



South Central Chapter  

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THE COLLEGE MUSIC SOCIETY

27<sup>th</sup> Regional Conference  
March 1–3, 2012

East Central University  
Ada, Oklahoma



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The College Music Society is pleased to present the first volume of the *Cultural Expressions in Music* monograph series. Publications in this series provide for the college music profession and music community at large perspective on and insight into the breadth of cultural inclusion in a wide variety of musical works.

**Oscar Macchioni**  
**The Tango in American Piano Music:**  
**Selected Tangos by Thomson, Copland, Barber,**  
**Jaggard, Biscardi, and Bolcom**

ISBN: 978-1-881913-38-2  
Price: \$30.00  
CMS Member Price: \$25.00  
Pages: xiv + 87

In this inaugural volume, Dr. Oscar Macchioni elucidates with native fluency and expert pianistic insight the influence of Argentine Tango in the piano works of six American composers: Virgil Thomson, Aaron Copland, Samuel Barber, David Jaggard, Chester Biscardi, and William Bolcom. *The Tango in American Piano Music* is at once vivid and erudite, and makes an important contribution to the literature for scholars and performers. Further information concerning the volume will be found at <http://www.music.org/tango.html>.

**In Preparation**

John Robison: *Korean Women Composers after 1960s*  
Juan Chattah: *Film Music in the Theory Classroom*  
Paul Konye: *Composers and Compositions of African Art Music in English-Speaking West African Countries*  
John Robison: *From the Slums of Calcutta to the Concert Halls of London: The Life and Music of Indian Composer John Mayer (1930–2004)*  
Lisa Urkevich: *Music Of The Arabian Gulf Pearl Diving Community—Song Traditions of Kuwait*  
Kristin Wendland: *The Evolution of the Argentine Tango Orchestra—Instrumental Techniques and Performance Practices from the Guardia Nueva to Today*

**For Information Concerning the Series**

Please get in touch with the series Editor: Professor Sang-Hie Lee, School of Music, University of South Florida, 4202 East Fowler Avenue FAH 110, Tampa, FL 33620-7350 USA.  
Telephone: (813) 974-1762; email: [slee@usf.edu](mailto:slee@usf.edu)

**To Order**

Orders may be placed through The College Music Society, 312 East Pine Street, Missoula MT 59802 USA.  
Telephone: (406) 721-9616; email: [cms@music.org](mailto:cms@music.org)  
Web: <http://www.music.org>

## UPCOMING CMS EVENTS

**CMS Film-Music Pedagogy Institute**  
May 14–17, 2012  
The University of Miami  
Frost School of Music  
Miami, Florida  
[www.music.org/FilmMusic.html](http://www.music.org/FilmMusic.html)

**Your Body is Your Strad: Feldenkrais for Musicians**  
**(In conjunction with the**  
**2012 National Summer Cello Institute)**

June 1–16, 2012  
University of Wisconsin–Madison  
School of Music  
Madison, Wisconsin  
[www.music.org/Feldenkrais.html](http://www.music.org/Feldenkrais.html)

**Road of Creativity's Music Entrepreneurship Retreat**

June 3–9, 2012  
University of South Carolina  
School of Music  
Columbia, South Carolina  
[www.roadofcreativity.com](http://www.roadofcreativity.com)

**Pre-Conference Workshop:**  
**Integrating Research in the Undergraduate Curriculum**

November 14, 2012  
Manchester Grand Hyatt Hotel  
San Diego, California  
[www.music.org/UGresearch.html](http://www.music.org/UGresearch.html)

**Fifty-Fifth CMS National Conference**

November 14, 2012  
Manchester Grand Hyatt Hotel  
San Diego, California  
[www.music.org/SanDiego.html](http://www.music.org/SanDiego.html)

**2013 CMS International Conference**

Summer, 2011 (dates TBA)  
Buenos Aires, Argentina  
Further information posted soon!

**Fifty-Sixth CMS National Conference**

October 31–November 3, 2013  
Hyatt Regency Cambridge  
Cambridge, Massachusetts  
[www.music.org/Cambridge.html](http://www.music.org/Cambridge.html)

## **Acknowledgements**

The South Central Chapter of the College Music Society would like to thank East Central University and the School of Fine Arts for the use of its facilities.

The CMS South Central Chapter also thanks the hosts – Melody Baggech, Starla Hibler, and Mark Hollingsworth – for volunteering their time to organize this conference.

The CMS South Central Chapter additionally thanks all members of the Program Committee – Richard Davis, Paul Dickinson, Terry Lynn Hudson, Ryan Lewis, Ruth Morrow, Dimitar Ninov (chair), Nico Schüler, Shannon Small, and Patricia Surman – for volunteering their time to review all conference proposals and to assemble the conference program.

## **The Program Committee**

Chair of the Program Committee:

Dimitar Ninov, Texas State University (TX)

Sub-Committee for Reviewing Poster, Paper, and Lecture-Recital Proposals:

Ryan Lewis, Ouachita Baptist University (AR)

Shannon Small, Brazosport College (TX)

Patricia Surman, Northeastern State University (OK)

Sub-Committee for Reviewing Composition Proposals:

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Sub-Committee for Reviewing Performance Proposals:

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Ruth Morrow, Midwestern State University (TX)

## 2012 Conference of the South Central Chapter | The College Music Society

Hosted by Dr. Melody Baggech, Dr. Starla Hibler, and Dr. Mark Hollingsworth

March 1-3, 2012 • East Central University in Ada, Oklahoma

### Final Program

#### Thursday, March 1, 2012

8:30am-9:00am Conference Registration & Coffee • Fine Arts Center Lobby

9:00am Conference Opening (Welcome Speeches) • Faust Auditorium

9:15am-10:45am Lecture-Recital Session • Faust Auditorium

Moderator: Daniel Adams

- “Music Survives - Holocaust Victim Erwin Schulhoff and His Suite for Violin and Piano” by Eka Gogichashvili and Kae Hosoda-Ayer (Baylor University)
- “*Love after 1950*: Libby Larsen’s *Frau Love'em and Leave'em*” by Shannon Unger (Northeastern State University) and Ronald Chioldi (Northeastern State University)
- “Approaching Music for Flute and Computer: Strategies for Developing Collaboration between Acoustic and Electronic Instrumentalists” by Reiner Krämer (University of North Texas) and Patricia Surman (Northeastern State University)

10:45am-11:00am Coffee Break

11:00am-12:30pm Paper Session: Educational Strategies • Room 158 (Theory Room)

Moderator: Stefanie Dickenson

- “The Art of Teaching Master Classes: Fully Engaging Both Students and Audience” by Thomas Lanners (Oklahoma State University)
- “Elements of Jazz Style in William Albright’s *Sweet Sixteenths: A Concert Rag for Organ* (1975)” by Mi Kyung Hwang (First Presbyterian Church, Fort Smith, Arkansas)
- “Where Can a Fella Get a Drink Around Here? – A Hydration Study for Singers” by Richard Davis (University of Texas-Pan American)

12:30-2:15pm Lunch Time (on your own)

2:15-3:15pm Paper Session: Popular Music • Room 158 (Theory Room)

Moderator: Patricia Surman

- “It’s not my imagination, I’ve got a gun on my back!”: Riff Schemes, Form, and the Creation of Energy in Early American Hardcore Punk Rock (1978–1983)” by David B. Easley (Oklahoma City University)
- “A Harmonic ‘Land of Confusion’: Examples of Progressive Rock Harmony and Modal Ambiguity in 1980s Genesis” by Micheal P. Koss

3:15-4:15pm Poster Session (also with Coffee & Snacks) • Art Gallery

- “The Role of Autonomy in Contemporary High School A Cappella Ensembles” by Thomas Burlin (University of North Texas)

- “Opening Minds Through the Arts: A Longitudinal Investigation of an Arts Integration Program” by Virginia Wayman Davis (University of Texas-Pan American)
- “Efficient Practicing” by Ryan B. Gardner (Oklahoma State University)
- “Alchemical Harmonia: Correspondence through Musical Modes” by Justin Glosson (Texas State University)
- “Related Genres? The Symphonie Concertante and the Multiple-Instrument Concerto” by Juan C. Gutierrez (Lone Star College-North Harris)
- “Harmonic Structure and Texture in Claude Debussy’s *Il pleure dans mon Coeur*” by Avigai Gonzalez (Texas State University)
- “The Culture of the Small University” by Robin Liston (Baker University), Greg Handel (Northwest State University of Louisiana), Marie C. Miller (Emporia State University), and Jeri Walker (Southeastern Oklahoma State University)

4:15-5:45pm Paper Session (3 Papers) • Room 158 (Theory Room)

Moderator: Melody Baggech

- “Jazz Influence on the Music of Darius Milhaud” by Norman A. Wika (Northeastern State University)
- “Musically Defining the Visual Image and Psychology of the Joker in Film” by Israel Solis (University of Arizona)
- “Text Analysis as Authentic Assessment: The Use of a Research Instrument as a Classroom Music Assessment Tool” by D. Gregory Springer (University of Kentucky)

5:45-7:30pm Dinner (on your own)

7:30-9:00pm Concert • Ataloe Theater

- Daniel Adams (Texas Southern University): *The Sleep of Reason* for flute solo with electro-acoustic accompaniment (2011), **world premiere**, performed by Shannon Small (Brazosport College)
- Tayloe Harding (University of South Carolina): *Arenal* for bassoon quartet (2003), performed by The Becerro Bassoon Ensemble of UT Arlington: Cristina Meza, Scott Pool, Walter Van Gieson, and Amber Wyman (University of Texas at Arlington)
- Margi Griebing-Haigh: *Sortilège* for bassoon and piano (2011), performed by Carol McNabb Goodwin (bassoon) and Juan Pablo Andrade (piano) (University of Texas at Brownsville)
- Milton Babbitt (1916-2011): *Quatrain*s for soprano and 2 clarinets (1993), performed by Melody Baggech (soprano), Mark Hollingsworth (clarinet), and Mike Whitmore (clarinet) (East Central University)
- Zachariah Zubow (University of Iowa): *Hiking the Cascade Creek Trail* for 9 non-resonant, found percussion (2011), performed by Benjamin T. Finley (percussion; East Central Univ.)
- Anton Webern (1883-1945): *Fünf Kanons* Op. 16 for soprano, clarinet, and bass clarinet (1923-24), performed by Melody Baggech (soprano), Mark Hollingsworth (clarinet), and Mike Whitmore (bass clarinet) (East Central University)
  1. Christus natus est...
  2. Dormi, Jesu...
  3. Crux fidelis...
  4. Asperges me...
  5. Crucem tuam adoramus...

## **Friday, March 2, 2012**

8:30am-9:00am Conference Registration & Coffee • Fine Arts Center Lobby

9:00am-10:00am Discussion on the National Theme • Room 158 (Theory Room)

- “Advocate!” Discussion on the 2012 National Topic, led by Daniel Adams (CMS South Central Chapter President)

10:00am-10:15am Coffee Break

10:15am-11:45am Paper Session: Music Theory • Room 158 (Theory Room)

Moderator: Paul Schreiber

- “The Craft of Harmonization” by Dimitar Ninov (Texas State University)
- “Shadow Hypermeter in Debussy’s ‘L’ombre des arbres’ and ‘C’est l’extase langoureuse’” by Michael Oravitz (Ball State University)
- “Tried and True Orchestral Compositions by Women Composers” by Deborah Freedman (University of Nebraska at Kearney)

11:45am-1:45pm Luncheon & Membership Meeting • Fine Arts Center Lobby

**1:45pm-2:45pm Keynote Lecture • Ataloa Theater**

**“The Promise of Orpheus - Toward a More Vital Role for Music in America”**

**by Robert Freeman (University of Texas at Austin)**

2:45pm-3:00pm Coffee Break

3:00pm-4:00pm Panel: Music Theory Core • Room 158 (Theory Room)

Moderator: Nico Schüler

- “Improving the Music Theory Core Courses to Serve the Practical Needs of Students” by Gil Trythall (Brookhaven College), Dimitar Ninov (Texas State University), Paul Schreiber (Mississippi Valley State University), and Nico Schüler (Texas State University)

4:00pm-4:15pm Coffee Break

4:15pm-5:45pm Paper Session: Music Research • Room 158 (Theory Room)

Moderator: Ruth Morrow

- “From Archival to Online Research: Modernizing Music Research Methodologies” by Nico Schüler (Texas State University)
- “Modern Editions of Seventeenth Century Vocal Music: Authenticity vs. Accessibility” by Sarah Abigail Griffiths (Southeastern Oklahoma State University)
- “Successful Strategies to Facilitate Music Education for College Students with High-Functioning Autism or Asperger Syndrome” by Danise Gallaway (Notaviva Piano Academy)

5:45pm-7:30pm Board Meeting • Papa Gjorgio’s North Lounge (1600 N. Mississippi)

5:45pm-7:30pm Dinner (on your own)

7:30pm-9:00pm Concert • Ataloa Theater

- Daniel Adams (Texas Southern University): *The Mangroves Dance* for mixed choir (2007), performed by the East Central University Chorale / J. Steven Walker
- Roger W. Petersen (Mahidol University): *In Dreams* for choir (2008), performed by the East Central University Chorale / J. Steven Walker
- Charles L. Booker, Jr. (University of Arkansas-Fort Smith): *Lament* for B<sup>b</sup> clarinet and piano (2011), performed by David Carter (clarinet) and Gini Law (piano) (University of Arkansas-Fort Smith)
- Alexandre Arutiunian (b. 1920): *Aria et Scherzo* for trumpet and piano (1987), performed by Ryan Gardner (trumpet; Oklahoma State University) and Michael Kirkendoll (piano; Oklahoma State University)
- Charles L. Booker, Jr. (University of Arkansas-Fort Smith): *Snacks* for flute, B<sup>b</sup> clarinet, bassoon, and piano (2010), performed by Virginia Hudson (flute), David Carter (clarinet), Louann Dooly (bassoon) and Gini Law (piano) (University of Arkansas-Fort Smith)
  - I. Peanut Brittle
  - II. Dark Chocolate
  - III. Jawbreakers
- Donald Callen Freed (Sul Ross State University): *Six Dream Songs* for tenor voice and tenor & alto trombones (2011), text from the Wintu of Northern California, **world premiere**, performed by Donald Callen Freed (tenor) and Christopher Dobbins (tenor and alto trombone) (Sul Ross State University)
  - 1. You and I Shall Go
  - 2. Minnow and Flowers
  - 3. Where Will You and I Sleep?
  - 4. Dandelion Puffs
  - 5. There Above
  - 6. Strange Flowers
- Russell M. Reed: *Dream Fantasies IV* for flute and B<sup>b</sup> clarinet (2010), performed by Cristina Ballatori (flute) and Jonathan Guist (clarinet) (University of Texas-Brownsville)
  - I. Constellation
  - II. Pas de deux
  - III. Invention
- W. T. Skye Garcia (East Central University): *Songs of the Sea* for baritone and piano (2011), lyrics by John Masefield (1878-1967), performed by Alan Marshall (baritone) and W. T. Skye Garcia (piano) (East Central University)
  - I. Sea Fever
  - II. Personal
  - III. Mother Carey
- Ken Metz (University of the Incarnate Word): *Hermetitos* for piano (2011), **world premiere**, performed by Starla Hibler (piano; East Central University)
  - Hermetitos #1                      Hermetitos #4
  - Hermetitos #2                      Hermetitos #5
  - Hermetitos #3                      Hermetitos #6

## Saturday, March 3, 2012

8:30am-9:00am Conference Registration & Coffee • Fine Arts Center Lobby

9:00-10:30am Demonstrations • Room 158 (Theory Room)

Moderator: Daniel Adams

- “Training and Trusting: What Musicians Can Learn from an Olympic State of Mind” by Ryan B. Gardner (Oklahoma State University)
- “Pedagogy of Quintuplous Meter” by Matthew C. Saunders (Oklahoma Panhandle State University)
- “Sonic Crossroads: Global Exchange Through Music” by Kathryn L. Woodard (Sonic Crossroads)

10:30-11:00am Coffee Break

11:00-12:30pm Lecture-Recital & Paper Session • Faust Auditorium

Moderator: Ruth Morrow

- “The New Saxophone: Idiomatic Writing in the Music of Christian Lauba” Lecture-Recital by Jeffrey Loeffert (Oklahoma State University)
- “Jessica Russell’s *The Spectrum Suite* for solo piano and live painter” Lecture-Recital by Jessica Russell (University of Central Oklahoma)
- “One For All and All For One: The Commonalities of Brass Pedagogy” Paper by Alexandra Zacharella (University of Arkansas-Fort Smith)

12:30-2:15pm Lunch Time (on your own)

2:15-3:45pm Paper Session: Musicology • Room 158 (Theory Room)

