



2014

**South Central Chapter
Conference**

March 7-8, 2014

The University of Arkansas – Fort Smith

Fort Smith, Arkansas





2014

**South Central Chapter
Conference**

PROGRAM

Conference Schedule

Biographies, Abstracts, & Program Notes

Pre-Registrant List

ACKNOWLEDGMENTS

The South Central Chapter extends heartfelt thanks to the following people and groups for their many contributions, all of which helped make this conference possible:

Conference & Program Committee Members

Chair: Donald W. Bowyer

Host: Alexandra Zacharella

Keynote Speaker: James Hart

Composition Proposal Review Committee

Phillip Schroeder, chair; Paul Dickinson, Ruth Morrow

Paper/Presentation Proposal Review Committee

Michael Drapkin, chair; Stefanie Dickinson; Terry Lynn Hudson; Patricia Surman

Elections, Nominations, & Host Search Chair

Louis Young

Also:

The University of Arkansas – Fort Smith Administration, Faculty, Staff, and Student Ensembles

Holiday Inn City Center – Fort Smith

Lambda Kappa Chapter of Kappa Kappa Psi

2013 Board of Directors & Officers

<i>President</i>	Shannon Small
<i>Immediate Past President</i>	Daniel C. Adams
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<i>Music Theory</i>	Nico S. Schuler
<i>Newsletter Editor</i>	currently open
<i>Instrumental Performance</i>	Patricia Surman
<i>Vocal Performance</i>	Melody A. Baggech
<i>Student Representative</i>	Justin R. Glosson

Welcome from the South Central Chapter President

Dear Colleagues and Friends,

Welcome to the College Music Society's, South-Central Regional Conference at the University of Arkansas - Fort Smith! We are very excited that you are here for our 29th Regional Conference. We have a great program planned for you this weekend, and are confident that you will enjoy it.

The College Music Society's 2014 Common Topic is "Confluence: Music, Culture & Community." First thing Saturday morning, don't miss our Keynote speaker, Jim Hart, on this topic. And also join us for a Round Table Discussion directly following Mr. Hart's speech.

We highly encourage all if you to attend our *chapter Membership Meeting from 2:30-3:30pm in the Breedlove Room 105 on Friday.* Our primary business will involve elections, and we need your support. Additional nominations will be taken at this time. Feel free to nominate yourself and other colleagues. Board positions are two year positions. The following 'even year' elected positions are up for re-election: Secretary, Treasurer, At-Large, Ethnomusicology, Music Business, Music Education, Student Board, Member Vocal Performance. The following positions still remain open from 2013: President Elect, Composition, Jazz, Newsletter. *The Lunch Board Meeting will be at 12:15-1:15pm on Saturday* (Joe's Cantina and Grill). All outgoing and incoming boards members should try to attend. .

I would like to announce that our 2015, 30th Regional Conference will be Hosted and Chaired by Patricia Surman at Northeastern State University in Tahlequah, Oklahoma. Please speak to me at this conference (or contact me in the future) if you are interested in hosting in the future (a Texas host institution is in the rotation for 2016).

We have a facebook group page! Please join! The more the merrier. You can find a link on our Chapter's site:

http://www.music.org/index.php?option=com_content&view=article&id=185&Itemid=628

Or the following FB link:

<https://www.facebook.com/pages/The-College-Music-Society/311862087101>

Please show your appreciation to our conference and program committee, and all of our presenters for all their hard work. And have a great time in Fort Smith, Arkansas!

Sincerely and Musically Yours,



Shannon L. Small, President
South Central Chapter
College Music Society





March 7, 2014

Dear Colleagues:

On behalf of the Chancellor, Provost, and faculty of the University of Arkansas - Fort Smith, I welcome you to our campus and to the city as you attend the annual meeting of the South Central Chapter of the College Music Society. I am a past member of CMS, having participated in several national meetings in the early 1980s, which focused on music in general education. CMS has grown tremendously since that time, and it is now one of the most respected and influential organizations in higher education.

We are honored to be hosting this conference with the theme: *Confluence: Music, Culture & Community*. The planning committee has prepared an excellent agenda for you and we hope that you will enjoy the performances by our students and faculty.

Again, welcome to Fort Smith!

Sincerely,

A handwritten signature in black ink, appearing to read "Henry Q Rinne", is written over a long, thin horizontal line that extends across the page.

Henry Q Rinne, Ph.D.
Dean, Humanities and Social Sciences

College Music Society South-Central Region Conference

Friday, March 7, 2014

8:00am-11:00am

Breedlove Lobby Registration

8:45am – 9:00am

Breedlove Room 105

Welcome from the Chapter President

Shannon L. Small (Brazosport College)

9:00am – 9:25am

Boreham Library Room 206

Louis W. Ballard: A Presentation of Research

Karl Erik Ettinger (Seminole State College of Florida)

Boreham Library Room 209

IF-AT First You Don't Succeed: The Use of the Immediate Feedback Assessment Technique

Vicki Curry (James Madison University)

9:30am – 9:55am

Boreham Library Room 206

The Lamenting Nightingale: an Examination of its Symbolism in Piano Music

Lark L. Powers (East Central University)

Breedlove Auditorium

Suite for Solo Trumpet by William Presser

Ryan B. Gardner (Oklahoma State University)

10:00am – 10:25am

Boreham Library Room 206

Variation with a Point: Social Critique in Frederic Rzewski's Polytonal Works

Bree Guerra

Boreham Library Room 209

How Bernard Hermann Stopped the World on The Day the Earth Stood Still

Stephen Husarik (University of Arkansas-Fort Smith)

10:30am – 10:45am

Breedlove Lobby – Break

Hosted by UAFS Kappa Kappa Psi

Friday, March 7, 2014, cont.

10:45am – 11:10am

Boreham Library Lobby

Poster Sessions

Ennio Morricone and the music of the Spaghetti Western

Alexandra Zacharella (University of Arkansas-Fort Smith)

Change is Where You Make It: Constructs in Afro-Futurism and Spirituality in the Jazz Revolution of the 1960s

Brian Casey (University of Colorado Boulder)

African-American Composer Jacob J. Sawyer: Biography & Research Methodology

Nico S. Schuler (Texas State University-San Marcos)

11:15am – 11:40am

Boreham Library Room 206

Composing for Saxophone: A Guide to the Extended Technical Possibilities of the Saxophone

Jeffrey Loeffert (Oklahoma State University)

Boreham Library Room 209

Julius Chajes (1910-1985) and Hugo Kauder (1888-1972): an Alternative Twentieth-Century Viennese School?

David Nathan Goldblatt (Alcorn State University)

11:45am – 12:10pm

Boreham Library Room 206

John Kirby Sextet: A Forgotten Link Between the Swing Era and Modern Jazz

Brian Casey (University of Colorado Boulder)

Breedlove Auditorium

Bartok Variations by Jamie Whitmarsh

Justin Alexander (Virginia Commonwealth Univ)

12:15pm – 1:30pm

On Your Own – Lunch

1:30pm – 2:30pm

Breedlove Auditorium – Composer Recital #1

Thief

Brian Nozny, percussion

Brian Nozny (Troy University)

Sonata No. 1 "Antithetical References"

Valentin M. Bogdan, piano

Valentin Mihai Bogdan (Mississippi University for Women)

Trumpet Involuntaries

Larry Jones, trumpet; Paul Dickinson, piano

Paul J. Dickinson (University of Central Arkansas)

Creatures from the Black Bassoon

Fixed Media

Kyle Vanderburg (University of Oklahoma)

Friday, March 7, 2014, cont.

2:30pm – 3:30pm

Breedlove Room 105 – Chapter Meeting

3:30pm – 3:45pm

Breedlove Lobby – Break

Hosted by UAFS Kappa Kappa Psi

3:45pm – 4:10pm

Breedlove Auditorium

Tornado Alley Flutes

Elizabeth Robinson (Kansas State University), Karen McLaughlin Large (Kansas State University), Shelley Martinson (Southwestern Oklahoma University), Carlos Feller (Oklahoma Baptist and Southeastern Oklahoma), and Ellen Johnson Mosley (Butler College)

A Gaelic Offering (1995)

I. Rose Cottage

II. The Doubtful Wife

Catherine McMichael (b. 1954)

The French Quarter

I. Bourbon Street

II. Beignets

III. Preservation Hall

IV. St. Louis Cemetery

Nicole Chamberlain (b. 1977)

Quintlexia

Cynthia Folio (b. 1954)

4:15pm – 4:40pm

Boreham Library Room 206

An Exploration of the Nueve Canciones by Cuban composer Gisela Hernandez Gonzalo

Elizabeth B. Momand and Katherine White (University of Arkansas-Fort Smith)

4:15pm – 5:10pm

Boreham Library Room 209

Crafting Your Art: The Benefits of Mindful Structure in Musical Practice

Timothy Hagen

5:15pm – 7:30pm

On Your Own – Dinner

Friday, March 7, 2014, cont.

7:30pm – 9:00pm

Breedlove Auditorium – Composer Recital #2 – Featuring UAFS Students and Faculty

Two Prairie Poems

Donald Callen Freed (Sul Ross State University)

The Prairie States

A Prairie Sunset

University of Arkansas-Fort Smith Chorale

Rager H. Moore II, conductor

Connie Bailey, piano

Prestamente!

Allen W. Molineux

University of Arkansas-Fort Smith Percussion Ensemble

Joshua J. Knight, director

Justin Ball, Ben Hines, Jenson Smith, percussionists

Clarinet Sonata, I: Bali Rocktatic

Wesley A. Johnson (University of Alabama-Birmingham)

David Carter, clarinet (University of Arkansas-Fort Smith)

Stephanie Dickinson, piano (University of Central Arkansas)

Insurmountable

Keith A. Kramer (Central Connecticut State Univ)

Virginia Hudson, flute (University of Arkansas-Fort Smith)

Douglas Buchanan, piano (Peabody Conservatory of Music)

Flashback for Trumpet and Piano

Charles L. Booker (University of Arkansas-Fort Smith)

Matthew Vangjel, trumpet (University of Arkansas-Fort Smith)

Alice Sanders, piano (University of Arkansas-Fort Smith)

INTERMISSION

Metals Heartland from *Lincoln Highway Suite*

Nolan Stolz (Southeast Missouri State Univ)

Juggernaut

Gary D. Ziek (Emporia State University)

University of Arkansas-Fort Smith Symphonic Band

Alexandra Zacharella, conductor

9:00pm – 11:00pm

Open Jazz Jam Session / Evening Reception

Holiday Inn Fort Smith City Center

Cash bar

Hosted by the Don Bailey Trio (University of Arkansas-Fort Smith)

Saturday, March 8, 2014

8:00am-10:00am

Breedlove Lobby Registration

9:00am – 9:30am

Breedlove Room 105

Keynote Presentation

Jim Hart (Southern Methodist University)

9:30am – 10:00am

Breedlove Room 105 – Round Table Discussion

Confluence: Music, Culture, & Community

Shannon Small, Brazosport College

10:00am – 10:15am

Breedlove Lobby – Break

Hosted by UAFS Kappa Kappa Psi

10:15am – 10:40am

Breedlove Room 105

Teaching Yoga for Musicians to Empower and Recharge our Students

Kristen Queen (Texas Christian University)

Breedlove Auditorium

Suite for Piano by Olga Harris

Julia Mortyakova (Mississippi University for Women)

10:45am – 11:10am

Boreham Library Room 206

Unity and Distortion in Peter Maxwell Davies's 'Eight Songs for a Mad King'

Nolan Stolz (Southeast Missouri State Univ)

Boreham Library Room 209

Form in Atli Heimir Sveinsson's 21 Sounding Minutes for Solo Flute

Soley Thrastardottir

Saturday, March 8, 2014, cont.

11:15am – 11:40am

Boreham Library Room 206

Music and the Holocaust

Brian A. Nedvin (Old Dominion University)

Boreham Library Room 209

New Music for Saxophone Quartet

Kimberly Goddard Loeffert (Oklahoma State University)

11:45pm – 1:15pm

On Your Own – Lunch

Board of Directors Meeting at Joe's Cantina & Grill

1:15pm – 1:40pm

Breedlove Auditorium

Choral concert with percussion

Southwestern Singers and the SWOSU Percussion Ensemble

Daniel King Farris & David K. Bessinger (Southwestern Oklahoma State Univ)

1:45pm – 2:10pm

Boreham Library Room 206

Compositional Devices and Techniques of 8-Bit Video Game Music

Robert Sanchez

2:15pm – 2:40pm

Boreham Library Room 206

Van Gogh, Jake Heggie, and the painting that represents the composer's aesthetic

Shannon M. Unger (Northeastern State University)

Boreham Library Room 209

Indeterminate Passages as Temporal and Spatial Components of Three Selected Compositions for Snare Drum Ensemble

Daniel C. Adams (Texas Southern University)

2:45pm – 3:00pm

Breedlove Lobby – Break

Saturday, March 8, 2014, cont.

3:00pm – 3:25pm

Boreham Library Room 206

Taboo Tonalities: Examining the Sonata as a Ritual Form

Douglas Buchanan (Peabody Conservatory of Music)

Boreham Library Room 209

Fitting the Mold: An Inside Look at the Small College Band Program

Alexandra Zacharella (University of Arkansas-Fort Smith)

3:30pm – 3:55pm

Boreham Library Room 206

Assimilation in the Songs of John Duke

Melody A. Baggech & Lark L. Powers (East Central University)

4:00pm – 4:15pm

Breedlove Lobby - Break

Hosted by UAFS Kappa Kappa Psi

4:15pm –5:15pm

Breedlove Auditorium – Composer Recital #3

Ballyhoo

Moriah Custer, piano

Seth A. Custer (Bob Jones University)

Little Sketches

Ronda Mains, flute (University of Arkansas, Fayetteville)

Moon-Sook Park, soprano (University of Arkansas, Fayetteville)

Ivan Elezovic (Jackson State University)

Nocturne: Inversions

Jason Lovelace, piano

Jason R. Lovelace (Towson University)

Memento Mei: To the Memory of Nicholas Maw

Ginny Hudson and Kaitlin Jones, flutes (Univ of Arkansas-Fort Smith); Douglas Buchanan, piano

Douglas Buchanan (Peabody Conservatory of Music)

Preludio in Base Quasi 1

Julia Mortyakova, piano (Mississippi University for Women)

Giuseppe Lupis (Grand Valley State University)

Genius

Robert Glaubitz, baritone; Dawn Marie Lindblade, clarinet; Samuel Magrill, piano

Samuel Magrill (University of Central Oklahoma)

-End of Conference-

Thank you for attending and travel safely! We look forward to seeing you at the 2015 South Central Chapter Conference at Northeastern State University, in Tahlequah, Oklahoma.

BIOS, ABSTRACTS, AND PROGRAM NOTES

Alphabetical by Presenter

Daniel C. Adams (Texas Southern University)

Daniel Adams (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston where he has served on the taught courses in music theory and composition since 1988. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami (1981) and a Bachelor of Music from Louisiana State University (1978). Adams is the Immediate Past President of the South Central Chapter of the College Music Society. He is the composer of numerous published musical compositions and the author of many articles and reviews on various topics related to Twentieth Century percussion music, musical pedagogy, and the music of Texas. His book entitled *The Solo Snare Drum* was published by HoneyRoch in 2000. He is also the author of two entries published in 2009 in the *Oxford Encyclopedia of African-American History 1896 to the Present* and has authored a revision of the Miami, Florida entry for the *New Grove Dictionary of American Music* (2013). Adams has served as a panelist and lecturer nationally and internationally, on topics ranging from music composition pedagogy to faculty governance. In 2011 he presented a composition Master Class at Ewha University in Seoul, South Korea. His music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Turkey, Costa Rica, Argentina, Canada, and South Korea. His music is recorded on Capstone, Ravello, Summit, and Potenza Records.

