

# South Central Music Bulletin

Volume I, Number 1 (Fall 2002)

Journal & Newsletter of the South Central Chapter — The College Music Society

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## Message from the Editor

Nico Schüler, Southwest Texas State University, E-Mail: nico.schuler@swt.edu

During the 2002 meeting in Oklahoma, the president of CMS South Central, Dr. Sam Magrill, appointed me as a board member who will be responsible for our chapter website, for e-mailing, as well as for an electronic newsletter. While the website has already been revised, I am proud to present our first newsletter. I would like to ask all CMS South Central members for comments on, and ideas for, website and newsletter.

This first number of the newsletter is relatively short, because I only received few submissions after the initial call for submissions. In the future, I would like to include articles and announcements in the following categories:

- **short articles with a special focus** (to be announced in each previous newsletter; length: max. 1500 words);
- **short articles** that deal with issues related to the mission of CMS and/or with our region (length: max. 1500 words);
- **short responses** to articles published in previous issues of our newsletter (length: max. 500 words);
- **short reviews** of books, printed music, CDs, and software (length: max. 500 words);

- **short reports** on recent symposia, conferences, and concerts (length: max. 500 words);

- **announcement** of the CFP for our annual chapter meeting (Fall issue) or of the program of the annual chapter meeting (Spring issue);

- **announcements** of regional conferences, festivals, research activities, honors, etc.

I would like to call for submissions that fit any of these categories. The submission deadline for the Spring 2003 issue is December 15, 2002. All submissions are expected via e-mail with attachments in Rich Text Format.

The **special focus** of the Spring 2003 newsletter (to be released in January 2003) will be local music research and composing & performing music with a local idea / program. Points of discussions could be, for instance: what are areas of interest regarding the musical life of a specific geographical area; what are the methodologies for local music research; how do musicians and composers express local “ideas” and “programs”; examples of, and reports on, such activities; etc. I welcome any other idea that fits the special focus.

### Visit the CMS South Central Website:

1. Go to <http://www.music.org>.
2. Click on “Member Login” and log in with your CMS user ID and password.
3. From the menu “Professional Activities”, choose “Regional Chapters”.
4. From the menu “Chapter Homepages”, choose “South Central”.

## President's Message

[Note from the Editor: This message is written for our website. Since websites will be updated and President's Messages will change from time to time, we will preserve them in our Newsletter.]

Welcome to the College Music Society South Central Chapter's Web Site. Our chapter has been very fortunate to procure the services of Nico Schüller who has graciously volunteered to run the Chapter's web site. Please send him information, such as articles on CMS-related subjects, reviews of books, CDs or conferences, or announcements of conferences or festivals in the South Central Region. It would be a shame to have a web site with no content.

The national meeting in Kansas City from September 26-29, 2002, should be quite educational. I encourage all members to try to attend. This year, CMS is doing a joint conference with the Association for Technology in Music Instruction (ATMI) and the National Association of Composers, USA (NACUSA). If you can't go this year, try next year in Miami. National conferences promise a wealth of information and large collection of interesting people. If you've never been to a national conference, I highly recommend it.

The South Central Regional Meeting this year will be at Baylor University in Waco, Texas, from February 27 - March 1, 2003. Terry Lynn Hudson will be the coordinator. This year, the University of Central Oklahoma Symphony Orchestra, directed by Ralph Morris, has agreed to accept submissions from CMS composers for the regional meeting. This is in addition to Tess Remy-Schumacher and her cello ensemble, James Klages and his trumpet choir and Matt Dane and his viola ensemble. I would like to encourage students as well as faculty to participate in the conference.

The South Central Chapter is still looking for board members in general studies and jazz studies. If you are interested, please let me know.

At the national meeting, I will be representing the region in a discussion about non-tenure track and part-time faculty. If any of you have insights into this topic, feel free to e-mail me at [smagrill@ucok.edu](mailto:smagrill@ucok.edu).

Best regards,

Sam Magrill, President  
College Music Society South Central Chapter

## Annual Meeting 2003: Call for Papers, Compositions, and Performers

The College Music Society - South Central Chapter

Annual Chapter Meeting • February 27 (p.m. only) - March 1, 2003 • Baylor University

### Call for Research Papers and Lecture Recitals

Proposals are welcome on any topic. Presentations should be planned to last no more than twenty minutes followed by a five-minute question-and-answer session. Submissions are invited and encouraged from both faculty and students with travel stipends available for students selected to appear on the program. Student submissions should be identified as such.

Please include three copies of the proposal, or entire paper, and a list of equipment needed for the presentation. Abstracts of all accepted papers will be published on the chapter website.

