

2009 CMS South Central Regional Conference

University of Oklahoma School of Music

Hosts: Dr. Paula Conlon and Dr. Marvin Lamb

Conference Schedule

with Abstracts, Program Notes, Bios and Emails

2009 CMS South Central Chapter Conference
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ACKNOWLEDGMENTS

Conference co-chairs Paula Conlon and Marvin Lamb would like to thank the Executive and Regional offices of The College of Music Society and the University of Oklahoma School of Music for co-sponsoring this conference, and thank CMS South Central Chapter President Nico Schöler, CMS South Central Chapter Officers, Assistant Coordinator Christina Giacona, Erin Fehr, Russell Pettitt, John Ernst and Patrick Conlon for their help in organizing, making up the program and helping out at the conference.

2009 CMS South Central Regional Conference Schedule

NOTE: All events in Catlett Music Center (CMC), 500 W. Boyd

Conference Registration: March 13-14, 7:30am – 8:00pm, **Gothic Hall** [Foyer of Catlett]
March 15, 7:30am – 1:00pm, **Gothic Hall**

The Listening & Reading Room: March 13-14, 8:00am – 8:00pm, **CMC 139** [Below organ]

Friday, March 13, 2009

8:00 AM – 9:00 AM

Paper Session I, CMC 242

Chair: Dorothea Gail, University of Oklahoma

“Beyond ‘Failed’ Forms: Defining Normative Procedures in Shostakovich’s Use of Sonata Form”
Sarah Reichardt, University of Oklahoma

“Voice in the String Quartets of Beethoven and Shostakovich: a Comparison of Beethoven’s Op. 130 in B-Flat Major and Shostakovich’s Op. 110 in C Minor”
Katie Aldridge, University of Oklahoma

9:00 AM – 9:30 AM

Coffee Break, Gothic Hall

9:30 AM – 9:45 AM

Official Conference Opening, Sharp Concert Hall

Steve Curtis, Director, School of Music
Paula Conlon & Marvin Lamb, Conference Co-Hosts

10:00 AM – 11:30 AM

Paper Session II, CMC 109

Chair: Charlene Dell, University of Oklahoma

“Art Music for the 21st Century: Communicating with Strangers”
Wesley DeSpain, University of Oklahoma

“East Meets West: Cultural Issues in Music Studios of Higher Education in the U.S.”
Haichuan (Jack) Li, Texas Tech University

“Learning from the Oral Tradition: Implications for Music Educators”
Courtney Crappell, University of Texas – San Antonio

11:30 AM – 12:00 PM

Coffee Break, Gothic Hall

12:00 PM – 1:00 PM

Goretti Elegies for brass quintet (2002)

Intruit

Nunsuch

Interlewd: MonkpunconNundrum

Going Home (Funeral March)

Noon Concert, Sharp Concert Hall

Ken Metz

University of the Incarnate Word

performed by

Jay Wilkinson (trumpet), Max Ignas (trumpet), Eldon Matlick (French horn),

Irv Wagner (trombone), Dan Sliger (tuba), University of Oklahoma

Schubertiad for oboe, bassoon, and guitar (2000)

Marvin Lamb

University of Oklahoma

performed by

Johanna Cox (oboe), Carl Rath (bassoon), and Larry Hammett (guitar)

Kreisleriana for piano op. 16 (1838)

Äußerst bewegt

Sehr innig und nicht zu rasch

Sehr rasch

Schnell und spielend

Robert Schumann

(1810-1856)

performed by Domi Oh (piano), Texas Tech University

Petite Suite for piano, four hands (1886-9)

En bateau

Cortege

Menuet

Ballet

Claude Debussy

(1862-1918)

performed by

Kyung-Ae Lee (piano) and Sunnie Oh (piano), Texas State University

1:15 PM – 2:00 PM

Conference Luncheon, Gothic Hall

2:00 PM – 2:45 PM

CMS South Central Membership Meeting, Pitman Recital Hall

3:00 PM – 4:00 PM

Keynote Lecture, Pitman Recital Hall

Chair: Dr. Chris Thompson, Williams Baptist College

“For the Love of Music”

Michael Drapkin, Puerto Rico Conference on Music Entrepreneurship

4:00 PM – 4:30 PM

Coffee Break, Gothic Hall

4:30 PM – 6:00 PM

Special Topic Paper Session I, CMC 109
Preparing Art Music for the 21st Century

Chair: Michael Drapkin, Puerto Rico Conference on Music Entrepreneurship

“Paradigm Shift: Training Composers in the Digital Age”
Stephen Lias, Stephen F. Austin State University

“Filling the Gaps in the College Curriculum: Professional Skills College Students Need”
Julia Mortyakova, University of Miami

“Applying Applied Composition: Professional Preparation and Viability”
Aaron Carter-Cohn, Texas State University

4:30 PM – 6:00 PM

Paper Session III, CMC 131

Chair: Jane Magrath, University of Oklahoma

“Formal Considerations of Phrasing of Three Chopin Mazurkas”
Sara Ernst, University of Oklahoma

“Eugénie Rocherolle: The Composer and Her Piano Music”
Carol Chiang, University of Oklahoma

“*Inlets and Child of Tree*: Process, Improvisation, and Chance in John Cage’s Later Work”
Marc Jensen, Norman, Oklahoma

6:00 PM – 8:00 PM

Dinner Break (on your own)

8:00 PM – 9:30 PM

Evening Concert, Pitman Recital Hall

High Wood for oboe (2007)

Charles Ditto

Texas State University

performed by Ian Davidson (oboe), Texas State University

Double Nostalgia for tenor saxophone (2008)

Daniel Adams

Texas Southern University

performed by Todd Oxford (saxophone), Texas State University

Recuerdos de Segovia for solo guitar (2007)

Janet M. Dunbar
Colleyville, Texas

World Premiere

performed by Aaron Vasquez (guitar), University of Oklahoma

Acheron–Styx for oboe, bassoon, and piano (2009)

Russell C. Riepe
Texas State University

World Premiere
performed by “Trio 488”:

Ian Davidson (oboe), Daris Hale (bassoon), and Jason Kwak (piano), Texas State University

Coincidence Frequency for violoncello and piano (2008)

Aaron Carter-Cohn
Texas State University

performed by
Robin Rosson (violoncello) and Aaron Carter-Cohn (piano),
Texas State University

Three Middle English Love Songs
for soprano, oboe, and piano (2008)

Péter Louis van Dijk
Nelson Mandela Metropolitan University

The Rose
I have a Gentil Cok
My Love is Falle

performed by
Juli Wood (soprano), Ian Davidson (oboe), and Joey Martin (piano),
Texas State University

Three Sonnets on Time for soprano and piano (1997)
“When I Consider Everything That Grows”

Alan Marshall
East Central University
text by William Shakespeare

performed by
Melody Baggech (soprano) and Starla Hibler (piano),
East Central University

Blue Ridge a Cappella for female voice and piano (2004)
Tempted into shadowy places
A shrill, raw day
Even in sleep

Scott Robbins
Converse College

performed by
Juli Wood (soprano) and Jason Kwak (piano),
Texas State University

Saturday, March 14, 2009

8:00 AM – 9:00 AM

Lecture-Recital Session I, Pitman Recital Hall

Chair: Marvin Lamb, University of Oklahoma

“Beyond the Children’s Corner: Exploring Lesser-Known French Keyboard Works for Students at the Late-Intermediate to Early-Advanced Level”

Lecture and Performances by *Jyoti Hench, University of Oklahoma*

“Celebrating Haydn’s Chamber Music: Trio Songs for voice, violin, cello, and piano”

Lecture by *Stephen Bomgardner, Drury University*

Performances by Stephen Bomgardner (voice), Drury University
Diana Seitz (violin), Sarah Kapps (cello), and Christopher Munn (piano),
University of Texas-Pan American

9:00 AM – 10:00 AM

Poster Session & Reception, Gothic Hall

“Doc Tate Nevaquaya: Master Comanche Artist and Flute Player”

Paula Conlon, University of Oklahoma

“Findpianoworks.com: Simplifying the Search for Piano Repertoire”

Courtney Crappell, University of Texas - San Antonio

Kimberly Dreisbach, Oklahoma City University

“Finding your Niche: One Musician’s Journey”

Susan D. Fain, University of Oklahoma

“The Native American Flute”

Angela Heck, University of Oklahoma

“Enhancing Sight-Reading Abilities in Volunteer Choirs”

Cecilia Kittley, Texas State University

“Using Band, Orchestra, and Choral Music to Enhance Music Theory and Aural Skills Courses for Music Education Students”

Renée Rodriguez, Texas State University

“Prokofiev’s 7th Piano Sonata: Atonal Sets for Construction”

Chris Schoppe, Stephen F. Austin State University

“The Use of an Artificial Scale in a Choral Setting of Psalm 150, Composed by Sir David Willcocks”

Carl Smith, El Paso Community College

10:00 AM – 11:30 AM

Special Topic Paper Session II, CMC 109
Preparing Art Music for the 21st Century

Chair: Michael Drapkin, Puerto Rico Conference on Music Entrepreneurship

“Managing an Audio Dossier: Preparing Student Performers for Today’s Job Market”
Eileen Meyer Russell, Southwestern University

“Health Promotions in Schools of Music: A State of the Union Message”
Susan D. Fain, University of Oklahoma

“Dynamic Tonality: Extending the Framework of Tonality into the 21st Century”
Jim Plamondon, Thumtronics Inc.

10:00 AM – 11:30 AM

Paper Session IV, CMC 131

Chair: Kevin Mooney, Texas State University

“Higher self-efficacy string students preparing for All-State Auditions: Four case studies.”
Jennifer Cahill Clark, University of Texas – San Antonio

“Secrets to Success: Observations of Exceptional Teaching Techniques”
Kimberly Dreisbach, Oklahoma City University

“Defining 21st Century Performance: The Implications of Dynamic Movement on the Need for Collaboration”
Christina Giacona, University of Oklahoma

11:30 AM – 12:00 PM

Coffee Break, Gothic Hall

12:00 PM – 12:30 PM

Native American Dance, Sharp Concert Hall

Chair: Paula Conlon, University of Oklahoma

“Powwow Dancing”
Kevin Connywerdy, Comanche and Kiowa Nations

Live presentation of Native American music and dance with champion dancer Kevin Connywerdy

12:30 PM – 2:30 PM

Lunch Break (on your own)
Optional Museum Visit

Fred Jones Jr. Museum of Art
(555 Elm Ave.; across street east of CMC)

Jacobson House Native Art Center
(609 Chautauqua at Boyd; 1 block west of CMC)

Sam Noble Oklahoma Museum of Natural History
(2401 Chautauqua, south of campus; has cafeteria)

2:30 PM – 3:30 PM

Panel Session, Sharp Concert Hall
Music in a Changing Society

Chair: Nico Schöler, Texas State University

Panelists: *Daniel Adams, Texas Southern University*
Victor Ellsworth, University of Arkansas at Little Rock
Christina Giacona, University of Oklahoma
Marvin Lamb, University of Oklahoma

3:30 PM – 4:00 PM

Coffee Break, Gothic Hall

4:00 PM – 6:00 PM

Paper Session V, CMC 109

Chair: Courtney Crappell, University of Texas – San Antonio

“The Mono-functional Phrase: Calibrating Definition to Intuition”

Dimitar Ninov, Texas State University

“The Compositional Style of Fred Rogers, America’s Most Neighborly Composer”

Tracy Ward, Stephen F. Austin State University

“Considerations When Teaching Individuals with Disabilities”

Theresa Chardos Camilli, University of Oklahoma

“Classical Musician and Entrepreneurship: A Case Study Featuring Public Domain Tango Music”

Valentin Bogdan, University of Miami

4:00 PM – 6:00 PM

Special Topic Paper Session III, CMC 131
Preparing Art Music for the 21st Century

Chair: Nancy Staples, Northwest Vista College, San Antonio, Texas

“Finding Artistic Truth: A Model for Discussing Interpretive Truth and Meaning”

Derek Lawrence, University of Oklahoma

“Global Destabilizations, Sustainable Solutions, and Schools of Music: Challenges and Potentials in a Perilous Time”

David R. Montano, University of Denver

“From Both Sides Now: Preparing Singers to be Working Musicians in the 21st Century from an Educational and a Professional Opera Company’s Perspective”

Donald W. Armstrong, Tulsa Opera

“Perceptions of Non-musicians Regarding Musicians and Musical Careers”

Susan Dill Bruenger, University of Texas – San Antonio

6:00 PM – 8:00 PM

Dinner Break (on your own)

8:00 PM – 9:30 PM

Evening Concert, Pitman Recital Hall

Drishti III, audiovisual composition (2008)

Jen-Kuang Chang

University of Nebraska-Lincoln

audiovisual art, presented via DVD

Concentrics for electric piano (2008)

David Psenicka

Louisiana State University

World Premiere

performed by

David Psenicka (electric piano)

Bagatelle for solo flute (2007)

Sam Magrill

University of Central Oklahoma

performed by

Emily Butterfield (flute),

University of Central Oklahoma

Desert Heat and Winter Snow, Set II, for tenor and piano (2008)

Donald Callen Freed

Sul Ross State University

lyrics by the composer

Firm Foundations

Geologic Timescape

Will You Be Ready for the Snow?