Indeterminate Passages as Temporal and Spatial Components of Three Selected Compositions for Snare Drum Ensemble

Compositions for snare drum ensemble comprise a small subgroup within the vast percussion ensemble genre. Although the snare drum ensemble medium is devoid of definite pitch and limited in sonic variety, a few recent snare drum ensemble compositions demonstrate an atypically wide range of sonic, visual and spatial resources. Some composers have interspersed brief indeterminate or improvisational passages into the precisely notated and rhythmically homogeneous textures characteristic of much snare drum ensemble literature.

The three compositions discussed in this study are *Quartet for Four Snare Drums* (2000) by Kevin Bobo, *Chamade* the first movement of *Chamade Suite* for snare drum quartet (1996) by Igor Lesnik, and Casey Cangelosi and Tom Hilliker's *Metavita* (2011), a snare drum trio played entirely using brushes illuminated by small attached light emitting diodes. All three pieces include contrasting sonic resources and a variety of specified performance techniques. Additionally, each piece includes one or more brief indeterminate passages that utilize sound, spatial motion, or a combination thereof. Most importantly, the indeterminate musical passages bear a clear relationship to the overall structural basis of all three compositions.

Individually, each piece represents a contrasting approach to the challenge of judiciously incorporating indeterminate passages into otherwise precisely notated compositions. Score excerpts will support a discussion and comparison of the works and video clips from all three pieces will demonstrate the performers' approaches to interactively and individually interpreting the written instructions articulating the permissible gamut of sonic, spatial, and visual gestures included in the indeterminate musical passages of each composition.

Justin Alexander (Virginia Commonwealth University)

Justin Alexander is currently serving as Visiting Assistant Professor of Music at Virginia Commonwealth University where he teaches applied percussion, percussion pedagogy, percussion methods / techniques, and directs the VCU Percussion Ensemble.

An active and diverse performer, Justin has given recitals, clinics, and master classes throughout the United States. He co-founded and performed with the Denkyem Percussion Group at the "Promising Artist of the 21st Century Festival" in Costa Rica, and at the CMS Regional Convention in New Orleans, LA. He has performed with The Florida Orchestra, the Arkansas Symphony, the Aspen Festival Orchestra, and the Santo Domingo Music Festival Orchestra in the Dominican Republic.

Active in the Percussive Arts Society, Justin currently serves on the PAS Drum Set and University Pedagogy Committees, and was chair of the University Committee from 2009-2012.

Bartok Variations by Jamie Whitmarsh

My proposal consists of a performance of Jamie Whitmarsh's "Bartok Variations" for solo snare drum and tape. "Bartok Variations", second-place winner in the 2013 Percussive Arts Society's Composition Contest, is a 10-minute work for solo snare drum and tape based on the seminal solo snare drum part from Bartok's "Concerto for Orchestra".

Melody A. Baggech (East Central University)

Melody Baggech holds a Bachelor of Music degree 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 is active throughout the region and has been featured as a performer at conferences with Texoma Regional NATS and the South Central Chapter of College Music Society. Other performances include guest recitals at West Texas A&M University, Tulsa University and Southeastern Oklahoma State University.

Melody has sung in both operatic and concert settings in Austria, Italy, Scotland and in 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.

Assimilation in the Songs of John Duke

John Woods Duke (1899-1984), a prominent figure in American art song, has created text settings from hundreds of American poems. The songs selected for this program are but a small sampling of Duke's ability to assimilate music with the words and sounds of the American English language. Duke sought to find a "true synthesis with the genius of the language" by examining speech rhythms, variations in pitch and tone, dynamics, articulation, and phrasing in the poetry he chose. He used established compositional techniques and harmonic language with Neo-Romantic and Neo-Impressionistic elements to create art songs in which text and music are completely interdependent.

David K. Bessinger (Southwestern Oklahoma State University)

David Bessinger is an Associate Professor of Percussion at Southwestern Oklahoma State University. He holds a Doctor of Musical Arts degree from the University of Oklahoma. His primary percussion teachers were Dr. Larry Vanlandingham and Professor Thomas Siwe and has studied in seminars with marimbists Leigh Howard Stevens and Nancy Zeltsman. At SWOSU, he has hosted conferences for marimbists as Gordon Stout (Ithaca College), Leigh Stevens, Nancy Zeltsman (Boston Conservatory), Dr. Michael Varner (University of Texas at Arlington); vibraphonists Jerry Tachoir, and Dr. Ricardo Sousa (University of Oklahoma); electronic percussionist Dr. Scott Deal (University of Alaska), drum set players Ed Soph from the University of North Texas, and Steve Houghton from Indiana University. Dr. Bessinger is a past President of the Oklahoma Chapter of the Percussive Arts Society and has hosted the Oklahoma Percussion Festival on three occasions.

Dr. Bessinger is active as a marimbist and chamber musician. He has performed Daniel McCarthy's Chamber Symphony for Marimba and Winds and David Gillingham's Concerto for Marimba and Wind Ensemble with the SWOSU Wind Ensemble. As a chamber musician Dr. Bessinger has performed Ingolf Dahl's Duetto Concertante for Flute and Percussion, David Maslanka's Song Book for Marimba and Alto Saxophone, Gordon Stout's Duo Dance Song and Gregory Sanders' Glass Dreams for Vibraphone, Trumpet and Piano. Dr. Bessinger has performed in state PASIC conferences, Taipei, Taiwan at the University of Taipei, the National Conference on Percussion Pedagogy, North American Saxophone Alliance Conference, and Shreveport, Waco, Champaign-Urbana and Quartz Mountain Orchestras.

Valentin Mihai Bogdan (Mississippi University for Women)

Dr. Valentin Mihai Bogdan serves as Assistant Professor of Music at Mississippi University for Women. A native of Romania, he toured as a teenager with the "*Tudor Ciorteza Lyceum*" orchestra throughout Europe and Asia in countries like Netherlands, Great Britain, France and Jordan. As a pianist, he was awarded prizes at numerous competitions, and he has performed solo and chamber music recitals in North America, Europe and Asia. He also released two piano solo recordings, "*The Grands of Piano*" and "*Live in Concert*." His music was performed at Festival Miami, Music at MOCA Concert Series in Miami, the Oregon Bach Festival Composers Symposium, and the St. Joseph Concert Series in New York, and at conferences hosted by the College Music Society, NACUSA, and the Society of Composers Inc. He was the 2010 Florida State Music Teachers Association commissioned composer of the year, and he was also commissioned by the Dranoff International Two Piano Foundation to compose a work for two pianos and string quartet. His research interests include the 20th century Romanian music and the various practices of music business and industry. Dr. Bogdan is the executive director of *Music for All Ages*, a community outreach program meant to bring classical music performances to schools, churches, and retirement homes. He is also the founder of *Festival Yuma*, in Yuma AZ, and the *Downtown Community*

Concert Series, in Miami FL. Dr. Bogdan is a graduate of University of Miami, Michigan State University, and Wayne State University with degrees in Piano Performance and Music Composition.

Sonata No. 1 "Antithetical References"

Sonata No. 1 "Antithetical References" was created by the exploration of the two main attributes of the sonata form: balance and contrast.

While the idea of balance is accomplished, quite simply, by an even layout of the thematic material as far as duration is concerned, the contrast between the thematic material represents the more interesting aspect of this work. The listener will observe contrast of dynamics (loud main theme, soft second theme), contrast of registers where these two themes are played, contrast of tempi (fast, tempestuous main theme vs. slow, pensive secondary theme), and, overall, contrast of overall mood. Throughout the sonata, the themes are introduced separately, and then pit against one another; they are truncated, and also expanded in order to serve as the basis for additional musical materials. The concept of contrast, of antithesis, is present throughout the entire piece, and it becomes the main pillar on which this work is built.

Charles L. Booker (University of Arkansas-Fort Smith)

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, Print Music Source and Lecta Music Publications. 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.

Flashback for Trumpet and Piano

Composed for trumpet and piano in the fall of 2012 for a colleague, the piece expresses the composer's thoughts concerning the future, the past and the present. The piece is in three short movements, Allegro con brave, Adagio, and Allegro con spiritoso.

Douglas Buchanan (Peabody Conservatory of Music)

Hailed for his "sense of creative imperative" (David Patrick Stearns, *The Philadelphia Inquirer*), Douglas Buchanan's (b. 1984, Westfield, NY) works have been praised for their "ability to get under the skin of [the music's] core material" (Carol Main, *The Scotsman*) and for being "filled with terrific orchestral color and weight, not to mention feeling" (Tim Smith, *The Baltimore Sun*). Buchanan currently resides in Baltimore, Maryland, where he serves as Organist and Choirmaster at Historic Old St. Paul's Episcopal Church, Adjunct Composition Faculty at Towson University, and Adjunct Music Theory and Musicology Faculty at the Peabody Conservatory. He recently completed his D.M.A. in Composition with renowned composer Michael Hersch at the Peabody Conservatory. Previous degrees include Composition (M.Mus., the Peabody Conservatory), Music Theory Pedagogy (M.Mus., the Peabody Conservatory), and Piano Performance (B.Mus., *summa cum laude* with Honors, the College of Wooster).

Buchanan has been the recipient of numerous awards, commissions, and grants, including the Presser Award funding the East Coast tour of his virtuosic piano cycle *Colonnades* for which he also received an ASCAP Morton Gould Young Composer's Award. He was selected as a member of the 2012 Baltimore Symphony Orchestra Student Composer Readings for his work *Malleus*, which subsequently won the 2012 Macht Competition for Best Orchestral Score as well as the 2013 Symphony in C Young Composer's Award. Buchanan has been commissioned by institutions including the Annapolis Opera, the Peabody Opera, the University of Tulsa, the Montreat Worship and Music Conference, the Johns Hopkins University, and the University of Baltimore.

Memento Mei: To the Memory of Nicholas Maw

Memento Mei: To the Memory of Nicholas Maw is a meditation on music, memory, and mortality, inspired by my time studying with the composer Nicholas Maw. Maw frequently urged students to "write what you hear." On the day I learned of his death, I did exactly that, resulting in the first *Soliloquy* of his work. This movement acted as a point of crystallization around which other movements—and poetic texts—grew. The form of *Memento Mei* is ultimately cyclical, with the fourth movement, *Canon*, acting as an offset centerpiece around which the musical material reflects and refracts, echoing against itself in the final movements.

Taboo Tonalities: Examining the Sonata as a Ritual Form

The form described by the title "Sonata-Allegro" predates its moniker by more than half a century. Though detailed by Koch in 1793, the form is not named until Marx does so in 1826—importantly, well into Beethoven's late period wherein he stretches the Classical forms to their limits. Czerny even warns against using certain Beethovenian techniques, such as modulations to distantly related keys, in his pedagogical writings on form. The 19th-Century process of defining Sonata-Allegro form can therefore be understood as the explicit rendering of an implicitly understood cultural practice, and as a reaction against compositional processes that revealed the form's boundaries by exceeding them.

This paper examines these aspects through the anthropological lens of ritual theory. Rituals are used to define cultural boundaries, typically by offering a safe means of traversing liminally "grey" areas. By exceeding the boundaries of Sonata-Allegro form, Beethoven commits a musical/cultural taboo, which is afterwards cordoned off by theorists such as Marx and Czerny. In this light, the nature of the Sonata-Allegro form before its definition is demonstrated to be a ritual in itself by which musical/cultural information is expressed, understood, and safely experienced. Some areas (e.g., the Exposition) are thusly more ritually defined, while others (e.g., the liminal Development) are less so. The expressivity of Beethoven's musical language is discussed as stemming from the power of reveling in the tonally taboo and the formally liminal. Ultimately, this study suggests that musical forms could be advantageously conceived and studied as musical rituals.

David Carter (University of Arkansas-Fort Smith)

David Carter is Assistant Professor of Music (clarinet, saxophone) at the University of Arkansas - Fort Smith. He is Principal Clarinetist with the Tulsa Symphony and Tulsa Camerata, and Second Clarinetist with the Tulsa Opera Orchestra. As a founding member of Duo Avanzando he has performed in the United States, Brazil, and Puerto Rico. The duo has premiered many new works for clarinet and percussion and released their first CD, *Projecting Back*, in 2011.

Carter has appeared as soloist with orchestra and band on numerous occasions, most recently on Copland's "Clarinet Concerto" with John Jeter and the Fort Smith Symphony in May 2013. Dr. Carter earned his D.M.A. from the University of Oklahoma as a Graduate Alumni Fellow. He also holds a B.M. from the University of North Texas, an M.M. from The Ohio State University, and a graduate certificate in orchestral studies from Wayne State University (Detroit).

Brian Casey (University of Colorado Boulder)

Brian Casey has been working as a professional musician, predominantly in the Pacific Northwest, for well over 20 years. From 2002 to 2011, he held an Adjunct Faculty position at Pacific University, where he also earned his Bachelor of Arts in Music. During this time Casey studied with orchestral bassist Don Hermanns as well as jazz bassists Glen Moore and David Friesen. With a renewed desire to enter academic life on a full-time, permanent basis, Mr. Casey entered the Master of Music in Jazz Studies program at the University of North Texas, where he also held a Teaching Fellowship in Jazz Bass, under the direction of Professor Lynn Seaton. At UNT, his duties included teaching applied jazz bass, as well as covering as needed within the department. Currently in his first year of doctoral study at University of Colorado Boulder, Brian plans to enter the academic ranks as a full-time faculty member upon his completion of the DMA in Jazz Studies degree at CU Boulder. As a teaching assistant in the Thompson Jazz Studies Program at CU Boulder, Casey has been engaged in a variety of positions, including teaching Jazz History for music majors, directing combos and large ensembles as well as administrative functions within the program. Areas of interest in research for Mr. Casey include the Afro-Futurism in jazz, micro-timing within the jazz rhythm section, and exploring new approaches to understanding the sociological and historical impact of the careers and contributions of Duke Ellington and John Kirby.

Change is Where You Make It: Constructs in Afro-Futurism and Spirituality in the Jazz Revolution of the 1960s

The jazz revolution of the 1960s and 1970s has always been closely tied to the civil rights movement of the same era. Jazz composers' collectives and literary movements within the African American community during this period have presented jazz as a source of black identity, pride and a method of political statement. Certainly there were prominent musicians of this generation who used their music to overtly press for social change, sometimes through the suggestion of radical and even militant means in keeping with the methods of the Black Panther Party.

There is much literature from both black and white critics on this aspect of the relationship between jazz and racial inequality in America from the mid-1960s on. There is little literature, however, on the role of spirituality and Afro-Futurism in this regard and how prominent jazz musicians employed constructs from those worlds to show their audience a different way of conceptualizing a

solution to the racial turmoil that was at the core of American society in the 1960s and 1970s. This research examines the works of three significant artists active in the free jazz movements of this era – Sun Ra, Anthony Braxton and John Coltrane - and explores how they used concepts from metaphysical and astrophysical disciplines to present to their audiences a new perspective on how they might better understand and navigate the social instability of their time.

John Kirby Sextet: A Forgotten Link Between the Swing Era and Modern Jazz

Jazz critics and historians generally agree that modern jazz began with the advent of bebop, and became fully defined with musical responses to the new approach such as cool jazz, third stream and hard bop. Most historians are clear that the first modern recordings came in 1944, with historical precedents for the new style found in solos by modernists Dizzy Gillespie, Charlie Parker and Gene Ammons in the early 1940s big band recordings of Earl Hines, Billy Eckstine and Jay McShann. These historical lines of development are common throughout most presentations of jazz history. What is largely undocumented in the general discussion of the development from Swing to modern jazz is the quantifiable role of the hugely popular – and now largely ignored – “Biggest Little Band in the Land”, the John Kirby Sextet of the late 1930s. Thoroughly forward-looking both musically and socially, The John Kirby Sextet performances of the late 1930s and early 1940s display elements that can be shown to presage values and modes of expression commonly attributed to bebop, cool jazz, third stream and even hard bop styles. Through live performance by a contemporary sextet of original Kirby arrangements, these elements can be readily shown to function as models of jazz for the modern styles.