Moderator: Ruth Morrow

- “Luigi Rossi: Early Baroque Cantatas for Modern Performance” by Sarah Abigail Griffiths (Southeastern Oklahoma State University)
- “Liszt’s (Re)readings of von Hagn’s ‘Was Liebe Sei?’” by Stefanie C. Dickinson (University of Central Arkansas)
- “The Virtues of ‘Hope’ and ‘Love’ in Copland’s *The Tender Land*” by Mark A. McQuade (Oklahoma Baptist University), with Michael Dean (piano), Sarah Stephens (soprano), Ashlynn Streck (mezzo-soprano), Benjamin Hopkins (tenor), Sean Muzljakovich (baritone), and Brayden Lans (bass) (all Oklahoma Baptist University)

3:45-4:00pm Coffee Break

4:00-5:30pm Paper Session: Music Education & Academia • Room 158 (Theory Room)

Moderator: Christopher Thompson

- “An Exploratory Study of Social Networking on Mentoring of Young Music Teachers” by Jeri Walker (Southeastern Oklahoma State University) and Lance Nielsen (Lincoln Public Schools)
- “I Like Band / Choir is Fun: I Think I’ll Be A Music Major” by Elizabeth B. Momand and Alexandra Zacharella (University of Arkansas-Fort Smith)
- “Considering Skype Music Lessons in the Academy: Intersections of Music Education, Applied Music, and Technology” by Nathan Kruse and Steven Harlos (University of North Texas)

5:30-7:30pm Dinner (on your own)

7:30-9:00pm Concert • Ataloa Theater

- Dimitar Ninov (Texas State University): *All Lovely Things* for soprano, flute, and piano (2009), performed by Melody Baggech (soprano), Juliana Overmier (flute), and Starla Hibler (piano) (East Central University)
- Valentin Mihai Bogdan (Arizona Western College): *Digression* for solo horn (2009), performed by Genevieve Craig (East Central University)
- Adam Sovkoplak (University of Kentucky): *Sorrow* for flute and piano (2005), performed by Juliana Overmier (flute) and Starla Hibler (piano) (East Central University)
- Nino Rota (1911-1979): Trio for flute, violin and piano (1958), performed by James DeVoll (flute; Gustavus Adolphus College), Er-Gen Kahng (violin; University of Arkansas), and Mei-Hsuan Huang (piano; University of Arkansas)
  - I. Allegro ma non troppo
  - II. Andante Sostenuto
  - III. Allegro vivace con spirito
- Igor Karaca (Oklahoma State University): *Fugue – Interlude – Collage* for flute and saxophone (2011), **world premiere**, performed by the Loeffert-Fukushima Duo: Mary Fukushima (flute; Pittsburg State University) and Jeffrey Loeffert (saxophone; Oklahoma State University) – 8'
- David Rakowski: *Exact Change* for flute and saxophone (2011), **world premiere**, performed by the Loeffert-Fukushima Duo: Mary Fukushima (flute; Pittsburg State University) and Jeffrey Loeffert (saxophone; Oklahoma State University)
  - I. Heads
  - II. Tails
- Erwin Schulhoff (1894-1942): *Concertino* for flute, viola and double bass (1925), performed by Emily Butterfield (flute), Michael Jones (viola), and Michael Geib (double bass) (University of Central Oklahoma)
  - Andante con moto
  - Furiant
  - Andante
  - Rondino
- Igor Karaca (Oklahoma State University): *Mantra* for saxophone quartet (2011), **world premiere**, performed by the h2quartet: Geoffrey Deibel (University of Florida), Jonathan Nichol (Grand Valley State University), Kimberly Goddard Loeffert (Florida State University), and Jeffrey Loeffert (Oklahoma State University)
- ***Announcement of Best Student Competition Winners (Papers, Posters, Lecture-Recitals, Compositions)***

## The Keynote Lecture

### “The Promise of Orpheus - Toward a More Vital Role for Music in America”

**Robert Freeman, PhD.**  
**Susan Menefee Ragan Regents Professor of Fine Arts,**  
**University of Texas at Austin**

Dr. Freeman’s keynote speech is based on his forthcoming book of the same title. Beginning with a chapter entitled “The Winds of Change”, the book is based on the premise that, although the musical world has been changing very rapidly in the past half century, musical instruction at Juilliard, Rice, and the 630 NASM-accredited schools remains the same as in 1955. Furthermore, old-fashioned musical jobs, as we know them, are rapidly disappearing. Successive chapters provide advice for:

- young musicians
- the parents of young musicians
- music professors
- music deans
- provosts and presidents
- the heads of musically oriented foundations such as the NEA and NEH

In preparation for his Keynote Speech, Dr. Freeman suggests the following books as a reading list:

Eric Booth, *The Music Teaching Artist’s Bible* (Oxford, 2009)  
Joseph Horowitz, *Classical Music in America* (New York, 2005)  
Bill Ivey, *Arts Inc.: How Greed and Neglect Have Destroyed our Cultural Rights* (University of California Press, 2008)  
Kevin McCarthy et al., *The Performing Arts in a New Era* (Rand, 2001)  
Blair Tindall, *Mozart in the Jungle* (New York, 2005)  
Angela Myles Beeching, *Beyond Talent: Creating a Successful Career in Music* (Oxford University Press, 2005)  
David Cutler, *The Savy Musician* (Helios Press, 2009)  
Ramon Ricker, *Lessons From a Streetwise Professor* (Soundown, 2011)  
James Bau Graves, *Cultural Democracy: The Arts, Community, and the Public Purpose* (University of Illinois Press, 2005)

**Dr. Robert Freeman** was born into a musical family in 1935. His paternal grandfather played cornet in John Phillip Sousa’s Band and was the first trumpet teacher in the history of the Eastman School of Music. His father played double bass in the Boston Symphony, eventually as principal bass. Dr Freeman served as director and professor of musicology for the Eastman School of Music (1972-96) President of the New England Conservatory of Music (1996-99) and Dean of the College of Fine Arts at the University of Texas at Austin, (1999-2006) where he is currently the Susan Menefee Ragan Regents Professor of Fine Arts. He received his baccalaureate degree summa cum laude from Harvard, 1957 and an MFA and PhD in musicology from Princeton in 1960 and 1967, respectively. He also holds an honorary PhD from Hamilton College (1990). He received a Fulbright to Vienna (1960-62) and served as an instructor and assistant professor at Princeton (1963-68). He has also served on the faculties of Massachusetts Institute of Technology and Harvard. He has been a Steinway artist since 1975 and received the Civic Medal, City of Rochester in 1983 for his work on urban revitalization. Dr. Freeman is the author of numerous publications on 18<sup>th</sup>-century Italian opera and on the education of musicians.



## **Demonstration, Paper, Poster, and Lecture-Recital Abstracts** (in alphabetical order by first author)

**Thomas Burlin (University of North Texas):**

**“The Role of Autonomy in Contemporary High School A Cappella Ensembles”**

In this study, I examined the role of autonomy in a high school a cappella vocal ensemble in a suburb of Detroit, Michigan. Participants (N = 3) described their lived experience of membership in an ensemble that began as a large auditioned group offered after school; it then became part of the school curriculum and later was offered as an eight-member, extracurricular ensemble that required auditions and tuition for participation. A descriptive empirical phenomenological research paradigm guided the interviews and the way in which descriptions were analyzed and structured. This poster presents similarities and differences among the varied incarnations of the groups as perceived by student-participants. In the reading of descriptions of the phenomenon, it became apparent that students perceived that being a member of the group allowed them more autonomy in rehearsal and performance than within their other choral experiences. Participants perceived that after school groups required less direction from the choir teacher or no supervision at all. Smaller groups allowed students the autonomy to practice unsupervised and make stylistic changes to musical arrangements. Participants perceived that being in a small group allowed students to have more input during rehearsal and allowed social roles to develop among group members. I suggest that the inclusion of small extracurricular contemporary a cappella groups might allow students more autonomy in their music education and might allow for engagement in informal and democratic learning.

**Richard Davis (University of Texas-Pan American):**

**“Where Can a Fella Get a Drink Around Here? – A Hydration Study for Singers”**

For the last twenty years voice teachers have been telling their students that they should drink a gallon of water a day to stay fully hydrated for singing. This common sense advice was based on the idea that lots of thin mucus made it easier for the vocal folds to vibrate, and therefore increased endurance and flexibility. The 'pee pale' directive is the reason singers are forever clutching a water bottle.

Though the directive to stay fully hydrated is commonly found in vocal pedagogy, measurable proof that it actually makes a difference is not. The subject of this talk is a research study performed by the author and his colleagues in the Speech and Hearing Department at UTPA. The purpose of the study was to define acoustic vocal changes in relation to the perception of dehydration in vocally trained and un-trained healthy adults. Twenty singers, twenty non-singers, and a control group of 10 between the ages of 18 and 30, both male and female, were recruited. All were measured by Computerized Speech Lab with Multi-dimensional Voice Program software at the UTPA Speech and Hearing Clinic in the morning and the evening after a day of drinking as little fluid as possible. 'Before and after' measurements included jitter, shimmer, habitual pitch, maximal pitch range, maximum phonation time, and noise to harmonic ratio. In addition, a precise questionnaire eliciting responses about the subject's perception of hydration and voice was administered.

Results of this study and its impact on vocal pedagogy will be discussed.

**Virginia Wayman Davis (University of Texas-Pan American):**

**“Opening Minds Through the Arts: A Longitudinal Investigation of an Arts Integration Program”**

The purpose of this paper is to investigate the effects of the “Opening Minds through the Arts” (OMA) project on auditory discrimination, spatial intelligence, attendance rates, and attitudes toward school among elementary-aged students. For three consecutive school years, musical ensembles presented weekly, half-hour lessons to individual classes in two elementary schools located in the southwestern United States. Lessons centered on aural models for generic skills introduced by the classroom teacher including counting, adding, differentiating same and different, phonetics, as well as many other basic skills. As a comparison, two demographically similar schools provided control data. Students in both OMA and control schools also received regular music classes taught by a music specialist using a sequential music curriculum.

Using analyses of variance (ANOVAs), the researchers studied a stratified random sample of student scores and found consistent and significant differences by group favoring the OMA schools. Consistent trends in both auditory discrimination and spatial intelligence scores indicate benefits of the OMA project. Although there were no significant differences by group in attitudes toward school, students at the OMA schools reported a more favorable attitude toward returning to school after a vacation. Implications for music education include promoting the role of such performance groups in classroom music education as a means of enhancing student achievement on a number of outcome measures.

**David B. Easley (Oklahoma City University):**

**“It’s not my imagination, I’ve got a gun on my back!”: Riff Schemes, Form, and the Creation of Energy in Early American Hardcore Punk Rock (1978–1983)”**

Characterizations of American hardcore punk rock often emphasize the energy in its performance. While fast tempos and concise song forms certainly invite such descriptions, the performative actions of guitarists also play a role. For instance, Stevie Chick (2009) states that Black Flag’s songs “reveled in the pure rush delivered by riffs that, in their ascendant and descendent simplicity, packed an almost physical punch” (51). My own reactions are similar: while I hear pitches and rhythms I also feel the physical gestures with which they are performed. In this paper I highlight this feature by examining guitar riffs as series of lateral motions along a fretboard. Many of these gestures reflect a structural basis in what I call “riff schemes”: organizing patterns of physical repetition and change. There are four main types: (1) riffs that begin with a repeated gesture before undergoing change; (2) riffs that begin with a repeated gesture before undergoing a change that creates an expansion; (3) riffs that follow a pattern of statement and varied repetition; and (4) riffs in which an initial gesture is subject to transposition. Further, these schemes often participate in creating the kind of energy that is identified in oral histories of the genre, and I conclude the paper with an analysis of Minor Threat’s “Straight Edge,” a song that demonstrates this use. In order to capture this relationship between the composition, performance, and reception of hardcore punk rock, all musical examples will be supplemented with live guitar performances.

**Deborah Freedman (University of Nebraska at Kearney):**

**“Tried and True Orchestral Compositions by Women Composers”**

Even though women have been recognized to a greater degree as composers over the last 30 years, not enough orchestras are including works by women on their concerts. I believe part of the problem lies in the area of finding accessible and interesting works by women composers that conductors feel their audiences need to hear and would enjoy.

Over the past 25 years, I have been researching works by women and conducting orchestral works by women composers. It is not always easy to find compatible works for college and college/community orchestras due to the time it takes to become connected with these women composers and to research their works.

Even though I have spent a lot of time listening to works by women and searching for works to play with my orchestras, I have had a challenging time finding works that deserve to be played and that the audience will appreciate. Thus, I would like to share with the CMS audience a list of seven women composers and suggested works that I have conducted and performed. I will rank them from easiest to hardest so it will be easier for conductors to choose works that work for their orchestras. Composers included are Chen Yi, “Symphony #2, Jennifer Higdon, “Blue Cathedral”, Libby Larsen, “Mary Cassatt”, “Deep Summer Music”, “Overture for the End of a Century”, Joan Tower “Second Fanfare for the Uncommon Woman”, Gwyneth Walker, “Fanfare, Interlude and Finale”, Katherine Hoover, “Eleni, A Greek Tragedy”, “Summer Night”, and Pauline Oliveros, “Deep Listening”. Selections from recordings will be played as examples of the music by these women.

The presentation will also include comments about the pieces, including instrumentation, unusual requirements, and musical consideration.

**Danise Gallaway (Notaviva Piano Academy):**

**“Successful Strategies to Facilitate Music Education for College Students with High-Functioning Autism or Asperger Syndrome”**

Asperger Syndrome is a developmental disorder often referred to as high-functioning autism. Many of the characteristics of Asperger’s are the same as the characteristics of autism: lack of social interaction often deficient in the ability to gesture, to make eye contact or to interpret emotional or facial nuances; lack of flexibility in routine; lack of motor skills coupled with clumsiness or repetitive mannerisms; and extreme occupation with few interests. In contrast, while people with autism often experience a delay or complete lack of verbal skills, those with Asperger’s can verbally communicate even though the pattern may be monotone or highly formal (National Institutes of Health).

School-age children with Asperger’s are exposed to various intervention programs to address the diverse facets of the syndrome. Their coping mechanisms help them to complete high school successfully and they are attending our college campuses in ever-increasing numbers. Colleges offer many services to help these students succeed but faculty members are often ill equipped to reach these students. Moreover, these students often find a niche in the music department.

It is both challenging and exhilarating to include students with Asperger Syndrome in our music courses, ensembles and applied lessons. Therefore, in this paper presentation, I will outline strategies for teaching and communicating with Asperger’s students in large groups or individual lessons. Music faculty can facilitate a high level

of success and satisfaction if they can differentiate learning styles, understand assorted idiosyncrasies and employ deliberate teaching tactics to reach the minds of these unique individuals.

**Ryan B. Gardner (Oklahoma State University):**

**“Efficient Practicing”**

There are often misconceptions among students when it comes to practicing. Some believe that the quantity of a practice session is more important than the quality. Others will continue to play through their music without truly listening to themselves. Without a doubt, the product of inefficient practicing is slow to no improvement.

This presentation will offer solutions to students on how to make every practice session productive. Topics will include: defining practice; practice techniques, the significance of warm-up and fundamentals, what to work on while practicing, daily sight-reading, listening, recording practice sessions and daily performance. With a firm foundation and a plan of action, practicing will become more efficient, productive and fun.

**Ryan B. Gardner (Oklahoma State University):**

**“Training and Trusting: What Musicians Can Learn from an Olympic State of Mind”**

The legendary athlete Mark Spitz was taught from an early age that “swimming isn’t everything, winning is.” Dealing with an overpowering father, anti-semitism, a lack of popularity and clear failure in the 1968 Olympics, Spitz had to learn to trust in his abilities and eventually won seven gold medals in the 1972 Olympics.

Mark Spitz believes in a “training mindset” that requires preparation for a race where one is physical, active and analytical so that the body is ready to perform. As the race approaches, Spitz describes a shift in his thinking as the mind can make or break a race despite physical preparation. Athletes must restore a “trusting mindset,” a belief in their abilities in order to succeed.

Musicians can certainly learn from this Olympic state of mind when it comes to performing. If musicians train and then learn to trust themselves by shutting out extraneous thoughts, their focus will increase. Accordingly, musicians will become more engaged as they play and therefore enhance the overall quality of their performance.

This presentation will discuss in depth the similarities of preparation and thinking between an athlete and a musician. There will be a strong emphasis on overcoming performance anxiety and adversity.

**Justin Glosson (Texas State University):**

**“Alchemical Harmonia: Correspondence through Musical Modes”**

The age of enlightenment brought many gnostic societies to the surface of the theosophical world, such as the Rosicrucians and Freemasons. Through the teachings of these orders we find that certain musical modes correspond to the planets, days of the week, and even what sort of chant prayer would normally be tied to a certain mode in the early church (pre-reformation). This poster presentation will attempt to display all the correspondences of the alchemical world, from planet to plant, to mode, and even what day of the week to create harmony with said collection.