Sun Settings

Double Rainbow

performed by

Donald Callen Freed (tenor), Sul Ross State University,
and Catherine Herbener (piano), Concordia University, Seward, Nebraska

Scherzo und Marsch, S. 177, for piano (1851)

Franz Liszt (1811-1886)

performed by

Tatiana Thibodeaux (piano),
Claremont Graduate University

Sonata for clarinet and piano (2008)

Justin Writer

Oklahoma City University

performed by

David Carter (clarinet) and Michael Dean (piano),
Oklahoma Baptist University

The Earthworm Also Sings:

earWorm Improvisation Ensemble

Improvisations for the Ides of March (2009)

performed by

Marc Jensen (accordion, toy piano, slide-whistle, tenor recorder, humming, singing, pots & pans)

Elliott Miles McKinley (keyboards, banjo, female choir, synth bass, harp, double-bass, guitar),

James Holdman (electric bass, mandolin, lap dulcimer, humming, singing), and

Zachary Crockett (flute, voice)

Sunday, March 15, 2009

8:00 AM – 9:00 AM

Lecture-Recital Session II, Pitman Recital Hall

Chair: Barbara Fast, University of Oklahoma

“An Introduction to Howard Ferguson’s *Piano Sonata* op. 8 (1940)”

Nicole Biggs, University of Oklahoma

“John Cage’s *Fourth Construction: An Imaginary Landscape?*”

Thad Anderson, University of Texas at Austin

9:00 AM – 9:30 AM

Coffee Break, Gothic Hall

9:30 AM – 11:30 AM

Paper Session VI, Pitman Recital Hall

Chair: Sarah Reichardt, University of Oklahoma

“The Construction of the *femina* in Hildegard’s *Symphonia*”

Jake Johnson, University of Oklahoma

“Wild Hunters and Flying Dutchmen: The Hunting Motif in *Der fliegende Holländer*”

J. Drew Stephen, University of Texas – San Antonio

“Musical Sense without Meaning: Ontology and the Touching Quality”

Dorothea Gail, University of Oklahoma

“Response to Sartre: Freedom Through Performance”

Julia Mortyakova, University of Miami

11:30 AM – 12:00 PM

Coffee Break, Gothic Hall

[and Chapter Board Meeting, CMC 109]

12:00 PM – 1:30 PM

Paper & Lecture-Recital Session, Pitman Recital Hall

Chair: Nancy Staples, Northwest Vista College, San Antonio, Texas

“Do You Need a Vocologist? The Emergence of a Medical Sub-specialty from a Musical Discipline”

Wendell R. Davis, University of Texas Pan American

“Villa-Lobos and Nationalism: The Composer’s Indirect Use of Brazilianisms in Selected Piano Works”

Ilka Vasconcelos Araújo, Fort Worth, Texas

“Flute and Viola – Harmonious Repertoire”

Jennifer Cahill Clark, University of Texas – San Antonio

Kassandra Keeling, University of Texas – San Antonio

Rita Linard, University of Texas – San Antonio

1:30pm Announcement of the Winners of the Best Student Awards, Pitman Recital Hall

1:45pm End of the Conference

2009 CMS South Central Chapter Conference
Abstracts for Papers, Posters, and Lecture-Recitals
(in alphabetical order by presenter)

Katie Rice Aldridge

“Voice in the String Quartets of Beethoven and Shostakovich: a Comparison of Beethoven’s Op. 130 in B-Flat Major and Shostakovich’s Op. 110 in C Minor”

Beethoven’s late quartets abound with connotations and imitations of song. The second, fourth, and fifth movements of Op. 130 in B-flat major exhibit a direct, unassuming lyricism that contrasts starkly with the quartet’s original finale, the Great Fugue. This lyricism takes the form of vocal gestures that evoke folksong, recitative, and aria. The second movement *Presto* and the fourth movement *Allegro assai: Alla danza tedesca* suggest folksong by consisting entirely of tuneful eight-bar melodies, while the fifth movement *Cavatina* indicates operatic aria and recitative. Shostakovich later adapted these Beethovenian vocal gestures to his own twentieth-century musical idiom for his quartets. Shostakovich’s Eighth Quartet in C Minor (Op. 110) contains aria and recitative in “arioso” sections in the first, third, and fourth movements. Additionally, the second movement *Allegro Molto* features a folk-like “Jewish” melody, and the third movement *Allegretto* includes a simple eight-bar tune in the scherzo. Moreover, Shostakovich directly quotes a nineteenth-century revolutionary song and his own opera, *Lady Macbeth*, in the fourth movement *Largo*. These evocations and quotations of vocal music in the Eighth Quartet illustrate the influence of Beethoven’s late style on Shostakovich’s quartets.

Thad Anderson, Southwestern University

“John Cage’s *Fourth Construction: An Imaginary Landscape?*”

On May 7th, 1942 a significant yet puzzling premiere of a John Cage work took place in San Francisco, California. This event occurred close to the culmination of Cage’s extensive work developing the percussion ensemble, thus making it even more momentous. On the evening of its premiere, this work was titled *Fourth Construction*. Many performers and scholars alike would agree that this work does not exist today. However, soon after its debut, *Fourth Construction* was retitled *Imaginary Landscape No. 2* (March No. 1) joining two additional pieces within that series. *Imaginary Landscape No. 1*, *No. 2*, and *No. 3* represent Cage’s early exploration into using electronic devices and sliding tones in musical compositions. A similar counterpart to this group of works is Cage’s *Construction* series. Composed during the same time period, *First*, *Second*, and *Third Construction* epitomize Cage’s experimentation with timbre, rhythm, and formal structure. Because of the *Fourth Construction*’s perceived “split personality” (*Construction* or *Imaginary Landscape?*), there are many unanswered questions surrounding academic and performance aspects of this work. With the purpose of providing further insight into John Cage’s so-called *Fourth Construction*, this document will examine and juxtapose Cage’s *Construction* and *Imaginary Landscape* series.

Ilka Vasconcelos Araújo, University of Florida

“Villa-Lobos and Nationalism: The Composer’s Indirect Use of Brazilianisms in Selected Piano Works”

Through an enormous output in the literature for piano, Heitor Villa-Lobos explored technical assurance and perception of the instrument’s distinctive expressive resources. He also created

stylistic variety that corresponds to his most personal style, which is connected with the use of folk material and Brazilianisms.

Like other nationalistic composers, he made extensive direct use of folk and popular songs present in a vast majority of his compositional repertoire. Nevertheless, Villa-Lobos also composed based on original folk melodies absorbing their melodic and rhythmical traits and making them part of his genuine compositions. An important aspect explored by the composer in his works is the fact that the theme of a composition does not necessarily need to be a quoted folk melody or an idea directly borrowed from folk music in order to make it national. Villa-Lobos used specific melodic figuration to represent the lyric-romantic side of the Brazilian temperament in his own pseudo-folk themes. He combined these melodies with syncopated rhythms and accents supported by sensuous and lush harmonies through chordal accompaniment.

This lecture-recital intends to present Villa-Lobos' indirect use of Brazilian nationalistic material illustrated through some examples of his piano music, which prove his complete immersion in specifically Brazilian idioms. Through improvisatory ideas, impressionist sonorities, intricate cross-rhythms and a compelling use of extreme dynamic levels, Villa-Lobos clothes his national traits, which are unrestrained and spontaneous.

Donald W. Armstrong, Tulsa Opera

“From Both Sides Now: Preparing Singers to be Working Musicians in the 21st Century from an Educational and a Professional Opera Company’s Perspective”

This presentation will examine how universities can better prepare singers to present themselves positively to opera companies, both as singers and as business professionals. There are relatively few professional opera jobs compared to the volume of opera singers universities are granting graduate degrees in voice which puts singers in a very competitive environment. Singers normally finish school with a great amount of debt and a low potential for earning enough money to repay that debt. How do university voice programs prepare their singers to be relevant? Should universities be more selective in how many graduation performance degrees they grant? What are opera companies looking for? Why are there not more collaborations between universities and professional opera companies to help better prepare singers for work? As a person who both trains singers and who auditions and offers jobs, I see, more often than now, a wide gap between the singer's expectations and training and the expectations and the needs that I have as an opera professional. I would like to be an instrument of change in helping universities and opera companies to work together to strengthen our field and our art form in our ever-changing world.

Nicole Biggs, University of Oklahoma

“An Introduction to Howard Ferguson’s *Piano Sonata op. 8* (1940)”

Irishman Howard Ferguson (1908-1999) was an editor, author, performer, and composer. Though his compositional output is small, his works are of worth and significance. Ferguson has been described compositionally as a 20th century romanticist, and his *Piano Sonata Op. 8* reflects as much. The sonata was composed during WWII and displays an expressive yet tragic grandeur. Dedicated to mentor Harold Samuels, the sonata was composed from 1938 to 1940 in London during the WWII fire-bombings. Dark overtones are present throughout the work. This is evident through dynamic extremes, and a turbulently chromatic harmonic language. This cyclical work emulates traditional sonata form within a polytonal harmonic language, and exhibits turmoil as well as lyricism amidst semi-tonal melodic relationships.

Howard Ferguson's *Piano Sonata* Op. 8 maintains a unique voice among 20th century piano literature, fusing romanticism amongst a polytonal harmonic structure within sonata form. This lesser-known work is deserving of notice and is a diamond in the rough of 20th century keyboard works.

Valentin Bogdan, University of Miami

“Classical Musician and Entrepreneurship: A Case Study Featuring Public Domain Tango Music”

A model was created in order to assist classical musicians with the process of creating their own musical niches, in order to build an audience following and experience financial gain. This blueprint involved creating a number of arrangements for the piano four-hand medium, which were then self-recorded, self-marketed and self-distributed. An introduction to the repertoire commences the discussion. Next, the methods employed to self-record, self-market and self-distribute this compilation are presented. The discussion focuses only on techniques that pertain to musicians who do not have the support of a record label or a music publisher. Methods of self-recording and ways through which a professionally presented album can be self-manufactured for minimal costs are also discussed. A discussion of self-marketing methods follows. This includes the use of web pages, Internet radio stations and social networking websites. The discussion involving self-distribution includes independent Internet sites such as CD Baby, self-distribution via a personal webpage featuring both the sale of CDs as well as digital downloads, and methods of digital distribution via services such as Tunecore or iTunes. Future study opportunities will also be discussed.

Stephen Bomgardner, Drury University

“Celebrating Haydn's Chamber Music: Trio Songs for voice, violin, cello, and piano”

Performances by Stephen Bomgardner (voice), Drury University, as well as Diana Seitz (violin), Sarah Kapps (cello), and Christopher Munn (piano), all University of Texas-Pan American

2009 is the 200th anniversary of the death of Franz Joseph Haydn. Between 1791-1804 Franz Joseph Haydn arranged nearly 400 Scottish, Welsh and Irish folksongs. What began as a favor to help out a bankrupt London music dealer, developed into a genuine delight for Haydn. He sought to retain the melodic and rhythmic freshness of the original folksongs, while bringing them into line with contemporary musical taste. In keeping with the practices associated with 18th century domestic music making, he arranged the folksongs for an ensemble of voice, piano, violin and cello. Haydn added carefully fashioned preludes and postludes and, in contrast to the original figured bass, wrote out full keyboard parts, and invested the violin line with a great degree of autonomy.