Vicki Curry (James Madison University)

Vicki Curry is an Assistant Professor of Music in General Studies and Music Theory at James Madison University. Dr. Curry holds a B.M. degree in music education from Butler University (Indianapolis), an M.A. degree in music theory and composition from the University of Denver, and Ph.D. in music composition from the University of Utah. Prior to coming to James Madison, she taught at Westminster College (Salt Lake City) and, most recently, the University of Utah.

Dr. Curry’s awards in teaching include Delta Gamma, “Anchor” Award for Teaching, and the “Student Choice Award for Excellence in Teaching,” University of Utah.

Over the years, Dr. Curry has reviewed numerous textbook manuscripts for publishers, written extended syllabi for correspondence courses in music theory and music appreciation, and published two workbooks to accompany textbooks used in general education. Combining her experience in teaching both theory and music appreciation, she created all the listening charts and musical analyses for Music: The Art of Listening, by Jean Ferris and developed online tutorials for Joseph Kerman’s text *Listen*. In 2006, she published Introduction to Music Theory--an interactive, multimedia textbook/workbook on CD-ROM and is currently working on a major revision of this work.

IF-AT First You Don’t Succeed: The Use of the Immediate Feedback Assessment Technique

The Immediate Feedback Assessment Technique (IF-AT) is a “low-tech” pedagogical method that transforms traditional multiple-choice assessments into an interactive learning opportunity. The IF-AT uses a multiple-choice answer card similar to a Scantron form. Instead of filling in a “bubble,” the student scratches off his/her answer much like scratching a lottery ticket. A correct response reveals a “star”; an incorrect response results in a blank box.

Developed by a psychology professor who specializes in human learning and memory, IF-AT provides the following key benefits:

- Instant feedback is beneficial to learning and is far superior to delayed feedback.
- This pedagogical tool *teaches* and does not merely serve as an assessment. If incorrect, the student has the opportunity to analyze *why* that response was incorrect in order to proceed to a correct response.
- The last response given by students is the one they retain and *learn*.
- IF-AT can be used in a variety of courses and disciplines.

In a typical form and analysis class, my students are asked to analyze a score or excerpt outside of class, marking the score in an appropriate manner based on the concepts being learned. In class, the students are divided into small groups of 3-4 and given a sheet of analysis questions to answer. In past years, this has proven to be an effective activity for collaborative learning. When I first substituted the typical question sheets with IF-AT cards, the higher level of engagement the system fostered in small group assignments was amazing.

Moriah Custer

Moriah Custer is a native of Cedar Rapids, Iowa, where she grew up studying the harp and piano. She has frequently performed in church ensembles, educational and semi-professional bands and orchestras for the last 16 years. She currently resides in Greenville, South Carolina, where she remains active as a teacher, solo and ensemble performer, and accompanist.

Seth A. Custer (Bob Jones University)

Seth Custer is an active composer, performer, clinician, and adjudicator, and his music is heard across the United States. He is an Assistant Professor in the Department of Music Theory, Composition, and Technology at Bob Jones University in Greenville, SC, where he has taught since 2009. He received his Ph.D. from the University of Iowa in 2009, and regularly receives commissions to compose works for a variety of ensembles, recently including brass sextet, oboe, saxophone quartet, youth orchestra, and flute choir.

Ballyhoo

All the musical material is based on a single melodic motive heard at the beginning of the piece. This motive is expressed in a variety of harmonic contexts, dynamic levels, and tempos, and explores wide contrasts in mood. As implied by the title, the general goal of the piece is to serve as a loud, striking declamation.

Paul J. Dickinson (University of Central Arkansas)

The music of Paul Dickinson is characterized by a dramatic contrast of musical ideas integrated into organic formal structures. Art, literature, and music of all eras influence his diverse musical output. Dickinson began his musical studies on piano at age eleven, and composition at age twelve. His teachers include Tomas Svoboda, Joseph Schwantner, Warren Benson, Samuel Adler, Alan Stout and Gerhard Stäbler. He received degrees from the Eastman School of Music and Northwestern University. Among his honors and awards are grants from the Fromm Music Foundation, the Arkansas Arts Council, the DAAD (German Academic Exchange Service), a BMI Award, and numerous commissions. His music has been performed throughout North and South America, Asia and Europe. Dickinson is an Associate Professor of Composition and Music Theory at the University of Central Arkansas.

Trumpet Involuntaries

Trumpet Involuntaries is a three movement work that doesn't quite deserve the title Sonata. The first movement, Fanfare, begins with the trumpet and piano trading short phrases. But the piano part becomes increasingly uncooperative until the trumpet has finally had enough and puts an end to it. The second movement, Night Fantasy, presents a state of quiet, restlessness. This leads to a loud agitated outburst in the middle section before returning to the mood of the opening. The title of the last movement, Anathema and Variations is a play on the words "anthem" and "theme and variations." It is neither higher, faster, nor louder.

Stefanie Dickinson (University of Central Arkansas)

Stefanie Dickinson is Instructor of Music at the University of Central Arkansas, where she teaches music theory and piano. She holds degrees in piano performance 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 primary areas of research include the music of Liszt's late experimental period, issues in analysis and performance, and music theory pedagogy. She has presented her work at regional and national conferences throughout the U.S., and at international conferences in Costa Rica, Hungary, the Netherlands, Thailand, China, and the U.K. Her articles can be found in GAMUT, College Music Symposium (forthcoming), and Liszt 2000: The Great Hungarian and European Master at the Threshold of the 21st Century, published by the Hungarian Liszt Society in honor of the millennial anniversary of the state of Hungary.

Ivan Elezovic (Jackson State University)

Ivan Elezovic (DMA, University of Illinois at Urbana-Champaign) studied composition, music theory, and electronic music at the University of Manitoba, McGill University, and the University of Illinois working with Michael Matthews, Randolph Peters, Zack Settel, Alcides Lanza, Guy Garnett, Erik Lund, and Scott Wyatt.

After receiving the Presser Award in 2001, he went to IRCAM (Institut de Recherche et de Coordination Acoustique/Musique) where he studied with Brian Ferneyhough and Marc-André Dalbavie. A year later, he was accepted at the Internationales Musikinstitut in Darmstadt, Germany working with Isabel Mundry, Tristan Murail, Robert HP Platz, and Valerio Sannicandro.

His compositional output ranges from acoustic to electroacoustic works including mixed media, and has been recognized by numerous competitions and festivals in North and South America, Australia, Europe, and Asia. Dr. Elezovic's compositional approach, honed and refined in North America, has demonstrated both good craftsmanship and an interest in pursuing innovative conceptual goals. Instead of following a single style, Dr. Elezovic allows a number of materials and ideas to influence the approach and method for each new work. He was teaching composition, music technology, and music theory courses at the University of Illinois, Oberlin Conservatory of Music, Mahidol University, Nova Southeastern University, and Palm Beach Atlantic University. Presently, Dr. Elezovic is an Assistant Professor and Coordinator of Composition and Theory at Jackson State University.

Little Sketches

By dedicating equal attention to voice and flute, the main idea lies in merging characteristic tone-colors. Through broad mixture of extended techniques throughout the piece, flute and voice gradually lose their recognizable sound character. This opens many possibilities for handling performance manners of both performers in somewhat unconventional fashion.

Karl Erik Ettinger (Seminole State College of Florida)

Karl Erik Ettinger is currently completing a PhD in Historical Musicology at the University of Florida. He received the Bachelor of Music in Keyboard Performance from Stetson University, the Master of Arts in Music from the Conservatory at the University of Missouri at Kansas City, and the Master of Music in Piano Performance from the University of New Mexico. His research interests include Native American composers and 20th Century and Contemporary composers for the piano. Mr. Ettinger is also Adjunct Professor of Applied Piano and Music Appreciation at Seminole State College in Sanford/Lake Mary, Florida and maintains an active performing and teaching career.

Louis W. Ballard: A Presentation of Research

Louis W. Ballard (1931-2007) was a composer of Quapaw/Cherokee/French and Scottish descent. Although his output was rather small, he was influential to a younger generation of Native American composers. Recent research reveals that he was very involved in many facets of Indian culture. His participation and associations with traditional music, dance, art, literature, and film may be found throughout his work as a composer and music educator.

Ballard was born in Devil's Promenade, an area of the Quapaw reservation in northeastern Oklahoma, surrounded himself with the remnants of traditional life, and participated as a dancer and musician in the Quapaw Pow Wows. During his formal music education he was exposed to the works of Dvořák and the "Indianist" composers. Stereotypical devices found in these works and the "Indian" music of Hollywood irked him. His activities as an educator and composer were designed to expose the public to actual traditional Native American songs and culture as a way of combating false representations of that music.

Many of Ballard's works reveal associations with his cultural environment. Some of them, e.g., utilize elements derived from traditional song, among them idiomatic rhythmic motives, instruments, and stylized melodic material. Others are named after or inspired by myths, oral history, or works of art. Three of the composer's chamber works, *String Trio No. 1*, *Kachina Dances*, and *The Fire Moon*, are strongly informed by his ancestral heritage. *The Four American Indian Piano Preludes* presented here reveal elements he derived from both Native American culture and his training in Western Art Music composition. The performance of the four preludes is approximately 8 minutes.

Daniel King Farris (Southwestern Oklahoma State University)

For seventeen years, Daniel Farris has worked professionally as a choral conductor, tenor soloist/chorister, adjudicator, and voice teacher. He is in his seventh year as assistant professor of music with Southwestern Oklahoma State University and with the music staff of First Presbyterian Church of Elk City, OK. He is the vocal area coordinator of Southwestern's music department and works in conjunction with Dr. Kristin Griffeath and Dr. Robin Griffeath to teach opera workshop and other choral/vocal topics to Southwestern's students. Daniel also adjudicates regularly at the state and national levels.

Currently, Daniel performs as a tenor chorister/soloist and conductor in Oklahoma and the Dallas/Fort Worth area, and is a regional and international scholar, having presented topics and research for the Athens Institute of Education and Research (2010 Athens, Greece), Southwestern American Choral Directors Association (2012 Dallas, TX), and other conferences. He has conducted honor choirs in Texas and Oklahoma, including the Tri-State Honor Choir (2011 and 2012), SWOSU Chamber Choir (OMEA 2011), the Western Oklahoma Choral Directors Association Junior High Honor Choir (2008), and the Arlington High School Colt Chorale (TMEA 2005). Daniel has performed with the Dallas Opera Chorus (2001-2002), and has performed with choirs in Italy, England, and the United States. In the summer of 2013, he completed a two-week lectureship at University of Taipei as a "distinguished visiting professor."

Choral Concert with Percussion

Selections from the following program:

- Gene Koshinski's *Concerto for Marimba, Choir, and Percussion Instruments* (16:33)
- Herbert Howell's *Here is the little door*
- Benjamin Britten's *Hymn to the Virgin*
- Johannes Brahms's *Im Herbst*
- Johannes Brahms's *Vier Zigeunerlieder: Himmel strahlt*
- Dan Forrest's *You are the music*
- Orlando di Lasso's *Olà! che bon eccho!*

Carlos Feller (Oklahoma Baptist and Southeastern Oklahoma)

Carlos Feller received his Doctor of Music degree from The Florida State University. He also holds a B.M. from The School of Music and Fine Arts of Paraná - Brazil, and a M.M. in flute performance from The University of Southern Mississippi. Feller was prizewinner in competitions such as the William T. Gower Concerto Competition at USM, performing the J. Ibert Concerto for Flute and Orchestra, state and regional rounds of the Music Teacher National Association, the Flute Society of Kentucky Young Artist competition, and selected to perform at the NFA Young Artist competition in 2011. An enthusiast of new music for flute, Feller performed at the International Computer Music Conference in New Orleans, at the International Michel Debost Composition Competition in Curitiba-Brazil, and at the XV Biennial Festival of New Music at Florida State University. Dr. Feller is an adjunct instructor of music at Oklahoma Baptist University, where he teaches Flute, Music Theory, Woodwind Methods, and adjunct instructor of flute at Southeastern Oklahoma State University.

Tornado Alley Flutes

See Elizabeth Robinson

Donald Callen Freed (Sul Ross State University)

Donald Callen Freed, Professor of Voice and Choral Music at Sul Ross State University, Alpine, Texas, previously served as Instructor of Music at Hastings College, Hastings, Nebraska, as Instructor of Voice at the University of Nebraska-Lincoln and Instructor of Vocal Music at Peru State College. He holds the Ph.D. (vocal pedagogy) and the M.M. (voice) from the University of Nebraska, and the B.M. from Nebraska Wesleyan University, Lincoln. Additional studies were at the University of Iowa, Roosevelt University, and Oberlin College.

Freed's voice teachers have included Donna Harler-Smith and Thomas Houser, and composition with Robert Morrow. He was one of twelve participants for the first National Association of Teachers of Singing intern program, where he studied with the late Barbara Doscher. He also has sung in several master classes with the late Richard Miller of Oberlin College.

Dr. Freed is a published choral composer with Moon of Hope Publishing, Yelton Rhodes Music, Tetra/Continuo, and Coronet/Theodore Presser, receiving ASCAP composition awards from 2001 through 2012. His articles have appeared in *The Choral Journal*, for which he is a reviewer of books and music, *The NATS Journal*, and the *Journal of Singing*. He has presented papers, compositions, and lecture recitals at The College Music Society Great Plains and South Central Chapters, the National Association of Teachers of Singing, the Fourth International Conference on the Physiology and Acoustics of Singing, and the Nebraska and Texas Music Educators Associations.

A stroke survivor, he is a member of VSA Arts and interested in voice rehabilitation.

Two Prairie Poems: 1. The Prairie States; 2. A Prairie Sunset

The composer, a native of Nebraska, grew up on a farm in the midst of the prairie. Of course, by the time Whitman wrote these poems in approximately the 1880s, the western prairie was still being settled. Spending most of his life in Washington, DC and Camden, New Jersey, Whitman was more familiar with the "eastern" prairie, Ohio west to Illinois. By the time of his later years in the 1880s, he believed that the future of America lay in its prairie states and in the nature found on the prairie. This is reflected in these two prairie poems, as well as a third which the composer is in the process of setting, "The Prairie Grass Dividing." Whitman believed that the capital of the United States should be moved to somewhere on the "prairie," probably for his time Chicago or St. Louis.

The composer has set these texts in a sort of neoimpressionist style with homophonic texture, and relatively conservative vocal treatment. Triplet rhythms are used to reflect a sense of urgency and newness of the prairie while still painting a mini-portrait in choral sound.

Ryan B. Gardner (Oklahoma State University)

Dr. Ryan Gardner is the Assistant Professor of Trumpet at Oklahoma State University. Originally from Santa Monica, California, Dr. Gardner received his B.M. from the Eastman School of Music with highest distinction, his M.M. Degree from Rice University - Shepherd School of Music, and his D.M.A. from the Manhattan School of Music.

As an orchestral performer, Dr. Gardner has played with the Los Angeles Philharmonic, the Honolulu Symphony, the Charleston Symphony, and the Rochester Philharmonic, among others. Dr. Gardner is an avid chamber musician having played with the Three-Fifths Brass Trio, the Rochester Philharmonic Brass Quintet, the Houston Symphony Brass Quintet, as well as concerts with the new music ensembles Alarm Will Sound, and Crash Ensemble.

In addition to an exciting performing career, Dr. Gardner continues to enjoy impressive teaching successes. His students have been accepted on scholarship into distinguished graduate programs and elite summer festivals. At the 2012 and 2013 International Trumpet Guild Conferences, the OSU Trumpet Ensemble was the only ensemble to receive standing ovations for their consecutive performances. Dr. Gardner's students have achieved success at the regional and national levels, most recently placing in the top 6 of the Trumpet Ensemble Division and top 5 in the Undergraduate Solo Division at the 2013 National Trumpet Competition.

Dr. Gardner has been named the Music for Autism Spotlight Artist of Year and is a Bach Performing Artist and Clinician. He has recorded with Naxos, Mark Records, and BX Entertainment and continues to perform, teach, and provide masterclasses and lectures internationally.