Each day of the week holds a certain planet in line, as well as a certain musical mode. Certain progressions, involving the sacred numbers of Pythagoras, have been taught in all ages, by mystics and alchemists alike, to bring harmony to the listener and performer. Organizations, such as Freemasonry and various Rosicrucian Orders, used these modes in the past to assist in ritual initiation, though the practice is lost today.

Further, this presentation will give examples of the proper method for using the modes in a daily practice of correspondence with the theosophical higher planes as taught by the Theosophical Society during Manly P. Hall’s membership and encyclopedic examination while writing the *Secret Teachings of All Ages*.

**Eka Gogichashvili and Kae Hosoda-Ayer (Baylor University):**

**“Music Survives – Holocaust Victim Erwin Schulhoff and His Suite for Violin and Piano”**

This lecture recital is dedicated to the Czech born musician, Erwin Schulhoff (1884-1942) and his Suite for Violin and Piano, Op. 1. Schulhoff was an incredibly gifted pianist, conductor, composer and writer who spent the last days of his life at the Wülzburg internment camp. Schulhoff’s compositional legacy is represented by works in almost every genre and in many different styles ranging from neo-Baroque to Dadaistic writing. In his short lifetime, Schulhoff composed four compositions for violin and piano and violin solo: Suite for Violin and Piano, Op. 1 (WV 18), Sonata No. 1 for Violin and Piano, Op. 7 (WV 24), Sonata for Solo Violin (WV 83), and Sonata No. 2 for Violin and Piano (WV 91). Unfortunately, these violin works are underperformed and have not reached large audiences. These compositions are worthy to be a part of the violin repertoire amongst other masterpieces. The Suite for Violin and Piano is one of Schulhoff’s first compositions. It consists of five movements including *Präludium*, *Gavotte*,

*Menuetto, Walzer* and *Scherzo*. This suite is a perfect example demonstrating the influences of musical directions of the time, yet clearly defining the composer's individuality.

Music might have developed and evolved in different directions if Schulhoff and numerous talented composers and artists had not died in the concentration camps during the Second World War.

The objective of this lecture recital is to discuss and demonstrate Schulhoff's compositional style with its energetic driving rhythms, eclectic melodic language, chromaticism vs. diatonism, modal scales, violinistic effects, etc.

**Avigai Gonzalez (Texas State University):**

**“Harmonic Structure and Texture in Claude Debussy’s *Il pleure dans mon Coeur*”**

Claude Debussy (1862-1918), a French composer who broke into the new aesthetic musical innovations of 20th century music, is recognized for his harmonic innovations of color, texture, and his exquisite or expressive sound in his musical works. We often read about Debussy as being an impressionist composer, which he deliberately rebelled against to be recognized as such. He intended to be unique and different from the usual structure of music during that time, with what we recognize as the Post-romantic era of the very early 20th century. This poster will historical and offer analytical observations from “*Il pleure dans mon Coeur*” (There’s Weeping in my Heart), written by Debussy and published in 1888 for voice and piano. The poster will reflect on his intentions to interpretation by depicting specific areas of harmonic structure, texture, and color in this particular score.

**Sarah Abigail Griffiths (Southeastern Oklahoma State University):**

**“Modern Editions of Seventeenth Century Vocal Music: Authenticity vs. Accessibility”**

A modern edition of early baroque solo song faces both technical and interpretive challenges for the editor. The goal of this presentation is to highlight and examine the issues involved in creating a modern edition for solo voice and piano, thereby enhancing the teaching and performing of baroque vocal music. This paper explores the historical context and lasting influence of Parisotti’s *Arie Antiche*, the larger collection from which the ubiquitous G. Schirmer edition, *Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries*, is drawn. One well-known song that appears in the Schirmer edition is Giulio Caccini’s *Amarilli, mia bella*. In an effort to illustrate trends in modern editions and performance practice, this song is traced from its first appearance in 1602 through representations in modern anthologies. The practical concerns of modern editors of baroque vocal music are then considered – such as performance practice applications, ornamentation, and pedagogical considerations.

**Sarah Abigail Griffiths (Southeastern Oklahoma State University):**

**“Luigi Rossi: Early Baroque Cantatas for Modern Performance”**

Most classical voice teachers agree that the songs from the classic Schirmer edition of *Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries* can be very useful pedagogical tools, especially for young singers working to develop solid singing technique. However, aside from this commonly performed core of Italian vocal literature, the works of many early baroque composers are generally overlooked in performance editions and anthologies.

The cantatas of Luigi Rossi (1597-1653) deserve a place in the standard Italian vocal repertory, both for their aesthetic beauty as well as their pedagogical value. Surprisingly, Rossi’s music is largely absent from the canon of Italian baroque vocal works that is available in modern performance editions. The goal of this presentation is to make the solo vocal music of Luigi Rossi accessible to a broader modern audience and to present these cantatas as excellent vehicles for vocal pedagogy.

**Juan C. Gutierrez (Lone Star College-North Harris):**

**“Related Genres? The Symphonie Concertante and the Multiple-Instrument Concerto”**

Writing in 1950, Alfred Einstein postulated that “the Triple Concerto, Op. 56 of Ludwig van Beethoven is one of those multiple-instrument concertos that have taken an influence from the symphonie concertante.” As with the multiple-instrument concerto, the symphonie concertante features a group of solo instruments with an orchestral ensemble. Einstein acknowledges that the symphony concertante is “an early forerunner” of the multiple-instrument concerto without identifying specific relationships between the two genres. Of the hundreds of symphonie concertantes that were published, the fifteen by Johann Christian Bach (1735-1782) are regarded as model examples. The primary purpose of this study is to analyze the first movements of three Johann Christian Bach symphonie concertantes and to compare them with Ludwig van Beethoven’s (1770-1827) Triple Concerto. One of the goals of this study is to identify common features between the two genres along with their distinctive attributes. This study will employ terminology developed by James Hepokoski and Warren Darcy to identify formal features and specifically will go be-

yond to investigate how thematic material is distributed between the orchestra and the solo instruments. The symphonie concertantes of Haydn and Mozart will be mentioned.

**Mi Kyung Hwang (First Presbyterian Church, Fort Smith, Arkansas):**

**“Elements of Jazz Style in William Albright’s *Sweet Sixteenths: A Concert Rag for Organ* (1975)”**

Although jazz style such as blues, ragtime, and swing is part of the cultural heritage of modern American composers, relatively few of these composers have attempted to incorporate indigenous musical elements in their works for pipe organ. William Albright’s *Sweet Sixteenths: Concert Rag for Organ* (1975) is one of the small numbers of organ works written in jazz style. This study attempts to demonstrate that jazz elements significantly shaped in this piece. It includes an analysis of the musical form, harmony, rhythm, and melody. A survey of the available documents on organ literature based on jazz style revealed that there are insufficient references addressing *Sweet Sixteenths*. This study could help to understand, interpret, and perform *Sweet Sixteenths*, as well as to understand Albright’s compositional technique.

**Micheal P. Koss:**

**“A Harmonic ‘Land of Confusion’: Examples of Progressive Rock Harmony and Modal Ambiguity in 1980s Genesis”**

Genesis is a recognizable 1970s progressive rock and 1980s pop-rock group. Rock music scholars such as Mark Spicer and John Covach have analyzed significant songs by Genesis written and performed during the height of the progressive rock era. However, there exists a minimal body of extensive analytic work concerning the pop-rock music of Genesis. Genesis retained and adapted many progressive elements within its pop-rock style of the 1980s. Some of these retained progressive rock elements are found within Genesis’ harmony and include key ambiguity, sectional tonality, multiple modulations, and pedal points.

This paper explores the progressive rock style harmonic language in the 1986 song “Land of Confusion” by Genesis by focusing on the modal ambiguity between the keys E-flat major and E-flat minor. Although “Land of Confusion” concludes with a cadence in E-flat minor and is therefore analyzed in the key of E-flat minor, the modulation to a distant key and frequent use of modal mixture indicates a sense of modal ambiguity, or confusion, throughout the entire song. The analysis takes an in-depth look at the harmony contained within each song section (introduction, verse, prechorus, chorus, interverse, and coda) and how each sonority functions in an E-flat centered mode. While modal ambiguity is not uncommon in Genesis, “Land of Confusion” stands out as an example that prolongs modal ambiguity throughout the entire song, creating a sense of modal confusion.

**Reiner Krämer (University of North Texas) and Patricia Surman (Northeastern State University):**

**“Approaching Music for Flute and Computer: Strategies for Developing Collaboration between Acoustic and Electronic Instrumentalists”**

This presentation will guide musicians that are interested in performing interactive electroacoustic music. This burgeoning genre is gaining popularity and beginning to break into the canon of art music repertoire, mostly due to a small number of performers who specialize in interactive music. Many contemporary composers are writing in this genre, but the works, however significant they may be, do not receive equal stage time due to a set of performance practice issues that is unique to the genre. These issues, ranging from technical to stylistic, will be addressed in this lecture-recital which will give audience members a greater understanding of how they could approach such music in their own performing or compositional practice.

Flutist Dr. Patricia Surman and Computer Musician Reiner Krämer perform together as the ensemble DuoInteraktiv. Drawing from their combined experiences, they will discuss issues ranging from technical (such as equipment selection and acquisition), aesthetic (such as overcoming difficulties in dealing with variable performing environments), compositional, and reception. Additionally, this lecture-recital will provide guidance for performers that are seeking collaborative partners.

Compositions to be performed in this lecture-recital will highlight previously mentioned issues and solutions. Works to be included are *A Thread Unwound* by Paul Thomas, and *A Room Full of Ghosts* by Andrew May. DuoInteraktiv welcomes the opportunity to work with composers in developing repertoire for this growing genre.

[www.duointeraktiv.com](http://www.duointeraktiv.com)

**Nathan Kruse and Steven Harlos (University of North Texas):**

**“Considering Skype Music Lessons in the Academy: Intersections of Music Education, Applied Music, and Technology”**

With the advent of the virtual classroom, distance learning has become more prevalent as technology has expanded. Because of this trend, teaching music lessons online and over Skype have emerged as popular alternatives to face-to-face music instruction. Additionally, several websites are devoted to providing Skype piano lessons, and numerous YouTube videos illustrate the promise and the controversy that surround online music instruction. Few studies, however, address Skype music lessons at the collegiate level. The purpose of this instrumental case study is to examine such a phenomenon. Specifically, this research explores the rewards and challenges of Skype piano lessons as experienced by one student and one instructor, and considers the feasibility of implementing distance learning in the music academy and beyond. Data will be collected via ethnographic techniques, including observations, interviews, e-journals, and videotaping. Trustworthiness will be maintained through member checks, peer review, and the triangulation of multiple data sources. Based on the coded and analyzed data, several ways in which applied faculty members and music educators can apply lessons drawn from the participants’ experiences will be provided, including learning more about distance learning and online technology, and helping students negotiate virtual lessons in the future. Findings from this study might illuminate the roles that technology plays in modern music teaching and learning and might contribute to a more comprehensive understanding of online music lessons, how they can be used in the academy, and the ways in which technology can be used within the larger enterprise of music education.

**Thomas Lanners (Oklahoma State University):**

**“The Art of Teaching Master Classes: Fully Engaging Both Students and Audience”**

Many music majors learn in pedagogy courses the basics of teaching students of various ages and advancement in individual lessons. Little time is spent honing the skills associated with “public” teaching situations, though, such as master classes (which typically involve teaching students of others) or studio classes (teaching one’s own students in a group setting). Such situations are akin to private lessons, but also require collaboration and connection between teacher, students and listeners.

I will address how the master/studio class clinician can share valuable information with everyone present by projecting their voice adequately, utilizing inclusive body language and gestures, asking questions and opinions of all, and addressing universal musical and technical issues that resonate with students and teachers alike. In this way, provided the clinician is a qualified and engaging musician and teacher, everyone present will glean valuable knowledge.

I will also discuss important distinctions in teaching approaches that apply to public settings versus private lessons. For instance, it is wise in master classes – given typically limited time constraints and listeners who must stay “engaged” - not to dwell on details until they are completely “fixed”, instead moving on when the student understands the concept and has clear practice strategies for the future. One must also prioritize carefully which problems to address, choosing a limited number rather than attempting to cover every perceived shortcoming in haphazard fashion. Through these means and many others I will mention, all master class participants will come away with a satisfying and valuable educational experience.

**Robin Liston (Baker University), Greg Handel (Northwest State University of Louisiana), Marie C. Miller (Emporia State University), and Jeri Walker (Southeastern Oklahoma State University):**

**“The Culture of the Small University”**

“The Culture of the Small University” summarizes a Panel Discussion presented at the 3rd International Symposium on Assessment in Music Education in Bremen, Germany, March 2011. The discussion focused on the unique position small universities have in the area of student assessment. The desired outcome of this discussion was to examine different approaches to assessment of the small university culture and strengthen our current response. In doing this, student achievement can be measured and evaluated more accurately in a streamlined and well-designed manner. We developed three research questions: 1. What are the advantages and challenges of “smallness”? 2. How can we support the work of our colleagues in Education yet still create valid assessment strategies? 3. What is our role in creating alternative licensure programs? The discussion led to the following proposals: a. Include adjunct instructors in the creation, testing, and implementation of assessment procedures. b. Encourage collaboration between all stakeholders c. Align all curricular areas to streamline and reduce wasted time and effort. d. Advise students on an individual basis. We are seeking to create innovative, valid, and reliable measures of our students’ abilities to function in a music education setting; an ongoing and worthwhile duty.

**Mark A. McQuade (Oklahoma Baptist University):**  
**“The Virtues of ‘Hope’ and ‘Love’ in Copland’s *The Tender Land*”**

Aaron Copland is one of the foremost American composers of all time, and much of his music is ground-breaking, progressive, and even radical. However, we are generally more familiar with Copland’s “American” music. This music is immediately recognizable by its incorporation of folk idioms and the distinctly American feel it creates. His opera, *The Tender Land*, is no exception. From its plot to its folk-style melodies, *The Tender Land* creates a visual and aural picture of *Americana*. Copland’s beautifully crafted score, set to the libretto by Horace Everett, subtly weaves together themes of hope, love and self-realization. This paper will focus on the first two of these themes.

It has been said that there are four kinds of Love. In Greek, these four types of love are *Storge* (affection/familial love), *Eros* (romantic or erotic love), *Phile* or *Philia* (friendship love), and *Agape* (unconditional love or the love of God). Hope can be defined as (1) a belief in a positive outcome related to events and circumstances in one’s life, (2) the feeling that what is wanted can be had, or (3) the belief that events will turn out for the best. We see examples of each of these kinds of love and hope expressed throughout *The Tender Land*. These concepts are familiar to us, but because of our human nature, they are often difficult for us to embrace. Through score study and musical examples we will explore these two enduring virtues as expressed by an American master composer.

**Elizabeth B. Momand and Alexandra Zacharella (University of Arkansas-Fort Smith):**  
**“I Like Band / Choir is Fun: I Think I’ll Be A Music Major”**

The typical high school music student will say that they play in band or sing in choir because they enjoy making music and think it is fun. When choosing a college major, many of them will seek to become music majors for those same reasons. Yet upon arriving at an institution of higher learning, they may quickly realize that the workload is much more demanding than in high school. They may also learn that the expectations placed upon them require skills and abilities they may have never considered would be needed to become a music major, or that their performance ability is far below the level it should be. This paper examines the different levels of preparedness that incoming college freshmen have, particularly those from rural settings. It also offers strategies on how to help, guide, and mentor them as they prepare to matriculate and transition to being successful college music majors.

**Dimitar Ninov (Texas State University):**  
**“The Craft of Harmonization”**

Generations of students graduate with a master’s or doctoral degree in theory without having gained practical knowledge in the craft of harmonization. This factor entails a lack of professionalism in the future teaching of harmony by the newly graduated theorists. Vast practical knowledge of harmony can only be acquired through the process of harmonization which is the most creative and challenging activity in the study of harmony. Only through the process of thinking as a composer could pure analytical methods be fertilized with the seed of knowledge. Only through facing the problems posed by a developed melodic line could one become aware of the variety of possibilities in voice leading and of the creative deviations from conservative principles. The purpose of this presentation is to lift the curtain before the craft of harmonization by offering various harmonizations of melodic lines in the form of period, binary and ternary form. These activities also suggest the necessity to change the theory curriculum in the majority of music departments by redirecting the focus from routine part-writing and endless spelling to deciphering of melodic lines and realization of four parts harmonies. Practicing harmonization is an activity of higher rank, for it naturally combines the creativity of decoding a melody with the technology of spelling and part-writing. This combination makes the study of harmony more exciting to the students and contributes incomparably to the development of their professionalism in the field of music theory.

**Michael Oravitz (Ball State University):**  
**“Shadow Hypermeter in Debussy’s ‘L’ombre des arbres’ and ‘C’est l’extase langoureuse”**

Using the concept of “shadow meter,” coined by Frank Samarotto (1992, 1999) and applied hypermetrically by William Rothstein (1995), I engage metric and hypermetric designs in two of Debussy’s *Ariettes Oubliées*: “L’ombre des arbres” (1885) and “C’est l’extase langoureuse” (1887). Both *mélodies* are early settings of Verlaine poems, composed by a young Debussy in his early twenties. They illustrate strategic metric design in Debussy’s early compositional palette.