This lecture recital will focus on Haydn's British folksong arrangements for voice, violin, cello and piano. The program will feature a performance of seven of his folksong arrangements, and will include discussion of the original Scottish and Welsh folksongs, a musical analysis, and pedagogical aspects for student performances.

Susan Dill Bruenger, University of Texas - San Antonio

“Perceptions of Non-musicians Regarding Musicians and Musical Careers”

The purpose of this action research study was to describe what college students with no or minimal training in music attending a Southwestern University located in a large urban

environment learned from interviewing a professional musician. 120 students in a music appreciation class were assigned to contact and interview a professional musician of their choice. They were also asked to complete a survey designed to ascertain what they learned as a result of the interview about how musicians learn their skills and what motivated them to perform. The results of the interviews were shared with the rest of the class in discussion groups. The students were then asked to complete another open-ended questionnaire designed to determine what they learned from the whole project.

Results and discussion include descriptions of the types of musicians students had access to and the perceptions students had about musicians and musical training after interviewing a professional musician.

Jennifer Cahill Clark, University of Texas - San Antonio

“Higher self-efficacy string students preparing for All-State Auditions: Four case studies”

The purpose of this study was to examine and describe the music practice behaviors, strategies, and thoughts of 4 high school string students who previously indicated a high sense of string playing self-efficacy. The students were observed and interviewed as they prepared for an advanced All-State Orchestra competition. Students also kept a two-week practice journal. All data was considered as concepts of practice, motivation, achievement, and self-efficacy were linked together to analyze tendencies and summarize student behavior. The four students selected were higher self-efficacy case studies from a recent mixed methods research project. Initially the study surveyed 65 string students who chose to take an All-Region orchestra audition. The relationship of summed self-efficacy scores to a competition ranking was found to be statistically significant. The students were given a questionnaire about self-efficacy before the audition, and asked descriptive data about private lessons, years of playing, etc. From these 65, 8 higher and 8 lower self-efficacy sub-group students were observed and interviewed in regard to their practice behaviors and thoughts. The current study examined 4 of the higher self-efficacy students in more depth. The observations and interviews were longer, plus the journal was used. The 4 were chosen out of the higher 8 because they were the only students of that 8 auditioning for All-State. Though only qualitative in nature, gleaned data revealed possible self-efficacy as well as achievement links to practice strategy tendencies, habits, thoughts, and behaviors.

Jennifer Cahill Clark, University of Texas - San Antonio

“Flute and Viola, Harmonious Repertoire”

A lecture recital of repertoire for the Flute and Viola, as well as Flute, Viola, and Piano. Two repertoire lists will be included, one with annotated comments of the repertoire studied or performed by the presenters thus far, and another general list in progress of just composer, title, and possible publishers. We will discuss different aspects of the repertoire, including stylistic issues, rehearsal suggestions, and coaching or teaching aspects. A repertoire list will be presented and the request for anyone to add to that list will be encouraged during the question and answer session.

Prélude, Récitatif, et Variations, Op. 3
For Flute, Viola, and Piano

Maurice Duruflé

Selections from:

Three Duo Concertants for Flute and Viola
Six Duos for Flute and Viola

Franz A. Hoffmeister
François Devienne

Theresa Chardos Camilli, University of Oklahoma

“Considerations When Teaching Individuals with Disabilities”

The purpose of the presentation is to strengthen music educators’ skills for working with individuals with special needs. The presentation will address the potential considerations and factors that educators may encounter. Sharing must-have resources and enlightening research will aide the educator in becoming better equipped in teaching individuals with special needs. Often this educational aspect is lacking within a music educator’s degree program. This presentation serves as a resource equipping music educators with knowledge necessary for a positive experience if choosing to work with individuals having special needs. The presenter will share her experiences working as a board-certified music therapist in a private, piano studio setting (i.e., teaching adaptive lessons) and within a larger group setting (i.e., public schools and after-school programs). Ultimately, the attendee will be better equipped to develop instructional interventions appropriate for the specific student.

Aaron Carter-Cohn, Texas State University

“Applying Applied Composition: Professional Preparation and Viability Results of a Questionnaire on Compositional Pedagogy”

The role of new music in 21st century culture will be established by the current generation of aspiring composers. A century ago, modernists witnessed the advent of broadcast and recorded media and the decline of the concert hall, and we are now witnessing upheaval in those same media. While the general public widely views art music as pretentious, a large portion of the public is dissatisfied with popular culture.

A questionnaire on compositional pedagogy was sent out to a random sampling of composition professors across the United States and 26 responded. The final subject for their consideration was vocation:

How do you prepare your students for a career in composition and what are their options?

Discussion of the responses will reveal the extent to which compositional mentorship includes professional training and the investigation of viable career paths. The other questions involved institutional environment, mentoring approach/methodology, aesthetic/stylistic models, and the role of technology. All subjects will coalesce to form conclusions about studying composition in higher education in 21st century America, and determine whether it has a pedagogy or needs one.

Carol Chiang, University of Oklahoma

“Eugénie Rocherolle: The Composer and Her Piano Music”

While the earliest part of Eugénie Rocherolle’s career centered on choral and band music, the success of her first piano collection *Six Moods for Piano* in 1978 began her journey in piano composition. She has published original piano solos, original duets and two-piano works, and piano arrangements in an extensive variety of styles from early-intermediate to advanced levels. Rocherolle’s compositions are often highly praised. Lynn Freeman Olson, a leading American educational composer, wrote “Rocherolle’s expressive tone poem breathes us through various key centers [These are] outstanding piano materials.” Rocherolle’s styles blend an assortment of influences from places like New Orleans and France and from historical composers such as Chopin, Brahms, and Rachmaninoff.

Paula Conlon, University of Oklahoma

“Doc Tate Nevaquaya: Master Comanche Artist and Flute Player”

This poster presentation depicts the life and artistic contributions of Doc Tate Nevaquaya (1932-1996), the Comanche artist, historian and musician who was known for his paintings in a traditional style and for his traditional Native flute music which he helped to preserve and promote. In 1986, the National Endowment for the Arts recognized Nevaquaya with the National Heritage Fellowship, the highest honor bestowed by the United States on a traditional artist, for his contributions in the revival and perpetuation of the Native Plains courting flute. In 1990, he became the first Native American to perform at Carnegie Hall, and the State Arts Council of Oklahoma honored him as an “Oklahoma Treasure” in 1995. His landmark 1979 LP recording, *Comanche Flute Music played by Doc Tate Nevaquaya*, was re-released as a CD in 2004 by Smithsonian Folkways Recordings (SFW50403).

Kevin Connywerdy, Comanche and Kiowa Nations

“Powwow Dancing”

Live presentation of Native American music and dance with Kevin Connywerdy, a member of the renowned dance troupe, the Oklahoma Fancy Dancers (see bio for more information).

Courtney Crappell, University of Texas – San Antonio

“Learning from the Oral Tradition: Implications for Music Educators”

Teachers of classical music operating within a literate paradigm have historically struggled between “note-teaching” and “rote-teaching” approaches. While rote teaching allows students to focus on the aural phenomenon, developing a student’s reading ability frequently becomes the immediate goal of lessons and note teaching is prioritized. Although the benefits of fluent sight reading are numerous, overly emphasizing reading without additional focus on the student’s aural perception skills distracts from the musical goal.

Rote teaching harkens back to the oral tradition that predates the written musical system familiar in today’s Western classical idiom. In western music education, a few teaching methods still emphasize this oral tradition, a prominent example being Suzuki’s “mother tongue” approach, but there are many non-Western musical traditions that maintain an oral teaching tradition to this day. The purpose of this paper is to explore the methods employed by teachers active in oral traditions, mostly employed by non-western musicians, and compare them with the written methods popular in music education of the west.

Courtney Crappell, University of Texas – San Antonio

Kimberley Dreisbach, Oklahoma City University

“Findpianoworks.com: Simplifying the Search for Piano Repertoire”

Findpianoworks is an online searchable database of pedagogical piano literature, intended to revolutionize the way pianists select and sequence literature. This poster aims to demonstrate how the website allows teachers to sort through repertoire and materials utilizing the database’s sorting criteria. Teachers might choose to search for repertoire based on the techniques that a work emphasizes, or even a specific rhythmic pattern that is prevalent throughout the work. Pieces are catalogued by level, and are searchable by user-selected level ranges using the numeric difficulty range 1-10. Works are also catalogued by common moods and special occasions, and the database also catalogs a significant collection of world-influenced music. In

addition to searching for individual works by these criteria, teachers may also search the contents of anthologies, cross-referencing findings by composers and publishers.

By acquainting visitors with the site's search criteria and design, this poster will encourage all musicians to examine how they think about literature and help them utilize their existing and available resources in a more efficient way. This poster will highlight the decision-making process in categorizing technical elements in literature, and prompt discussion among visitors regarding how they think about sequencing literature for their students.

Wendell R. Davis, University of Texas Pan American

“Do you need a vocologist?—The emergence of a medical sub-specialty from a music discipline”

At any given moment from 3-9% of the population is experiencing vocal problems. The depth and importance of those problems vary by profession. Teachers, who make up 6% of the general population, lose at least one day of work per year to vocal problems. Teachers with a history of vocal problems (about 20% of the total number of teachers) lose about nine working days per year. Among professional voice users (those for whom livelihood is derived from the voice) the number of working days lost is much higher.

Vocology is the practice of habilitating and rehabilitating vocal behavior. A vocologist may be a speech-language pathologist, otolaryngologist, or specially trained singing teacher or voice coach. Vocologists specialize in the functional repair of poor voices via standardized methods of voice therapy and insure optimal levels of vocal behavior by retraining function. Therapy generally results in resonant voice produced without strain over a longer period of time. It is often the only hope a professional voice user has of maintaining a career.

Vocology is a recent development in medical therapy. It has evolved from inter-relationships between speech science, medicine, theatre training and vocal pedagogy. This talk will focus on the contributions of vocal pedagogy to vocology and summarize treatment methods and measurement technology. The presenter is a recent graduate of the only certification program in the country for vocology at the University of Iowa Department of Communication Sciences and Disorders.

Wesley DeSpain, University of Oklahoma

“Art Music for the Twenty-first Century: Communicating with Strangers”

The first decade of the twenty-first century has not exactly been the best of times, especially for arts organizations. Some question whether art music can, or even should, take root in this impoverished soil. Viewed properly, the challenges before us are opportunities for the message of our art, not obstacles to it. This paper will propose that, in a spirit of cross-disciplinary collaboration, we take a few cues from agencies that train individuals to serve cross-culturally as we consider how to best prepare our music graduates at the collegiate level. After all, artists must know how to cross gaps of culture in order to create meaningful dialogue and engagement with a largely non-appreciative society. While it is tempting and common to view the present situation with pessimism, this session will encourage us to dream a little; to take a lesson from George Bernard Shaw who said, “Some men see things as they are and say, ‘Why?’ I dream of things that never were and say, ‘Why not?’”

**Michael Drapkin, Puerto Rico Conference on Music Entrepreneurship
“For the Love of Music”**

Michael Drapkin will discuss and review the role of classical music in our society, and the prospects for music performance graduates in today's increasingly electronic society. He will take a practical look at the activities of music graduates, tying that back to the training they receive in the conservatory setting, reviewing what changes are taking place and offering suggestions as to what might be done or reexamined, whether on the college level, or actions that individual professors might want to take to keep our music graduates involved in sharing what is important to all of us - our collective love of music - well into the future.