Suite for Solo Trumpet by William Presser

Suite for Solo Trumpet – William Presser (1916-2004)

Adagio-Andante

Andante-Allegro

Allegro vivo

William Presser was a prominent American composer, a renowned violinist and violist and founder of Tritone Press and Tenuto Publications. Presser's music has become a staple of the woodwind and brass repertoire and he is best known for pairing unusual combinations of instruments in chamber music. As an advocate of different genres of American music, which speaks to the 2014 Conference theme, "Confluence: Music, Culture, and Community," Presser built a catalog of over 350 works by over 50 American composers in his 41-year tenure with Tritone Press and Tenuto Publications. He has 130 works in 20 separate publisher catalogs himself.

In celebration of William Presser's advocacy for American music, I propose to bring a relatively unknown work of his, Suite for Solo Trumpet, to the forefront, as Presser did for many of his colleagues. This piece is an exploration of dynamic, style, technique and phrasing. The first movement is lyrical and subtle; the second movement features elements of a waltz juxtaposed with a lyrical melody; the third movement is upbeat and showcases technique and virtuosity. The overall performance will demonstrate Presser's beautiful writing and the full gamut of trumpet playing.

Robert Glaubitz

Robert Glaubitz, baritone, holds the position of Assistant Professor at the University of Central Oklahoma where he teaches applied voice, opera, and diction. He has performed frequently throughout the United States. He and guitarist Carey Harwood form the Conundrum Duo that performs a diverse selection of classical music for voice and fretted instruments including guitar, lute, mandolin, and banjo. As a soloist, Dr. Glaubitz won or placed in several competitions, including the 2012 National Association of Teachers of Singing Artist Awards. He has performed on public radio and/or television in Wisconsin, Colorado, and Oklahoma.

Dr. Glaubitz also has a strong interest in new music. From 1995 to 1999, he was a member of the Performance 20/20 chamber music group at the University of Hartford where he premiered numerous compositions. In 2011, Dr. Glaubitz performed excerpts from new operas with UCO students at the National College Music Society meeting.

Dr. Glaubitz received his DMA in Vocal Performance and Pedagogy from the University of Colorado at Boulder. He received his MM in Vocal Performance from CU-Boulder as well and his BM in Vocal Performance from the Hartt School at the University of Hartford.

David Nathan Goldblatt (Alcorn State University)

Dr. David Goldblatt is an assistant professor of Piano and Music History as well as a staff accompanist at Alcorn State University in Lorman, MS. His research interests include various facets of Jewish Music, including contemporary liturgical music in the Americas, biblical art music, the music of Bloch, and the secular art music of Jewish composers. He has presented papers at various academic conferences, including the College Music Society, the American Musicological Society, the Nineteenth-Century Studies Association, the Association for Jewish Studies, and the Hawaii International Conference on the Arts and Humanities. An active pianist, Dr. Goldblatt performs regularly as an accompanist for dance festivals where he often improvises/composes original works. He earned his Ph.d. from the University of Florida, where he studied Musicology with Dr. David Kushner and piano with Dr. Kevin Orr.

Julius Chajes (1910-1985) and Hugo Kauder (1888-1972): an Alternative Twentieth-Century Viennese School?

This paper suggests that Julius Chajes and Hugo Kauder, two Twentieth-Century Jewish composers who fled Vienna for the United States in the 1930's, comprise a previously unknown school of composition. Kauder, a contrapuntalist best known for his 1960 textbook, *Counterpoint: An Introduction to Polyphonic Composition*, is listed as Chajes' composition teacher in musical dictionaries such as *Baker's Biographical Dictionary of Musicians*. However, I shall expose the true extent of this relationship by discussing Chajes' diary wherein he admitted to submitting all of his works written between 1923 and 1972 for his teacher's approval.

In addition to providing anecdotal evidence for this school, my methodology involves investigating aspects of the second movement of Chajes' 1931 string quartet no. 2, op. 14 and his 1958 Israeli Dance for Piano that conform to ideas concerning melody and harmony that Kauder used in his works and advocated in Counterpoint. These similarities include contrapuntal devices such as inversion, melodies that traverse tetrachords and triads formed only from the notes of unique scales found in Kauder's works. Upon analysis of Israeli Dance for Piano, I conclude that Chajes' devotion to Kauder equally impacted his Jewish and secular works, rendering the Jewish works subjective (as they were not based on any Jewish folk or liturgical material) and that this finding requires the re-categorization of Chajes as a member of the Kauder School rather than an exclusively Jewish composer.

Bree Guerra

Pianist Bree Guerra is currently a Master of Music candidate in Piano Performance at the University of Texas-Pan American under Dr. Brendan Kinsella. Prior to her current studies, she completed her undergraduate degrees in Piano and Physics at the University of Texas at Austin. Her teachers have included Dr. David Renner, Dr. Sophia Gilmsen, and Iby Kovacs. In master classes, she has performed for artists such as Jerome Lowenthal and Robert Auler. Currently, her research is focused on tonality and polytonality as a metaphor for social conflict, and narrativity in the Romantic Era as a means to create dramatic archetypes.

Variation with a Point: Social Critique in Frederic Rzewski's Polytonal Works

Through works like the *Thirty-Six Variations on The People United will Never be Defeated!*, Frederic Rzewski's modern theme-and-variation pieces, like much of his music, challenge his audience to reject a passive response to social injustice. By selecting socially relevant songs as themes, Rzewski structures each variation so that the process within the music brings out the complexity behind the social issue in the song. This paper examines three pieces that reflect different social issues and compositional approaches found in Rzewski's variation-based work. "Down by the Riverside" integrates jazz and polytonality to reflect on the struggles in the U.S. during the Vietnam era, upholding the ideal of peace while questioning its attainability in society. In *The Housewife's Lament*, Rzewski transforms a tongue-and-cheek folksong about housework into a discussion of the progress and setbacks faced by the women's rights movement via genre transformations of the theme.

Rzewski's *10 War Songs for Piano*, written in response to the then-ongoing war in Iraq, combines six different anti-war songs to portray the incongruities of war, evoking a different mood and style in each miniature. As Rzewski draws on a variety of influences ranging from romanticism, serialism, to avant-garde improvisation, all three pieces incorporate his unique approach to polytonality. This technique creates an audible metaphor for conflict and resolution (or lack thereof) in the issue at hand, contributing to the overall message Rzewski communicates through each work.

Timothy Hagen

Timothy Hagen is a globally acclaimed flutist, having won major prizes from the Australian International Flute Competition, Pasadena Showcase House Competition, and Jack Kent Cooke Foundation. He is also Principal Flute of the Missouri Symphony and regularly concertizes in solo, chamber, and orchestral settings throughout the United States as a Wm. S. Haynes Emerging Artist.

In addition to his busy performance schedule, Mr. Hagen is a celebrated teacher. Trained at Lincoln Center Education, he has spent the last decade teaching privately and for some of the most recognized music education organizations in the country, including seven years as a teaching artist for the Los Angeles Philharmonic. His students have regularly won regional and national auditions and competitions. In addition to his current role as Flute Teaching Assistant at The University of Texas at Austin, Mr. Hagen is a frequent guest at universities around the country for traditional master classes as well as workshops and seminars, such as his popular *Crafting Your Art: The Musical Benefits of Mindful Practice*.

Mr. Hagen also excels in music theory and composition. His works for flute are championed by some of the finest players across the United States, and his research into pedagogical applications of music theory to flute literature is set to be published as the first volume of a series by AzadMusico in Austin, where he is currently a doctoral candidate at The University of Texas. For more information, visit timothyhagen.com.

Crafting Your Art: The Benefits of Mindful Structure in Musical Practice

Mindful structuring makes practice not only more effective but also more enjoyable (Claremont Graduate University psychologist Mihaly Csikszentmihalyi and Harvard psychologist Ellen Langer). The role of this motivating factor in achieving excellent practice skills is massive.

In mindful structuring, practice is defined as a goal-driven process, and we must keep vivid, sonic goals in mind as reference points (Csikszentmihalyi). From here, practicing is globally structured by four principles to be demonstrated by the workshop presenter and participants:

1. Secure the parameters: Decide exactly what (e.g., tone, facility, intonation, etc.) and where (i.e., which notes) needs practice. Start with the smallest possible area and then expand (Dr. Bob Duke, head of Music and Human Learning at The University of Texas at Austin).

2. Walk the Road to Well: Focusing on effort over value is tremendously motivating (Stanford psychologist Carol Dweck). When practicing, we more quickly achieve excellence by avoiding value judgments and instead comparing our efforts to our intentions (i.e., our actual playing to our vivid sonic goals).
3. Exploit the Unexpected: The brain is primed to learn at the moment expectations and reality do not align, or in other words, when a mistake happens (Duke). This means that intelligently processed mistakes are key to learning (Duke, Texas Tech Piano Professor William Westney). Use the scientific method to process mistakes.
4. Get Stuck on Repeat: Extensive repetition of excellent performance trials builds positive habit strength (Duke) and contributes to neural changes that result in expertise (authors Daniel Coyle, Matthew Syed, and Malcolm Gladwell).

Jim Hart (Southern Methodist University)

Jim Hart serves as Assistant Professor of Practice, Director of Arts Entrepreneurship Program at Southern Methodist University and is the founder and former Dean of TITAN Teaterakademi (The International Theatre Academy Norway). TITAN is a full-time professional theater training program and the first school in Europe to offer intensive training in arts entrepreneurship at the professional conservatory level. Before founding TITAN, Hart taught at the Yale School of Drama, New York University, the Lee Strasberg Theatre Institute, Tufts University, Fu Ren University in Taipei, Taiwan, Kirkenær Ballettskole (Oslo, Norway) and others.

Hart currently serves as Co-Chair of the special interest group Entrepreneurship in the Arts for the United States Association for Small Business and Entrepreneurship (USASBE) and is a co-founder of the Arts Entrepreneurship Educator's Society.

As a theatre director, he has directed classics of Shakespeare, Chekhov, Marivaux, Gogol, Miller and others, including a large number of world-premiere productions. As an actor, Hart has performed in a number of venues including the Williamstown Theatre Festival, Yale Repertory Theatre, Utah Shakespearean Festival, Dallas Theater Center, Shakespeare Festival of Dallas, St. Louis Shakespeare Festival, Theatre Alliance in D.C., and in St. Petersburg, Russia and Taichung, Taiwan. Hart earned his M.F.A. in acting from the Yale School of Drama and graduated from SMU with a B.F.A. in theatre.

Virginia Hudson (University of Arkansas-Fort Smith)

Virginia Hudson is a member of the music faculty at the University of Arkansas at Fort Smith, where she teaches the flute studio and directs the University Flute Choir. She holds a Bachelor of Arts in music, magna cum laude, from Arkansas Tech University and a Master's of Music in Flute Performance from the Longy School of Music and has pursued doctoral studies at the University of Missouri-Kansas City. Her principal teachers have included Robert Willoughy, Karen Futterer, and Mary Posses. Ms. Hudson has performed as assistant principal flute with the Lowell House Opera orchestra at Harvard University, principal flute with the Longy Chamber Orchestra and the Longy Chamber Winds. Hudson currently plays flute and piccolo in the Fort Smith Symphony. She is a previous winner of the National Flute Association's Professional Flute Choir Competition. In addition to her performance schedule, Ms. Hudson maintains a large private flute studio in Northwest Arkansas and the River Valley.

Stephen Husarik (University of Arkansas-Fort Smith)

Stephen Husarik is a full professor of humanities and music history at the University of Arkansas - Fort Smith, and serves as head carillonneur for the University. He received his Ph.D. in music literature from the University of Iowa in 1983. In addition to reading papers at national and international conferences, Husarik edited *American Keyboard Artists* (two editions) and published articles in *The Musical Times*, *American Music*, *Journal of the American Liszt Society*, *Journal of the National Association for Humanities Education*, *Clavier Magazine*, *Classical Magazine*, and chapters/ articles in books. He has served as co-editor of *Interdisciplinary Humanities* for the Humanities Education and Research Association since 2008, and edited a special music issue titled "Music in Context." A sample recent publication appears in "Musical direction and the wedge in Beethoven's high comedy, *Grosse Fuge*, Op. 133," *The Musical Times*, Vol. 153, No. 1920, Autumn 2012, pp. 53-66. Husarik was the recipient of National Endowment for the Humanities traveling and college teacher fellowships to the University of Maryland, Harvard University, New York University and Bayreuth (Germany).

How Bernard Herrmann Stopped the World on The Day the Earth Stood Still

Bernard Herrmann's soundtrack for *The Day the Earth Stood Still* (1950) is widely celebrated among film historians yet remains almost unnoticed among histories of electronic music. This paper asserts that, aside from its use of Theremins and other electronic instruments, the orchestrations alone in *The Day the Earth Stood Still* make it the first comprehensive electronic composition in music history. Furthermore, composer Herrmann illustrated the power of music to describe the suspension of mechanical and electrical motion through musical means—a truly awkward assignment because music itself is an art of motion. A film director can use freeze frames or one-camera shots to show frozen action, but how does a composer freeze music? Three musical examples from

the film are offered to explain the perceived suspension of motion in *The Day the Earth Stood Still*: 1) nullification of harmonic progress with polytonality 2) nullification of rhythmic pulse with polyrhythms and 3) nullification of instrumental acoustics by means of electronic instruments and tape manipulations. The author devotes a small introductory portion of this presentation to historical aspects of the cold war era to give the film a narrative context.

Wesley A. Johnson (University of Alabama-Birmingham)

Wesley Johnson is an adjunct professor of music theory and world music at the University of Alabama at Birmingham. He is a composer and has written pieces for standard ensembles as well as electroacoustic, non-Western, jazz, and pop music. He received his Masters at the University of Missouri-Kansas City (UMKC) in 2007 and his PhD in Music Composition from the University of Hawai'i in 2012. He has studied with Chen Yi, Zhou Long, Paul Rudy, James Mobberley, Takeo Kudo, Donald Womack, and Thomas Osborne. His progressive rock/Broadway style sci-fi musical comedy "I Have Space Issues (So Back Off My Starship)", premiered in Hawai'i in 2010. For the last six years, his online "alter ego," Jimlapbap has collaborated over the internet to make unique (and typically anachronistic) arrangements of popular songs, some of which have been performed from the U.S. to Sweden and Israel.

Clarinet Sonata, I: Bali Rocktatonic

The title is something of a retroactive analysis of my own composition. After completing, I found three main compositional devices present: the alternating half-whole-step octatonic (or diminished) scale, rock piano techniques, and the interlocking counterpoint of *gong kebyar*, or Balinese gamelan. The piece fuses two or three of those elements throughout. The "rock piano" style and interlocking techniques reinforce the energetic nature of this movement. The octatonic scale allowed me to freely alternate between traditional Western consonance and dissonance, and the blue notes found in rock music.

Kaitlin Jones

Kaitlin Jones is a freshman music major at the University of Arkansas-Fort Smith. Jones was a member of the Arkansas All State Bands' top ensemble for three years and placed as principal of both the Wind Symphony and Chamber Orchestra her senior year. In 2014, as a freshman, she placed at the top of the Arkansas Intercollegiate Band. She currently plays principal flute with the UAFS Symphonic Band. She has participated in the UAFS Academy of the Arts Honors Flute Choir since its inception, and currently plays flute, piccolo, and alto flute in the University Flute Choir. In addition to the flute, Jones has studied the clarinet, saxophone, and piano.

Larry Jones (University of Central Arkansas)

Larry Jones is Assistant Professor of Trumpet and Jazz at the University of Central Arkansas. He is a member of the Arkansas and Conway Symphony Orchestras and a founding member of Pinnacle Brass Quintet (Quintet in residence at The University of Central Arkansas). Equally at home in both classical and jazz worlds, Larry has become a highly sought after freelance artist, soloist, and clinician.

Joshua J. Knight (University of Arkansas-Fort Smith)

Josh Knight is instructor of percussion at the University of Arkansas – Fort Smith. Knight received BM and MM degrees from the University of Central Arkansas in percussion performance, studying under Blake Tyson, Thomas Burritt and Ben Finley. While at Central Arkansas Knight served as percussion instructor/arranger for the UCA marching band, conducted the percussion ensemble, and taught applied lessons. Knight also appeared regularly with the Conway Symphony and Pine Bluff Symphony Orchestras.