Rothstein (1995), Carlo Caballero (2004), Samarotto (2005), and Harald Krebs (2006) have engaged hypermetric conflicts in art song. This paper-presentation continues in those veins—investigating, more specifically, the effect that strategically offset hypermetric constructs have on local phrase structures, text setting and overall formal design in these early *mélodies*.

Both *mélodies* possess conflicting hypermetric orientations between and among piano and voice. The convention of a two-bar instrumental introduction is the initial impetus for offset hypermetric orientations between the piano and voice part. These staggered hypermeters take on larger significance as the works unfold. Throughout both *mélodies*, Debussy's strategic hypermetric displacements and restorations create elusive formal and phrase-group boundaries that strongly interact with and complement the poetic text and its formal narrative. Loosely borrowing from Harald Krebs' lexicon (1999), I refer to this dynamic interaction as "hypermetric displacement," which occurs as temporally displaced hypermetric constructs sound against one another in conflict.

**Jessica Russell (University of Central Oklahoma):**

**"Jessica Russell's *The Spectrum Suite* for solo piano and live painter"**

The Spectrum Suite is a musical work composed by Jessica Russell for solo piano. The Spectrum Suite is based off of the composer's experience with synesthesia. Each movement of the suite is based off a different color variation, which correlate's with the composer's synesthesia. This is a musical work that portrays the combination of hearing and sight through a solo piano performance. As each movement is performed, an artist will perform a live painting to show interpretation of the musical work as representation of the synesthesia process. Synesthesia is the combination of multiple senses. For example, some synesthetes "hear colors and see sounds in color," or "taste numbers," "see smells," etc. There is little research in the field of synesthesia, but researchers have been able to study synesthesia as a form of neuroscience.

Jessica Russell will perform the musical work, and then give a detailed lecture and explanation on how the music is connected by synesthesia based on personal experience and accomplishment. Russell will explain first what synesthesia is and how it works; then she will demonstrate some examples on the piano how the sounds are related to colors. This can also be aided with a canvas and paint to give a visual aid. The goal of the presentation is to give a musical explanation of how synesthesia works for a musician. From there, Russell can show the audience the direct connection between the colors and sound seen in the notation of the music.

**Matthew C. Saunders (Oklahoma Panhandle State University):**

**"Pedagogy of Quintuplous Meter"**

Quintuplous meter, or "five-to-a-beat" meter, offers composers and performers a set of rhythms and notations as different as "simple" meter is from "compound" meter. While the notational differences between more common meters and quintuplous meter are slight, they can present pedagogical challenges for teachers and students who have encountered them only infrequently, or are learning them for the first time. By approaching meter in a systematic fashion during music fundamentals, music theory and aural skills courses, the full potential of this approach to rhythm can be realized, and its uses in music of the past, present and future will be made more clear. The addition of quintuplous meter to the theory curriculum is an opportunity to demonstrate the rationality and systematic nature of standard musical notation. Participants in this presentation will receive an overview of the notation of quintuplous meter, have the opportunity to practice quintuplous rhythms, and hear music that employs this approach to metrical organization.

**Nico Schüler (Texas State University):**

**"From Archival to Online Research: Modernizing Music Research Methodologies"**

Newspapers are excellent sources of music-historical research, especially when focusing on the reception of music and the musical life at the time and at a specific location / region. While newspaper research used to be archival research, it is becoming more and more online research, as more and more newspapers are being digitized and become available online. This conference paper is merely a methodological reflection on such research and utilizes two case studies.

The first case study used print newspapers to study the musical life of the Germans in Brno (Czechoslovakia) in January 1920. All articles related to music were collected to reconstruct a diverse picture of the musical life at the time, which was very different from what we can read about that time in today's music history books.

The second case study used digitized newspapers to study the life and work of the 'forgotten' African-American composer Jacob J. Sawyer (born 1856 or 1857; flourished 1875-1885). Another 'paper-screen' dimension of this research project was the inclusion of (digitized) sheet music to reconstruct a fuller picture of Sawyer's life and to gain insights to his work as a composer.

Both case studies are used to reflect on modern methodologies for music-historical research: a shift from using printed newspapers and music to using digitized newspapers and sheet music on the computer screen.

**Israel Solis (University of Arizona):**

**“Musically Defining the Visual Image and Psychology of the Joker in Film”**

The fictional hero Batman is one of the most iconic characters in today’s popular culture. However, Batman’s arch-nemesis, The Joker, has acquired a rivaling popularity of his own in the past twenty-five years. This fame is in part owed to the character’s filmic representation in Tim Burton’s *Batman* (1989) and Christopher Nolan’s *The Dark Knight* (2008). While the actors Jack Nicholson and Heath Ledger were praised for their distinct portrayals of the anarchy-thirsty antagonist, much of their efforts are owed to the films’ soundtrack.

This paper explores how the music by Danny Elfman, James N. Howard and Hans Zimmer connects with film visuals to characterize the Joker’s peculiar facade and disturbing psychological profile in *Batman* and *The Dark Knight*. The examined musical categories which interrelate with the visuals and typify how audiences perceive the character’s personality include: 1) cinematic technique (e.g., contrasts between diegetic and non-diegetic music); 2) musical style (e.g., pop songs versus Romantic style waltzes); and 3) sound (e.g., instrumentation and timbres). While these cinematic and compositional topics are diversely approached in each film, these variances represent the unique aesthetic style of each composer and how their efforts shape film visuals into the distinctive Joker character that the directors sought to depict. Ultimately, this study brings an understanding of the filmic and musical approaches of two films that utilize the same character, but present him in non-canonical narratives.

**D. Gregory Springer (University of Kentucky):**

**“Text Analysis as Authentic Assessment: The Use of a Research Instrument as a Classroom Music Assessment Tool”**

As we progress through the 21<sup>st</sup> century, music educators still face some of the challenges encountered in the previous century. The need for authentic assessment, which emerged during education reform movements in the 1990s, is still a pressing issue. Music educators should assess student learning in ways that allow students to solve real-world problems through various means. Written documents, such as journals, reflections, responses to music, poetry, song lyrics, and creative writings, allow music educators to assess student learning in meaningful and personal ways. Documents such as these have been used to assess student learning for many years. Traditionally, rubrics and other scoring guides have been used to objectively evaluate and score student writings. Now, a text analysis computer program is available that will analyze written documents. The program, called *Linguistic Inquiry and Word Count* (LIWC2007), has been used widely as a research tool in related fields of education, psychology, and counseling, but is relatively untouched in the field of music education. This program offers tremendous benefits to practitioners, researchers, and music teacher educators. In this presentation, I will outline the uses of the LIWC2007 software as a research tool, and I will emphasize ways in which it can be used as a useful assessment tool for classroom music teachers and music teacher educators.

**Gil Trythall (Brookhaven College), Dimitar Ninov (Texas State University), Paul Schreiber (Mississippi Valley State University), and Nico Schüler (Texas State University):**

**“Improving the Music Theory Core Courses to Serve the Practical Needs of Students”**

For several years, specialists in music theory pedagogy are working on re-designing the undergraduate music theory core curriculum. However, little attention is paid so far to the practical needs of students. This panel will openly discuss practical needs that graduating music majors need to have in order to be successful in today’s job market. The panel will discuss such improvements from different angles and music professions.

**Shannon Unger (Northeastern State University):**

**“Love after 1950: Libby Larsen’s Frau Love'em and Leave'em”**

This song cycle by Libby Larsen is presented as a dramatic narrative on the nature of love, gender, and rites of passage. With poems by Rita Dove, Julie Kane, Kathryn Daniels, Liz Lochead, and Muriel Rukeyser, this cycle presents a dramatic narrative outlining events and rituals, significant to the lives of contemporary women. The distinctive musical landscape of this cycle includes flavors of contemporary pop music. The first song (Boy's lips) is a blues number recollecting the first kiss of adolescence, a torch song follows and is replete with figures drawn from the piano lounge, the third song of the cycle features a musical tribute to Jerry Lee Lewis and a text that decries the discomfort of the pursuit of beauty: "Beauty hurts!" The fourth song of the cycle is in a distinctive tango rhythm, and uses the metaphor of an empty shampoo bottle to describe the emptiness of love's failure. The final selection is Larsen at her best and most innovative; the sparkling harmonies, brilliant piano gestures, and virtuosity required of both pianist and singer exemplify all that is best and beautiful in this accomplished composer. Her setting of Rukeyser is a triumphant resolution of the spirit of survival and of the magic that is born of "forgotten things ... night and nightmare, and midnight wings."

**Boy's lips (a blues)** (Rita Dove)

In the water-heavy nights behind grandmother's porch  
We knelt in the tickling grasses and whispered:  
Linda's face hung before us, pale as a pecan,  
And it grew wise as she said:  
"A boy's lips are soft,  
As soft as baby's skin."  
The air closed over her words,  
A firefly whirred near my ear, and in the distance  
I could hear streetlamps ping  
Into miniature suns  
Against a feathery sky.

**Blond Men** (Julie Kane)

I think I ought to warn you  
that I hate blond men  
before you break your heart

I hate the greenish gold  
of their eyebrows and lashes,  
how they shatter the sun into rainbows.

And their eyes  
like a long drink of water.  
That clear and that cold.

Worse than the eyes  
is the blond hair  
the shock of a bright blond head  
slanting above me like a sunbeam  
on the covers of my dark blue bed.

**Big Sister Says, 1967** (Kathryn Daniels)

*Beauty hurts*, big sister says,  
yanking a hank of my lanky hair  
around black wire-mesh rollers,  
whose inside bristles prick my scalp  
like so many pins. She says I'd better  
sleep with them in.

She plucks, tweezes, glides razor  
blades over tender armpit skin  
slathers downy legs with stinking  
depilatory cream, presses straight lashes  
bolt upright with a medieval-looking  
padded metal clamp. *Looking good  
hurts*, Beryl warns. *Its hard work  
when you're not born beautiful.*

**The Empty Song** (Liz Lothead)

Today saw the last of my Spanish shampoo.  
Lasting an age now that sharing with you,  
such a thing of the past is.  
Giant Size. The brand  
was always a compromise.

My new one's tailored exactly to my needs.  
Non spill. Protein-rich.  
Feeds body, promises to solve my problem hair.  
Sweetheart, these days it's hard to care.  
But oh oh insomniac moonlight  
how unhoneyed is my middle of the night.  
I could see you  
far enough. Beyond me  
how we'll get back together.  
Campsites in Spain, moonlight,  
heavy weather.  
Today saw the end of my Spanish shampoo.  
the end of my third month without you.

**I Make My Magic** (Muriel Rukeyser)

I make my magic  
of forgotten things:  
night and nightmare and the midnight wings  
of childhood butterflies -  
and the darkness, the straining dark  
underwater and under sleep -  
night and a heartbreak try to keep  
myself, until before my eyes  
the morning sunlight pours  
and I am clear of all the chains  
and the magic now that rains  
down around me is  
a sunlight magic,  
I come to a sunlight magic,  
Yours.

**Jeri Walker (Southeastern Oklahoma State University) and Lance Nielsen (Lincoln Public Schools):  
"An Exploratory Study of Social Networking on Mentoring of Young Music Teachers"**

The purpose of this project is to determine the value of a Facebook (FB) Discussion Page as a tool for novice teachers as they navigate their new positions in music education. At first reading, the page appears to operate in a similar manner to other FB pages: peers discuss issues, air grievances, and provide advice and suggestions to each other.

A survey was offered on the FB site to determine participants' needs, attitudes, and expectations concerning the discussion page. The FB comments posted thus far have been coded and have undergone a cross-case analysis. Initial emerging trends include discussions of the following: Repertoire, Classroom Management, Web/Technology, Teaching Techniques, and Professional Development. When completed, the coded data will be compared with the initial survey data. At the conclusion of the study, a post-survey will be offered to determine any changes in topics and attitudes and to determine if the experiences differ from expectations.

The implications will be forthcoming. The intent of this study is to determine if the FB site meets the expectations and fulfills the need in developing the mentor / mentee relationship. If so, what are those needs and what impact does this page have on teachers? How might this be replicated in other areas? What changes are needed to make this Facebook New Teacher Discussion Page more useful to a greater number of teachers?

**Norman A. Wika (Northeastern State University):  
"Jazz Influence on the Music of Darius Milhaud"**

In the early days of the twentieth century, jazz was percolating out of cities like New Orleans, Chicago, and New York, creating very different reactions among popular and artistic communities. The American populace, especially the younger generation, embraced this new music; however the classical music community did not, for a variety of reasons. The reaction in the European artistic community was very different. Many European composers thought that jazz had something to offer in terms of new sound palates and rhythmic ideas. One of the first was the French

composer Darius Milhaud. Although he did not learn jazz until later in his career, he was fascinated with the sounds and rhythms and incorporated them into his work.

This paper looks at how Milhaud learned jazz and how it affected his compositions, especially *La Création du monde*, composed in 1923. By examining aspects of instrumentation, improvisation, rhythm, harmony, use of percussion, and stylistic elements, this paper seeks to show how Milhaud incorporated jazz into his music. This knowledge will have a profound impact on the performance and understanding of this work.

**Kathryn L. Woodard (Sonic Crossroads):**

**“Sonic Crossroads: Global Exchange Through Music”**

This demonstration will highlight my activities as Artistic Director of Sonic Crossroads, a music initiative that promotes performers, ensembles and composers from around the world through concerts, recordings, a blog, and most recently through the publication of scores. The aim of Sonic Crossroads is to explore global trends and cross-cultural exchange in music both currently and historically. Extensive research of certain regions has involved traveling to archives, meeting composers and performers, and collecting print scores and available CD recordings. The presentation will demonstrate possible ways to utilize the resources at [www.soniccrossroads.com](http://www.soniccrossroads.com) in conjunction with live performance and in-class demonstration in order to curricularize a global perspective on music. An additional aim of the demonstration is to introduce students to various aspects of the music business through my work, including CD production, web-hosting, social media fundraising and the issues of copyright law and licensing when working cross-culturally.

**Alexandra Zacharella (University of Arkansas-Fort Smith):**

**“One For All and All For One: The Commonalities of Brass Pedagogy”**

Brass performers and pedagogues fundamentally deal with concepts of breathing, airflow, buzzing, embouchure formation, articulation, intonation, the overtone series, sound, musical concept and style. Brass techniques often parallel one another and brass performers have common theories and practices that surround brass teaching. This paper will explore some universal “truths” about brass pedagogy. In addition the paper delves into practical application of brass teaching tools and techniques for all brass performers, teachers and students.

Written examples compiled from selected brass method books and well-known method book authors; Jean-Baptiste Arban’s *Complete Method*, Georg Kopprasch’s horn studies, Joannes Rochut’s *Bordogni Vocalises*, and William Bell’s tuba methods will be used to illustrate the fundamental concepts of brass technique and pedagogy on trumpet, horn, trombone, euphonium and tuba. The understanding and practical knowledge of fundamental brass techniques will provide insight into the application of brass teaching strategies. Whether their instrument is conical or cylindrical in design, brass performers share playing techniques and concepts that are both common and universal.

## Program Notes for Concerts (in alphabetical order by composers' last names)

**Daniel Adams (Texas Southern University): *The Mangroves Dance* for mixed choir (2007), performed by the East Central University Chorale / J. Steven Walker**

The *Mangroves Dance* is a setting of a 1932 poem by Floridian Rose Strong Hubbell. The mangroves are trees and shrubs that grow in brackish subtropical coastal habitats in the tropics and subtropics. Their gnarled and complex root systems serve as estuaries for marine life and inhibit coastal erosion. While their roots are stationary, their leaves and branches are often tossed about by the wind and surf, and thus appear to be “dancing.” In setting the text, I sought to represent the motion and beauty of these scraggly yet noble trees that fascinate me as I reminisce on my own coastal South Florida roots.

The fragmented setting of the text is a sonic analogy to the labyrinth-like appearance of the mangrove roots and branches. In the opening section, the three lower voices enter in a repeated, overlapping pattern to serve as an accompaniment to the soprano melody, which enters in measure eight. In measures twenty through twenty-three, the tenors and basses are paired in unison while the soprano and alto engage in a call and response passage. Vocal pairings are then separated and recombined, leading to a harmonically dense climax in rhythmic unison. Independent, paired, and imitative passages are combined in the section that follows. The final section is a modified restatement of the beginning. A coda concludes with another harmonically dense rhythmic unison, this time sung by the upper three voices, followed in response by the basses in the final three measures.