**Kimberly Dreisbach, Oklahoma City University
“Secrets to Success: Observations of Exceptional Teaching Techniques”**

Private applied music lessons provide the core training for music students at all skill levels. However, musicians do not always agree on the best teaching methods for private lessons. With the complex combinations of unique personalities, personalized goals, and literature selection, identifying common behaviors of successful teachers is difficult. This presentation reviews recent research regarding the behaviors of successful teachers in the private applied lesson, offering novice teachers guidelines for lesson observations and providing all teachers with a method of evaluation. After a brief overview of how successful teachers were identified and studied in the research, specific teaching behaviors that consistently appeared in all of the research studies will be introduced. General themes documented by the research include similarities in lesson pacing, approaches to technique, and practicing in the lesson. Specific behaviors include the identification of appropriate lesson goals, the rate of teacher feedback, and the type of feedback given by the teacher. This comparative study applies to private teachers of all ages and abilities, from elementary-aged students to graduate-level performers, and provides immediate applications for every teacher's next lesson.

**Sara Ernst, University of Oklahoma
“Formal Considerations of Phrasing of Three Chopin Mazurkas”**

Among Frederic Chopin's (1810-1849) works for solo piano are stylized dances such as waltzes, polonaises, and mazurkas. The waltzes and polonaises are standard performing and teaching repertoire, yet it is less common to program and teach mazurkas even though many of these are the shortest and least technically challenging pieces of Chopin's output. Nonetheless, Chopin was committed to the mazurka as a viable form and style; he wrote a large number of mazurkas throughout his entire compositional career. Due to their inherent formal and structural characteristics, the mazurkas require a sophisticated approach to phrasing; three intermediate-level mazurkas (op. 7 no. 1, op. 67 no. 2, op. 68 no. 3) will be analyzed to demonstrate the interpretive challenges that Chopin's mazurkas embody despite their limited technical requirement. The presentation will include an analysis of the phrase structure and form of the three mazurkas, considering how repetition, cadences, harmonic progression, and hypermeter interact. The analyses provide insight into the musical demands, regarding phrasing and interpretation that are placed on the pianist. The presenter will suggest how the mazurkas can best be used pedagogically, in terms of the development of a pianist's musicianship.

Susan D. Fain, University of Oklahoma

“Finding your Niche: One Musician’s Journey”

This poster focuses upon my own journey in pursuing a musical career with an emphasis on key points of wisdom for the young college musician. They include (but are not limited to) the following:

- this is only the beginning of your education
- seek experiences outside of music to enhance your own musicality
- market yourself, even if you don’t get paid
- find a sub-specialty in music
- take courses that have nothing to do with music
- consider a double-major or a minor
- make friends with your peers and professors; they may be your boss someday
- be responsible; you are building your reputation even now
- dream big, but don’t be stupid
- Where do I see myself ten years from now? What will it take to get me there? Plan!
- Develop judgment, especially concerning your own talents
- Plan for more than you can accomplish; not everything eventually works out

The poster will features pictures, summaries of the different stages of my musical career, and the above advice points, with more provided in handouts.

Susan D. Fain, University of Oklahoma

“Health Promotions in Schools of Music: A State of the Union Message”

Of vital concern to the future of music as an educational and professional endeavor is the health of the musicians themselves. Musculoskeletal injuries, focal dystonia, poor general fitness, mental health issues, and noise-induced hearing loss are very real dangers in the lives of artists. Important strides have been made to address the challenges that musicians face in these areas of physical and mental health. In the fall of 2004, PAMA (Performing Arts Medical Association) and the University of North Texas held a conference which resulted in the publication of a four-part statement of recommendations for schools of music. These recommendations have an immediate impact upon college musicians – including both faculty and students. An impressive number of academic institutions and professional organizations have responded in positive ways. This presentation will discuss the health issues of musicians, the recommendations of the Health Promotions in Schools of Music Conference, the response of professional organizations and institutions of learning to date, and action points for the future, which includes initiatives for CMS and opportunities for career opportunities for the musicians themselves.

Dorothea Gail, University of Oklahoma

“Musical Sense without Meaning: Ontology and the Touching Quality”

Generations of musicologists and music theorists struggled and are struggling with the problem of how one could describe music with words, how to interpret and explain it – apart from the fact that music would or could be enjoyable. One can analyse different levels of meaning: pure musical structure, mimetic references, quotations, metaphorical meanings, techniques of composition etc., with methods from semiotics, narratology or topoi theory. At the beginning of the 20th century analysts also used psychological and empirical approaches, which try to explain that a subject might be impressed by music. Musicologists Zuckerkandl and Halm tried to overcome the splitting of subjective and objective approaches by means of their “ontologies,”

using ideas of Hegel and Schopenhauer of music as an intrinsic system and drawing analogies to the ideals of a humanistic society. The contemporary philosopher Jean-Luc Nancy also worked on this problem and tried to describe the “touching” quality of music (or art) (*Les Muses*). In this concept meaning is no longer a part of semiotics, but has – like the ideas of Zuckerkandl – an ontological quality: “Music, that is sense without language” (*À l’écoute*).

Christina Giacona, University of Oklahoma

“Defining 21st Century Performance: The Implications of Dynamic Movement on the Need for Collaboration”

Music is motion. Vibrations. A communication of sound from a performer to a listener. Yet as performers, we often surround the creation of music with staticism. From desolate, empty recital stages to stagnant, repeated performances of expected material, classical music cannot truly act surprised at being treated like a museum in the new millennium. In order to move forward with crafting western art music into an engaging medium for the 21st century, we must focus on the inclusion of dynamic movement into our performances. The most obvious way is collaboration with other arts – dance, theatre, film, and visual art. These other arts must not be treated as separate and submissive, but instead must become part of the integrated whole that makes up the live performance. Yet all other facets of the performance must also be reexamined. Musicians must be aware that every moment on the stage, every minute spent tuning or second spent fumbling with pages, becomes part of the performance and affects the audience. It is imperative to the survival of live music that it does not merely emulate the sounds of a recording, and I believe the means to do so are in our hands.

Angela Heck, University of Oklahoma

“The Native American Flute”

There has been very little research done to determine past and present tribal differences concerning a variety of aspects of the Native American courting flute, such as basic characteristics, construction and design, individual playing styles, repertoire, etc. The audience for the courting flute has gone through many changes as well, from a small intimate audience of an individual serenade or a serenade for family and friends, to larger audiences of Native and non-Native people. Not all Native Americans and their tribes use the flute. It is closely associated with the Lakota, Kiowa, Comanche, and Ojibway (Chippewa) tribes in the Plains and the Northeast. In order to study tribal differences, I have compared the playing styles of two different artists, Doc Tate Nevaquaya of the Comanche tribe and Kevin Locke of the Lakota tribe, by examining their backgrounds, recordings, performance careers, and flute making traditions.

Jyoti Hensch, University of Oklahoma

“Beyond the *Children’s Corner*: Exploring Lesser-Known French Keyboard Works for Students at the Late-Intermediate to Early-Advanced Level”

Works by French composers comprise a relatively small portion of the teaching literature often used with intermediate level piano students. However, there is a great deal of high-quality piano literature at this level from French composers throughout the ages. This lecture-recital will explore less familiar French keyboard works at approximately the same level of difficulty as Debussy’s *Children’s Corner*.

The Baroque, Romantic, and early twentieth-century eras will be represented with single pieces and teaching collections, including those by Rameau, Gounod, Franck, Chausson, Debussy, Ravel, Milhaud, and Poulenc. These works illustrate the musical styles of their respective eras, expand awareness of lesser-known works, and provide a foundation for performing larger works of the same style in the future.

<i>Tambourin</i> (1724) and <i>Les tendres plaintes</i> (1724)	Jean-Philippe Rameau (1683-1764)
<i>Musette</i> (1863) and <i>La Veneziana</i> (1875)	Charles Gounod (1818-1893)
<i>Danse lente</i> (1885)	César Franck (1822-1890)
<i>Quelques danses</i> , op. 26 (1896) (I. <i>Dédidace</i>)	Ernest Chausson (1855-1899)
<i>Page d'album</i> (1915)	Claude Debussy (1862-1918)
<i>Prélude</i> (1913)	Maurice Ravel (1875-1937)
<i>Quatre romances sans paroles</i> (1933) (I. <i>Modéré</i> ; II. <i>Vif</i>)	Darius Milhaud (1892-1974)
<i>Mouvements perpétuels</i> (1918) (I. <i>Assès modéré</i>)	Francis Poulenc (1899-1963)

Marc Jensen, Norman, Oklahoma

“Inlets and Child of Tree: Process, Improvisation, and Chance in John Cage’s Later Work”

The aesthetic of anarchic indifference runs through the work of John Cage at almost every level, finding expression as a kind of playful de-personalization, in which Cage seemed to paradoxically remove personal preference from his work, and utilize his work as a vehicle to express his personality very clearly. In some ways, this tension is captured by looking at Cage's method of notating his work: meticulously hand-written, chance-derived scores that are personalized and impersonal. Using this as a springboard, this paper is an exploration of Cage's late work, the evolving role of chance, improvisation, and personal expression, focusing on his 1977 piece *Inlets*.

Jake Johnson, University of Oklahoma

“The Construction of the *femina* in Hildegard’s *Symphonia*”

In 1150, Hildegard of Bingen left the monastic community of Disibodenberg to establish her convent at Rupertsberg. Hildegard’s preoccupation with the new convent’s construction is evidenced by an architectural metaphor featured throughout her writings. From a vision recorded in Book 3 of her *Scivias*—a collection of her prophecies and visions written between 1141 and 1151—where Hildegard likens salvation to a building, we begin to understand that this architectural metaphor functioned didactically to promote her understanding of redemption. While some literary scholars have drawn attention to this pervasive hermeneutical language in her writings, a close examination of Hildegard’s architectural depiction within her music has not been undertaken. In this paper, I suggest that Hildegard implements the metaphor not only textually, but musically as well.

Through an analysis of four responsories and chants from her *Symphonia*, I claim Hildegard uses the metaphor to delineate between the constructive and destructive powers of Mary (the builder of salvation) and Eve (the builder of death and conversely, the destroyer of salvation). Examining this architectural metaphor within these chants will open our understanding of how Hildegard uses melody as a pedagogical vehicle for metaphor and interpretation.

Cecilia Kittley, Texas State University

“Enhancing Sight-Reading Abilities in Volunteer Choirs”

While much research exists in the area of choral sight-reading, little specifically targets sight-reading in the volunteer choir setting. This poster will summarize, based on a review of secondary literature, the strategies for improving sight-reading abilities in a volunteer choir setting. Furthermore, the poster will present some of the data collected during an experimental period with a specific church choir. During that period, choir members were introduced to basics of music theory and aural skills, and strategies for improving sight-reading were emphasized. A pre-test and a post test, combined with surveys of the choir members, provided information on the abilities of an average church choir. The surveys specifically captured the self-perception of sight-reading abilities by the choir members and how a self-critical perception increased during the experimental period of instruction.

Derek Lawrence, University of Oklahoma

“Finding Artistic Truth: A Model for Discussing Interpretive Truth and Meaning”

In the 21st century, the concept of truth as a constant has lost out to the concept of truth as a variable. Many musicians today maintain a perspective on truth that is either completely subjective, or wash their hands of the problem through employing rigidly controlled, computer generated models. At the same time, the need for a robust understanding of artistic truth has never been greater. Musicians must become convincing apologists to school boards, foundations, and the academy simply to survive.

This sea-change in the perception of artistic truth requires that musicians understand basic philosophical and aesthetic questions surrounding music. Namely:

- How can an interpretation be true or false?
- How can we describe meaning in music?
- How can we communicate to our audience a fundamentally extra-musical experience without resorting to banal narrative clichés?

By creating a strong and flexible rubric using pragmatist models of truth, one can describe how both objective and subjective elements of truth function in musical interpretation. Armed with a useable model of truth, one may then go about describing how we experience artistic truth through the meaning we assign music.

Haichuan (Jack) Li, Texas Tech University

“East Meets West: Cultural Issues in Music Studios of Higher Education in the U.S.”