Knight is currently finishing his Doctor of Musical Arts degree at the University of Oklahoma where he instructed and arranged for the Pride of Oklahoma marching band, taught undergraduate applied lessons, performed numerous recitals, and more. While in Oklahoma Knight held positions at Norman High School, Oklahoma Baptist University, and Oklahoma City Community College. He has appeared with the Oklahoma City Philharmonic and Lawton Philharmonic Orchestras, and is currently principle percussionist in the Ft. Smith Symphony Orchestra. Knight is also active in commissioning new works for percussion, including *Inside The Shining Stone* by Blake Tyson, published by blaketysonmusic : *Shattered* by Cody Criswell, published by C-Alan Publications : and most recently *Halcyon Days* by Nathan Daughtrey, published by C-Alan Publications. Knight is a member of the Percussive Arts Society, College Music Society, ASBOA, and treasurer of the Arkansas chapter of PAS.

Keith A. Kramer (Central Connecticut State Univ)

Keith Allan Kramer, composer, recording engineer and guitarist, currently resides in Boston, Massachusetts and is on the faculty at Central Connecticut State University. His compositions are performed frequently throughout the U.S. as well as internationally. He has studied composition with Thomas DeLio, John Van der Slice and Stuart Saunders Smith. Keith received his D.M.A. in composition from the University of Miami and his M.Mus. in composition from the University of Maryland, College Park. Keith was the President of the Baltimore Composers Forum from 2008-2010.

His music has been performed and recorded by the Slovak National Symphony Orchestra, conducted by Kirk Trevor, the Moravian Philharmonic Orchestra conducted by Vit Micka, David Taylor and many others. Recent performances of his work included highly successful all-Kramer programs at New York's Merkin Hall in 2006 and 2010.

The latest all-Kramer releases include the albums *Causal Dualism* and *Emerge* on the Navona label and the DVD *Beyond Sonic Boundaries Live! 2010* on the Chen Li Music label. The title track of *Emerge* is a twenty-minute orchestral work that is also heard on the Navona release *Mementos*. www.keithkramer.org

Insurmountable

The title of the work *Insurmountable*, for flute and piano, reflects the struggles in everyday life that seem impossible to overcome. The piece is a juxtaposition of two separate ideas for works that had very similar harmonic and rhythmic languages. *Insurmountable* was originally premiered by flautist David LaVorgna and pianist Joseph Satava at Loyola University.

Karen McLaughlin Large (Kansas State University)

Karen McLaughlin Large joined the Kansas State University music faculty in 2011 and teaches flute, music theory, flute techniques, world music, and directs the KSU flute ensemble. Dr. Large earned her Doctor of Music degree as well as graduate certificates in Music Theory Pedagogy, and College Teaching from the Florida State University where she studied with Eva Amsler. Dr. Large is a founding member of Tornado Alley Flutes and Traverso Colore: Baroque Ensemble and performs with them throughout the U.S. She is also a member of the Florida Flute Orchestra, performing on the Sub Contrabass flute in the G-one of only a few such instruments in the world. She has performed with several Florida orchestra and most recently, she was a winner in the National Flute Association 2013 Convention Performers Competition, performed in six concerts at the 2013 NFA Convention, performed in a recital at the 2013 International Double Reed Society Convention, and played with the Konza Wind Quintet at the International Clarinet Association's 2012 ClarinetFest. Dr. Large is the creator of the Virtual Flute Choir. Some of her other research interests include affective (emotional) responses to music, the role of musical analysis in performance, and baroque flute performance practice.

Tornado Alley Flutes

See Elizabeth Robinson

Dawn Marie Lindblade

Dawn Marie Lindblade, Assistant Professor at the University of Central Oklahoma, joined the faculty in the fall of 2011 where she is a member of the 'Zephyr' faculty wind quintet. She also teaches for Clarinet Pro Workshops with Executive Director, Julie Linder.

She has performed in such halls as Vienna's Schoenbrunn Palace, Dallas' Morton H. Meyerson Symphony Center, and Detroit's Max M. Fisher Music Center along with many universities and colleges throughout North America. Dr. Lindblade has also performed at the International Double Reed Society Conference and at the International Clarinet Association Clarinetfest. As part of the Puerto Rico Symphony Orchestra Dr. Lindblade performed at the annual Pablo Casals Festival. She has also performed with the Oklahoma City Philharmonic as well as with the Baton Rouge, Lansing, Jackson, Traverse City, and Sherman Symphony Orchestras.

She completed her Bachelor of Music Education with clarinet performance certification at Eastern Michigan University and her Masters of Music in clarinet performance from the University of North Texas. She completed her doctoral studies in clarinet performance at Michigan State University.

Dr. Lindblade studied with renowned pedagogues Dr. Elsa Ludewig-Verdehr, Dr. James Gillespie and Dr. Kimberly Cole-Luevano. www.dawnlindblade.com.

Jeffrey Loeffert (Oklahoma State University)

Jeffrey Loeffert is the Assistant Professor of Saxophone and Theory at Oklahoma State University.

As a founding member of the h2 quartet, Loeffert has won numerous chamber music prizes including First Place at the Fischhoff National Chamber Music Competition and First Place at the North American Saxophone Alliance Quartet Competition, among others. Loeffert is featured on six commercially available discs and a DVD, as well as on a PBS television episode of *Backstage Pass*.

Loeffert graduated Summa Cum Laude from Northwestern University with a Bachelor of Music double major in Saxophone Performance and Jazz Studies. A Frank Huntington Beebe Scholar, Loeffert studied in Paris at the Conservatoire à Rayonnement Régional de Cergy-Pontoise where he received the Medaille d'Or à l'Unanimité – Saxophone, and the Medaille d'Or à l'Unanimité – Musique de Chambre. Loeffert also studied at the Conservatoire à Rayonnement Régional de Boulogne-Billancourt where he received the diploma Cycle d'Orientation Professionnel with an emphasis in contemporary music. Loeffert completed graduate studies at Michigan State University (MSU) as the recipient of a University Distinguished Fellowship. He received a Master of Music degree and a Doctor of Musical Arts degree in Saxophone Performance as well as a Master of Music degree in Music Theory Pedagogy. At MSU, he was awarded the Paul Harder Award for music theory and composition.

Loeffert is a Yamaha and Vandoren Performing Artist and plays exclusively on Yamaha saxophones and Vandoren reeds and mouthpieces.

Composing for Saxophone: A Guide to the Extended Technical Possibilities of the Saxophone

Antoine-Joseph “Adolphe” Sax completed the first prototype of the saxophone in 1838. Adolphe Sax’s vision for this new instrument was as an integral component of the orchestra, intended to blend with other wind and string instruments and provide an extended dynamic range that is not so easily accomplished with other wind instruments. Though the saxophone arrived late to concert music, it has been a popular instrument of choice by many composers. Most know that the saxophone can be played loudly, but the technical possibilities of the saxophone can extend well beyond components of traditional performance. This includes the ability to play the saxophone softly and expressively. This also includes many extended techniques including circular breathing, slap tonguing and other alternative articulations, mutliphonics, tone distortions, percussive effects, and extended register. My lecture/recital will highlight the technical possibilities of the instrument and help to provide a guide for composing for the modern saxophonist.

Kimberly Goddard Loeffert (Oklahoma State University)

Declared “an ensemble to watch for years to come” by the American Record Guide, the award-winning h2 quartet has been wowing audiences since 2002. h2 has performed throughout the United States, and has performed in Europe, the UK and in Asia. The ensemble has presented recitals at venues such as the Walt Disney Hall (Los Angeles), the National Concert Hall (Dublin), the Guarnerius Arts Center (Belgrade), the Cankarjev dom (Ljubljana) and the Times Center in New York City. The group is also in demand for appearances and residencies at summer music festivals both at home and abroad, including the Blue Lake Fine Arts Camp in Michigan and the Cortona Sessions for New Music in Italy.

The ensemble has released three critically-acclaimed recordings: *Generations*, *Times & Spaces*, and *Groove Machine*. Each of these albums introduces audiences to a different side of the saxophone, with the latter two comfortably bridging the gap between the popular and avant-garde sides of American music. The h2 quartet has been featured on NPR and PBS programs, including the nationally-syndicated *Backstage Pass*.

The h2 quartet has won prizes at the Fischhoff National Chamber Music Competition (First Prize, Gold Medals) and the North American Saxophone Alliance Saxophone Quartet Competition (first prize), among others. The group has also been named finalists in the Concert Artists Guild Competition. h2 quartet was also a recipient of an Aaron Copland Fund Recording Grant in 2010 for their album *Times & Spaces*.

The h2 quartet is a Vandoren Artist Ensemble.

New Music for Saxophone Quartet

Our quartet constantly seeks to defy perceptions and expectations of the saxophone. Our ensemble takes advantage of the great expressive capacity of our instrument by programming traditional, avant-garde, minimalist, and jazz-influenced works in surprising and compelling ways. Our quartet is committed to supporting new music and the creation of new works. We are very excited to

present a program that we feel will be representative of high-level new music for the saxophone quartet. Our program includes a premiere by composer Bill Ryan (Grand Valley State University) and a recent work *You've Been Talking in Your Sleep* by David Biedenbender. Our program maintains artistic integrity while simultaneously reflecting the aesthetic flexibility of the saxophone through an eclectic showcase of new repertoire. These works highlight the idiomatic properties of the saxophone by juxtaposing the accessibility of film score writing with cutting-edge contemporary practices.

Jason R. Lovelace (Towson University)

Jason Lovelace, an active composer of contemporary music, currently serves as an adjunct instructor for the theory division at Towson University's Department of Music, and he also is a member of the adjunct faculty of Northern Virginia Community College ("NVCC"). A recipient of The Catholic University of America's Furfey graduate fellowship and a member of the Pi Kappa Lambda music honors society, Lovelace's chief compositional interest is the transformation of scientific and technological phenomena into musical terms. Lovelace's music was recently presented in a joint colloquium between the music and physics departments at California State University Fullerton, and his compositions have been performed in a variety of academic settings, sacred venues, and public recitals. Recent commissions include *The Information Age* (2012), a work for concert band celebrating the eponymous age commissioned by the NVCC Alexandria Concert Band, and *Echoes of 1969* (2013), a work for trumpet octet and electronics that will be premiered in Spring 2014 by the Wayne State University Trumpet Ensemble.

Lovelace completed his doctorate in composition at The Catholic University of America in 2009. Previously, he earned Masters degrees in composition and computer music from the Peabody Conservatory and a Bachelor of Musical Arts from the University of Oklahoma. His teachers include Andrew Simpson, Steven Strunk, Bruno Amato, Geoffrey Wright, Marvin Lamb, and James Faulconer.

Nocturne: Inversions

Nocturne: Inversions (2012) is a musical representation of a meteorological phenomenon known as a temperature inversion. Typically, air closer to the surface of the Earth is warmer than the air above it; during a temperature inversion this condition is reversed, so that air at the surface is colder than the air aloft. To aurally depict a temperature inversion, *Nocturne* subjects the theme of a five-part rondo to various forms of inversion. The initial recurrence of the A material maintains the intervallic contour of the melody but reverses its direction, while the episodes invert the vertical position of melodic material previously heard from the top of the texture to the bottom. The vertical inversion present in the episodes continues into the final statement of the theme, in which the theme is placed in the piano's low register with a sparse accompaniment in the extreme upper register.

Although the work depicts an atmospheric event, *Nocturne: Inversions* is also a metaphor for the upside-down, "inverted" housing market in the United States that, since 2008, has transformed countless family homes from cherished possessions into inescapable liabilities.

Giuseppe Lupis (Grand Valley State University)

With more than twenty years of experience in the musical field, pianist and composer Giuseppe Lupis frequently appears in the United States, South America, and Europe. His piano works have been broadcast by Sky Classica TV, TV2000, Rai3 Lazio, Vatican Radio, RSI Svizzera Italiana, Channel 4 Finland, and performed at the Berlin Philharmonie, Queen Elizabeth Theatre in Vancouver, Opera House in Copenhagen, Martha Argerich Presents Project in Buenos Aires, Harvard University in Cambridge; in Rome, London, Rio de Janeiro, New York, Chicago, Dallas, Seoul, and across the United States, Canada, Italy, Poland, Finland, Belgium, Denmark, Germany, United Kingdom, Bulgaria, Kazakhstan, Israel, Japan, and South Korea. A former pupil of Aldo Ciccolini, Giuseppe Lupis holds a Doctorate from the University of Georgia and serves on the piano faculty at Grand Valley State University.

Preludio in Base Quasi 1

After experimenting with works in Base 2 to 12, I decided to write in Base 1 (almost) using an algorithm which substitutes pitches from a preconceived table. Rhythm is equally divided among the resulting pitches, which explains the various rhythmic figurations. A layer of humor is part of this composition, which was commissioned for a one-note show.

Sam Magrill (University of Central Oklahoma)

Dr. Samuel Magrill is a Professor of Music and Composer-in-Residence at UCO where he has taught music theory and composition since 1988. He obtained his BM in Composition from Oberlin Conservatory and MM and DMA in Composition from the University of

Illinois, Champaign-Urbana. Dr. Magrill has written more than one hundred compositions for a variety of instruments from solo piano and chamber music to choir, wind ensemble and symphony orchestra. His works have been performed throughout the U.S., abroad and at many regional and national conferences. He has received numerous awards and commissions, including ones from the National Endowment for the Arts, ASCAP, the Oklahoma Music Teacher's Association, the American Composer's Forum's Continental Harmony Program and faculty research grants and merit credit awards from UCO. His CDs include his electro-acoustic music, his four operas, music for cello and other instruments, and his works for wind symphony.

A member of Society of Composers, Inc. since 1984, he was Region VI Co-Chair from 1994-2000 and 2004-2007. He hosted a regional conference in 1993 and the national conference in 2004. Other memberships include ASCAP and Pi Kappa Lambda. Dr. Magrill is also an active collaborative pianist.

Dr. Magrill has been an active member of the College Music Society since 1983 and the UCO Representative from 1995-2011. He hosted a regional conference in 1999 and served as President of the South Central Chapter from 1999-2003. From 2009-2011, he was board member in composition for the national organization.

Genius

The work, a setting of the Mark Twain poem by the same name, was written especially for my colleagues Robert Glaubitz, baritone, Dawn Marie Lindblade, clarinet and Sallie Pollack, piano.

Ronda Mains, flute (University of Arkansas, Fayetteville)

Ronda Mains is Professor of Flute and Chair of the Department of Music at the University of Arkansas. She is principal flutist of the Arkansas Philharmonic Orchestra and performer with Novaria, Lyrique Quintette, and Spectrum Trio. Most recently, Dr. Mains has appeared as a soloist with the Polish Chamber Orchestra, North Arkansas Symphony, and several University of Arkansas large ensembles. As a member of the Lyrique Quintette she appeared with the National Symphony of Thailand in a nationally (Thailand) televised event. She has performed throughout the United States and Canada, and in Spain, England, Ireland, Germany, Puerto Rico, and Thailand. She has presented and performed at two national College Music Society conferences and two international conferences.

An advocate of contemporary music, Dr. Mains commissions and records new music with her chamber groups and has performed at many new music festivals throughout the country. She can be heard with Novaria and the Lyrique Quintette on CD's featuring new music and a soon-to-be-released CD featuring music for flute and piano. Dr. Mains is the author of several articles. She is currently studying cultural performance practices to perform on her collection of ethnic flutes.

In 1997-1998 Dr. Mains was a Visiting Fellow of Lucy Cavendish College at Cambridge University, England where she studied Handel's flute and recorder manuscripts. During that year, she also studied Baroque and modern flute in London.

Dr. Mains was a recipient of the 2000 Fulbright College Master Teacher Award and was awarded the 2001 Alumni Faculty Achievement Award for Teaching.