**Daniel Adams (Texas Southern University): *The Sleep of Reason* for flute solo with electro-acoustic accompaniment (2011), world premiere, performed by Shannon Small (Brazosport College)**

The *Sleep of Reason* was composed for flutist Shannon Small. The title is a reference to the Goya etching entitled “The Sleep of Reason Produces Monsters.” From a series of eighty etchings collectively known as “The Caprices”, completed in 1799. The composition is not a musical portrayal of the etching per se, but a commentary on the ambiguous and sometimes conflicting interpretations of the title’s meaning. On the one hand, it has been most frequently interpreted, as a warning that a society bereft of critical thinking is predisposed toward dangerous actions. Other scholars view the title as suggesting that the rationalist thought of the Enlightenment has the potential to produce social aberrations as well. However, Goya himself, in reference to the etching, stated that “Imagination abandoned by reason produces impossible monsters: united with her, she is the mother of the arts...” suggesting the need for creativity tempered by rationality.

In this five-minute composition, the juxtaposition of the flute and the electro-acoustic accompaniment represents interplay of rationality and spontaneity. Navigating a labyrinth of recurring but continually transformed drones, bell-like sonorities, percussion, and clangorous noise, the flute alternates between a homophonic, contrapuntal and densely heterophonic relationship with the accompaniment. Unaccompanied flute passages are usually interrupted with bursts of complex rhythmic construction in extreme registers. The piece concludes with a polyrhythmic flourish based on the primary flute motives and the most complex sonic elements of the accompaniment.

**Alexandre Arutiunian (b. 1920): *Aria et Scherzo* for trumpet and piano (1987), performed by Ryan Gardner (trumpet; Oklahoma State University) and Michael Kirkendoll (piano; Oklahoma State University)**

Born in 1920, Alexander Arutiunian is a symbolic artist for the people of the former Soviet Union. He is a well-known composer and pianist who completed his studies in composition in Moscow with Dittinski. Arutiunian is currently the head of composition faculty at the Erevan State Conservatoire and he has been awarded numerous prizes for his compositions including the State Prize of the USSR for his *Cantata to the Motherland*, the Armenian State Prize for his opera *Sayat-Nova*, the Alexandrov Gold Medal for the song cycle *Memorial to Motherhood, Ode to the memory of Lenin*, and *Song on GAE*. In 1983, his music was met with success in the USA thus earning him the “Orpheus” diploma. He is well known in the trumpet literature for his virtuosic *Trumpet Concerto* and his *Aria and Scherzo* does not disappoint. The aria is a beautiful lyrical work followed but a non-traditional scherzo in 5/8.

**Milton Babbitt (1916-2011): *Quatrain* for soprano and 2 clarinets (1993), performed by Melody Bagegech (soprano), Mark Hollingsworth (clarinet), and Mike Whitmore (clarinet) (East Central University)**

Milton Babbitt’s *Quatrain* goes beyond Schoenberg’s 12-tone system of organizing pitch material. In addition to the pitches, which are organized in a series where no notes are repeated until all 12 semi-tones have been played, integral serialism attempts to organize the other musical parameters - rhythm, dynamics, register, instrumentation,





I must go down to the seas again to the vagrant gypsy life,  
To the gull's way and the whale's way where the wind's like a whetted knife;  
And all I ask is a merry yarn from a laughing fellow-rover,  
And quiet sleep and a sweet dream when the long trick's over.

**“Personal”**

Tramping at night in the cold and wet I passed the lighted inn.  
And an old tune, a sweet tune, was being played within.  
It was full of the laugh of the leaves and the song the wind sings;  
It brought the tears and the choked throat, and a catch to the heart strings.

And it brought a bitter thought of the days that now are dead to me,  
The merry days in the old home before I went to sea  
Days that were dead to me indeed. I bowed my head to the rain,  
And I passed by the lighted inn to the lonely roads again.

**“Mother Carey (As told me by the bo'sun)”**

Mother Carey? She's the mother o' the witches  
'N' all *them* sort o' rips;  
She's a fine gell to look at, but the hitch is,  
She's a sight too fond of ships.  
She lives upon a iceberg to the norred,  
'N' her man he's Davy Jones,  
'N' she combs the weeds upon her forred  
With pore drowned sailors' bones.

She's the mother o' the wrecks, 'n' the mother  
Of all big winds as blows;  
She's up to some deviltry or other  
When it storms, or sleets, or snows.  
The noise of the wind's her screamin',  
'I'm arter a plump, young, fine,  
Brass-buttoned, beefy-ribbed young seam'n  
So as me 'n' my mate kin dine.'

She's a hungry old rip 'n' a cruel  
For sailor-men like we,  
She's give a many mariners the gruel  
'N' a long sleep under sea.  
She's the blood o' many a crew upon her  
'N' the bones of many a wreck,  
'N' she's barnacles a-growin' on her  
'N' shark's teeth round her neck.

I ain't never had no schoolin'  
Nor read no books like you,  
But I knows 't ain't healthy to be foolin'  
With that there gristly two.  
You're young, you thinks, 'n' you're lairy,  
But if you're to make old bones,  
Steer clear, I says, o' Mother Carey,  
'N' that there Davy Jones.

**Margi Griebeling-Haigh: *Sortilège* for bassoon and piano (2011), performed by Carol McNabb Goodwin (bassoon) and Juan Pablo Andrade (piano) (University of Texas at Brownsville)**

*Sortilège* was written on commission by Barrick Stees for the 2012 Meg Quigley Vivaldi Competition for young women bassoonists. A third generation composer, Margi Griebeling-Haigh was born in Akron, Ohio and began winning composition awards while still in high school, later earning degrees in oboe performance from Eastman and the San Francisco Conservatory. She has written numerous works on commission and owns her own publishing company. *Sortilège*, which may be translated as enchantment or sorcery, is subtitled “free variations for bassoon and piano” and consists of a shimmering introduction which seems to weave the spell, followed by eleven evocative variations of widely differing character.

**Tayloe Harding (University of South Carolina): *Arenal* for bassoon quartet (2003), performed by The Becerro Bassoon Ensemble of UT Arlington: Cristina Meza, Scott Pool, Walter Van Gieson, and Amber Wyman (University of Texas at Arlington)**

*Arenal* (2003) is a small work for bassoon quartet. A fanfare-like opening is set against a form dominated by a dance consisting of a *punto-like* melody and harmonic rhythm inspired by the sensational hot springs of Tabacón which lie in the shadow of Volcano Arenal in north central Costa Rica. There is a great deal of intricate bassoon playing in the relatively short span of this work, and this character is influenced by the fantastic virtuosity of the *Trombones de Costa Rica*.

**Igor Karaca (Oklahoma State University): *Mantra* for saxophone quartet (2011), world premiere, performed by the h2quartet: Geoffrey Deibel (University of Florida), Jonathan Nichol (Grand Valley State University), Kimberly Goddard Loeffert (Florida State University), and Jeffrey Loeffert (Oklahoma State University)**

A mantra is a sound, syllable, word, or group of words that is considered capable of “creating spiritual transformation”. These words:

“Om Bhur Bhuvas Suvaha

Tat Savitur Varenyam

Bhargo Devasya Dhimahi

Dhiyoyonah Prachodayat”

were used as a basic material for the piece, manipulated in real time through the use of a special algorithm programmed by the composer, and then translated - using a personal computer running MusicWonk 4 - into a musical data stream played on the saxophones. This mantra is known as the "Mother of the Vedas," and it is said to contain the power to illuminate the mind and intelligence - and promote knowledge.

**Igor Karaca (Oklahoma State University): *Fugue – Interlude – Collage* for flute and saxophone (2011), world premiere, performed by the Loeffert-Fukushima Duo: Mary Fukushima (flute; Pittsburg State University) and Jeffrey Loeffert (saxophone; Oklahoma State University)**

I have always enjoyed blending the past with the present, the old with the new - or in the case of "Fugue-Interlude-Collage," quoting Bach's two-part invention in F major in the context of newly composed music. This is a short, neoclassical work that places an emphasis on rhythm and contrapuntal texture, with an extended tonal harmony.

**Ken Metz (University of the Incarnate Word): *Hermetitos* for piano (2011), world premiere, performed by Starla Hibler (piano; East Central University)**

This collection of piano pieces are inspired by and dedicated to that most wonderful Brazilian musical genius Hermeto Pascoal, whose music has been a strong influence on me in many ways. Ever since the first time I heard his music I have always been impressed by the way he can reach to the core of music and its connection to human existence. Each piece attempts to capture some small facet of the musical styles that come from him. I recently sent the music to him and hope that one day I may hear him perform them.

**Dimitar Ninov (Texas State University): *All Lovely Things* for soprano, flute, and piano (2009), performed by Melody Baggech (soprano), Juliana Overmier (flute), and Starla Hibler (piano) (East Central University)**

*All Lovely Things* is like a sunset in music and text – it evokes nostalgia about one’s years of youth and happiness, when nothing could shutter optimism and the joy of life.

Conrad [Potter] Aiken (1889 - 1973) is an American poet, critic, and author, as well as the winner of the 1930 Pulitzer Prize for Poetry for “Selected Poems”. “All Lovely Things” (public domain) was written in 1916.

### **All Lovely Things**

All lovely things will have an ending,  
All lovely things will fade and die,  
And youth, that's now so bravely spending,  
Will beg a penny by and by.

Fine ladies soon are all forgotten,  
And goldenrod is dust when dead,  
The sweetest flesh and flowers are rotten  
And cobwebs tent the brightest head.

Come back, true love! Sweet youth, return!--  
But time goes on, and will, unheeding,  
Though hands will reach, and eyes will yearn,  
And the wild days set true hearts bleeding.

Come back, true love! Sweet youth, remain!--  
But goldenrod and daisies wither,  
And over them blows autumn rain,  
They pass; they pass, and know not whither.

### **Roger W. Petersen (Mahidol University): In Dreams for choir (2008), performed by the East Central University Chorale / J. Steven Walker**

In the spring of 2005, I was unsuccessfully working on a string quartet. At the height of my frustration, I changed direction to work on a choral piece for Schola Cantorum of San Francisco, hoping that poetry would inspire some musical ideas. While browsing poetry anthologies, I read 'In Dreams' from *Songs of Travel* by Robert Louis Stevenson and was attracted to its striking imagery and efficient use of language which inspired a dream-like texture with interweaving voices and diatonic dissonances. These threads are a consistent feature of the work, along with staggered entries marking the beginning of most sections. My hope is that *In Dreams*, although not an epic drama, is a nice little place to visit from time to time. One of my former composition teachers once said that not every piece needs to be a cathedral, and that sometimes a tiny bird house is enough.

Text

In dreams, unhappy, I behold you stand  
As heretofore:  
The unremembered tokens in your hand  
Avail no more.

No more the morning glow, no more the grace,  
Enshrines, endears.  
Cold beats the light of time upon your face  
And shows your tears.

He came and went. Perchance you wept a while  
And then forgot.  
Ah me! but he that left you with a smile  
Forgets you not.

### **Russell M. Reed: *Dream Fantasies IV* for flute and B<sup>b</sup> clarinet (2010), performed by Cristina Ballatori (flute) and Jonathan Guist (clarinet) (University of Texas-Brownsville)**

The dream fantasies are a series of five works for various wind combinations: english horn/bassoon; mixed winds and percussion; wind quintet; flute/clarinet; alto flute/piano. I have written the dream fantasies in order to explore more abstract and esoteric ideas and influences in my work--from what it must have felt like to carve the colossal head of Hadrian to a dream of Malevich speaking with two mouths.

*Dream Fantasies IV* is about virtuosity and the various ways in which a duo or couple can relate. There is a gestural dance for two lovers, a contrapuntal fight between the two players, and a movement exploring orbits, gravitational influences and cosmic communication.

Dr. Russell Reed received his D.M.A in music composition in 2005 from The University of Texas at Austin. Notable performances include a state sponsored performance of his works in the home of Scriabin in Moscow. Light the lovely candles and Princess Songs were nominated for Austin Critics Table Awards in 2009 and 2010. Music for Playing with Dolls was premiered in August 2011 at the Asia Double Reed Society conference in Bangkok. His original score for the documentary March On (2010) won Best Documentary Film Score / Soundtrack at the Los Angeles Reel Festival 2010. He lives in Austin, TX.

**Erwin Schulhoff (1894-1942): *Concertino* for flute, viola and double bass (1925), performed by Emily Butterfield (flute), Michael Jones (viola), and Michael Geib (double bass) (University of Central Oklahoma)**

Czech composer and pianist Erwin Schulhoff, born in Prague to German-speaking parents, maneuvered between Prague's Czech and German musical communities. He spoke German, but also worked closely with Czech musicians. By the 1920's, the decade in which he wrote *Concertino*, he had become an established composer. He had a publishing contract, regular concerts of his works, recordings, and radio broadcasts. In addition to his family environment, American jazz, Debussy, Strauss, Stravinsky, and Ravel were also important musical influences.

In 1938 with the German occupation of Prague, Schulhoff, an outspoken member of the Socialist party, and his family became citizens of the Soviet Union. His change in citizenship was an alternative to earlier unsuccessful attempts to emigrate to the United States or Western Europe. Although Schulhoff was a Communist Jew, the Germans arrested him in 1941 for being a Soviet citizen. He later died in a Bavarian concentration camp.

The *Concertino*, written in 1925, is in four contrasting movements. The first movement uses a melody reminiscent of the Far East while movements two and four contain folk dance rhythms and melodies. Movement three, an Andante, features a folk melody from western Ukraine.

**Adam Sovkoplas (University of Kentucky): *Sorrow* for flute and piano (2005), performed by Juliana Overmier (flute) and Starla Hibler (piano) (East Central University)**

This emotionally expressive piece depicts a person with sorrow so great that it swells until they reach the point of collapse. The journey is broken only by a momentary attempt to feign good humor for a concerned passerby.

**Anton Webern (1883-1945): *Fünf Kanons* Op. 16 for soprano, clarinet, and bass clarinet (1923-24), performed by Melody Baggech (soprano), Mark Hollingsworth (clarinet), and Mike Whitmore (bass clarinet) (East Central University)**

Webern's *Fünf Kanons*, Op. 16 was one of his earliest twelve-tone compositions. Its harmonic complexity results from his use of timbre as a structural element equal in importance to pitch, duration, and rhythm. *Klangfarbenmelodie* (tone color melody) and musical pointillism, or points of sound and silence, are also readily heard throughout the work.

Christ became for us  
Obedient unto death,  
Even death on the cross.  
Wherefore also God has exalted him  
And gave him His name.  
Which is above all other names.

Sleep Jesus, Mother laughs  
To see you sweetly sleeping,  
Sleep sweetly Jesus  
If you don't sleep Mother will cry,  
And pluck strings and sing calling:  
Sweet one, come sleep.

Faithful cross above all others  
One and only tree:  
None in blossom, none in bloom,  
None in fruit thy peer may be.  
Sweet wood, sweetest iron,  
The sweetest weight hangs on thee.

Sprinkle me, Lord, with hyssop,

and I will be cleansed.  
Wash me and I will become whiter than snow.  
Have mercy on me, Lord,  
In thy great lovingkindness.

Your cross we adore, Lord.  
We praise and glorify your holy resurrection.  
Behold by virtue of the tree  
Joy comes to all the world.

**Zachariah Zubow (University of Iowa): *Hiking the Cascade Creek Trail* for 9 non-resonant, found percussion (2011), performed by Benjamin T. Finley (percussion; East Central University)**

The Cascade Creek hiking trail in the Tongass National Forest, Alaska sports a luscious array of natural environments that include water front beaches, forest, waterfalls, cliffs, and mountains in just four miles of hiking trails. One of the highlights of the trail are the high, dense trees that form a canyon-like atmosphere around the trail as well as the beautiful views of cliffs and waterfalls that can be seen from the trailhead at Swan Lake. *Hiking the Cascade Creek Trail* was inspired by this magnificent trail and represents the change in environment that is all connected by a common element. The piece calls for found, non-resonant percussion instruments to symbolize the isolation of the trail among these changing environments, while the music maintains a common theme that is developed throughout the piece.

## Bios

(in alphabetical order by last name)

**Daniel Adams** (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University. He currently serves as the President of the South Central Chapter of the College Music Society. He has composed numerous published and recorded musical pieces and he has authored a book and numerous articles, reviews. He is also the author of two entries in the *Oxford Encyclopedia of African-American History 1896 to the Present* and recently revised the Miami, Florida entry for the Grove Dictionary of American Music. In 2011 he appeared as an invited clinician for the Music Composition Department at Ewha Womans University in Seoul, South Korea.

Costa Rican pianist **Juan Pablo Andrade** is Assistant Professor of Piano at the University of Texas at Brownsville. He has performed concerti with the South Bend Symphony, the Greensboro Symphony, the Central American Symphony, the Bolivian National Symphony, and the Costa Rican National Symphony, and has given recitals throughout the United States, Costa Rica, El Salvador, Mexico, Bolivia, Brazil, Norway and Spain. He earned a Bachelors degree and Licenciatura from University of Costa Rica, a Masters and an Artist Diploma in Piano Performance from Arizona State University and Indiana University South Bend respectively, and the Doctorate in Music from University of North Carolina at Greensboro.

