) 973-5971 – H
dmontano@du.edu

Corresponding Secretary

Joice Waterhouse Gibson
College of Music, 301 UCB
University of Colorado at Boulder
Boulder, CO 80309-0301
(303) 797-6836 – H
(303) 735-3645 – O
joice@colorado.edu

Ethnomusicology Representative

Jay Keister
College of Music, 301 UCB
University of Colorado at Boulder
Boulder, CO 80309-0301
(303) 492-5496 – W
keister@colorado.edu

Musicology Representative

John Sheinbaum
Lamont School of Music
University of Denver
2344 East Iliff Avenue
Denver, CO 80208
(303) 871-6988 – O
(720) 870-1010 – H
jsheinba@du.edu

Theory Representative

Cherise Leiter
Department of Music
Metropolitan State College of Denver
Campus Box 58, PO Box 173362
Denver, CO 80217-3362
(303) 303-8675 – O
leiter@mscd.edu

Composition Representative

Mark Dal Porto
ENMU Station 16
Portales, NM 88130
Office Phone: (505) 562-2271
Office Fax: (505) 562-4480
Mark.DalPorto@enmu.edu

Music Education Representative

Kate McKeage
Department of Music, P.O. Box 3037
University of Wyoming
Laramie, WY 82701
(307) 766-3045 – O
mckeage@uwyo.edu

Performance Representative

Theresa Bogard
Department of Music, P.O. Box 3037
University of Wyoming
Laramie, WY 82701
(307) 766-3894 – O
(307) 721-2179 – H
tbogard@uwyo.edu

Technology Representative

John Drumheller
College of Music, 301 UCB
University of Colorado at Boulder
Boulder, CO 80309-0301
(303) 735-0272 – W
John.Drumheller@Colorado.edu

Graduate Student Representative

Kent Young
Colorado State University
School of the Arts
Department of Music
Fort Collins, CO 80523-1778
(303) 931-1320
kent@lamar.colostate.edu

Associated Music Organizations Representative

Donna Bogard
University of Colorado - Denver
Music and Entertainment Industries
Studies
Campus Box 162
Denver, CO 80217
(303) 556-8400 – O
(303) 424-0867 – H
chasbogard@aol.com

Program Chair 2006

Cynthia Vaughn
Colorado State University
School of the Arts
Department of Music
Fort Collins, CO 80523-1778
(970) 491-3184 – O

Local Arrangements Chair 2006

Juliana Bishop Hoch
Colorado State University
School of the Arts
Department of Music
Fort Collins, CO 80523-1778
(970) 491-5529 – O
jbjhoch@lamar.colostate.edu

THE COLLEGE MUSIC SOCIETY

BOARD OF DIRECTORS

President: C. Tayloe Harding (University of South Carolina)
President-Elect: Kathleen Lamkin (University of La Verne)
Vice-President: Douglas Ovens (Muhlenberg College)
Secretary: David Brian Williams (Illinois State University)
Treasurer: John J. Deal (University of North Carolina-Greensboro)
Composition: Dennis Kam (University of Miami)
Ethnomusicology: Eileen Hayes (University of North Texas)
Music Education: C. Victor Fung (University of South Florida)
Music in General Studies: Barbara Bowker (William Rainey Harper College)
Music Theory: Kristin Wendland (Emory University)
Musicology: James R. Briscoe (Butler University)
Performance: Judith Coe (University of Colorado-Denver)

COMMITTEE CHAIRS

2006 National Conference: Charles G. Boyer (Adams State College, Emeritus)
2007 National Conference: James P. Parakilas (Bates College)
Administration: Richard D. Green (Pennsylvania State University)
Careers in Music: Derek Mithaug (The Julliard School)
Cultural Inclusion: Sang-Hie Lee (University of South Florida)
Engagement: Cynthia Crump Taggart (Michigan State University)
International Initiatives: Ricardo D. Trimillos (University of Hawaii-Honolulu)
Mentoring: Seth Beckman (The Florida State University)
Professional Development: Anthony Rauche (University of Hartford)
Professional Life: Kathleen Lamkin (University of La Verne)
Professional Services: Anne L. Patterson (Fairmont State College)
Publications: David G. Woods (University of Connecticut)
Scholarship of Teaching and Learning: Elizabeth Barkley (Foothill College)
Technology: David B. Williams (Illinois State University)

PAST PRESIDENTS

John Buccheri (Northwestern University)
W. Loran Crosten (Stanford University)
Nohema Fernández (University of California-Irvine)
Harry B. Lincoln (State University of New York-Binghamton)
Barbara Reeder Lundquist (University of Washington)
Barbara English Maris (The Catholic University of America)
Anne Dhu McLucas (University of Oregon)
Dale A. Olsen (The Florida State University)
Phillip Rhodes (Carleton College)
Elliott S. Schwartz (Bowdoin College)
Douglass Seaton (The Florida State University)
Arthur R. Tollefson (University of North Carolina-Greensboro)
Robert J. Werner (University of Cincinnati)
David Willoughby (Elizabethtown, Pennsylvania)

EDITORS

College Music Symposium: Richard Green (Pennsylvania State University)
MBAM: Michael Budds (University of Missouri, Columbia)
Newsletter: David Willoughby (Elizabethtown, Pennsylvania)

THE CMS FUND BOARD OF DIRECTORS

President: Robert J. Werner (The University of Cincinnati, Emeritus)
Secretary: Karen H. Garrison (Auburn University-Auburn)
Treasurer: Charles G. Boyer (Adams State College, Emeritus)
Director: Ann Besser Scott (Bates College, Emerita)
Director: Douglass Seaton (The Florida State University)

PRESIDENTS OF REGIONAL CHAPTERS

Great Lakes: Barbara Bowker (William Rainey Harper College)
Great Plains: Darleen Cowles Mitchell (University of Nebraska-Kearney)
Mid-Atlantic: Ruskin K. Cooper (Davidson College)
Northeast: Diane Follet (Muhlenberg College)
Pacific Central: Florian Conzetti (University of San Francisco)
Pacific Northwest: Jared Burrows (Douglas College)
Pacific Southern: Jeffrey W. Benedict (California State University-Los Angeles)
Rocky Mountain: Stephanie Berg Oram (Red Rocks Community College)
South Central: Terry Lynn Hudson (Baylor University)
Southern: Dennis Kam (University of Miami)

EXECUTIVE OFFICE STAFF

Executive Director: Robby D. Gunstream
Communications: Mary Anno-Murk
Membership Director: Shannon Devlin
Data Resources: Julie L. Johnson
Webmaster: Elizabeth Mast
Communications: Suzanne Nuanez
Professional Activities: Peter Park
Professional Development: Tod Trimble



THE COLLEGE MUSIC SOCIETY

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



312 East Pine Street
Missoula, Montana 59802 USA
phone 406-721-9616
fax 406-721-9419
email cms@music.org
web site www.music.org