Shelley Martinson (Southwestern Oklahoma University)

Shelley Martinson is Assistant Professor of Music (flute) at Southwestern Oklahoma State University and serves on the board of the Oklahoma Flute Society. An advocate for new music, Martinson is President of the Flute New Music Consortium, a commissioning organization formed in 2013. She has performed throughout the United States as a soloist, chamber and orchestral musician. Martinson holds degrees from Florida State University (DM), University of Akron (MM) and Skidmore College (BA). Former teachers include Jan Vinci, George Pope and Eva Amsler. www.shelleymartinson.com.

Tornado Alley Flutes

See Elizabeth Robinson

Allen W. Molineux

Allen Molineux (b.1950) received a B.M. degree from DePauw University, a M.M. in composition degree from the Eastman School of Music and a D.M. in composition from Florida State University where his teachers were, respectively, Donald H. White, Warren

Benson and John Boda. In addition, he attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller's 1986 Atlantic Center for the Arts Workshop and Pierre Boulez's Carnegie Hall Workshop in 1999.

With the recent release of the album "Act 1", by the second trombonist of the Metropolitan Opera Orchestra, Weston Sprott, which contains the composer's piece "Manipulations", there are now four professional recordings that include works of Molineux. In addition, he currently has fifteen published works.

For 35 years he taught at several universities and colleges such courses as Theory, Arranging, Counterpoint, Form and Analysis, Band, Orchestra and Jazz Ensemble. He is now semi-retired and when he's not teaching a class or two at Wallace College is enjoying the extra time to compose more.

Prestamente!

I had always wanted to write a percussion ensemble piece for exclusively non-pitched instruments and so this work is the fruition of that desire. During its creation, I recalled during my undergraduate days at DePauw University, hearing the great American composer, Howard Hanson, in person, stating his opinion that works for only non-pitched sounds were not actual music. Clearly I don't hold his view on this issue or else I would not have written "Prestamente!."

The word "*prestamente*" is an old Italian one that means "*hurriedly*" or "*rapidly*". Not so surprisingly, the same exact spelling of the word in Spanish means essentially the same thing. So the title tells you exactly what this work is all about; namely, over six minutes of non-stop action from the three percussionists.

Elizabeth B. Momand (University of Arkansas-Fort Smith)

A native Mississippian, soprano Elizabeth Blanton Momand, Associate Professor of Music at the University of Arkansas - Fort Smith, received her Bachelor of Music and Master of Music degrees in Vocal Performance from Mississippi College in Clinton, where she was an active performer of chamber and solo recital music. She completed her Doctorate of Musical Arts degree in Vocal Performance at The University of Texas at Austin. Her primary vocal teachers were Gerald Claxton, Patricia O'Neill and Martha Deatherage. She currently teaches voice and voice-related subjects at UAFS. Her students have been state, regional, national, and international winners of competitions and scholarships, and many have been admitted to prestigious graduate programs and summer festivals across the United States. Among the many honors Momand has received for her academic work are a scholarship to Johannes Gutenberg Universität in Mainz, Germany for a year of study, a fellowship for travel and study in former East Germany from the International Visitors Center of Mississippi, and a Fulbright-Hays Fellowship for travel and study in India. Momand continues to perform oratorio as well as recital and chamber music.

An Exploration of the Nueve Canciones by Cuban composer Gisela Hernandez Gonzalo

The music of Cuban composer Gisela Hernández Gonzalo (1912-1971) clearly reflects compositional influences of the French impressionists, as well as Hindemith, Bartok, and Stravinsky. However, at the core, her compositions are distinctively Cuban. As a founding member of the Musical Renewal Group (Grupo de Renovación Musical), Hernández Gonzalo sought to incorporate Afro-Cuban sounds into traditional Western musical forms. It is in her smaller musical forms that she best achieves this goal. *Nueve Canciones* represents a skillfully crafted amalgamation of sound, imagery, emotion, and poetry that makes her music so enjoyable for the audience and the singer. This paper will provide a brief overview of the music of Gisela Hernández Gonzalo and a closer examination of her "*Nueve Canciones*."

Rager H. Moore II (University of Arkansas-Fort Smith)

Rager Moore is Director of Choral Activities at UAFS. He directs the University Chorale and the Women's Chorus, and teaches Studio Voice, Conducting, Diction and literature courses in the choral/vocal area. Dr. Moore has degrees from the University of Arkansas - Fayetteville (Bachelor of Music, Master of Music in Vocal Performance) and the University of Missouri - Kansas City, Conservatory of Music (Doctorate of Musical Arts, Conducting). He studied voice with Richard Brothers, Martial Singher, Louis Welcher and Gustavo Halley. His conducting teachers include Jack Groh, Eph Ehly and Charles Robinson.

Teaching in Higher Education since 1989, Dr. Moore seeks to teach life experiences through music to help students learn more about themselves and the intricacies and aspects of choral ensemble that go to the core of good musical understanding. He has devoted his teaching to helping students understand the concepts of *Honesty*, *Integrity*, *Commitment* and *Compassion* in classroom and everyday life.

Julia Mortyakova (Mississippi University for Women)

Originally from Moscow, Russia pianist Julia Mortyakova has given solo piano recitals, appeared as a soloist with orchestras and performed in music festivals across the United States and abroad including: Aspen Music Festival, Eastern Music Festival, Natchez Festival of Music, South Carolina Governor's School for the Arts, *Musica Nueva Malaga* (Spain), Assisi Music Festival (Italy), Zhytomyr's Musical Spring (Ukraine), and Symphonic Workshops International Piano Masterclass (Bulgaria). In the summer of 2013 she returned to Italy and was a featured performer at the Assisi Performing Arts Festival giving a solo recital and appearing as a soloist with the festival orchestra. Julia is the 2012 winner of the Sigma Alpha Iota Career Performance Grant.

Dr. Mortyakova currently teaches and serves as Chair of the Department of Music at the Mississippi University for Women. She previously held a professorship at Alcorn State University. Her research includes applying the existential philosophy of Jean-Paul Sartre to piano teaching, and the life and music of Cécile Chaminade. She has presented her research at numerous regional, national and international conferences. Currently, she is working on a book about the Russian-American composer, Olga Harris. Julia is a published author in the United States and Ukraine, and her first independent solo piano album has sold internationally. Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami. She invites you to visit her website at www.juliamortyakova.com.

"Suite for Piano" by Olga Harris

Olga Harris is a Russian-American composer. She was the last student of Aram Khachaturian at the Moscow Conservatory and is currently on faculty at Tennessee State University. Her music has received many honors, has been performed at numerous international festivals and can be heard in concert halls around the world. She has written music for film, voice, solo instruments as well as chamber and symphonic works.

Suite for Piano consists of five movements. The movements performed today are Prelude, Toccata and Basso Ostinato. The work was written during the time of the composer's study with Khachaturian at the Moscow Conservatory. Each movement in the Suite is depicting a different compositional influence. "Prelude" is a beautiful melody destroyed by time in the style of Bach. "Toccata" is influenced by Khachaturian and "Basso Ostinato" is reminiscent of Gershwin.

Ellen Johnson Mosley (Butler College)

Ellen Johnson Mosley is the Chair of the Career and Artistic Development Committee for the National Flute Association and Associate Principal Flutist in the Delano Chamber Orchestra in Wichita, KS. She teaches flute at Butler Community College in El Dorado, KS and is a member of Tornado Alley Flutes. Ellen holds degrees from Florida State University, the University of Texas at Austin, and Wichita State University. Her flute teachers include Eva Amsler, Marianne Gedigian, and Frances Shelly.

Tornado Alley Flutes

See Elizabeth Robinson

Brian A. Nedvin (Old Dominion University)

Brian Nedvin, tenor, is an Assistant Professor at Old Dominion University, vocal coordinator, director of opera workshop and a studio teacher. Nedvin has appeared at New York City Opera as the “Duke” in *Rigoletto*, Washington Opera, Pittsburgh Opera and Edmonton Opera as “Count Almaviva” in *Il barbiere di Siviglia*, Arizona Opera and Cincinnati Opera as “Edgardo” in *Lucia di Lammermoor*, Connecticut Opera as “Don Ottavio” in *Don Giovanni* and “Tamino” in *Die Zauberflöte*, BonnStadtOper as “Don Ottavio” in *Don Giovanni*, and the Dortmund Oper as “Julien” in both *Louise* and *Julien*. Nedvin has sung numerous times as a soloist at Carnegie Hall with Opera Orchestra of New York and has sung as a soloist with the American Symphony Orchestra in Avery Fischer Hall. Nedvin was a member of the Lyric Opera Center for American Artists at the Lyric Opera of Chicago; earned his doctorate at the University of North Texas, his MM from the Eastman School of Music, and his BM from Bucknell University. Nedvin continues to be active as a performer and has been seen throughout the Czech Republic as Count Bolo Baranski in Oskar Nedbal’s operetta *Polenblut*, as well as a recitalist. He has also performed throughout the United States as a lecture recitalist presenting “Music and the Holocaust,” and has recently been seen as the tenor soloist in Shostakovich’s “From Jewish Poetry” with the Norfolk Chamber Consort (NCC) and will be returning to sing with NCC, as the tenor soloist in Britten’s Abraham and Isaac.

Music and the Holocaust

Throughout the history of mankind, music has been a vehicle for expressing all aspects of human experiences and emotions. It has been used to spread news, as was seen in the times of the troubadours and trouvères, as well as to document events such as royal weddings.

During the 20th century, the advances in technology reduced the need to use music to announce an army or spread news. However, during the years of the Holocaust, song literature was needed to fulfill the unique needs of people caught in an unimaginable nightmare.

Throughout Holocaust literature, the need to bear witness is a central theme. Miriam Harel explains that she wrote in order to release her anger, for her own posterity, and so people would know what she and others experienced.

Despite the horrific conditions or perhaps because of them, the Jewish people made music, and in particular, they sang. Whether built on a new or an old melody, the Holocaust song literature continues to speak to those of us who are willing to listen.

This body of work tells the world that these people lived, suffered, longed for vengeance, loved, dreamed, prayed, and tragically, died. This repertoire of songs is part of the legacy, the very soul of the Jewish people.

This presentation, which is a combination of lecture, images, and song, is meant to educate, remind, and to fulfill the obligation to “never forget.”

Brian Nozny (Troy University)

Brian Nozny’s career as a percussionist, composer, and educator spans a wide array of musical styles, including classical, jazz, world, and popular genres. As a percussionist, he has performed in an orchestral capacity with many orchestras throughout the country, and previously served as the Principal Percussionist with the Bismarck-Mandan Symphony Orchestra. His excursions into chamber music have included collaborations with groups such as the Bravura Percussion Trio, the Copper Street Brass Quintet, the *nief-norf* project, and the Omaha Percussion Ensemble.

As a composer, his original works and arrangements are performed regularly throughout the nation. Notable ensembles that have premiered Nozny’s compositions include the Caixa Trio, the MASS Marimba Band, and NEXUS. Brian’s most recent commission, an original work for percussion orchestra, *Have You Ever Seen The Grand Canyon?*, was premiered by the Florida State University Percussion Ensemble in the Spring of 2013 and is featured on their latest CD. Brian’s compositions have been published by Drop 6 Media, Henmar Press, and Innovative Percussion.

Nozny holds a Bachelor of Arts degree from Virginia Tech, Master’s degrees in Composition and Performance from the University of Miami and the University of North Texas respectively, and his Doctoral degree in Percussion Performance from the University of Kentucky. Currently Brian is on the music faculty at Troy University in Troy, AL. He is proud to be endorsed by Evans Drumheads, Innovative Percussion, Pearl Corporation/Adams Musical Instruments, and SABIAN Cymbals. More information on Brian can be found on his website at www.briannozny.com.

Thief

The focus of *Thief* is the melding of the natural with the artificial. When this work was originally commissioned by Omar Carmenates, his request was for a piece for solo percussion where ideas of the environment and environmentalism were represented. By using the man-made metal pipes in tandem with the natural rosewood marimba bars, I was able to create a soundscape that combined natural elements and man-made elements into a single homogenous instrument; something that I feel is one of the core aspects of environmentalism, the co-existence of man-made and natural materials.

Moon–Sook Park, soprano (University of Arkansas, Fayetteville)

A native of Korea, Moon-Sook Park holds a DMA in Voice Performance with a cognate field of Vocal Pedagogy from the University of Cincinnati College-Conservatory of Music, graduate degrees in voice and opera from Freiburg, Saarbrücken, and Stuttgart music conservatories in Germany, a diploma privata from the Accademia di Canto Studio of Floriana Cavalli of Milan in Italy, and a Bachelor of Music degree in voice from Seoul National University in Korea.

Park began her professional career in Europe with countless performances as a soprano soloist to her credit. She performed representative oratorio and chamber works with numerous orchestras and choral societies in Germany and in other European cities, including Coronation Mass, Requiem, C-Minor Mass (Mozart); German Requiem (Brahms); Messiah (Handel); St. John Passion, St. Matthew Passion, Magnificat, B-minor Mass (Bach); Magnificat (Vivaldi); Nelson Mass, Creation (Haydn); Elijah, Paulus, Psalm 42 (Mendelssohn); Gloria (Poulenc); and others. Park's operatic repertoire includes the roles of Pamina in *Magic Flute*, Susanna in *Marriage of Figaro*, Gilda in *Rigoletto*, Susanna in *Susanna's Secret*, and Liu in *Turandot*. She has performed solo recitals, chamber and operatic works at prominent concert halls, cathedrals, and theaters including Freiburg Kaufhaus Hall, Wien-Schubert-Hall, Hamburg Brahms-Musik Hall, Slovakia National Theater, Swiss Basel Concert Hall, Blue-House Grand Hall (Korean President's residence), Seoul KBS Hall, Seoul Arts Center.

Park joined the faculty at the University of Arkansas in the fall of 2012, having previously taught at Palm Beach Atlantic University, Long Island University and Seoul National University in Korea.

Lark L. Powers (East Central University)

Pianist Lark Powers was born in California and grew up studying the piano and the violin. Passionate about both piano and harpsichord, Dr. Powers is pursuing a career in both instruments. Recently she performed under the direction of Leon Fleisher at Philadelphia's Kimmel Center, at the 92nd Street Y in New York City, and at the Library of Congress in Washington, D.C. Last spring she competed as a semifinalist in the Jurov International Harpsichord competition in Cincinnati, and in addition, has performed with the Fort Collins Symphony's Messiah production and the Baroque Chamber Orchestra of Colorado's performance of the St. Matthew Passion. Dr. Powers has collaborated with Boulder's Seicento Baroque Ensemble since the group's inception as staff accompanist and in performances. Recent solo performances include appearances at the Estes Park Music Festival Winter Series in Colorado, as well as concerts at the University of Colorado where she earned her doctorate as a student of Andrew Cooperstock and Elizabeth Farr. She holds three Master's degrees --in piano, harpsichord and theory pedagogy-- and a graduate performance diploma in piano, all from the Peabody Institute. A recipient of a Presser Award, in 2006 she won first prize in piano after attending the Conservatoire National de Région de Paris. This past fall, Dr. Powers was appointed to the faculty of East Central University in Oklahoma as assistant professor of piano and music history. In her spare time, she enjoys studying languages and running marathons.

The Lamenting Nightingale: an Examination of its Symbolism in Piano Music

The goal of this lecture recital is to examine the literary background of the nightingale to explain its evocative presence in music, specifically piano pieces. There are many legends involving birds, but the most frequently seen is the nightingale. The origin is an ancient Persian tale, that of the nightingale and the rose, retold by Oscar Wilde. This tragic legend sets the stage for the nightingale as a symbol of lamentation.

Subsidiary points will include the details of this story, as well as other elements which contribute to the nightingale's connotation with sadness. Examples of poetry and song texts will be given as support, such as Rimsky-Korsakov's work, Op. 2 No. 2, *Eastern Song: The Nightingale Enslaved*, and Berg's *Die Nachtigall*, and a few specific examples for solo piano will be played and discussed, including a new theory about Ravel's "Oiseaux Tristes."