**Melody Baggech** holds a Bachelor of Music from Millikin University, a Master of Music degree from West Texas A&M University and a Doctor of Musical Arts degree from the University of Oklahoma. She has been active as a performer in a variety of musical media including opera, oratorio, musical theater, recitals, sacred music, and contemporary music. Melody has been a featured performer at conferences with Texoma Regional NATS and the South Central Chapter of College Music Society. Other performances include full recitals of Second Viennese School works, 20<sup>th</sup> Century American art song, French Mélodie and 19<sup>th</sup> Century Russian art song, as well as operatic and concert settings in Europe and the U.S. She has performed with Amarillo Opera, Rome Festival Opera, Cimarron Circuit Opera, Opera International, and the Washington Savoyards, Ltd. In 2001 she joined the faculty at East Central University where she serves as Opera Director and Associate Professor of Voice.

**Cristina Ballatori** is Assistant Professor of Flute at the University of Texas at Brownsville. An energetic performer and teacher, Dr. Ballatori regularly appears throughout the U.S. as a recitalist, chamber musician, clinician, and adjudicator. She completed her D.M.A at the University of Colorado at Boulder. Her major teachers include Alexa Still, Peter Lloyd, Katherine Kemler, and Judith Lapple. Visit [www.utb.edu/flutestudio](http://www.utb.edu/flutestudio).

**Valentin Bogdan** has started his music studies in his native Romania. At the age of 14, he was the youngest musician to be part of an orchestra affiliated with the "Tudor Ciortea" Music Institute of Brasov, which toured extensively throughout Europe and Asia. As a composer, his works were performed at Festival Miami and Music at MOCA Concert Series in south Florida, at the Oregon Bach Festival Composers Symposium, and the St. Joseph Catholic Church in New York. He was also the commissioned composer of the 2010 Florida State Music Teachers Association annual conference. He has had works premiered by members of the Cleveland Symphony Orchestra, New World Symphony and the Beta Collide Ensemble. Dr. Bogdan is a graduate of University of Miami, Michigan State University and Wayne State University. He currently serves as Professor of Music at Arizona Western College.

**Charles L. Booker Jr.** is Associate Professor of Theory and Composition at the University of Arkansas - Fort Smith. Professor Booker, a former U.S.Army Bandmaster, received his degrees from the University of the State of New York and The University of Texas at San Antonio. He studied composition with Hank Levy (composer-arranger for Stan Kenton), Dr. Steve Strunk and Dr. James Balentine. His music is published by Alfred, Kendor, Southern Music Company, Wingert-Jones and Booker Music. Mr. Booker has released four CDs of his music, "Centra-fuge", "American Jubilee", "Times Remembered" and his latest CD, "Radiant Blues". More information on Booker and his music can be found on his website: [www.charlesbooker.com](http://www.charlesbooker.com).

**Thomas Burlin** is a Ph.D. (ABD) candidate in Music Education, Teaching Fellow and Supervisor of Teaching Assistants at the University of North Texas. He has presented at CMS National Conference and at state music education conferences in Texas and Arkansas. Thomas is writing his dissertation on contemporary high school a cappella and has worked with groups in Texas, Ohio, Michigan, and Massachusetts. Thomas has degrees in choral conducting and music education research and specializes in sociology, qualitative methods, and alternative ensembles.

Flutist **Emily J. Butterfield**, D.M.A., is an assistant professor at the University of Central Oklahoma in Edmond, OK, where she teaches applied flute, flute choir, and serves as president of the local Pi Kappa Lambda chapter. She performs in Zephyr Winds, the faculty woodwind quintet, and recently completed a recording project of French music for flute and piano. Butterfield has previously performed at National Flute Association, College Music Society and the International Double Reed Society conventions. Her D.M.A. document on the pedagogy of Clement Barone won the NFA's 2005 Dissertation and Document competition.

**David Carter** is Assistant Professor of Music at the University of Arkansas – Fort Smith. In addition to his tenure with the Tulsa Opera Orchestra and Tulsa Camerata, he recently won the audition for Principal Clarinet with the Tulsa Symphony. Dr. Carter's degrees are from the University of Oklahoma (DMA, Graduate Alumni Fellow), The Ohio State University (MM), and the University of North Texas (BM). He also holds a Graduate Certificate in Orchestral Studies from Wayne State University (Detroit, MI). He is a Selmer Artist and has presented recitals and masterclasses in the United States, Brazil, and Puerto Rico.

**Ronald Chioldi** is Professor of Music at Northeastern State University in Tahlequah, Oklahoma. Other teaching appointments include summer piano faculties at Blue Lake Fine Arts Camp, Georgia State University, and the University of Illinois. As a performer, he has appeared recently in Alabama, Arkansas, Illinois, Kansas, Kentucky, Michigan, New Mexico, New York, Oklahoma, Pennsylvania, and Texas. Dr. Chioldi is a coauthor of the popular group-piano textbooks *Keyboard Musicianship*, and *Keyboard Fundamentals*, published by Stipes Publishing. Chioldi received a Doctor of Musical Arts in Piano Performance from the University of Illinois, where he was a student of Ian Hobson.

**Richard Davis**, baritone, has combined a career as both singer and teacher. After a successful season at Wolf Trap he acquired management in NYC and sang roles in regional opera houses for three years. As a teacher he has served on the faculties of Columbus University, Eastman School of Music, Nazareth College, Oberlin, Penn State, University of Louisiana at Lafayette, and Pittsburg State (KS). His book, *A Beginning Singer's Guide* is in its second printing and available from Scarecrow Press. Richard Davis is a certified vocologist and teaches voice and online classes at the University of Texas-Pan American.

**Dr. Virginia Wayman Davis** is Associate Professor of Music Education at the University of Texas – Pan American. She received her Ph.D. in Music Education from the University of Arizona in 2005 and has taught public school music at all levels, including elementary school music, middle school general music, and high school band. She now specializes in elementary music education, holding Level I & II certification in Orff and Kodaly techniques. Dr. Davis is published in the *Bulletin of the Council for Research in Music Education*, *Contributions to Music Education*, *General Music Today*, and the *Journal of Music Teacher Education*.

**Dr. Michael Dean** is Assistant Professor of Music and Coordinator of Keyboard Studies at Oklahoma Baptist University, and serves as East District Co-President of the Oklahoma Music Teachers Association. Dr. Dean maintains an active schedule as workshop clinician, adjudicator, solo performer, collaborative artist, and faculty at summer music camps throughout the United States and Canada, and is a member of the Manno-Dean Piano Duo. He previously taught at the Wheaton College Conservatory. He holds degrees from Minnesota State University Moorhead and the University of Oklahoma.

**Geoffrey Deibel** maintains a multi-faceted career as performer, teacher, and researcher. He has appeared at the Internationale Ferienkurse Für Neue Musik, Darmstadt, the International Iannis Xenakis Festival in Athens, Greece, the XV World Saxophone Congress in Bangkok, Thailand, and was invited for a residency at University College Cork, Ireland. Geoff holds degrees in history and music from Northwestern University, and a doctoral degree from Michigan State University. Geoff has taught at Grand Valley State University and Alma College, and currently serves as Visiting Assistant Professor of Saxophone at the University of Florida. Geoff is a Rico Performing Artist. <http://www.geoffreydeibel.com>

**James DeVoll** teaches flute and directs the flute choir at Gustavus Adolphus College in St. Peter, MN, and plays principal flute in the Wayzata Symphony. He has performed with groups such as the St. Paul Chamber Orchestra and the American Composers Forum, and has played at the National Flute Conventions in New York City and Kansas City, as was a winner of the Convention Performers Competition. He has been a clinician for the Minnesota

MMEA All State Band and serves on the board of the Upper Midwest Flute Association (UMFA). He studied at the University of Minnesota, Yale, and CCM.

**Stefanie Dickinson** is Instructor of Music at the University of Central Arkansas. She holds degrees in piano from the University of Georgia (BM) and Auburn University (MM) and in music theory from Northwestern University (MM) and the Eastman School of Music (PhD). Her research areas include Liszt's late period, performance and analysis, and theory pedagogy. She has presented at conferences throughout the U.S., in Costa Rica, Hungary, the Netherlands, Thailand, China, Korea, and the U.K. Her articles are published in *GAMUT*, *College Music Symposium*, and *Liszt 2000: The Great Hungarian and European Master at the Threshold of the 21st Century*.

**Chris Dobbins** is Director of Bands and Instructor of Applied Brass at Sul Ross State University. Prior to teaching at Sul Ross, he was Instructor of Brass at Our Lady of the Lake University and Instructor of Trombone at Texas A&M International University. He also serves as Assistant Director of the International Trombone Festival. Chris is a sought-after band conductor and clinician, and is an artist/clinician for Antoine Courtois-Paris, a brass division of Buffet-Crampon. He resides in Alpine, Texas, with his beautiful wife and houseful of furry children.

**Louann Dooly** is an adjunct music instructor at UAFS, teaching Applied Bassoon, Music Appreciation, and at the UAFS Academy of the Arts. She received her undergraduate degree in Music Education from Arkansas Tech University (Russellville), and her master's degree in Conducting from the University of Central Arkansas (Conway). Louann Dooly has performed with many organizations including: Inspiration Point Fine Arts Colony Opera Workshop, Little Rock Wind Symphony, Little Rock Winds Quintet, Pine Bluff Symphony, Conway Civic Orchestra, North Arkansas Symphony, Fort Smith Symphony, River Valley Community Band, Western Arkansas Chamber Choir, UAFS Symphonic Band, and the Fort Smith Chorale.

**Dave Easley** recently graduated from Florida State University with a Ph.D. in music theory and is currently assistant professor of music theory at Oklahoma City University. In addition to popular music, he is interested in musical meaning as well as literary and critical theory and their application in the analysis of music, particularly the operas of Giuseppe Verdi. Today's presentation is drawn from his dissertation, which – in addition to guitar riffs – explores form, the analysis of recordings, as well as the cultural aspects of genre and meaning in early American hardcore punk rock.

**Donald Callen Freed**, Associate Professor at Sul Ross State University, Alpine, Texas, previously served Hastings College, Peru State College and the University of Nebraska. He holds advanced degrees from UNL, studying voice with Donna Harler-Smith, and the B.M. from Nebraska Wesleyan University, where he studied composition with Robert Morrow. He is a published composer and has received numerous ASCAP and other composition awards. His articles appear in *Choral Journal* and the *Journal of Singing*. He has presented at The College Music Society South Central and Great Plains chapters, and at the Athens (Greece) Institute for Education and Research.

**Dr. Deborah Freedman** spent 20 years in St. Joseph, Missouri, as the Music Director of the St. Joseph Symphony and Missouri Western College/Community Orchestra. She recently joined the faculty at the University of Nebraska at Kearney as the Music Director of the Kearney Symphony Orchestra, in addition to teaching French horn, Music History and other music classes.

#### **KEYNOTE SPEAKER**

**Dr. Robert Freeman** was born into a musical family in 1935. His paternal grandfather played cornet in John Phillip Sousa's Band and was the first trumpet teacher in the history of the Eastman School of Music. His father played double bass in the Boston Symphony, eventually as principal bass. Dr Freeman served as director and professor of musicology for the Eastman School of Music (1972-96) President of the New England Conservatory of Music (1996-99) and Dean of the College of Fine Arts at the University of Texas at Austin, (1999-2006) where he is currently the Susan Menefee Ragan Regents Professor of Fine Arts. He received his baccalaureate degree summa cum laude from Harvard, 1957 and an MFA and PhD in musicology from Princeton in 1960 and 1967, respectively. He also holds an honorary PhD from Hamilton College (1990). He received a Fulbright to Vienna (1960-62) and served as an instructor and assistant professor at Princeton (1963-68). He has also served on the faculties of Massachusetts Institute of Technology and Harvard. He has been a Steinway artist since 1975 and received the Civic Medal, City of Rochester in 1983 for his work on urban revitalization. Dr. Freeman is the author of numerous publications on 18<sup>th</sup>-century Italian opera and on the education of musicians.

A flutist for the Twenty-First Century, **Mary Fukushima** has established herself as a leading performer of contemporary music. Her 2006 Carnegie Hall Debut was praised as a “powerhouse performance” by critics from New York Concert Review, and led to performances in Italy, Singapore, and return engagements in New York. In 2008, Mary and her duo partner Michael Kirkendoll formed the DuoSolo Foundation and the Cortona Sessions for New Music. Mary is currently Lecturer of Flute at Pittsburg State University (KS). She holds degrees from the University of Kansas (DMA), Manhattan School of Music (MM), and Long Island University (BFA).

**Danise Gallaway, Ph.D.**, is an independent pianist and pedagogue. Through her studio, *Notaviva Piano Academy*, Dr. Gallaway mentors new piano teachers and her students consistently earn top honors. She has received awards for her research and has presented at the National Conference on Keyboard Pedagogy, the Hawaii International Conference on Arts and Humanities and at state affiliate conferences of the Music Teachers National Association in Oklahoma, New Mexico, Pennsylvania and Texas (June 2012). She has had articles published in *Keyboard Companion* and *American Music Teacher* (April/May 2012).

**W. T. Skye Garcia** is an Instructor of Music at East Central University in Ada, Oklahoma, teaching music theory, sacred music, piano pedagogy, composition, and piano. His catalogue of compositions includes 165 pieces, eighty-one of which are published. Skye was the OMTA 2005 Commissioned Composer. In 2006, his *Oklahoma Centennial Suite for Band* was designated an Official Centennial Project by the State of Oklahoma. In March 2010 he was honored as an MTNA Foundation Fellow. He holds a BS degree from Colorado State University, a Master of Church Music (Southwestern Baptist Theological Seminary), and a Master of Music (Hardin-Simmons University).

**Dr. Ryan Gardner** is the Assistant Professor of Trumpet at Oklahoma State University. Prior to his appointment at OSU, he served as the Assistant Professor of High Brass at the University of Arkansas – Fort Smith. Originally from Santa Monica, California, Dr. Gardner received his BM from the Eastman School of Music with highest distinction, his MM from Rice University – Shepherd School of Music and his DMA from the Manhattan School of Music. Dr. Gardner also serves as the trumpet professor at a summer chamber music festival, “Manhattan to the Mountains” at Snow College in Ephraim, Utah. As a Bach performing artist, Dr. Gardner actively performs as an orchestral, chamber and solo musician and he also provides masterclasses and lectures internationally. He is indebted to all of his main trumpet teachers: Vincent Penzarella, Mark Gould, Marie Speziale, James Thompson, Boyde Hood and Paul Salvo.

**Michael Geib**, double bassist, is currently a faculty member at the University of Central Oklahoma School of Music. He earned his bachelor’s degree from Clemson University and his master’s degrees from Florida State University, where he is also a doctoral candidate. Mr. Geib has performed with the Hilton Head Symphony, Pensacola Symphony, Tallahassee Symphony, Enid Symphony, and served as principal bass for Sinfonia Gulf Coast and the Quartz Mountain Festival Orchestra. He has performed abroad in the Edinburgh Fringe Festival, and has been featured on *APM’S Performance Today*. He is also an active jazz performer in the Oklahoma City area.

**Justin R. Glosson** graduated with a bachelor’s of music at Texas State University-San Marcos with an emphasis on music education, EC-12, in 2009. As a masonic scholar, he has presented at many Lodges in the Grand Lodge of Texas upon various topics including alchemy, the history of music education and freemasonry, and modal initiation rites. Presently, he is studying to complete a Masters of Music Theory at Texas State University-San Marcos. He also serves as an assistant organist for the Scottish Rite Valley of Guthrie, Oklahoma, the principal organist for the Scottish Rite Valley of Austin, and Lodge Musician for San Marcos Masonic Lodge.

A founding member of the h2 quartet, **Kimberly Goddard Loeffert** holds a BM in Saxophone Performance and Jazz Studies from Northwestern University. She earned an MM and a DMA in Saxophone Performance, as well as an MM in Music Theory Pedagogy from Michigan State University. Loeffert serves on the faculty of the Blue Lake Fine Arts Camp during her summers. She has taught saxophone, chamber music, and music theory at Michigan State University and is currently pursuing a PhD in Music Theory at the Florida State University. Kimberly Loeffert is a Rico Performing Artist and plays exclusively on Rico reeds. <http://www.kimberlygoddard.com>

**Dr. Eka Gogichashvili** is Associate Professor of Violin at Baylor University. Having a full violin studio, she also enjoys coaching chamber music groups and teaching Violin Orchestral Excerpts classes. Dr. Gogichashvili is a violinist of the Baylor Piano Trio. Throughout her career, Mrs. Gogichashvili has appeared in numerous performances as a soloist, chamber music and orchestra player both in Europe and the United States. Her teaching awards include:

Nomination for Outstanding Teaching Award, 2005; Circle of Achievements Teaching Award, 2002. Dr. Gogichashvili regularly appears at national conventions as a clinician on various topics of violin performance practice, repertoire and methods.