Today, cross-cultural issues are increasingly common in our global society. It is especially true in music that students from Asian countries are eager to pursue advanced studies with artist-teachers at prestigious music schools in the US. Sometimes we are personally baffled by our experiences of trying to communicate across a cultural divide. I have experienced this myself, having grown up in China and later studying piano pedagogy in the US. I intend to present a broad view of the ways culture affects communications in music teaching and learning, which would help the teachers and students better understand each other and eliminate possible misunderstandings caused by cultural differences. – This presentation will focus on how the Theory of Four Cultural Dimensions developed by Geert Hofstede, can be applied to the field of music pedagogy. By providing a series of examples from the areas of music teaching and learning, this presentation aims to show how the 4-D Model can be successfully applied to interactions between students and teachers as well as to interactions between students. This

presentation will address some ways culture can affect teachers and students relationships-- understanding different cultures improves communication with music students from around the world. Specific suggestions for teachers and students will be provided.

Stephen Lias, Stephen F. Austin State University
"Paradigm Shift: Training Composers in the Digital Age"

Has the entertainment industry become the new patron of composition in the digital millennium? Is it more likely for a composer to have their work used in a video game than played by a professional symphony? Do traditional academic training models for aspiring composers have any relevance to the practical realities of a working composer? Is it somehow a "sell-out" to train a composer to be employable? These and other difficult questions are serving as catalysts for change in a field in which pedagogy is rarely written about or discussed. Increasingly, the fundamental and far-reaching shifts that are taking place in the creation and dissemination of new music are leading composition programs to question the effectiveness of their approach. Long-held skepticism about the artistic merit of commercial music is being reevaluated as films and computer games become the primary avenue through which the public experiences symphonic music. This paper presentation will explore these issues and provide examples of new and innovative curricula and teaching approaches in the field of composition.

David R. Montano, University of Denver
"Global Destabilizations, Sustainable Solutions, and Schools of Music: Challenges and Potentials in a Perilous Time"

It is becoming increasingly clear that global destabilization of the Earth's biophysical system – or global climate change – is the defining challenge of our time, perhaps the most perilous humanity has ever faced, and that it is intimately intertwined with a growing energy crisis of enormous import and global destabilizations of the world's economic and socio-political systems. The development of new understandings of sustainability in the arts – for nurturing and replenishing human resources in artistic creativity by as many individuals and groups as possible, as well as the sharing of them that has perhaps always been the greatest source for intercultural understandings – is crucial both to preserve the vitality and pervasiveness of art making and to contribute to perhaps the most profoundly important underpinning of any successful confrontation of the global destabilizations we face.

This presentation details the nature of this challenge to tertiary schools of music in research, development, curricular commitments to their students as future innovators in promoting music making and sharing throughout society, the ways in which principles of sustainability are crucial, and the paradigmatic shifts that appear to be needed, including away from a traditional privileging of certain curricular centers over marginalized, or even absent, peripheries.

Julia Mortyakova, University of Miami
"Filling the Gaps in the College Curriculum: Professional Skills College Students Need"

The aim of this session is demonstrating the kinds of "real life in the music business" skills college students need to professionally market themselves, to be versatile and entrepreneurial, which are not usually included in general music curriculum. Ideally, these skills would be incorporated into a class taught during freshman year of college. These can also be suggestions that professors can incorporate into other class projects and applied lessons. The topics covered

will include presentation to potential employers, such as the writing of CV's, resumes, cover letters, biography, mock interviews, and releasing a CD. It will also be suggested that teachers of the proposed course will share their personal experience of job searching and being hired, as well as bring in guest faculty to do the same. Students will also be guided to useful websites and sources in finding job listings, as well as internet dossier services. Another aspect of the presentation will be areas of professional development of students while still in school: music festivals to attend, professional organizations to join, and publications to read. Other skills discussed will be web presence, public speaking skills, and practice lecture recitals.

Julia Mortyakova, University of Miami

“Response to Sartre: Freedom Through Performance”

In the preface to *The Artist and His Conscience*, Jean-Paul Sartre puts forth a question: “Is it so impossible that an artist will emerge in the world today and... transform ... our grandiose freedom into music?” This paper will examine the definition of “freedom” in Sartre’s philosophy of existentialism, and establish how an artist can transfer such freedom into music. Sartre speaks of music from a compositional point of view. This paper will respond by addressing the problem from a performance point of view. The paper will use the philosophies of Beauvoir, Hegel, Kristeva, and Levinas to prove that the performing artist can transfer freedom into music, and emancipate the audience's freedom during the performance through the encounter, confrontation and acknowledgement of the performer/audience, and through the act of playing / participating in a work of art live during a concert. The paper will support these ideas by quotes from interviews and books of concert pianists. The paper will argue that music performance--through the relationship of the performer to the audience, and the interconnection between the performers on stage-- can serve as a healing device, a way to channel everyone’s common bond of humanity, and, as a result emancipate the individual’s freedom.

Dimitar Ninov, Texas State University

“The Mono-functional Phrase: Calibrating Definition to Intuition”

When reading about musical form in certain theory books, one cannot help wondering what makes their authors generalize on facts which, at their best, only represent a portion of the truth and, occasionally, fall in striking contradiction with certain musical passages from the period of common practice. Thus when I came across a statement implying that a phrase must end with a harmonic cadence (otherwise it is not a phrase) I found it well worth the effort to argue against that implication. This is how this article was born. The statement which provoked my reaction was, “A phrase is a relatively independent musical idea terminated by a cadence.” [Stefan Kostka and Dorothy Payne, *Tonal Harmony*, 5th ed. New York: McGraw-Hill, 2004, p. 152.] It is true that tonal harmony plays a fundamental role in our perception of musical units, especially in a homophonic texture; it is also true that a typical phrase will terminate with a harmonic close, either present or implied. Having said that, I shall add that, occasionally, the analyst comes across musical phrases which unfold over a single chord. Such types of phrases may be more frequent in the folk music of some countries but they do exist in Western music as well.

Jim Plamondon, Thumtronics Inc.

“Dynamic Tonality: Extending the Framework of Tonality into the 21st Century”

This paper describes Dynamic Tonality, a system of real-time alterations to tuning and timbre that extends the framework of tonality to include new structural resources such as polyphonic

tuning bends, tuning progressions, and temperament modulations. These new resources could prepare art music for the 21st Century.

Sarah Reichardt, University of Oklahoma

“Beyond ‘Failed’ Forms: Defining Normative Procedures in Shostakovich’s Use of Sonata Form”

Dmitri Shostakovich clearly remained committed to the formal structures of the common practice. Recent work by Judith Kuhn and David Castro have used James Hepokoski and Warren Darcy’s sonata form theory as a backdrop to understand Shostakovich’s sonata forms. Yet, in Hepokoski and Darcy’s parlance Shostakovich’s works inevitably present a “failed” form, as his recapitulations do not achieve normative structural goals. In addition, most researchers point to the composer’s use of an “arch” form within the sonata paradigm. Yet, while we have made great strides in understanding Shostakovich’s use of sonata structure, we have yet to fully define normative procedures in Shostakovich’s use of this form.

This paper will focus on forming a generalized conception of Shostakovich’s compositional style within the confines of sonata structure in relation to his historical predecessors and within his own body of works. The goal is two-fold, first to more clearly understand how Shostakovich’s style differs from his predecessors and second, to better appreciate what is a normal articulation of structure and rhetoric within the Shostakovich style. By understanding his general style we can recognize how particular usages stand outside this norm.

Renée Rodriguez, Texas State University

“Using Band, Orchestra, and Choral Music to Enhance Music Theory and Aural Skills Courses for Music Education Students”

Including music that is part of the students’ lives will serve two important goals: 1) it helps the students connect music theory and aural skills with ‘real life’, and 2) it helps the students begin to think like teachers. Because music teachers are responsible for their students’ understanding of music, as well as its performance, they should be able to analyze performance literature for its potential to teach the elements of music. College level music education students can get an early start on this kind of thinking about the music by practicing this in their music theory and aural skills courses. This presentation will show examples of projects, assignments, and instructional materials derived from music education students’ future teaching literature.

Eileen Meyer Russell, Southwestern University

“Managing an Audio Dossier: Preparing Student Performers for Today’s Job Market”

The primary role of studio teachers has not changed, and music students must develop the skills needed to perform well in competitive situations. Today’s musicians also need to know how to produce quality recordings in order to compete in auditions, job applications, and to succeed in self-promotion. In the past private instructors may have helped students prepare a resume—today it is important to help students manage their audio dossier. This paper documents research of digital audio software and equipment and specific recording projects that can be integrated into the applied studio curriculum.

Chris Schoppe, Stephen F. Austin State University

“Prokofiev’s 7th Sonata: Atonal Sets for Construction”

This poster is a visual representation of an analysis of the first movement of Sergei Prokofiev’s seventh piano sonata. An application of atonal set theory yielded two key sets: 0148 and 0347. These two sets play an important role in the construction of much of the composition. Secondly, the movement’s motives, both melodic and rhythmic, will be diagrammed and the alteration or transposition of these motives will be shown. Other minor topics being presented will be the piece’s form and the importance of the tri-tone within the movement.

Carl Smith, El Paso Community College

“The Use of an Artificial Scale in a Choral Setting of *Psalm 150*, Composed by Sir David Willcocks”

Sir David Willcocks, Director-Emeritus, King’s College Choir, Cambridge University, England, has received many honors as a choral conductor, including a life-time achievement award from the Ralph Vaughan Williams Society for conducting the music of Vaughan Williams, at the Three Choirs Festival, August, 2008. It seems to this researcher that perhaps the choral compositions of Sir David may not be as well-known as his conducting achievements. The researcher has studied with Sir David for eight intensive summers in Wisconsin and New Hampshire, and he is well-acquainted with some of Sir David’s brilliant choral compositions. The purpose of this poster is to present an analysis of his choral-orchestral setting of *Psalm 150*, which uses an artificial scale based on the lower tetrachords of Lydian and Dorian modes: C D E F# G A Bb C. The poster cites examples of his use of the scale among the Psalm verses, and includes examples of Sir David’s conducting symbols. Hopefully, a recording of Sir David conducting the work will be included for listening at the session.

J. Drew Stephen, University of Texas – San Antonio

“Wild Hunters and Flying Dutchmen: The Hunting Motif in *Der fliegende Holländer*”

Wagner’s *Der fliegende Holländer* presents two problems for modern listeners. The first, since the Dutchman’s music evokes the hunting topic so strongly, involves the significance of the hunt. The second, since he is clearly out of place in the maritime setting, concerns Erik’s role in the narrative. Answers are found by linking the Dutchman’s story with the legends of the wild hunter. Although the Dutchman is not a hunter, there are striking similarities between his story and those of the wild hunter. Both commit blasphemous acts, both are eternal wanderers, both appear in stormy weather, and both are associated with flight. Moreover, by identifying the Dutchman as a hunter, a connection is established with Erik. This paper addresses the hunting motif in the opera by examining the conventions and gestures of the hunting topic in the nineteenth century and interpreting them within the theoretical frameworks provided by recent studies in musical topics and topic theory. An understanding of the cultural meanings of the hunt permits a reinterpretation of the opera that accounts for the hunting references and allows for a deeper understanding of this work.

Tracy Ward, Stephen F. Austin State University

“The Compositional Style of Fred Rogers, America’s Most Neighborly Composer”

Fred Rogers, host of *Mister Rogers’ Neighborhood*, was loved by generations as America’s favorite neighbor. His song, *Won’t You Be My Neighbor*, is perhaps one of the mostly widely known in all of America. Although remembered for his work with children, Rogers considered himself first and foremost a songwriter.

Having earned a degree in music composition from Rollins College in 1951, Rogers went on to compose over 300 songs, many of which were used on his show. The musical complexity of Rogers' songs has been overshadowed by his simple delivery of the message of affirmation for which he was known. It is, however, Rogers' compositions that became the foundation for the show's success.