The lecture recital will increase the knowledge of the background of the nightingale as a symbol and give ideas for how this information can be used to assist performance and interpretation. In addition, it will address the importance of researching many of the symbols which occur in music of all kinds.

Pieces played:

- Granados: *Goyescas - Quejas, o la maja y el ruiseñor* (excerpt 2:00)
- Poldini: *Rose und Nachtigall* (excerpt 2:00)
- Lamb: *Nightingale Rag* (excerpt 1:00)
- Peters: "Air du Rossignol" (excerpt 1:00)
- Ravel: "Oiseaux tristes" (excerpt 2:00)
- Mompou: "Pájaro triste" (2:00)

Kristen Queen (Texas Christian University)

Kristen Queen is Assistant Director for Student Programs and Special Events and Instructor of Flute and Yoga at Texas Christian University. She is praised for her rich musicality, commanding stage presence and energetic performance as a flutist. Mrs. Queen is also a YogaFit® certified instructor and developer/instructor of the TCU course, "Yoga for Musicians," a highly sought-after course by TCU music students. She has won numerous awards for both musical and academic achievements, including the TCU Provost's Academic Affairs Outstanding Staff Award, and has received high praise from some of the world's leading professional flutists.

Mrs. Queen completed her Master's degree at Northwestern University where she studied with Walfrid Kujala and Richard Graef. While at Northwestern, Mrs. Queen was selected to perform Carl Nielsen's "Concerto for Flute and Orchestra" with the Northwestern University Chamber Orchestra as part of the annual concerto competition. She received her Bachelor's degree with academic distinction from the University of Oklahoma where she studied with Valerie Watts and Christina Jennings. An avid collaborator, Mrs. Queen was a featured soloist in a performance with the OU Modern Repertory Dance Theatre where she danced and played the flute in *Ley Lines*, set to Karlheinz Stockhausen's *Tierkreis* (12 signs of the Zodiac.) In 2002, she was selected to attend the International Summer Music Academy in Leipzig, Germany, hosted by the Hochschule für Musik und Theater Felix Mendelssohn Bartholdy and The Juilliard School. She is an active clinician and performer in the North Texas and Oklahoma area.

Teaching Yoga for Musicians to Empower and Recharge our Students

Within the past decade, the benefits of practicing yoga have become abundantly clear to performing artists. In addition to its physical and mental aspects, yoga provides a therapeutic option for those suffering from anxiety, especially performance anxiety. Several recent studies in journals such as *Medical Problems of Performing Artists* and *Applied Psychophysiology and Biofeedback* point to a marked decrease in anxiety, stress, depression, and anger when musicians participate in yoga at minimum on a weekly basis. Offering a yoga experience as part of the college music curriculum helps alleviate issues that result when students unknowingly use their breath, body, and mind in an automatic, disconnected manner. Such a course can consequently dramatically affect students' success in the practice room, on stage, and beyond.

Texas Christian University (TCU) is one of few music schools in the country that currently offers a yoga course designed exclusively for its music students. Using the TCU model, this presentation provides a glimpse into a typical class, and offers some practical ways in which to apply the physical and psychological elements of yoga in music classrooms, ensemble rehearsals, and applied lessons. Class meetings are tailored to students' instruments, disciplines, and physical ability levels, incorporating their desires for increased flexibility, decreased muscle tension, relaxed flow of breathing, and reduced anxiety and stress. By providing empowering instruction that avoids criticism and judgment, "Yoga for Musicians" focuses on developing awareness and intentionality in both physical activity and stasis, enabling musicians to learn and play with greater relaxation and enjoyment.

Elizabeth Robinson (Kansas State University)

Elizabeth Robinson teaches music appreciation and music of the world at Kansas State University. She holds a Doctor of Arts degree from Ball State University, as well as degrees from San Francisco State University (MM) and Drake University (BM). Her major instructors have included Dr. Mihoko Watanabe and Linda Lukas (San Francisco Symphony). Her dissertation, *Voice, Itinerant, and Air: The Solo Flute Works of Toru Takemitsu*, won the 2012 NFA Graduate Research Competition and was presented at the 2012 NFA Convention. She is a founding member of Tornado Alley Flutes and the Flute New Music Consortium.

Tornado Alley Flutes

Although Catherine McMichael has written some orchestral music, her main domain is choral music, chamber music, and Suzuki-related materials. Several of her pieces found their way to the recommended repertory list of the National Federation of Music Teachers. Two flute compositions, *Floris* and *La Lune et les Etoiles*, won the Best Newly Published Music Award from the National Flute Association.

McMichael's music is often called descriptive, tonal, and very lyrical. Her pieces are frequently inspired by extra-musical ideas: by nature, people, poetry, literature, and sculpture, by Biblical and other stories and by legends. In the case of *A Gaelic Offering*, the composer's inspiration was drawn from Gaelic melodies. About the piece, she wrote, "Gaelic country style is rowdy, raw, and rambunctious when fast, achingly personal when slow. There's a swing and a lilt to the fast dances, and a free, exquisite tenderness about the ballads ... This music is meant to be enjoyed like country cooking: with gusto!"

The first movement is meant to depict a Highland cottage, covered with summer roses. The second, *A Doubtful Wife*, employs a traditional Irish tune. *Loch Solas* depicts Lake Solace, which "peacefully reflects the mountain sides." For the final movement, *Describe a Circle*, the composer advises, "When pursued by Highland hobgoblins in the scary night, one need only to "describe a circle" with thyself in the middle, and ye'll be safe 'til morning, when the ghosties flee to escape the sunrise."

French Quarter was composed for the Perimeter Flutes for the 2013 National Flute Association Convention in New Orleans, Louisiana. This piece is based on four historic icons of the French Quarter in New Orleans that are steeped in musical tradition the composer encountered on a vacation that took place over the New Year's holiday. The piece kicks off as the composer first encounters the French Quarter's Bourbon Street. As she approaches the street she could hear and see the hustle and bustle of the New Year's Eve partying in full swing and was soon swept up in the crowd. Next, she spends a cold January morning swirled in the powdered sugar blowing in the cold wind from Cafe du Monde which is serving beignets to the New Orleans natives and tourists. Then she overhears the jazz and blues traditions in Preservation Hall that spills out into the streets of New Orleans. Lastly, the way to exit the French Quarter is by the St. Louis Cemetery. We hear a jazz funeral procession followed by an uplifting celebration of life and reluctantly leave the French Quarter. (Notes by Nicole Chamberlain)

Quintlexia (2013) is a quintet for five flutes (or any multiple of five as a flute choir). The piece is the result of a commission from the Oklahoma Flute Society as a celebration of the 20th Annual Oklahoma Flute Fair. The title comes from a Saturday Night Live skit in which Bill Murray is interviewed by Jane Curtain because he supposedly had a disability, called "quintlexia," which meant that he could only say five words: "That's true, you're absolutely right." He made millions—both despite, and as a result—of this "disability."

Since the piece is for five flutes (piccolo, two C flutes, alto flute, and bass flute), I decided to feature the number five in prominent ways. The piece opens with a five-note chord (introduced one note at a time), which quickly expands into a larger chord. In the fifth bar, a motive appears that suggests the prosody of the key phrase—"That's true, you're absolutely right." The chord and the motive are key features throughout the piece. Other examples of the number five are: the frequent use of 5/4 meter; the use of the interval of the perfect fifth (in the opening chord and elsewhere); and groupings of five notes (e.g. in the middle section, where the flutes vocalize "tsu du ta tsu du").

The playful title suggests the mood of the piece, which is meant to be light-hearted. Syncopation, meter changes, dynamic changes and silences provide the element of surprise and some passages have the five parts literally "chasing" after one another in imitation. The piece makes use of a few extended techniques, such as flutter tonguing, airy sound, key clicks, bended notes, tongue thrusts, and speaking into the flute.

Robert Sanchez

Robert Sanchez is currently pursuing a Master's degree in music theory at Texas State University. He received his Bachelor of Music in Music Education from The University of Texas at Brownsville in December 2012. Sanchez has presented at the American Musicology Society in Fall 2013 and the College Music Society South Central Chapter in Spring 2013 in which he won the student paper prize.

Compositional Devices and Techniques of 8-Bit Video Game Music

In recent years, video game music has become the focus of scholarly research. The purpose of this paper is to present the boundaries and techniques that the composers were limited to during the 8-bit era (1984-1990).

Due to the rise of popular demand for video games in the 1980s, video game companies began to increase the quality in all aspects, such as graphics, gameplay, and music. This was the first time video game music was composed by actual composers, rather than by programmers. The use of different soundwaves (square, triangle, sawtooth, etc.), gameplay variables (tempo, pitch, timbre, etc.), looping, and/or algorithmic composition are just some examples that define 8-bit music. Even now, certain video games are being created in the 'style' of 8-bit, which includes the style of music. Although the technological limitations are no longer as they existed in the 1980s, the compositional devices and techniques are still being applied today.

Since research on 8-bit video game music has only been conducted sparsely (Collins 2007, Ahlers 2009, Márquez 2012), this presentation will provide further details of compositional devices and techniques of 8-bit video game music in the context of well-known games and composers such as *Super Mario Brothers* & *The Legend of Zelda* (Koji Kondo), *Mega Man* (Manami Matsumae), *Castlevania* (Kinuyo Yamashita), and others.

Alice Brooks Sanders (University of Arkansas – Fort Smith)

Alice Brooks Sanders is an adjunct instructor of piano at UAFS. A native of Texas, she holds a Bachelor of Music degree from Baylor University (Waco, Texas), and she earned her Master of Music degree from the University of Oklahoma (Norman). She studied piano with Roger Keyes, Jane Magrath and Anthony di Bonaventura, and studied organ with Joyce Jones. Sanders performs as a solo recitalist and accompanist, and is a certified Musikgarten preschool teacher. She has taught piano to students of all ages for more than 25 years. Sanders is a member of and adjudicator for the National Guild of Piano Teachers, and a member of the Music Teachers National Association and the American Guild of Organists. In addition, she is Director of Music Ministry at the United Presbyterian Church in Shawnee, Oklahoma.

Nico S. Schuler (Texas State University-San Marcos)

Dr. Nico Schuler grew up in Germany and studied at Ernst-Moritz-Arndt University in Greifswald and at Michigan State University. He is Professor of Music Theory and Musicology at Texas State University in San Marcos and Co-Chair of Texas State's University Arts Committee. He was an invited speaker at national and international conferences and workshops in Germany, Austria, Czech Republic, Poland, Sweden, England, The Netherlands, Lithuania, Switzerland, Slovenia, Serbia, Peru, South Korea, Japan, Turkey, and throughout the United States and Canada. In 2006-2007, he was honored as "Distinguished International Scholar" by the Slovenian Government and the University of Ljubljana, Slovenia. His main research interests are interdisciplinary aspects of modern music, methods and methodology of music research, computer applications in music, music theory pedagogy, as well as world music. Dr. Schuler is the editor of the research book series *Methodology of Music Research* (New York: Peter Lang), the editor of the peer-reviewed journal *South Central Music Bulletin*, the author and / or editor of 20 books, and the author of more than 100 articles. He is also a contributor to the new editions of *The Grove Dictionary of American Music*, the *New Grove Dictionary of Music and Musicians*, as well as of *Musik in Geschichte und Gegenwart* (MGG). At Texas State University, Dr. Schuler was the Coordinator of Music Theory (2001-2006 and 2012-2013), Director of Graduate Studies in Music (2006-2008), Presidential Fellow (2008-2009), the Co-Chair of the QEP Team (2007-2010), and the Co-Chair of the Common Experience (2006-2011).

African-American Composer Jacob J. Sawyer: Biography & Research Methodology

Newspapers are excellent sources of music-historical research, especially when focusing on the 'forgotten' composers. 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. Digitized newspapers can also be supported by electronic collections and databases. This conference poster is a methodological reflection on such research, focusing on the African-American composer Jacob J. Sawyer (1856-1885).

So far, little was known about Jacob J. Sawyer. A very sketchy biography was published in E. Southern's Biographical Dictionary of Afro-American and African Musicians (Westport, CT, 1982). One of Sawyer's compositions was printed in J. M. Trotter's Music and Some Highly Musical People (Boston, 1880). Even dates such as for birth and death were unknown. The author of this study will present how online databases, electronic collections, and electronic archives were used to reconstruct the life and work of Jacob J. Sawyer as a pianist, composer, teacher, and arranger. An introduction to his important compositional work, which includes a march for the Seventh Cincinnati Industrial Exhibition in 1879, will also be given.

Shannon L. Small (Brazosport College)

Shannon Leigh Small, Flutist and Woodwind Specialist, has been featured as a soloist/guest artist, and in the flute and woodwind sections with various orchestras, chamber ensembles, opera orchestras and musical theatre within the United States, Italy, and Mexico. She is presently Principal Flute of the Baytown Symphony, Director of the Da Capo Chamber Ensembles, and is a substitute musician with the Orquesta Sinfónica de Monterrey, Symphony of Southeast Texas, and Opera in the Heights.

Ms. Small has been a faculty member at various colleges, is currently Adjunct Professor of Music at Brazosport College, and also has an active private studio, Leigh Studios. She has taught courses in Music Appreciation (traditional & online), Fundamentals of Music (traditional & hybrid), Music Literature, Chamber Music/Woodwind Ensemble, and Applied Music. She is the founder and director for an annual Summer Chamber Music Workshop, which tripled its participation in 2013. She is the College Music Society South-Central Regional President, on the CMS-National Membership Committee; and is an Advisory Board member for the Houston Flute Club. Shannon is active with prominent woodwind associations (through volunteering, holding board positions, presenting, and performing), and contributes to communities through outreach and enrichment programs.

Ms. Small received her Masters of Music degree in Performance from the University of Minnesota-Twin Cities. She also studied at the University of Missouri-Kansas City, and received her B.A. degree in Performance, and B.S. degree in Music-Business from Winona State University, and has studied with world-renowned instructors.

Nolan Stolz (Southeast Missouri State Univ)

Nolan Stolz teaches music theory, aural skills, theory/composition pedagogy, and music appreciation as Instructor of Music at Southeast Missouri State University. Before joining the faculty at SEMO, Dr. Stolz taught at the University of Nevada-Las Vegas, University of South Dakota, and two community colleges in Connecticut.

As a music theorist, Stolz has given papers at several conferences. He presented his "Fractional Set Theory: A System for the Analysis of Microtonal Music" at the Second International Conference on Analytical Approaches to World Music, the 2011 College Music Society National Conference, and several regional conferences. He presented "Filling in the Blanks: A Creative Macro Assignment for Theory and Composition Students" and "Walking the Circle: Circle Progressions and Modulation in Johnny Cash's I Walk The Line" at the MACRO conference in Madison, WI in 2010 and 2012, respectively. His article "Teaching Jazz Improvisation Using Macro-Analytical Techniques" was published in the music theory journal Musical Insights in 2013.

In addition to his work as a theorist, Stolz remains active as a composer. His works have been performed in Europe, South America and Canada with regular performances across the US at festivals, conferences and recitals. Stolz presented "Ka Haku Mele 'Āina a Ho'oiipoipo: Programmatic Elements in my Hawaiian-Themed Compositions" at the Hawaii International Conference on Arts and Humanities in 2013. His compositions may be heard on Ablaze Records' Millennial Masters Vol. 3 and releases by guitarist Aaron Larget-Caplan, Coalition and Art Rock Circus.

Metals Heartland from Lincoln Highway Suite

The Lincoln Highway, America's first cross-country highway (established in 1913), connects two very exciting cities: New York and San Francisco. The music heard in the outer movements represent this vibrancy. Either movement can work as an opener or as a finale, so the piece may be performed "Westward" (I-V) or "Eastward" (V-I). This movement incorporates some metallic percussion, depicting the area sometimes pejoratively referred to as the "Rust Belt" (Pennsylvania, Ohio, Indiana, and Eastern Illinois). It opens with the sounds of metal being struck in a mechanical manner, like workers laboring away in a factory. In contrast, a beautiful, soaring melody represents the gorgeous rural views on finds along the Lincoln in this part of the country.