### Call for Performers

This year's conference will include a concert to showcase member performers in a venue distinct from a lecture recital or a composers' concert. Interested participants should submit a cover letter, complete program information including duration, and a representative recording of the soloist or ensemble. Accompanists cannot be provided, and a SASE should be included for the return of recordings.

### Call for Panelists

The topic of this year's panel discussion is "What You Can Do with a Degree in Music: Career Options Outside of Music Teaching and Performance." Prospective panelists should submit a letter of interest that highlights special experience relevant to the topic.

**Those wishing to present, perform, or take part in the panel discussion should submit all materials, postmarked no later than Friday, November 8, 2002, to Terry Lynn Hudson at the address below. Please include current position, address, phone number, and e-mail.**

Terry Lynn Hudson, Coordinator  
CMS South Central Conference Committee  
School of Music  
Baylor University  
PO Box 97408  
Waco, Texas 76798-7408

### Call for Compositions

Works in any medium will be considered, but preference will be given to works that utilize the performing groups listed below and works for which composers can bring their own performers. Composers must provide performance parts, as applicable, to those CMS ensemble directors who select a work for performance. CMS cannot provide resources to cover this expense, though ensembles may offer to provide photocopying, or any other assistance, at their discretion.

Send works to the directors listed below. Any works for performers other than these should be sent to Lynn Job (see all addresses below). For specifications of an ensemble, please contact the appropriate director.

- String quartet – Gary Hardie, Baylor University

- Wind quintet (or smaller chamber group derived from the ensemble) – Richard Shanley, Baylor University
- Saxophone quartet – Michael Jacobson, Baylor University
- Jazz ensemble (or smaller jazz combo) – Alex Parker, Baylor University
- Trumpet ensemble – James Klages, University of Central Oklahoma
- Cello ensemble – Tess Remy-Schumacher, University of Central Oklahoma
- Viola ensemble – Matt Dane, University of Oklahoma
- Orchestra – Ralph Morris, University of Central Oklahoma

Various faculty soloists have offered their services. Contact Terry Lynn Hudson, Baylor University, to check on availability.

These rules apply to all whose compositions are chosen for performance: **1)** The composer must attend the concert, **2)** The composer is responsible for securing performers (or production, if mixed media) unless the composition is selected by one of the CMS concert ensembles, **3)** World premieres will be given priority consideration, **4)** Compositions for the available CMS concert ensembles will be reviewed by the corresponding ensemble directors, **5)** No materials will be returned without a SASE. Contact information must be complete and accurate.

Acceptable submissions include cover letter with: **1)** website address for the score facsimile and sound file, **2)** hardcopy score (no tape required, but always appreciated; MIDI

accepted), or **3)** project description for electro-acoustic / mixed media / theater (videos, tapes, CD, or website stream info in support of this proposal appreciated). Please include the duration of each composition in the cover letter.

**Materials must be postmarked by Friday, November 8, 2002.**

**Addresses of CMS Concert Directors:**

Gary Hardie, Richard Shanley, Michael Jacobson, Alex Parker, Terry Lynn Hudson  
School of Music  
Baylor University  
PO Box 97408  
Waco, Texas 76798-7408

James Klages, Ralph Morris, Tess Remy-Schumacher  
School of Music  
University of Central Oklahoma  
100 North University, Box 179  
Edmond, Oklahoma 73034

Matt Dane  
University of Oklahoma  
Cattlett Music Center  
500 W. Boyd  
Norman, Oklahoma 73019

Lynn Job  
College of Music  
University of North Texas  
P.O. Box 311367  
Denton, Texas 76203-1367

## Review(s)

### **Turning to Center: Compositions by Phillip Schroeder**

by Laura Storm  
Henderson State University  
E-Mail: stormcraft@sbcglobal.net

*Turning to Center*. Songs for Baritone, Clarinet and Keyboards by Phillip Schroeder. Robert Best, baritone and percussion; Tamara Raatz, clarinet and bass clarinet; and Phillip Schroeder, piano and synthesizer. *An Offering* (1999-2000); *From Pudd'nhead Wilson's Calendar* (2000); *Turning to the Center* (2001). Capstone Records CPS-8699.

Composer Phillip Schroeder has composed for a wide range of instrumental and vocal ensembles. He is the recipient of numerous awards and commissions and currently serves on the faculty of Henderson State University. Previous recordings include *Lux aeterna*, released by Capstone Records (CPS-8674); *Salutations* for orchestra (VMM-3045) and *Fantasy* for Clarinet and Chamber Orchestra with Tamara Raatz as soloist (VMM-3048), both with Vienna Modern Masters and the Moravian Philharmonic.