2009 CMS South Central Chapter Conference
Program Notes for Compositions & Performances
(in alphabetical order by composer)

Daniel Adams, Texas Southern University

Double Nostalgia for tenor saxophone (2008)

The title of Double Nostalgia refers to a state of mind described by author Gabriel Garcia Marquez in his award-winning novel “One Hundred Years of Solitude”. Specifically, a character returns to his European homeland following a long period of residence in an exotic South American colony. “Upset by two nostalgias facing each other like two mirrors,” he has both bittersweet memories of the place he left behind and a longing for a homeland that no longer resembles the one from which he initially departed. This unsettling state of mind is represented musically by gradual transitions between two thematic ideas, each of which returns in successively shorter durations, and in ways that fleeting memories of past places, people and events transform into fantasies. The first thematic idea, introduced in the opening measures, is a slow and contemplative melody repeated with subtle rhythmic variations. In contrast, the second idea consists of rapid, syncopated short motives that are transformed rapidly through changing meters, varied rhythmic subdivisions, and extended performance techniques such as tongue slaps and key clicks. A cumulative process, analogous to the inability of the character to reconcile conflicting memories, is the basis of a climatic section combining new material with elements of both themes. The performer simultaneously sings and plays a melodic passage in the plaintive coda.

Aaron Carter-Cohn, Texas State University

Coincidence Frequency for violoncello and piano (2007)

co-in-ci-dence fre-quen-cy n : the sound radiation efficiency of a plate is dependent upon the coupling of sound waves in the air and flexural waves (vibration) in the plate. Optimum efficiency (maximum energy transfer from vibration to sound or visa versa) is achieved when the plate is vibrated such that the wavelength of flexural waves in the plate is equal to the wavelength of acoustic waves in the air (alternatively the flexural wave velocity in the plate is equal to the velocity of acoustic waves in the air). This is more commonly known as the coincidence or critical frequency of radiation f_c .

where:

$$f_c = \text{coincidence frequency [Hz]} \qquad f_c = \frac{\sqrt{3}c^2}{\pi d} \sqrt{\frac{\rho}{Y}}$$

$$c = \text{speed of sound in air [ms}^{-1}\text{]}$$

$$d = \text{thickness of panel [m]}$$

$$\rho = \text{density of panel [kgm}^{-3}\text{]}$$

$$Y = \text{Young's modulus of panel [Nm}^{-2}\text{]}$$

For all frequencies above f_c , there exists an angle of incidence such that the projection of the incident wave coincides with the flexural wave.

where:

$$\lambda_\theta = \text{wavelength in panel [m]} \qquad \lambda_\theta = \frac{\lambda}{\sin(\theta)}$$

$$\lambda = \text{wavelength in air [m]}$$

$$\theta = \text{angle of incidence with respect to} \qquad \text{normal [rad]}$$

Source: *Dirac Delta Consultants Science & Engineering Encyclopaedia*
(<http://www.diracdelta.co.uk/>)

Jen-Kuang Chang, University of Nebraska-Lincoln

Drishti III, audiovisual composition (2008)

Drishti III, a term describing visions one experiences during meditative states, is the third installment in the series realized when taking up an artist residency at the Kimmel Harding Nelson Center for the Arts in 2008. Both computer-generated and sampled sounds are incorporated as to achieve the intended variety of sonic landscapes to match the vivid, but delicate visualization. The sampled sounds include sonic elements contributed by fellow residents at KHN Center including sounds captured during a poetry reading session by poets Louise Beach, Jon Volkmer, and Tyrone Williams, as well as wood-sanding sounds by visual artist Annette Shepherd. By presenting this composition, the composer invites listener to actively contemplate one's Self and the interaction between Self and the immediate surroundings that might be fallacious and misleading to one's true understanding of inner divinity.

Péter Louis van Dijk, Nelson Mandela Metropolitan University

Three Middle English Love Songs

The rose (c.1250)

I have a gentil cok (c.1400)

My love is falle (c. 1350)

These pieces were composed to compliment a program of vocal-instrumental Baroque pieces. Originally composed for voice, recorder, harpsichord and cello, this version for voice, oboe and piano has been adapted by the composer.

I. The rose (c. 1250)

All night by the rose, rose
All night by the rose I lay
Darf ich nought the rose stele
And yet ich bar the flour away

All night by the rose, rose,
All night by the rose I lay;
I barely dared steal the rose –
And yet I bore the flower away.

II. I have a gentil cok (c. 1400)

I have a gentil cok
Croweth me day
He doth me risen erly
My matins for to say...

I have a noble cock
Who crows me up each day;
He makes me rise early
To say my morning prayers...

III. My love is falle (c. 1350)

My love is falle upon a may
For love of hire I defende this day
Love aunterus no man forsaket
It woundet sore whan it him taket...

My love has fallen upon a maiden:
For her love I proclaim this day.
No man forsakes adventurous love
[Even though] it hurts when it takes hold of him.

Charles Ditto, Texas State University

High Wood for oboe (2007)

High Wood is inspired by the highly ornamental stylings of Iranian and Turkish ney music. The piece is in a 5-part arch-form rondo: ABCBA. The A section features an elaborated drone around

D. The B section is based on a whole-tone complex supported by harmonies derived from the adjacent common-tone triads B major and C minor. The contrasting C section has a more chromatic quality and is punctuated with changing asymmetric meters emphasizing F[#]. *High Wood* was composed expressly for Ian Davidson and was the winner of the 2008 NACUSA Texas Composition Competition.

Janet Dunbar, Colleyville, Texas

***Recuerdos de Segovia* for solo guitar (2007)**

This solo guitar work was composed as a tribute to Spanish guitar virtuoso, Andres Segovia, who played a pivotal role in increasing acceptance of the guitar as a concert instrument. Through expansion of the guitar repertoire, the composer seeks to continue Segovia's mission. Via the title, Dunbar also pays homage to the famous nineteenth century Spanish guitarist and composer, Francisco Tarrega, whose masterpiece, *Recuerdos de la Alhambra*, is the most frequently played tremolo piece in the repertoire. *Recuerdos de Segovia* begins with a pizzicato introduction. While driving rhythmic/melodic motives characterize the first and last sections, the lyrical melody in tremolo provides an introspective contrast in the middle section. The best way to listen to this section is by closing your eyes and allowing yourself to daydream. As the pioneer of The New Elegant Simplicity (the composer's response to The New Complexity), Dunbar seeks to win back a larger audience to art music by featuring: (1) Memorable clear melodic ideas, (2) Straightforward tonal harmony, (3) Rhythmic energy, and (4) Intentional avoidance of overdone levels of complexity that interfere with clear elegant pure music.

earWorm Improvisation Ensemble, Norman, Oklahoma

Performing together wherever improvised music is not seen as a threat to national security, EarWorm is an ambient, improvisation-driven electroacoustic ensemble comprised of composer-performers Zac Crockett, James Holdman, Marc Jensen, and Elliott Miles McKinley. earWorm is dedicated to the idea of improvisation as experimentation, often in the sense of performing actions that will have truly unknown consequences. In the future, we will wash our clothes with sound. Visit earWorm online at <http://iacmusic.com/artist.aspx?id=89772>

Donald Callen Freed, Sul Ross State University

Desert Heat and Winter Snow, Set II, for tenor and piano (2008)

Lyrics by the Composer

In this set there are five songs that continue the theme of desert heat and winter snow. Inspired by the natural beauty of the Big Bend country, the backdrop is also the Davis and Guadalupe Mountains of southwestern Texas and New Mexico. Set against this natural beauty, which can be inspiring as well as rugged, are also the themes of love and longing. I have drawn on a variety of influences for my style(s), some of which are subtle, some of which are in my ear, and a few of which may be readily apparent. These include the Lieder of Schubert and Schumann, the melodies of Debussy and Ravel, the harmony and counterpoint (occasionally) of Hindemith, and the melodic intent of Aaron Copland and Stephen Sondheim. Always in the background is the sheer beauty and starkness of the desert mountains.

1. Firm Foundations

Without your presence,
life is like the empty halls
of the pink sandstone
courthouse,
its stone floors cold,

resonant chambers amplifying
footsteps,
with no other sound.

Without your presence,
life is a ranchstead ruin

its windmill turning wildly
yet pumping no water.

It is so incredibly lonely
without your presence,
the absence of rain

in the long hot arid summer.

The volcanic rock is so solid
that only desert pines
gain a foothold in its formation,
slowly breaking down with roots
over eons
into barely soil.

I long for
your return.
Now.
Forever.

Firm foundations
that never crumble,
trees on mountainsides,
our souls intertwined.

2. Geologic Timescape

Little tufts of barely trees
on almost green half peaks,
you halfway tower
in a miniature grandeur.

What marvels of geology
and history
rest on the surface?
Rock hardly gives up its edge,
becoming soil only grudgingly,
rarely spoiling the underneath.

Oh, may you and I
remain unwavering,
so true to each other
as these small summits,
rising so wondrously
toward eternity,
the passage of eons
in a hushed dry wind.

3. Will You Be Ready for the Snow?

Will you be ready for the snow?
It is coming too quickly.
Does sleet stick to your
windows?

So rarely does it freeze in the
desert.
Will you lose your footing?

Dust and sand propelled by wind
and the heat of sun
are sharp to the skin
compared with snowflake fluff.
What are winter's signs?
I forget.
There is much to do
and nothing to be done.

The snow comes.
It comes anyway.
A sudden wisp of air, a
whispering whoosh.
On to the edge of the sky,
where the mountains reach
eternally upward.
Sun hides behind dark clouds,
not rocky summits.

The first flake falls.
It comes.
Floating downward endlessly
through time,
preparing for the softest landing
on hardest rock,
waiting for the next crystalline
drop to alight.

So quiet. Mysterious wonder.
Will we prepare for the silence?
Will you be ready for the snow?

4. Sun Settings

A pinkish-purple panorama
resting,
slowly settling,
an orange cactus flower of light
is seen as dusk's final glow
above ethereal peaks,
the last of iridescent sky
thinning out at its base.

Mule deer graze
placidly, peacefully,

as we climb the mesa,
watching the last bit of sun
revel,
then retreat into almost
nothingness.

A lone jet stream vaporizes
westward over the landscape,
our minds so distant,
our love so close,
breathtaking,
oxygenating the cells
of our bodies,
blood red and eternal.

At last,
the only sky remaining
is the blue of your eyes.

5. Double Rainbow

If the sky has corners,
in at least two of them appear
one above the other
after a thunderous downpour:
not one but two rainbows
at the same time—
red, orange, indigo, green,
yellow, violet,—
reflections of wildflowers and
cacti
beside the steam-ironed highway
stretching mindlessly into an
eternity
of never-ending vastness.

May our rainbows always be
eternal,
melding from one color into the
next,
colors reflecting above
the sheer immenseness of life
below.

Marvin Lamb, University of Oklahoma

Schubertiad for oboe, bassoon, and guitar (2000)

Schubertiad was written for this particular ensemble. The ensemble suggested to me both the instrumentation and spirit of the gatherings begun in 1816 at the rooming house occupied by Franz Schubert and his friends. Those gatherings, known later as Schubertiads, were places

where a few adventuresome souls would gather to explore new repertoire. The evening participants were singers and pianists. The latter explored a new style of piano accompaniment in which the accompanist rose to the status of “full partner” thereby establishing and sustaining the mood of the new pieces. This composition, *Schubertiad*, attempts to recreate that kind of gathering in the 21st Century with a soprano voiced oboe, a tenor/baritone voiced bassoon and an accompanying guitar. The piece pays tribute to Schubert by “deconstructing” his very beautiful song written at age 17, *Gretchen am Spinnerade* (D. 118). It is obviously suited for this type of ensemble in part because of its guitar-like “spinning” accompaniment. It is also my favorite of Schubert’s lieder. I have long been mesmerized by its urgency, anxiety and unresolved tension, created by his brilliant use of non-closure in the gestures of its harmonic and rhythmic design. As a result, many of the melodic and harmonic gestures and most of the formal design of this *Schubertiad* are a deconstruction of poor Gretchen! But it is not a deconstruction of the clinical sort. It is instead a kind of musical discussion and performance among friends “sitting around of an evening” and discovering ways in which to understand the sorcery of Schubert’s magic.

Franz Liszt (1811-1886)

Scherzo und Marsch, S. 177, for piano (1851)

The *Scherzo and March*, performed very rarely, possibly because of its great difficulty, is characteristically Lisztian, with its extreme dynamic and color contrasts that stir up much excitement. Composition displays complex, dark chromatic harmony of the bleakest and the most intense nature, nevertheless ends in triumphal apotheosis.