**Avigai Gonzalez** graduated with a bachelor's degree in music education with an emphasis in voice, under the direction of Professor Ruth Crews, at the University of Texas Pan-American in music education, EC-12 in 2009. As a Lyric Soprano, she has performed in private gatherings, presenting repertoire such as "Io son l'umile ancella" by Francesco Cilea, "O mio babbino Caro" by Giacomo Puccini, "Kennst du das Land" by Franz Schubert, amongst other art songs, and was a participant in the South Texas Lyric Opera, under the direction of Dr. Mazias de Oliveira. She is currently attending Texas State University in San Marcos, to complete a Masters in Music Theory and a certification in vocal performance.

**Dr. Sarah Abigail Griffiths** holds degrees from Earlham College, Westminster Choir College, and University of North Texas, where she recently completed her doctoral degree in performance with related fields in Musicology and Early Music. Hailed by the Dallas Morning News for her "glowing tone, effortless facility and vivid expressivity," Dr. Griffiths performs regularly as soloist and chorister with many Dallas ensembles. Dr. Griffiths is equally versatile in opera and oratorio, and has recently performed works by Monteverdi, Bach, Handel, Mendelssohn, and Rossini. In the spring of 2010 she appeared as the soprano soloist in the U.S. Premiere of Bob Chilcott's *Requiem*.

**Jonathan Guist** is Assistant Professor of Music at the University of Texas at Brownsville where he teaches applied clarinet, clarinet methods, clarinet ensemble and graduate courses in music education. He holds a DMA from the Eastman School of Music, an MM from Baylor University and a BME from New Mexico State University. Dr. Guist maintains a busy performance schedule both as a soloist and as an orchestral and chamber musician.

**Juan Gutierrez** graduated with his Bachelors of Music in Music Composition / Theory from The University of Texas at Arlington in May of 2009. He began his graduate studies at Texas State University-San Marcos in August of 2009 to obtain a Masters of Music in Music Theory. Juan graduated with his Masters in December of 2011 and is currently working as an Academic Advisor at Lone Star College-North Harris in Houston, Texas.

The award-winning **h2 quartet** has been wowing audiences since 2002. This all-saxophone ensemble has performed throughout the United States, in Europe, and in Asia, in venues from Los Angeles' Walt Disney Hall to the Cankar dom in Ljubljana, Slovenia to the Times Center in New York City. The h2 quartet is featured on five commercially available discs and a television episode of *Backstage Pass*. The h2 quartet has been First Prize winner at the Fischhoff Chamber Music Competition, First Prize winner at the North American Saxophone Alliance Competition, and many other competitions. The h2 quartet is a Rico Artist Ensemble. <http://h2quartet.com>

**Taylor Harding** is the Dean of the School of Music at the University of South Carolina. As President of the College Music Society from 2005-2006, he led the creation of the Engagement and Outreach Initiative where the efforts of the music professoriate are articulated with a variety of national constituencies in an effort to meet common musical and civic goals. An active consultant for NASM, CMS, SCI, and ASCAP, he frequently presents on issues facing the future of university music units and their leadership, and remains active as a composer earning commissions, performances, and recordings for his works around the world.

**Steven Harlos** is the Coordinator of Piano and Collaborative Piano at the University of North Texas, and is an active musician in the Dallas / Fort Worth area, including serving as Staff Keyboardist for the Dallas Symphony Orchestra. He made his solo debut at Lincoln Center in 1986, and is known for his sensitivity as a collaborative artist. His career also has included performing with numerous international artists, the Cleveland Ballet, and the American Ballet Theater at the Kennedy Center for the Performing Arts.

**Professor Starla Hibler** began teaching at East Central University in 1991. She was awarded D.M.A. and M.M. degrees in piano performance by the University of North Texas (where she was a student of Joseph Banowetz), earned the B.M. degree at Illinois Wesleyan University, and also studied at the Vienna Conservatory. Dr. Hibler was recognized by the Oklahoma Federation of Music Clubs as the *2009 Teacher of the Year*. Each summer she serves as artist-in-residence at Inspiration Point Fine Arts Colony's Piano and Strings Camp. Dr. Hibler performs nationally as a soloist and collaborative artist.

**Dr. Mark Hollingsworth** joined the music faculty at East Central University in 1986, was the Music Department Chair from 2003-2010 and currently is the Dean of the College of Liberal Arts and Social Sciences. Prior to ECU he taught at Campbell University in North Carolina. He holds degrees from the University of the Pacific, University of Wisconsin-Madison and the University of North Texas. As a clarinetist, he has performed with the Madison Symphony, Wisconsin Chamber Orchestra, Des Moines Metropolitan Opera Orchestra and the East Texas Symphony. As a jazz saxophone player, he performs regularly with the Moonlighters Dance Band and the ECU Faculty Jazz Combo. An advocate of World Music, Dr. Hollingsworth is also an accomplished performer on the Scottish Bagpipes and is a member of the Arbroath Pipe Band of Oklahoma City.

**Benjamin Hopkins**, tenor, is a freshman vocal performance major at Oklahoma Baptist University.

**Dr. Kae Hosoda-Ayer** is Assistant Professor of Piano and Director of Collaborative Piano at Baylor University. Dr. Ayer has concertized throughout the United States, Canada, Japan, and Korea, where she is in demand both as a soloist and collaborative pianist. With clarinetist Christopher Ayer as the Duo Karudan she performed at the International Clarinet Association World Conferences in Tokyo, Austin, and Atlanta. She holds a D.M.A. degree from UT Austin; a M.M. degree and Graduate Diploma in piano performance from New England Conservatory; and a B.M. degree in piano performance from Toho Gakuen School of Music, Japan.

Pianist **Mei-Hsuan Huang** was born in Taiwan. She received her Master degree at The Cleveland Institute of Music in 2007, where she studied with Ms. Margarita Shevchenko, Mr. Paul Schenly, and Mr. Sergei Babayan. Huang has performed extensively in the states and in Taiwan, including the 2006 Aspen Music Festival, Colorado, the 2007 Pianofest in the East Hamptons, New York, the 2008 Orford Music Festival, Québec, and the 2009 Forum Music concerts series in Taiwan. She received her Doctoral of Music Arts degree at The Ohio State University in 2010. Huang is currently on the faculty of the University of Arkansas and a member of the Fulbright Trio.

**Virginia Hudson** teaches flute at the University of Arkansas-Fort Smith. She holds a Bachelor's degree in music from Arkansas Tech University and a Master's degree in Flute Performance from the Longy School of Music. She studied flute with Robert Willoughby and Karen Futterer. Hudson currently plays flute and piccolo with the Fort Smith Symphony and is a 2011 National Flute Association Professional Flute Choir Competition winner. She maintains a large private studio and directs two flute choirs in the Fort Smith area.

**Mi Kyung Hwang** is Associate Music Director/Organist at First Presbyterian Church, Fort Smith, Arkansas. D.M.A., Organ Performance, University of Arizona. M.M., Musicology, Hanyang University, South Korea. Further organ studies in France, Switzerland, and Canada. Organ Performances in Canada, the United States, and South Korea. Competition Winner, Peter Knock Music Memorial Fund, New York (2011). Active paper presenter at regional, international conferences. Publications: "Charles Ives' Variations on 'America' (1891): A Musical Analysis Based upon Jazz Elements," *The Organ* (England, 2010). "Elements of Jazz Styles in Twentieth-Century American Organ Works: Selected Works of Charles Ives, William Albright, and William Bolcom" (2009).

**Michael Jones**, a native of Edmond, Oklahoma, started his musical studies at the age of 12 on viola. Accomplishments include principle positions in the Oklahoma Youth Orchestra, Oklahoma Music Educators' Association Orchestra, North Central Honors Orchestra, and Interlochen's World Youth Symphony Orchestra. Other engagements include masterclasses at the 2011 International Viola Congress in Cincinnati, Ohio. As an active recitalist, Michael frequently performs with the University of Central Oklahoma School of Music faculty. Michael currently resides in Edmond, Oklahoma, studying viola performance with Dr. Ralph Morris.

**Dr. Igor Karaca** is a Bosnian composer and pianist of classical and jazz music. He studied music composition and conducting at Sarajevo Music Academy under Josip Magdic and Andjelka Bego-Simunic. He graduated in 1996 with a BM in music composition, and has since been a guest at different masterclasses in Europe, working with Boguslaw Schaeffer, Klaus Huber, Helmut Lachenmann, Marc-André Dalbavie and Marco Stroppa, among others. In 1999, Karaca came to United States to study composition with Dr. Thomas Wells at the Ohio State University, from which he received his DMA in 2005. Currently, Dr. Karaca is teaching music theory, composition, and music technology at Oklahoma State University, Stillwater. <http://www.societyofcomposers.org/members/IgorKaraca/>

Bridging the gaps between old and new, **Michael Kirkendoll** is a not your everyday pianist. Equally at home in the worlds of Beethoven and Haydn as in those of Frederic Rzewski and John Cage, Michael's concerts are unique musical experiences leaving audiences eager for the next performance. Michael has performed to rave reviews at major

venues in the U.S. (including Carnegie Hall), Asia, and Europe. Michael is currently Assistant Professor of Piano at Oklahoma State University, and also is artistic director/founder of the Cortona Sessions for New Music. He has earned degrees from the University of Kansas (DMA, BM) and the Manhattan School of Music (NY).

**Michael Koss** received his PhD in Music Theory from The University of Arizona. Prior, he received his Bachelor's in Music Education from West Liberty University and his Master's in Theory from the University of Arizona. While studying at The University of Arizona, Michael was a Theory GTA for six years, the sabbatical replacement for two professors, redesigned the freshmen honors theory section, created an introductory class in music theory, and received the *College of Fine Arts Outstanding Graduate Teaching Assistant* award in 2008. Michael's interests include theory pedagogy, composition, historical tuning systems, and the study of post-1975 rock music.

**Reiner Krämer** is a PhD candidate in Music Theory with a related field in Computer Music at the University of North Texas, where he is currently a Research Assistant for iARTA. Reiner has taught Music Fundamentals, Aural Skills I-IV Computer Assisted Music Notation. His main research interests include interactive music systems, computer music, electroacoustic music, algorithmic composition, artificial intelligence, music programming and compositional theory. He is a member of the Society for Mathematics and Computation in Music, International Computer Music Association, Society for Electro-Acoustic Music in the United States, Society for Music Theory and the College Music Society. [www.reinerkramer.com](http://www.reinerkramer.com), [www.duointeraktiv.com](http://www.duointeraktiv.com)

**Nathan B. Kruse** is Assistant Professor of Music Education and Coordinator of the Master's Program at the University of North Texas, and specializes in instrumental music education, qualitative research methods, and sociology of music. His research focuses on adult music education, ethnographic traditions of community music, and school-university partnerships.

**Thomas Lanners** has performed throughout the U.S. and abroad, and his performances have been broadcast nationally and internationally on programs such as *Performance Today*. His recordings of Ned Rorem's and Leonard Bernstein's piano music have received glowing reviews, while his championing of American composers has garnered two grants from the Aaron Copland Fund for Music Recording, most recently to record works of Ross Lee Finney. Lanners' feature articles have been published in *Clavier* and *American Music Teacher* magazines. A graduate of the Eastman School, his major teachers include Barry Snyder, John Perry and Jerome Lowenthal. [http://music.okstate.edu/TLanners\\_bio.php](http://music.okstate.edu/TLanners_bio.php)

**Brayden Lans**, bass, is a freshman psychology major at Oklahoma Baptist University.

**Gini Law** has been an accompanist for almost 30 years and a piano teacher for over 20 years. Her accompanying career began in seventh grade. She has since accompanied choirs from all over the state, including the Arkansas Chamber Singers, the Arkansas Choral Society, The Central Arkansas Youth Choir, and numerous school choirs. Mrs. Law is currently on staff as an accompanist at the University of Arkansas Fort Smith and the UAFS Academy of the Arts, where she also directs the children's show choir and teaches private piano.

**Jeffrey Loeffert** is the Assistant Professor of Saxophone at Oklahoma State University. Loeffert graduated Summa Cum Laude from Northwestern University with a BM double major in Saxophone Performance and Jazz Studies. A Beebe Scholar, Loeffert studied in Paris at the CRR Cergy-Pontoise and the CRR - Boulogne-Billancourt where he received the Medalle d'Or Unanimité and the diploma Cycle d'Orientation Professionnel. Loeffert completed graduate studies at Michigan State University as the recipient of a University Distinguished Fellowship. He received a MM and DMA degree in Saxophone Performance, as well as a MM degree in Music Theory (Paul Harder Award recipient). <http://www.jeffloeffert.com>

**Alan Marshall** is a composer, conductor, stage director, and performer. He holds a Masters in Choral Conducting from West Texas A&M University and a DMA in Composition from the University of Oklahoma. He has had his compositions performed at the Wichita New Music Festival, by the OU orchestra, and the ECU Chorale, and has appeared regionally with the Amarillo Opera and Lyric Theatre of Oklahoma. Alan is an adjunct instructor of voice, theory, and conducting at East Central University.

**Dr. Carol McNabb Goodwin**, associate professor at University of Texas Brownsville, teaches double reeds, theory and aural skills. She holds degrees in bassoon performance from University of North Texas, University of Louisiana

at Monroe, and University of Arizona. She performed for over twenty years as a member of such orchestras as the Fort Worth Symphony and Opera Orchestras, the Shreveport Symphony, the Tucson Symphony, and at the Arizona Music Festival in Scottsdale. She has performed or lectured at several conferences of the Texas Music Educators Association, the Texas Bandmasters Association, NACWPI, and CMS South Central Region.

**Er-Gene Kahng** is currently the Assistant Professor of Violin and Viola at the University of Arkansas in Fayetteville. Before joining UA, Kahng taught at the Neighborhood Music School in New Haven, Connecticut. Her students have gained admission to some of the top music schools in the country, including NEC, USC, and Peabody, as well as being prizewinners of MTNA's regional and national level competitions. Previous orchestral title positions include the Baton Rouge Symphony Orchestra, as well as section positions with the Lancaster Symphony, and New Haven Symphony Orchestra. Kahng is currently the Concertmaster of Arkansas Philharmonic Orchestra, Associate Concertmaster of SoNA (Symphony of Northwest Arkansas), and the Assistant Concertmaster of Fort Smith Symphony.

**Dr. Mark McQuade** is assistant professor of music at Oklahoma Baptist University serving as voice coordinator, teaching vocal pedagogy, and directing the operas. He holds degrees from Oberlin, OU, and Ole Miss. McQuade is at home in opera, musical theatre, concert, and recital, alike. His operatic roles include Horace Tabor in *The Ballad of Baby Doe*, Guglielmo in *Così fan tutte*, Belcore in *L'elisir d'amore*, Bob in *The Old Maid and the Thief*, the title role in *Tartuffe*, King Melchior in *Amahl and the Night Visitors* and Ko-Ko in *The Mikado*. McQuade currently serves as the Oklahoma Governor of NATS.

**Ken Metz** is a composer who loves music and has devoted his life to it. He teaches music theory and composition at the University of the Incarnate Word in San Antonio, Texas and has recently published an introduction to music theory textbook, co-authored with Dr. Robert Frank of Southern Methodist University, entitled *Fundamentals for the Aspiring Musician* (available from Routledge).

After living in Denver, CO and El Paso, Texas, **Cristina Meza** graduated high school in the Dallas/Ft. Worth metro area. She is currently pursuing the Bachelor of Music Performance degree at the University of Texas at Arlington. She has been Principal Bassoon with the UTA Wind Symphony and a member of the UTA Bassoon Ensemble and has also performed with the UTA Marching Band, Symphony Orchestra and Woodwind Chamber Ensembles. Cristina made her International Double Reed Society debut with the Becerro Bassoon Ensemble at the 2010 conference in Norman, Oklahoma.

**Marie Miller**, Ph.D., pianist, and Elementary Music Specialist, holds degrees from Florida State University, Northwestern University, and Silver Lake College. Teaching experiences include elementary music instruction in Wisconsin, as well as university positions. She serves as Dean of the College of Liberal Arts and Sciences, Emporia State University. Miller is active as a researcher and presenter in areas of music education and assessment. As a pianist, she performs as a soloist, chamber musician, and collaborative performer. Miller serves as an NASM accreditation visitor and on the Board of Directors of the Kansas Music Educators Association. Recent Emporia State University honors include 2001-2001 Roe. R. Cross Distinguished Professor and Leadership in Diversity 1999 award.

A native Mississippian, soprano **Elizabeth Blanton Momand** is the Head of the Department of Music and Department of Humanities, and an Associate Professor of Music at the University of Arkansas - Fort Smith. She received the Bachelor of Music and Master of Music degrees in Vocal Performance from Mississippi College, and the Doctorate of Musical Arts degree in Vocal Performance from The University of Texas at Austin. In addition to her administrative duties, she teaches voice and voice-related subjects at UAFS. She has been a recipient of a Fulbright-Hays Fellowship for travel and study in India.