Baritone Robert Best is on the faculty of Baylor University's School of Music. He has appeared as soloist with the Colorado Symphony Orchestra, the Colorado Music Festival and the National Repertory Orchestra.

Clarinetist Tamara Raatz teaches clarinet and conducts the symphony at Eastern New Mexico University's School of Music. She has performed numerous premieres of contemporary works for clarinet and is an active soloist, and clinician.

The first piece on this 2002 recording, *An Offering*, is a compact set of songs for baritone, clarinet and piano to texts by Walt Whitman. The settings featured here are declamatory in nature, reflecting Schroeder's particular commitment to the texts. Best's pleasing baritone voice and straightforward delivery compliment this approach nicely. In the final song of the set, "To Old Age," the clarinet provides a lovely, haunting counterpoint to the more static vocal line. Here and elsewhere on this CD clarinetist Raatz displays a wonderful lyricism and sensitivity to the text. *An Offering* is the type of work that leaves the listener wanting to hear more.

The second set is titled *From Pudd'nhead Wilson's Calendar* and contains some of Mark Twain's best known witticisms. The work consists of a brief spoken introduction, followed by three sets of songs with a short interlude of spoken text between each set. Within each set, the songs move seamlessly from one to another by means of a set of variations. These sets contrast with the spoken interludes, which Best delivers in a wonderfully resonant speaking voice. Schroeder also finds opportunity for lyrical moments in the texts. Together, *From Pudd'nhead Wilson's Calendar* is a very effective work.

In contrast to the other two sets of songs, *Turning to the Center*, with text by Rumi, uses synthesizer instead of piano and an assortment of percussion instruments to be played by the singer. This arrangement gives this work a great aural scope which sets it apart from the smaller scale of the previous two pieces. The text is often spoken, which is captivating, given Best's rich

speaking voice and crystal clear diction. These pieces spin themselves out slowly. And while the variety of aural textures is fascinating, these songs challenge the listener to a certain stillness and patience not often found in the frantic pace of life in the 21<sup>st</sup> century.

The pieces on this recording were written specifically for this group of per-

formers — an important component of Schroeder's work, as he makes a point of stating in the CD's liner notes. Phillip Schroeder is indeed fortunate to have found in Robert Best and Tamara Raatz two such sensitive and intelligent interpreters of his thoughtful and complex music.

## Reports

### **Developing a Career: A Symposium for Women Composers**

by Lynn Job  
University of North Texas  
E-Mail: [Ljob@music.unt.edu](mailto:Ljob@music.unt.edu)  
Web: <http://www.buckthornstudios.com>

I was thrilled to attend "Developing a Career: A Symposium for Women Composers" June 14 - 16, 2002 at the Dominican University of California, San Raphael. This annual event, hosted by the board of the Women's Philharmonic of San Francisco, is always inspiring, affirming, a virtual gold mine for networking, and attended by top industry and arts personnel and composers. Participating in the same symposium series in 1999 at the New School in NYC was the best career decision I ever made.

This year, there were forty-six women composers, mostly all from the U.S.A., along with Li Yiding of Beijing, China, and the key note speaker Alexina Louie of Canada. Besides the many California composers, registrants braved wartime travel discomforts to come from eleven other states and all three coasts. On June 15, at the sea-side Cowell theater, Fort Mason Center, San Francisco there was a reading

session of two pre-selected orchestral works by Alba Lucia Potes and Susan Templeton. The works were then recorded in one take each and the attendees levied their critiques. The evening kicked off with a "mentoring dinner" as registrants signed-up in advance to sit with their preferred mentor, each at a different venue.

The top honors for interesting panel topics this year go to "Funding Opportunities in a Changing Climate" and to "Copyright, Publishing, and Recording." Audience participation was lively and intense, as we shared real anecdotes from the many tangled paths trod toward production and economic viability in the current American arts marketplace. The entire symposium was professionally recorded, and it should be a valuable archive decades from now.

The registrants represented many professional societies and music enterprises. While film music was formally discussed, most composers were primarily active in the non-commercial, contemporary classical genre. There were also many women just getting their first opportunities (from youth to retirement debutantes) who were able to benchmark their ways and means with established career survivors. Significant emerging composers included Elyzabeth

Meade, Teresa LeVelle, Valarie Morris, among others, along with veteran Jeannie Pool and past International Association of Women in Music president Deon Nielsen Price. A last minute addition — a works sharing and listening table — was gratefully utilized: available scores, books, brochures and CDs were thoroughly mauled. Each new presenter had to contend with settling the exuberant conversations.