The *Scherzo* suggests Liszt’s preoccupation with diabolic, so well expressed in Faust Symphony or “Dante” Fantasy, quasi Sonata. It is written in a sonata form with a second group in the Dominant Minor. The prevalence of the minor mode contributes to the demonic atmosphere. The development unfolds in a furious Fugato and recapitulates in the tonic minor.

The *March* conjures up a variety images depending on the imagination of the listener. Unmistakable dynamic and textural effects suggest approaching and receding processions, passages of ceremonial pomp with sudden modulations, proposing an imitation of a brass band. Can you hear Hungarian armies confused, frightened, and deceived? Can you hear a startled voice that is joined but thousands, and with the striking power of music, they are united into unbeatable force. The vigorous coda celebrates humanity in its grandeur; the themes of March and Scherzo join in a grand virtuoso whirlwind.

Sam Magrill, University of Central Oklahoma

Bagatelle for solo flute (2007)

Bagatelle for flute solo was written for my daughter Mira. It is an expressive work with some virtuosity required, showing off fingers as well as a beautiful tone, requiring good low notes as well as high notes. I am indebted to Edgard Varèse and Sigfrid Karg-Elert for sparking my imagination.

Alan Marshall, East Central University

“When I Consider Everything That Grows”

from *Three Sonnets on Time* for soprano and piano (1997)

Text by William Shakespeare

Three Sonnets on Time is a set of Shakespeare settings inspired both by the bard and by my favorite British song composer Benjamin Britten. In keeping with this source of inspiration the vocal part was written with a tenor voice in mind, but as fate would have it the premiere was sung by a woman. I was pleasantly surprised at how the interpretation by a female singer brought out vocal colors and nuances I had not been able to imagine while composing. This was particularly true of the first song “When I Consider Everything That Grows.” This song is also the most obvious evocation of Britten’s harmonic style and frequent use of *arioso*. More importantly, “When I Consider Everything That Grows” was written as a direct and sincere dramatization of the poem that I hope will serve in some small way to illuminate Shakespeare for a modern audience.

Text

When I consider every thing that grows
Holds in perfection but a little moment,
That this huge stage presenteth nought but shows
Whereon the stars in secret influence comment;
When I perceive that men as plants increase,
Cheered and cheque'd even by the self-same sky,
Vaunt in their youthful sap, at height decrease,
And wear their brave state out of memory;
Then the conceit of this inconstant stay
Sets you most rich in youth before my sight,
Where wasteful Time debateth with Decay,
To change your day of youth to sullied night;
And all in war with Time for love of you,
As he takes from you, I engraft you new.

Ken Metz, University of the Incarnate Word *Goretti Elegies for brass quintet (2002)*

This music is dedicated to the memory of Sr. Maria Goretti-Zehr, who literally gave her life to bringing light to this world through her service as a Sister of Charity, a teacher, musician, comedienne, and, luckily for me, as a friend and colleague. If you had ever met her you would understand how instantly she affected the people around her. For me it was just hearing the sound of her voice that drew me to her the first time I met her. I knew she was someone who would change my life, and she did. She probably did the same thing for everyone she met and I am sure that I speak for those who knew her when I say I will never forget her example of how to be a loving being and a bearer of light. She has left us but we will carry on her mission to bring music to the world. I only wish that she could hear this music, but maybe she is listening somewhere where she plays Bach all day and makes her puns until they threaten to banish her. Thank you for so many things Sister, hope you like your piece.

David Psenicka, Louisiana State University *Concentrics for electric piano (2008)*

Concentrics is the first in a series of microtonal piano pieces. It was composed algorithmically using L-systems, a procedure that can be used to create realistic images of trees and other natural objects with simple generating equations. Each section of the piece is a variation on

the other three, an alternate realization of the same L-system. Similar forms and patterns re-emerge and recombine as they articulate a single unifying, self-similar structure. The tuning system is 41TET, which is flexible enough to present the spectral sonorities in the piece with varying degrees of dissonance / consonance and harmonicity / inharmonicity. Psychoacoustic concepts such as critical bands and a spectral matching procedure implemented in the author's software SPORCH were used to calculate musical material so that much of it in some way or another relates to the spectra of piano tones. Tonality, dissonance, harmonicity / inharmonicity and form are thus all influenced by both the natural sound and resonances of the piano and organized the L-systems mentioned above.

Russell C. Riepe, Texas State University

Acheron–Styx for oboe, bassoon, and piano (2009)

Acheron and *Styx* (“River of Sorrow” and “River of Hate”) are the titles of two contiguous movements taken from the composer's *Five Rivers* for Oboe, Bassoon, and Piano (2009). Each movement is named after one of the main rivers of the Underworld.

Scott Robbins, Converse College

Blue Ridge a Cappella for female voice and piano (2004)

Blue Ridge a Cappella was inspired by Rick Mulkey's poem of the same name, which refers to the involuntarily sterilization of Virginia mountain people in the 1930s. The musical style evokes early country music at times, and the somber second movement is a sort of skeletal paraphrase of *Shall We Gather at the River?* True to the title's implication, a cappella singing appears in all three movements. The text for the poems follows:

Blue Ridge a Cappella for Three Voices

(Western State Hospital, Staunton, VA, 1933)

State sterilization authorities raided whole mountain families.

1.

Tempted into shadowy places,
I'm always the girl under the porch,
untouched by evening light, the first
to sight storm clouds sidling up the valley,
the last to scurry out from my hiding-hole.
Whatever is passing, let it pass me by.

When snow falls late and kills
forsythia's blooms, I'm that
darkness lurking beneath new-grown leaves,
When, from deepest bones, the cold creek cries,
my mind grows hard as winter's knives.
Whatever is passing, let it pass me by.

Dawn black as the constant caw of crows,
I wait for light to take and frost to quit the morning.
My breath fans out in ghostly silk

across the orchard, I harden my thoughts.
I hack love from the body's root and trunk.
Lord, whatever is passing, let it pass me by.

2.

A shrill, raw day—gray light a knothole
boring into autumn, a storm that keens
against stone walls. We wait for it.
We stand by windows like voyeurs longing to be near.
What beauty, someone says, in that wildness.
Outside, the creeks are rising fast.

My child's dead just six weeks now,
her face a white-washed fence,
yet I still see the funeral feast:
glazed ham, braised beef, the roots and leeks,
the evening borne on oaken trays.
I know the creeks are rising fast.

Back home, my man has burned the fields,
quick spark, a hush, then last year's crops
curl into ash. He'll plant in spring,
and sow the winds with grief and curse.
The rain and trees are thrashing,
and the creeks are rising fast.

3.

Even in sleep the ancestral smell of apples
wells up from the winter cellar.
It's the dreams we can't shake off
that haunt us. I wake and find myself
on a landing, no bearings for going forward.
Midnight gathers in the window.

Trees won't grow straight here
where woodpeckers hammer the sky.
The woodshed stands half-empty
and what's there is hardly dry.
I subtract what's done without knowing
how midnight gathers in the window.

I hear the worm in the winterberry,
crackle of laurel leaves on the fire.
What's a home when its women vanish?
Framed in bone and folly,

the heart's a frosted pane of window glass,
and only midnight gathers there.

Robert Schuman (1810-1856)

***Kreisleriana*, op. 16 (1838) for piano**

Robert Schumann's *Kreisleriana* is a cycle of character pieces influenced by a novel by E.T.A. Hoffmann. E.T.A. Hoffmann was an important writer, painter, and composer who lived in the late 18th and early 19th centuries. In spite of his talents, Hoffmann was trained to be a lawyer, but his real passion was music. His most famous novel, *KaterMurr*, centers around a character called Kapellmeister Kreisler that Hoffman patterned after himself. The novel's other protagonist, a cat named Murr, is Kreisler's opposite. In this novel, the stories of Cat Murr, who is pessimistic and has philistine tastes, and Kapellmeister Kreisler, who is sensitive and artistic, are told in an alternating fashion. Schumann was inspired to write a composition that reflected the dualism of this double novel, namely *Kreisleriana*. *Kreisleriana* contains eight movements composed of sections that are extremely contrasting in terms of mood, tempo, and key.

Justin Writer, Oklahoma City University

Sonata for clarinet and piano (2008)

Written for my friend David Carter, this work explores both aggressive and somber qualities of the clarinet. The first movement is rhythmically energetic and mostly atonal with much of the material derived from a twelve-tone row. The first movement is a small tribute to the important American composer Elliott Carter who recently turned one hundred. The second movement, in great contrast to the first, uses minimal music material. This contrast provides the backdrop for the clarinet to demonstrate its expressive qualities. The third and final movement attempts to combine and summarize the dichotomy of the first two movements. My special thanks go to David Carter and Michael Dean whose support of my music and new music in general is wonderful and inspiring.

2009 CMS South Central Chapter Conference
Bios of Conference Participants
(in alphabetical order by participant)

Dr. Daniel Adams (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston. He currently serves as a member of the Percussive Arts Society Composition Committee and on the Board of Directors of the Houston Composers Alliance and the Texas Faculty Association. Adams is the composer of numerous published musical compositions and the author of several articles and reviews on various topics related to Twentieth Century percussion music, musical pedagogy, and the music of Texas. In 2004 he appeared as an invited guest conductor for the premiere of a commissioned work at the Teatro Nacional in San Jose, Costa Rica. His music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Turkey, Argentina, Canada, and South Korea. His music is recorded on Capstone Records and Summit Records. dcadams@airmail.net

Katie Rice Aldridge received a Bachelor's Degree in Vocal Music Education from Oklahoma Christian University. She is seeking a Master's Degree in Musicology at the University of Oklahoma, where she is also a graduate research assistant. For her Master's thesis, Katie is investigating the continued influence of Schubert and Schumann in Lied styles from 1850 to 1900. She plans to present a portion of her research at the OU School of Music convocation on April 9th. Katie will also be participating in the student workshop at the New England Conference of Music Theorists meeting at Yale University in April. Katie.C.Aldridge-1@ou.edu

Thad Anderson presides over the percussion studies program at Southwestern University and also maintains teaching responsibilities on the University of Texas at Austin campus where he is a candidate for the Doctorate of Musical Arts degree in Percussion Performance. thadanderson@mac.com

Dr. Ilka Vasconcelos Araújo, whose biography is contained in *Who's Who in the World*, is the winner of first prizes in the *First Young Instrumentalists Festival*, the *First Paurillo Barrozo Piano Competition* and the 2004 *Alec Courtelis International Student Competition*. Dr. Araújo has presented lectures, performed and taught piano master classes in several countries including Brazil, the United States, France, Germany, and the Czech Republic. She holds a B.M. in piano performance from the State University of Ceará, Brazil, a M.M. in piano performance and pedagogy, and a Ph.D. in musicology with a cognate in piano performance from the University of Florida. ilkarauj@ufl.edu

Dr. Donald W. Armstrong is a conductor, singer, and keyboard player. Director of Educational Music Programs and Artistic Administrator for Tulsa Opera, he has also served as a Coach / Accompanist for The Washington National Opera's Summer Opera Institute, has worked in Germany for three years as a professional actor and director, and has served in the US Army Band (in Panama) as a pianist. Don has over fifteen years of experience as Director of Music for various churches and is past Artistic Director / Conductor of The Maryland Choral Society. Also a published arranger, the fruit of his doctoral dissertation, a transcription of Ralph Vaughan William's *Five Mystical Songs* for baritone and SSAA choir, is available through Stainer & Bell.