**Sean Muzljakovich**, baritone, is a senior worship arts major at Oklahoma Baptist University.

Award-winning saxophonist **Jonathan Nichol** is the Assistant Professor of Saxophone at Grand Valley State University. He holds a Doctor of Musical Arts degree and a Master of Music degree from Michigan State University and a Bachelor of Music Education degree from Central Michigan University. He was a recipient of the MSU Distinguished Fellowship, the Presser Scholarship, and was the winner of the Central Michigan University Concerto Competition and two-time winner of the Michigan State University Concerto Competition. Nichol recently performed Michael Torke's Saxophone Concerto with the Alma Symphony Orchestra and William Bolcom's Concerto

Suite with the GVSU Symphonic Wind Ensemble. <http://jonathannichol.com>

**Dr. Lance Nielsen** has twenty years of public school teaching experience; serving as instrumental music instructor in Lincoln East, Norris, and Kimball Public Schools. Dr. Nielsen received his Bachelors and Masters of Music Education, and Ph.D. in Music with an emphasis in Music Education from the University of Nebraska-Lincoln. He is a past President of the Nebraska Music Educators Association, NAFME National Tri-M Chair, and was co-Chair of the NAFME 2010 Technology Academy at the Music Education Week in Washington. He is a frequent presenter at music conferences including Third International Symposium on Assessment in Music Education in Germany, 2011 TI:ME Conference, and state level conferences. He has published articles in *Teaching Music* and the *ISTE Leading with Innovations* journal.

**Dimitar Ninov** was the 2009 Chairman of the Board of Directors of the National Association of Composers, United States. He is currently Vice President of the CMS South Central Chapter and a lecturer in music theory at Texas State University, San Marcos. Ninov is a published composer and theorist, and an invited lecturer at international, national, and regional music theory conferences. His music has been performed in the United States, Europe, Canada, and Southeast Asia. Ninov holds a doctoral degree in composition from the University of Texas at Austin, and master's degrees in theory and composition from the National Academy of Music in Sofia, Bulgaria.

**Michael Oravitz** is Assistant Professor of Music Theory at Ball State University. Michael's research interests include form, meter and gesture in the music of Claude Debussy and music theory pedagogy. Michael has presented on Debussy at the "Musiques et imaginaire du Nord et du froid" Interdisciplinary International Conference in Montréal in 2012, at the 2008 Society of Music Theory National Conference, the 2007 European Music Analysis Conference in Freiburg, and at Music Theory Midwest conferences in 2010 and 2006. He studied composition at Eastern Michigan University, and earned his M.M. and Ph. D. in Music Theory at Indiana University, Bloomington.

**Juliana Overmier** (MM, USC; Gold Medal, Bourg-la-Reine / Sceaux Conservatory, France) won first prize in the James Pappoutsakis Competition in Boston, the Concours Artistique Lucien Wurmser in France, and the 2007 Byron Hester Competition in Houston. She also won the 2009 National Flute Association Convention Performers Competition in New York. She has recorded film scores, including *As Good As It Gets* and *Halloween H20*. She is a member of the Tulsa Opera Orchestra and was principal flutist for the Light Opera of Oklahoma in the 2001 and 2002 seasons. She teaches at East Central University in Ada, OK.

**Roger W. Petersen** currently is a professor of composition and theory at Mahidol University in Bangkok, Thailand. A San Francisco native, he holds a DMA degree from Michigan State University, a MM degree from the San Francisco Conservatory of Music, and a BFA degree from Sonoma State University. His music has been performed internationally and as part of many festivals and conferences, including the 2010 CMS National Conference, 2008 World Saxophone Congress, 2010 San Francisco International Music Festival, 2011 International Saxophone Symposium, and 2008 North American Saxophone Alliance. [www.rogerwpetersen.com](http://www.rogerwpetersen.com)

**Scott Pool** is currently the Assistant Professor of Bassoon at the University of Texas at Arlington, and a faculty member of the Orfeo International Music Festival in Vipiteno / Sterzing, Italy. His latest recording can be heard on *Landscapes: The Double Reed Music of Daniel Baldwin*. Scott has served as principal bassoon with the Valdosta Symphony Orchestra and the Albany (GA) Symphony Orchestra and frequently freelances in the Dallas/Fort Worth metroplex. More information about the activities of Scott Pool and the UTA Bassoon Studio can be found at: [www.scottpoolbassoon.com](http://www.scottpoolbassoon.com)

**Dr. Russell Reed** received his D.M.A in music composition in 2005 from The University of Texas at Austin. Notable performances include a state sponsored performance of his works in the home of Scriabin in Moscow. *Light the lovely candles* and *Princess Songs* were nominated for Austin Critics Table Awards in 2009 and 2010. *Music for Playing with Dolls* was premiered in August 2011 at the Asia Double Reed Society conference in Bangkok. His original score for the documentary *March On* (2010) won Best Documentary Film Score / Soundtrack at the Los Angeles Reel Festival 2010. He lives in Austin, TX.

Originally from Alaska, **Jessica Lauren Russell** has been fortunate to be able to travel all over the world. From parts of Germany to the Americas, and Hungary to the Far East, she has had the great opportunity to study music abroad. Jessica currently studies at the University of Central Oklahoma under the direction of Dr. David Forbat. Jes-

sica is preparing her Senior Recital and will graduate in May of 2012. Jessica has received praise for her early compositions and was awarded a research grant for her composition inspired by her synesthesia, *The Spectrum Suite: for solo piano and live painter*.

**Matthew C. Saunders** (b. 1976) has taught music from kindergarten to college in styles from madrigal to mariachi, and strives to make beautiful music for and with captivating people. He has climbed mountains, saved someone's life, and watched the moon rise over the prairie. He has loved, lost, and loved again; helped friends find salvation, and found it for himself as well; taught genius students, and learned from genius teachers. He will never write unlistenable music, stop stargazing or lose money in Vegas. Dr. Saunders is Associate Professor of Music at Oklahoma Panhandle State University and lives in Goodwell, Oklahoma, with his wife Becky and their son Noah.

**Paul Schreiber** (b. 1961) holds a B.M. in Composition from Wayne State University, Detroit, Michigan and an M.M. and D.M.A. in Composition from Michigan State University, East Lansing, Michigan. His principle composition teachers were James Hartway, Jere Hutcheson, James Lentini and Mark Sullivan. His works include solo, chamber and large ensemble pieces as well as electro-acoustic music. His compositions have been performed in the United States, Europe and Australia. He is also interested in the implications of form and structure in music and music theory reform. Paul presently teaches music composition and theory at Mississippi Valley State University.

**Nico Schüler** (b. 1970) is Professor of Musicology and Music Theory at Texas State University. His main research interests are music theory pedagogy, methodology of music research, interdisciplinary aspects of modern music, and computer applications in music research. Dr. Schüler is the editor of the research book series *Methodology of Music Research*, the editor of the peer-reviewed journal *South Central Music Bulletin*, the author or editor of 20 books, and the author of more than 100 articles. His most recent books are on *Musical Listening Habits of College Students* (2010) and on *Approaches to Music Research* (2011). [www.nicoschuler.com](http://www.nicoschuler.com)

Flutist and woodwind specialist **Shannon L. Small** is a faculty member at Brazosport College and also has an active private studio. She is Principal Flute of the Baytown Symphony, Pasadena Philharmonic Orchestra, and The Da Capo Chamber Ensembles, and is a substitute with the Monterrey Symphony, Symphony of Southeast Texas, and Opera in the Heights. Ms. Small is presently under contract with Edwin Mellen Press for a book/cd project of Andre Jolivet's flute music. Ms. Small serves as President Elect of the South Central Chapter of the College Music Society. Ms. Small received her Masters of Music degree in Flute Performance from the University of Minnesota-Twin Cities and her B.A. degree in Flute Performance and B.S. degree in Music-Business from Winona State University.

**Israel Solis** is a doctoral candidate in music theory from the University of Arizona with a minor in Ethnomusicology. He has presented papers on the music of Carl Ruggles and George Crumb respectively at RMSMT conferences. Research topics of interest include serialism, pitch organization in the music of Crumb and Béla Bartók, political music in Latin America, Japanese popular music, and film scoring processes. His dissertation in progress is on the variant compositional styles of Danny Elfman, Elliot Goldenthal, James Howard, and Hans Zimmer as evident in the live action Batman films produced by Warner Bros.

**Adam Sovkoplás** (b. 1982 Brownsville, TX) is completing his DMA (currently all but dissertation) in Composition at the University of Kentucky under the instruction of Joe Baber. Compositions by Sovkoplás have been performed nationally and internationally at various conferences and festivals including the 2nd Annual Festival of New Organ Music, London, England (2007), the OrvietoMusica Festival in Italy (2008), and the 2010 International Computer Music Conference in New York. From 2007-2011, Sovkoplás was the director of the 1st through the 5th annual Kentucky New Music Festivals. In 2011, Sovkoplás had two of his one-act plays produced by the Bluegrass Mystery Theatre in Lexington, KY. Please visit: <http://www.societyofcomposers.org/members/AdamSovkoplás/>

**D. Gregory Springer** is a doctoral candidate and teaching assistant in music education at the University of Kentucky. He received the Bachelor of Music Education and Bachelor of Music degrees with highest honors from the University of Southern Mississippi in 2006 as well as a Master of Music Education degree from the same institution in 2007. His research interests include music perception and creative behaviors in music. Memberships include the National Association for Music Education, Kentucky Music Educators Association, American Orff-Schulwerk Association, College Music Society, American Creativity Association, and Society for Music Perception and Cognition.

**Sarah Stephens**, soprano, is a junior vocal performance major at Oklahoma Baptist University.

**Ashlynn Streck**, mezzo-soprano, is a junior music education major at Oklahoma Baptist University.

**Dr. Patricia Surman** is Instructor of Flute at Southwestern Oklahoma State University and Northeastern State University. Previously, she taught at Southwestern Adventist University and at the University of North Texas. She earned her BM in flute performance from the University of Redlands, MM in flute performance and MM musicology from the University of North Texas, and DMA in flute performance with a minor in music theory at UNT. She has performed and lectured across the United States, Europe, and Korea, and has been published in the NACWPI Journal. She can be heard on the GIA and Mark Custom labels. [www.patriciasurman.com](http://www.patriciasurman.com), [www.duointeraktiv.com](http://www.duointeraktiv.com)

**Dr. Gilbert (Gil) Trythall** taught music at Knox College, Peabody College for Teachers (now part of Vanderbilt University), West Virginia University, Universidade Federal do Espírito Santo in Vitória, Brasil, and Brookhaven College, Dallas for more than 40 years. He is a graduate of the University of Tennessee, Northwestern and Cornell Universities and a composer of traditional and electronic compositions. Books include *Sixteenth Century Counterpoint* and *Eighteenth Century Counterpoint* (published by McGraw-Hill, out of print) and *Principles and Practice of Electronic Music* (Grossett and Dunlap, out of print).

**Shannon Unger's** performing credits include critically acclaimed performances with LOOK Music Theater, Bach season soloist with the Tulsa Oratorio Chorus, and appearances with the Aspen Contemporary Ensemble, the Rochester Oratorio Chorus, Ohio Light Opera, Austin Lyric Opera, the Regina Symphony, the Orchestra of Northern New York, and Bach at Idlewild with the Memphis Symphony. She was a Santa Fe Opera Apprentice, a Regional finalist in the Metropolitan Opera Competition, and performer at Aspen and Tanglewood. Dr. Unger apprenticed with NATS, served on the summer faculty at the University of Aviero in Portugal, and is an Assistant Professor at Northeastern State University.

**Walter Van Gieson** is a Graduate Teaching Assistant and Graduate Master's Teaching Fellow at the University of Texas at Arlington. He is a native of Michigan and graduated *cum laude* from Central Michigan University. Walter is an avid chamber, wind band and orchestral musician; currently the principal bassoonist of the UTA Symphony Orchestra and the UTA Wind Symphony, Walter has also performed with the Gaylord Chamber Orchestra, the Saginaw Eddy Concert Band, the Orquesta Sinfónica Juvenil de la Municipalidad de Hurlingham, the Midland (MI) Music Society and the Midland (MI) Symphony Orchestra.

**Dr. Jeri Walker** is the Donna Massey Professor in Music Education at Southeastern Oklahoma State University where she directs the Music Education Program. She earned a Bachelor of Music from Louisiana State University; the Masters of Music Education from the University of Louisiana – Lafayette; and a Ph.D. with Kodály Emphasis from the University of Oklahoma. Dr. Walker has taught both instrumental and vocal music from pre-school through the collegiate level. She has supplied leadership for music organizations and has presented at state, regional, national, and international conferences. Dr. Walker's research interests include teacher education, assessment, and music education.

**J. Steven Walker** is the Director of Choral Activities and a Linscheid Distinguished Teaching Professor at East Central University. A specialist in the field of vocal pedagogy, Dr. Walker has presented workshops on various topics regarding the areas of voice science, hygiene and pedagogy. As well, he has previously served on the faculty of the Voice Foundation at the Julliard Conservatory of Music. Dr. Walker has been active as a clinician and adjudicator throughout the southwest for many years. He has conducted numerous all-region and all-city high school and junior high school choirs as well as judged vocal contests on the district and state level.

**Michael Whitmore** is an Adjunct Instructor at East Central University, where he teaches clarinet, music theory, and also directs the ECU Clarinet Ensemble. Mr. Whitmore is currently studying for the Doctor of Musical Arts Degree at the University of Oklahoma, where he also earned a Master's Degree in Clarinet and studied Music Education. He graduated from the Oberlin Conservatory of Music with a Bachelor of Music Degree. In addition to his teaching at ECU, Mr. Whitmore is the adjunct woodwind instructor at Langston University. Mr. Whitmore has previously served on the music faculty at Minot State University, Diablo Valley College, Philips University, the University of Science and Arts of Oklahoma, and at Jackson Middle School in Oklahoma City.

**Dr. Norman Wika** currently serves as Director of Bands and Assistant Professor of Music at Northeastern State University in Tahlequah, OK, where he conducts the Wind Ensemble and Symphonic Band, directs the RiverHawk Marching Band, and teaches applied low brass and conducting. Dr. Wika earned his DMA in conducting from the University of Connecticut. Prior to joining the faculty at NSU, Dr. Wika served as a Special Lecturer and Director of Bands at Providence College in Providence, RI.

Pianist **Kathryn Woodard** curates and performs programs that explore cross-cultural exchange in music. As an advocate for new music Woodard has worked with such noted composers as Karlheinz Stockhausen, Yehudi Wyner, and Huang Ruo. She has been featured on the broadcasts *Performance Today* and *The Front Row* and has released several recordings and publications, including *Four Studies of Peking Opera* by Ge Gan-ru with the Shanghai Quartet on the New Albion label. Her latest album features the music of Turkish composer Ahmed Adnan Saygun whose music she has also researched extensively. Sonic Crossroads was recently awarded a residency at Princeton University.

Originally from San Jose, CA, **Amber Wyman** is currently a Music Performance major at the University of Texas at Arlington. She has been a member of all the major ensembles at UTA, including principal bassoon of the UTA Symphony Orchestra. In the summer of 2011, Amber won a position with the Berkely Summer Festival Orchestra. Amber has played professionally as a member of the Valdosta Symphony Orchestra (Valdosta, GA). She made her International Double Reed Society debut at the 2010 annual conference in Norman, Oklahoma as a member of the Becerro Bassoon Ensemble.

**Alexandra Zacharella** is Director of Bands and Assistant Professor of Low Brass at the University of Arkansas-Fort Smith. Zacharella holds degrees from the University of Southern California, (Doctorate in Trombone Performance), The University of Michigan School of Music (Masters in Trombone Performance) and The University of Hartford, The Hartt School (Bachelors in Trombone Performance and Music Education). Zacharella has presented clinics and masterclasses in California, Arkansas, Oklahoma and is a clinician for *Branson On Stage Live* in Missouri. She is a Bach Performing Artist and recently presented at the 65<sup>th</sup> Annual Midwest Clinic in Chicago and at the CMS International Conference in South Korea.

**Zach Zubow's** compositions have been featured on conferences and festivals throughout the United States and abroad. Zach was named regional winner in the 2011 SCI/ASCAP Student Composition Commission Award for his string quartet, *Sundown*, which has also won the 2012 CMS Mid-Atlantic Composition Award. He was also the 2011 first prize recipient of the Five College Composition Competition for his alto saxophone and percussion duo, *Rounded Angles*. Zach has received degrees from Luther College, Illinois State University and is pursuing a PhD in music composition at The University of Iowa. For more information please visit [www.zachzubow.com](http://www.zachzubow.com).

## Notes



THE COLLEGE MUSIC SOCIETY

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312 East Pine Street  
Missoula, Montana 59802 USA  
Phone: (406) 721-9616  
Fax: (406) 721-9419  
Email: [cms@music.org](mailto:cms@music.org)  
Website: [www.music.org](http://www.music.org)