Panelists and presenters included: executives from the American Composers Forum; the American Music Center; Innova Recordings; Theodore Presser Company; along with Lea Feinstein, gallery owner; Judith Geist, professional violist (Philadelphia

Orchestra); Cindy Cox, Janice Giteck, Melissa Hui, Laetitia Sonami, and Pamela Z, composers; Margaret Jenkins, dancer; Joan Rabinowitz, Jack Straw Productions; Celia Stahr, art historian; Mary Stiles, symposium director and composer; Rene Yung, visual artist. Representation from the NEA and the many other recording labels, agencies, foundations and publishers which attended in 1999 was markedly absent.

More about this career symposium series can be found at the Women's Philharmonic site <http://www.womensphil.org>. Additional links to women musician sites are at <http://music.acu.edu/www/iawm>.

### **Group Piano and Piano Pedagogy: A National Forum in Cincinnati**

by Sunnie Oh  
Southwest Texas State University  
E-Mail: [sunnie\\_oh@swt.edu](mailto:sunnie_oh@swt.edu)

The National Group Piano and Piano Pedagogy Forum, a biannual workshop, was in 2002 held on August 2<sup>nd</sup> and 3<sup>rd</sup> at the College-Conservatory of Music in Cincinnati, Ohio. The motivation of this forum is to share ideas and experiences in teaching group piano classes and piano pedagogy classes at the college and university level.

The focus of the first day (August 2<sup>nd</sup>) was on group piano at the college / university level. After a warm welcome and opening remarks from Michelle Conda, a panel presentation took place on *Class Piano and Piano Proficiency Requirements*. The panelists (Cynthia Benson, Andrew Hisey, Timothy Shafer, Tim Shook, Glenna Sprague) came from colleges, universities, and conservatories. The issues discussed were very practical and helpful for those

who teach group piano classes. The next event was a group discussion on *How is Proficiency Handled at Your Institution?* About 90 participants, divided into groups of six, discussed the various proficiency requirements. In the afternoon, four group demonstration sessions followed: on *Teaching Popular Chording in the Group Piano Setting* by Michelle Conda, on *Using Personal Computers in the 21<sup>st</sup> Century Piano Laboratory* by George Litterst, on *Facilitating Group Interaction* by Ann Milliman Gipson, and on *Web-Based Instructional Support for Group Piano* by Martha Hilley. These sessions gave the participants hands-on experiences and tips on these topics.

The focus of the second day (August 3<sup>rd</sup>) was on piano pedagogy at the college / university level. In the morning, three presenters (Sam Holland, Mary Craig Powell, and Jane Magrath) spoke on *Perspectives on Pedagogy Teaching: How Do You Teach Beginning Teachers To Teach Beginning Technique?* This session was very helpful for a many teachers, giving them information on a variety of methods

and perspectives. Small group discussions on *Share Your Favorite Technology- / Non-Technology-Focused Assignment or Project from your Pedagogy Course* followed. In the afternoon, Lynda Metelsky gave a presentation on *Testing and Evaluating Pedagogy Students at the Royal Conservatory of Music* in Toronto. This was certainly an interesting presentation, because Ms. Metelsky comes from a very different educational institution, compared to universities and conservatories in the US. Finally, another set of small group discussions were organized on *How Do You Test and Evaluate the Work of Pedagogy Students in Courses and Internships at Your Institution?* The exchange of ideas from the various institutions was most useful for all participants.

The Forum provided plenty of opportunities to meet colleagues from all over the country. However, the most interesting part of the two-day workshop was a survey on piano proficiency requirements for class piano students. 39 workshop participants

from 33 US-institutions filled out a questionnaire on the first day of the Forum; on the second day, the results of the survey were released. These results showed a clear trend of group piano instruction towards functional skills, as opposed to technique and solo-based teaching and learning. Most instructors who teach group piano classes think of these classes as a part of functional music theory instruction. Therefore, many institutions parallel the level of their piano courses with core music theory courses. In addition, many institutions are moving away from focusing on scales and technique, but emphasize harmonization skills and functional sightreading.

The facilities at the College-Conservatory of Music in Cincinnati were excellent, with the exception of the accommodation and housing services at the designated dormitory at the University of Cincinnati. The National Group Piano and Piano Pedagogy Forum was surely an encouraging and joyful event.

## South Central Chapter Officers and Board Members

CMS South Central members should feel free to contact any officer or board member to discuss and enhance professional activities of our society.

<i>Officer / Board Member</i>	<i>Institution</i>	<i>E-Mail Address</i>
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### South Central Music Bulletin

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