Unity and Distortion in Peter Maxwell Davies's 'Eight Songs for a Mad King'

This paper presents a comprehensive analysis of Peter Maxwell Davies's *Eight Songs for a Mad King*. Although not using an exhaustive list of musical elements, the analysis considers pitch (citing analyses by Harvey, Kutnowski, Owens and Skoog), timbre (Montgomery), rhythm, dynamics, and theatrical elements (Burden, Cesare, Chanan, Griffiths, Welten). The paper discusses the ways in which Davies unifies the song cycle, such as pitch centricity, motivic repetition, and a limited use of transposition within his post-tonal language. Davies's idea of a "distortion process" is examined using examples of the chromatically-altered Baroque style parodies in *Eight Songs*.

The analysis also includes a study of the recording of the premiere performance given by Roy Hart in 1969 and a "demo" recording of Hart improvising and using his extended vocal technique (multi-octave range, multiphonics, etc.). Existing research uses the score as the primary source, of which several authors also cite the 1973 studio recording with vocalist Julius Eastman and later recordings. This paper examines material from the demo similar to the published score: possibly Hart's unattributed contributions to the work. Given Hart's unique vocal abilities, some sounds are not executed by other vocalists (e.g., multiphonic chords). These chords contain important pitch content, a unifying factor to the piece. The extended vocal techniques also contribute to the distortion process that Davies described.

Soley Thrastardottir

Soley Thrastardottir is a flutist in Edmond, Oklahoma who has a particular interest in contemporary repertoire and the application of structural analysis to performance. She holds Master of Music and Doctor of Musical Arts degrees in flute performance from the University of Oklahoma, where she studied with Dr. Valerie Watts. A native of Iceland, she earned a Bachelor of Music degree in flute performance from the Iceland Academy of the Arts in Reykjavik studying with Martial Nardeau. She is currently working towards a master's degree in secondary education and working as a freelance flutist in the Oklahoma City metropolitan area.

Form in Atli Heimir Sveinsson's 21 Sounding Minutes for Solo Flute

Among the most significant Icelandic composers, Atli Heimir Sveinsson's (b. 1938) *21 Sounding Minutes* for solo flute, composed in 1980, is one of the best-known pieces of Icelandic flute music. The work consists of twenty-one programmatic miniatures for solo flute, each printed on a single loose-leaf page. The composer specifies that the flutist should play each movement for one minute, at which point a short, percussive sound indicates that he or she must cease playing and move on to the next movement. The work features a highly innovative mobile form, which gives the performer significant flexibility in programming the work. The composer leaves the number of movements played and their order to the performer's discretion and states that a flutist may perform any *Minute* up to three times.

While the composer states he used primarily improvisatory compositional methods to compose the piece, I argue that each movement embodies one of three formal structures, with several form-defining methods recurring throughout the work. His use of contrasting melodic and/or technical elements within a *Minute* defines its form, but he divides some movements in more complex ways. Classifying the *Minutes* according to these formal procedures generates three categories. Monothematic *Minutes* embody the simplest forms and present subtle or no contrasts, contrasting *Minutes* have a form created by two alternating, strongly contrasting sections, and multi-section *Minutes* feature more complex formal structures. Understanding formal structure for a *Minute* can assist a performer in making decisions regarding which *Minutes* to perform and in what order.

Shannon M. Unger (Northeastern State University)

Mezzo-soprano Shannon Melody Unger has performed with the Austin Lyric Opera, Santa Fe Opera, Lyric Opera Cleveland, the Memphis Symphony Orchestra, the Orchestra of Northern New York, the Aspen Contemporary Ensemble, the Rochester Oratorio Chorus, and the Minneapolis Bach Festival. She was a District and Regional finalist in the Metropolitan Opera Competition, and was a teaching intern through the National Association of Teachers of Singing. She has been a guest artist in residence at the University of Aviero in Portugal, and her upcoming performances include the Messiah with the Memphis Symphony Orchestra, and an artist residency featuring the vocal music of American composer Jake Heggie at the University of Manitoba in Canada. She frequently lectures on the music of Jake Heggie, most recently at the Texoma conference of the National Association of Teachers of Singing. She is also becoming a specialist in the emerging field of contemporary commercial vocal pedagogy.

Van Gogh, Jake Heggie, and the painting that represents the composer's aesthetic

A copy of Van Gogh's *The Starry Night* hangs above the piano of composer Jake Heggie. The composer's father created this copy shortly before he committed suicide, just days before Heggie's 11th birthday. The painting holds tremendous significance to Heggie and has come to represent an aesthetic that is threaded through the tapestry of every story he chooses to tell. In the composer's own words, "I'm drawn to stories of emotional transformation – where action and spirit collide. I find these stories fascinating because they are ultimately about spiritual crisis. I think everybody goes through that – a crisis of conscience and spirit, where a physical challenge and choice is given to us and we have to take a stand." The most significant accomplishments of this American composer, the operas *Dead Man Walking* and *Moby-Dick* are stories that are deeply rooted in the idea of spiritual transformation; this is the kernel that shapes Heggie's aesthetic, and influences the way he chooses to tell stories, and why he was drawn to composition from a young age. Van Gogh was obsessed with "the painting of consoling images"; one might look at Heggie's song cycle *The Starry Night* (based upon the Van Gogh letters) as the embodiment of a transformative spiritual journey rooted in the search for consolation. Again in Heggie's words, "that creativity, that privilege, that gift comes at such an awful cost; For van Gogh it came with madness and a tragic life...terrible suffering that led to a powerful, transformative beauty."

Kyle Vanderburg (University of Oklahoma)

Kyle Vanderburg (b. 1986) composes eclectically polystylistic music fueled by rhythmic drive and melodic infatuation. His acoustic works have found performances by ensembles such as Brave New Works, Access Contemporary Music, and Luna Nova, and his electronic works have appeared at national and international conferences including *JCMC*, *EMUfest*, *SCI*, and *NSEME*.

A native of Missouri, Kyle holds degrees from Drury University (AB), where he studied composition with Carlyle Sharpe and conducting with Christopher Koch, and the University of Oklahoma (M.Mus.), where he studied with composers Marvin Lamb, Konstantinos Karathanasis, Roland Barrett, and Marc Jensen. He has also participated in composition masterclasses with David Maslanka, Chris Brubeck, Eric V. Hachikian, Joël-François Durand, Benjamin Broening, and Daniel Roumain.

In addition to composing, Kyle is an active computer programmer, writing code for interactive performances, utilities related to composer workflow automation, and unusual controllers. In his spare time, he enjoys designing websites and building mission style furniture. He is currently a DMA candidate in composition at the University of Oklahoma, where he holds a graduate research assistantship in music IT. Kyle's music is available through his publishing imprint, NoteForge. For more information, visit KyleVanderburg.com.

Creatures from the Black Bassoon

Creatures from the Black Bassoon is an acousmatic work consisting entirely of processed and unprocessed bassoon sounds. The work explores the attributes of a variety of animal-like and environmental sounds, including key clicks, reed squeaks, multiphonics, and other traditional and extended techniques. These sounds were organized by similar properties into characters, which were placed in a number of tableaux of length based on the golden section. Certain tableaux in the work are designated as "windows", where developmental method is determined by significant contrast to the surrounding sections.

Matthew Vangjel (University of Arkansas-Fort Smith)

Matthew Vangjel is Assistant Professor of Music (Trumpet, Horn) at UAFS. He is a graduate of the University of Missouri - Kansas City (UMKC), where he served as Graduate Teaching Assistant for the trumpet studio while earning a Doctorate of Musical Arts in Trumpet Performance.

Prior to his studies at UMKC, Vangjel held a Graduate Teaching Assistantship at the University of Michigan, where he completed master's degrees in both Trumpet Performance and Chamber Music. His bachelor's degree is in Music Education from James Madison University. Vangjel currently holds positions with the Mirari Brass Quintet, Fountain City Brass Band, Fort Smith Symphony, and the Kinnor Philharmonic Orchestra. Additionally, he has performed with Kansas City Symphony, Kansas City Ballet, and the Louisiana Philharmonic. He has also performed as a featured soloist with the Kansas City Civic Orchestra, Northland Symphony Orchestra, and will perform with the Fort Smith Symphony in 2015.

Katherine White (University of Arkansas-Fort Smith)

Katherine Sherwood White is an adjunct member of the music faculty at UAFS, where she teaches Applied Voice and Music Appreciation. She holds a Bachelor of Music degree from Northwestern State University of Louisiana, a Master of Music degree from The University of Texas at Austin and a Doctoral of Musical Arts degree from the University of Kentucky in Lexington. As part of her doctoral studies, she designed and implemented a series of educational presentations on the subject of American art song for elementary school students.

A mezzo-soprano, White has performed leading roles with the Cincinnati Opera, Central City Opera (Colorado), University of Kentucky Opera Theater and Texas Opera Theater, including the title role in Handel's *Rinaldo*, Cherubino in *Le Nozze di Figaro* and The Mother in *Amahl and the Night Visitors*.

Alexandra Zacharella (University of Arkansas-Fort Smith)

Alexandra Zacharella, a native of New Jersey, is Director of Bands and Associate 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 performs regularly with the Fort Smith Symphony in Fort Smith, Arkansas and has presented clinics and masterclasses across the United States. Zacharella is also an active wind ensemble and Jazz clinician. She is a Bach Performing Artist and has recently performed or presented at the International Conference of the College Music Society in Buenos Aires, Argentina and Seoul, South Korea, The International Trombone Festival in Columbus, Georgia and Paris, France, the 65th Annual Midwest Clinic in Chicago, Illinois, the College Music Society South Central Regional Conferences in Brownsville, Texas and Ada, Oklahoma, and the Arkansas Bandmasters Association Conference. Zacharella serves as Co-Chair of the International Initiatives Committee for The College Music Society, is on the Small College Band Committee for the College Band Directors National Association and serves as the president for the Arkansas CBDNA Chapter.

Fitting the Mold: An Inside Look at the Small College Band Program

Across the United States there are many Wind Ensembles and Symphonic Bands housed in large collegiate band programs that are deeply rooted in traditions and musical excellence. These university programs traditionally have established a climate and culture that enables the success of many of their ensembles and ensemble performers. For small colleges and regional university band programs, the climate and culture that exists in larger universities is not always prevalent. Small collegiate band programs are then faced with whether to fit the mold of the larger collegiate "war horses" or develop a symphonic band model that meets the needs of their program and students.

This paper will examine the size and scope of small college and regional university wind programs. The paper will explore common issues that directors in these programs face, including those of finding appropriate instrumental repertoire, recruiting the number of ensemble personnel needed to perform symphonic works, and having the instrumentalists or equipment needed to perform classic symphonic repertoire.

Additionally, the paper will address working with traditional and non-traditional student performers to create a climate and culture within the university and the local community that promotes musical growth and development in the collegiate band program.

Ennio Morricone and the music of the Spaghetti Western

The music of Ennio Morricone has long been associated with the 20th centuries' depictions of the "Wild Wild West". Having written in his lifetime over 500 film and television compositions, many of Morricone's compositions were at the forefront of the Spaghetti Westerns of the 1960's and 1970's. Partnered with Italian film director Sergio Leone, Morricone composed some of the most memorable themes from western films like *A Fist Full of Dollars*, *For a Few Dollars More*, *The Good, Bad and the Ugly*, and *Once Upon a Time in the West*. This poster session will explore the music of several of Morricone's Spaghetti Western film scores and title soundtracks.

The title soundtracks from these compositions became personified by the western look of film stars like Clint Eastwood, and the music of Morricone took on an identity of musical themes for the cowboy or the outlaw. The poster session will delve into the partnership of Leone and Morricone and how these two men worked together to create an Old West or Wild West identity through music and cinematography.

Gary D. Ziek (Emporia State University)

Dr. Gary D. Ziek (Professor of Music) has served as the Director of Bands and Professor of Trumpet at Emporia State University since 1995. Dr. Ziek is the recipient of the Roe R. Cross Distinguished Professor Award for 2008-2009. He has received the College of Liberal Arts and Sciences Award for Excellence in Scholarship & Creativity two times (1997/98 and 2011/12). He received his Doctor of Musical Arts Degree in Wind Conducting from Michigan State University, graduating as a member of the Honor Society of Phi Kappa Phi.

His compositions and arrangements have been played throughout the United States, including performances at the University of South Carolina, Utah State University, Boston University, Rutgers University, University of Nebraska-Omaha, Indiana University of Pennsylvania, University of Texas at San Antonio, University of New Orleans, Auburn University, Humboldt State University, UNC-Greensboro, University of Delaware, University of Redlands, McMurry University, Delta State University, University of Louisiana-Monroe, Ohio Northern University, Mercer University, Harding University, William Jewell College, Christopher Newport University, Bethel College, The Concord Band, The San Jose Wind Symphony the Kansas City Wind Symphony, and by the Summit Brass at the Raphael Mendez Brass Institute in Colorado. He has also had performances at the Mid-West Band and Orchestra Clinic and in Carnegie Hall.

International performances of his works include concerts in Belgium, The Netherlands, Spain, Japan, China, Singapore, Sweden, Hong Kong, Canada and Taiwan (National Symphony of Taiwan) and at the Nanyang Polytechnical Institute. His music is published by C. Alan, Kendor, Cimmaron and Wingert-Jones Publications.

Juggernaut

"A massive advancing force or object that crushes anything in its path". The composition is written in a moto perpetuo style, and alternates between frenetic and heroic throughout the duration of the piece.

CONFERENCE PRE-REGISTRANTS

Daniel Adams	Texas Southern University
Justin Alexander	Virginia Commonwealth University
Melody Baggech	East Central University
David Bessinger	Southwestern Oklahoma State Univ
Valentin Bogdan	Mississippi University for Women
Charles Booker, Jr.	University of Arkansas Fort Smith
Don Bowyer	Arkansas State University
Douglas Buchanan	Peabody Conservatory
Brian Casey	
Kyle Chandler	Arkansas State University
Arlene Chongson	LeMoyné-Owen College
Vicki Curry	James Madison University
Seth Custer	Bob Jones University
Stefanie Dickinson	University of Central Arkansas
Paul Dickinson	University of Central Arkansas
Karl Ettinger	Seminole State College of Florida
Daniel Farris	Southwestern Oklahoma State Univ
Carlos Feller	OBU / SOSU
Donald Freed	Sul Ross State University
Ryan Gardner	Oklahoma State University
William Gibbons	Texas Christian University
David Goldblatt	Alcorn State University
Bree Guerra	
Timothy Hagen	University of Texas at Austin
Keith Hearnberger	Arkansas Northeastern College
Stephen Husarik	University of Arkansas - Fort Smith
Vicky Johnson	Tarleton State University
Wesley Johnson	University of Alabama at Birmingham
Keith Kramer	Central Connecticut State University
Karen Large	Kansas State University
Jeffrey Loeffert	Oklahoma State University
Kimberly Loeffert	
Jason Lovelace	Towson University
Giuseppe Lupis	Grand Valley State University
Samuel Magrill	University of Central Oklahoma
Shelley Martinson	Southwestern Oklahoma State University
Farren Mayfield	Northeastern State University
Allen Molineux	
Elizabeth Momand	University of Arkansas-Fort Smith
Ruth Morrow	Midwestern State University
Julia Mortyakova	Mississippi University for Women
Ellen Mosley	Butler Community College
Brian Nedvin	Old Dominion University
Brian Nozny	Troy University
Lark Powers	East Central University
Kristen Queen	Texas Christian University
Elizabeth Robinson	Kansas State University
Robert Sanchez	
Nico Schuler	Texas State University-San Marcos
Shannon Small	Leigh Enterprises / Brazosport College
Nolan Stolz	Southeast Missouri State University
Soley Thrastardottir	
Kristen Todd	Oklahoma Baptist University
Shannon Unger	Northeastern State University
Kyle Vanderburg	
Louis Young	University of Central Arkansas
Alexandra Zacharella	University of Arkansas-Fort Smith
Gary Ziek	Emporia State University



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