Upcoming publications include an SSAA arrangement of Henry Purcell's *Dido and Aeneas*.
armstrongdon@msn.com

Dr. Melody Baggech received her D.M.A. degree from the University of Oklahoma. She has been active as a performer in a variety of musical media including opera, oratorio, musical theater, contemporary and improvisatory music, recitals and sacred music. Melody has sung in both concert and operatic settings in Italy and Austria as well as in the U.S. She has performed with Amarillo Opera, Rome Festival Opera, Cimarron Circuit Opera Company, Opera International and the Washington Savoyards. She is a faculty member at East Central University where she serves as Opera Director and Assistant Professor of Voice. mbaggech@ecok.edu

Nicole Biggs made her Carnegie Hall debut in the Weill Recital Hall in 2006. She has performed in the US, China, and Italy. She is a winner in the 2008 Donna Turner Smith Piano Competition, the 2007 Oklahoma MTNA Young Artists Competition, and the 2006 Bradshaw and Buono International Piano Competition. She is a DMA student at the University of Oklahoma, with degrees in piano performance from the Cleveland Institute of Music and the University of North Texas. She has studied with Antonio Pompa-Baldi, Emanuella Friscioni, James Giles, Steven Harlos, and currently studies with Dr. Jeongwon Ham. Nicole.biggs@ou.edu

Dr. Valentin Mihai Bogdan, a native of Romania, has received his DMA in piano from University of Miami, Florida. In his native country, he was part of the "Tudor Ciortea" Institute of Music orchestra which toured throughout Europe and Asia. He was the Second Prize winner of the Varna International Piano Competition in 2008. He also released a number of solo recordings. Dr. Bogdan authored the piano method *Piano For the Busy Adult*. He is a graduate of Michigan State University and Wayne State University and is currently pursuing a degree in Music Composition at University of Miami. valybogdan@yahoo.com

Dr. Stephen Bomgardner is Associate Professor of Music at Drury University, where he teaches voice, diction and vocal pedagogy. An active concert singer, he has given recitals in Los Angeles, Seattle, Minneapolis, Houston, San Antonio, Boston, and numerous other cities across the United States. Recent guest recitals include Pepperdine University (CA), Louisiana State University, North Dakota State University, the Weisman Art Gallery (MN) and the Texas Music Educators Association convention. He holds the doctorate from Boston University, the master's from Rice University, and the bachelor's from Fort Hays State University.
sbomgardner@drury.edu

Dr. Susan Dill Bruenger is currently Assistant Professor of Music Education at The University of Texas San Antonio where she serves as music education area coordinator. Dr. Bruenger holds Ph.D. and M.M. degrees in Music Education from the University of North Texas and a B.M. from Southern Illinois University. Bruenger has served on the executive board of TMEC, is currently on the editorial committee for MEJ and is music education chair for the Southwest CMS chapter. Her research interests lie in the areas of non-select performers, motivation and recruitment. susan.bruenger@utsa.edu

Dr. Emily J. Butterfield, Assistant Professor of Flute and a member of the UCO faculty wind quintet, is the newly elected president of the University of Central Oklahoma's Pi Kappa Lambda chapter. A native of Michigan, Dr. Butterfield received a B.M. from Michigan State

University, M.M. from Florida State University and a D.M.A. from The Ohio State University. She has performed in the Southeast Ohio Symphony, Ashland Symphony, Columbus Bach Ensemble, and The New Sousa Band. In 2005, the National Flute Association selected Dr. Butterfield's D.M.A. document as a winner in its Dissertation Competition. ebutterfield@uco.edu

Theresa Chardos Camilli earned a BA in psychology and a BM in music therapy from Loyola University in New Orleans. She completed her master's degree in music therapy at the University of Iowa and has worked as a board-certified Music Therapist. Theresa has presented at American Music Therapy Association and Music Teachers National Association conferences around the country. Theresa entered the University of Oklahoma's Ph.D. Piano Pedagogy program in fall 2006. She was awarded an Alumni Fellowship and currently holds a Teaching Assistantship at the university. In addition to these responsibilities she also manages a private piano studio. Theresa.c.camilli-1@ou.edu

Dr. David Carter is an adjunct instructor of clarinet and saxophone at Oklahoma Baptist University and an adjunct instructor of clarinet at the University of Oklahoma. He is a member of the Tulsa Opera Orchestra and regularly appears with the Tulsa Symphony. Dr. Carter also performs with Duo Avanzando (clarinet and percussion). He earned his doctorate from the University of Oklahoma as a Graduate Alumni Fellow and holds the degrees of a Bachelor of Music from the University of North Texas, Master of Music from Ohio State University, and a Graduate Certificate in Orchestral Studies from Wayne State University. carter412@ou.edu

Aaron Carter-Cohn earned his BM from Southwestern University in 2006 and was the first recipient of Southwestern's Meyer Composition Award. He is currently working on a MM in Theory at Texas State University and studying composition with Russell Riepe. In the summer of 2008, Aaron formed a new music ensemble that has performed public concerts in Austin, Houston and San Antonio. Recent awards include the Jack Skiles Music Scholarship and winner of the Texas State University Composition Contest, both in recognition of his piece *Elision*. Aaron is the organist and music director at St. Francis Episcopal Church in San Antonio. cartercohn@gmail.com

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International composer, **Péter Louis van Dijk**'s works include *Horizons* (King's Singers), *Bells* (Chicago Children's Choir), a string quartet, operas, ballets, choral-orchestral works e.g. *San Gloria* and *The Selfish Giant*. More recently, *Magnificat* and *Windy City Songs* (Chicago Children's Choir) for soloists, choirs and orchestra, premiered Lyric Opera, Chicago, 2007 and Cape Town with the CPO under the composer's baton. Dr van Dijk has conducted most major South African orchestras and the CYSO, Chicago. He has lectured at UCT, UWC, Rhodes and currently assists Junita Lamprecht-Van Dijk teaching choral conducting at NMMU. He appears in *Who Is Who In Choral Music*. plvdijk@iafrica.com

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Dr. Todd Oxford tours in Europe, Asia, Mexico, Canada, and the United States. Recent engagements include the 14th World Saxophone Congress, New York’s Carnegie and Weill Recital Hall, and the National Anthem at the Texas Ranger’s Ballpark for 30,000 people. His recordings are available on Equilibrium Records. He toured internationally with the Harvey Pittel Saxophone Quartet from 1988 to 2001. As a member of The ELISION Saxophone Quartet, he twice visited The People’s Republic of China and presented a New York Debut at Merkin Concert Hall. Dr. Oxford received his D.M.A. in 2001 from the University of Texas at Austin and is currently Saxophone Instructor at Texas State University. wtoddoxford@earthlink.net

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Carl Rath is Principal Bassoon in the Oklahoma City Philharmonic and Associate Professor at the University of Oklahoma. He performs with the Oklahoma Woodwind Quintet, Bright Chamber Music Ensemble, International Bassoon Quartet, and Red Lodge Music Festival. He has soloed with bands and orchestras in the U.S., Taiwan, and Austria, as well as numerous chamber music performances. Rath was Principal Bassoon with Classical Music Festival in Eisenstadt, Austria, for 17 summers. He is on four CDs: *Moosmann Artists Sampler Disc*, *Moosmann in Banff*, *Moosmann 25th Anniversary*, and *A Christmas Delight* (OK WW 5tet). A fifth CD, *The Music of Daniel Baldwin* is scheduled for release in 2009. crath@ou.edu

Dr. Sarah Reichardt, assistant professor of music theory at the University of Oklahoma, received her Ph.D. from The University of Texas at Austin. Dr. Reichardt's research focuses the creation of meaning within musical works and currently focuses on understanding the hermeneutics of Dmitri Shostakovich's repertoire through his manipulation of the Beethovenian semiotic space. Her work draws on a variety of critical approaches to meaning including semiotics, deconstruction and Lacanian psychoanalysis. Her book, *Composing the Modern Subject: Four String Quartets by Dmitri Shostakovich*, addresses the reflection of modern condition in the string quartets by Shostakovich and is published by Ashgate. sjr@ou.edu

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Dr. Scott Robbins's compositions are widely performed and professionally recognized, having received over 50 awards. Recordings include *Micro-Symphony* (Warsaw Philharmonic), *The Heart's Trapeze* (Czech Radio Symphony), and *3 Blues for Cello and Trumpet* (Trio Chromos). Upcoming recordings include *String Quartet #1* (Moyzes Quartet), and *Spooky Does the Bunny-Hop* (Prague Radio Symphony). *The Clearing*, for which Scott composed the soundtrack, received the CINE-Eagle award and has been broadcast on Bravo and HBO. He lives with his

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At age 10, **Robin Rosson** chose to play the cello after attending an "instrument petting zoo" at his school and his classical music skills developed quickly. During high school, he studied with Joel Beckett, principal cellist with the Austin Symphony, and achieved first-chair status with the Stephen F. Austin High School Orchestra and the Austin Youth Symphony Orchestra. Robin is now attending Texas State University in San Marcos, where he has played with the university orchestra. Following his passion for rock and roll, he has also become a pro on the guitar and bass with several Austin bands, including Sun Machine and Stone Kracker. rr1281@txstate.edu

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Born in Russia, **Tatiana Thibodeaux** came to the United States to participate in a Music Festival and remained in California since. Her educational background begins in St. Petersburg, Russia, with B.M. and M. M. degree in piano from the Rimsky-Korsakov Conservatory; M.M. in piano at the Cal State Fullerton with Eduardo Delgado and current work on D.M.A. in piano performance at the Claremont Graduate University with Dr. Hao Huang. Ms. Thibodeaux has won top prizes in numerous competitions, including Russian Young Artist National Piano Competitions, Liszt International Piano Competition, Association Musicale Mérignac Aquitaine (France), Piano Competition for Promising Artists (Japan), and many others. Her active performance career includes numerous solo and collaborative concerts. tatianathibodeaux@cgu.edu

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Aaron Vasquez has studied rock guitar since he was 10 years old and began his classical guitar studies at age 14. He has received his bachelor's in guitar performance from the University of Oklahoma and is currently working on his master's degree there. He has earned many awards including "Most outstanding undergraduate guitarist" and a guitar award for best solo guitarist at the Wichita Jazz festival. He is currently teaching at the Oklahoma Baptist University Preparatory School. Aaron.M.Vasquez-1@ou.edu

Dr. Irvin L. Wagner is a positive, enthusiastic musician who enjoys making good music in all styles whether as a trombonist or as a conductor. As a trombonist, he is a frequently heard around the world having just recently given performances in Greece, Brazil, Argentina, in the Rachmaninoff Hall at the Tchaikovsky Conservatory of Music in Moscow, and in Philharmonic Hall in St. Petersburg, Russia. He has two CDs' of early Brass music recorded in Stuttgart, Germany. Further, he served as President of the International Trombone Association during the 1980's.

As a conductor, Dr. Wagner has appeared with orchestras from Fort Collins, Colorado to Beijing, China. One of his most significant appearances was a conductor of the Queensland Symphony Orchestra in Brisbane, Australia; and for several years he conducted the Polychoral Music Festival in Venice, Italy. Furthermore, he has conducted for famous entertainers such as the Smothers Brothers, Bob Hope, Charlie Pride, The Kingston Trio, the Platters, and Michael Martin Murphy. Recently, he conducted the premier performance of "Jack," a Broadway musical based upon the life of John F. Kennedy. Currently, he is the conductor for the Children's Concert Series of the Austin Symphony Orchestra in Austin, Texas. He also serves frequently as a guest conductor of the Oklahoma City Philharmonic Orchestra, and he recently served as guest conductor for the Kansas City Symphony Orchestra.

Irv hold a bachelor's degree from McPherson College in Kansas and Masters and Doctors degrees from the Eastman School of Music in Rochester, New York. He has been a member of the Wichita Symphony Orchestra, the Baton Rouge Symphony Orchestra, and is currently a member of the Oklahoma City Philharmonic Orchestra. iwagner@ou.edu

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Juli Wood is an Assistant Professor of Voice at Texas State University. She has sung and taught singing at all levels over the past 22 years and began performing opera in 1993, for example with the San Antonio Lyric Opera. Art critic Mike Greenberg describes Ms. Wood's voice as "*having a dark, warm beauty and ample power, with a brilliant edge in the high register and great dramatic thrust.*" Her students are routinely finalists in NATS and national voice contests. Several students have placed in the regional and grand finals of the Metropolitan Opera Council Auditions, the Houston Grand Opera Finals, the El Paso Opera contest, San Francisco's Merola Program, and the Apprentice Programs of Des Moines Metro Opera and Chautauqua. Ms. Wood

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