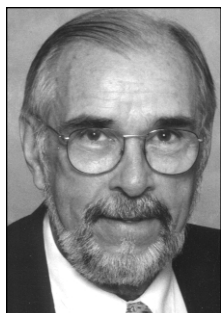




SEPTEMBER 2004

Newsletter



Music in General Studies - Perspectives and Prospects

DAVID WILLOUGHBY -
EDITOR, CMS NEWSLETTER

Editor's note: I would like to thank Mark Mazullo, Board Member for Music in General Studies, for his cooperation and

assistance, and to each of the MGS panelists scheduled for the 2004 Annual Meeting in San Francisco, each of whom sent me summaries of their intended content.

Perspectives inform or remind readers about the beginnings of the MGS emphasis within CMS (1977-1985), including curricular issues that were emphasized in workshops, convention presentations, and published articles during the 1980s. Much of the information was taken from the Wingspread Report (1981), curricula of four summer Institutes for Music in General Studies held in Boulder (1982-1985), and the Report of the Task Force on Music in General Studies, prepared in 1985. Prospects deal with the present as we prepare for the future, particularly as we look to an MGS emphasis at the CMS Annual Meeting in San Francisco in November. Important issues emerge from the various topics to be discussed more fully by seven MGS faculty members in November.

Perspectives

I believe it would be fair to say that the traditional music appreciation course prior to the 1980s (and likely in many courses since) was geared toward helping students love Western European classical music. Today, many appreciation texts emphasize a broader repertoire—within the Western culture and beyond.

Texts and repertoire became issues but so did the quality of teaching. In 1977, the CMS Board created a new

academic category representation on its Board: Music in General Education. Prior to this, only Theory, Musicology, Composition, Music Education, Ethnomusicology, and Performance were represented. In 1980, the Board changed the name of the position to Music in General Studies.

Robert Trotter, the first Board Member for Music in General Education, made the case for music in general education as a concern for (1) the education of the general student (the non-music major) and (2) the general education of music majors. Since then, however, the CMS-MGS program has focused primarily on improving the music teaching and learning of students not majoring in music.

Having established the MGS Board position, the next step was an MGS conference. It was held in June 1981 at the Wingspread conference center in Racine, Wisconsin. The entire report of this conference can be read online (CMS/Publications/CMS Reports/ No. 4 – “Music in General Studies – a Wingspread Conference”).

Like most conferences, the purpose of the Wingspread

Conference was to provide background, define issues, and formulate solutions to problems. It also explored the relationship between music in general studies and the survival of music in higher education and the culture of our society.

The first major outgrowth of Wingspread was a series of four summer MGS workshops; all were held in Boulder, Colorado. MGS-I focused on the “philosophy, content, and structure of courses for the non-music major”; the curriculum for MGS-II (1983) was organized around the theme: “Building an

Expanded Repertoire”; the MGS-III curriculum (1984) considered the problems of “teaching the materials of music to the non-music major”; and MGS-IV (1985) adopted the theme: “The Musical Experience in the Classroom.” MGS-III and MGS-IV each utilized consultants who shared their knowledge of computer resources and applications

Continued on page 4

What about music appreciation and other MGS courses?

Share your perspectives and your experiences through the CMS Newsletter

INSIDE...

President's Message; IDEA EXCHANGE; Regional Chapter Report; Letter to the Editor; the Camargo Fellowships; and the debut of a regular column: The Retiree Connection, a column mainly by and for CMS retirees, plus more.



ROBERT WEIRICH, CMS PRESIDENT,
UNIVERSITY OF MISSOURI-KANSAS CITY

I saw a bumper sticker today that really rang true: "If you are satisfied with the status quo, you haven't been paying attention."

While this may refer to the situation in which our nation finds itself, it also summarizes the attitude behind the current CMS Common Panel Topic:

Given three wishes, what would you change about your role as a musician/teacher in academe, in your community, and in American society?

Our question suggests that things could be better if there were some change. It also asks what you can do. At this point, it's not about what they, whoever they are, will do about it, nor even about what we will do. The question is directed to you and to you alone. To allow some room to dream big, it asks for wishes. As any child knows, a wish doesn't have to be immediately achievable, only intensely desired. Finally, the question implies that there are different levels that one can affect: the local one in your own academic setting, a slightly larger domain that takes in your town or city (community), and finally the more global sphere of that most amorphous of societies, our own. The inference here is that an active member of our profession has roles in each area; we may not be equally influential in all of them, but we are nevertheless musical citizens of each.

If all CMS members were to take a serious stab at answering those questions, we would have a lot to talk about! Even if you don't share your thoughts with your fellow members, it's the kind of question that can inspire personal transformation. It also reminds one of the old joke about how many psychiatrists it takes to change a light bulb—only one, but the light bulb really has to want to change.

Nevertheless, the question was asked of the membership to determine the future agenda of The College Music Society. What desires for change so excite and unite our members as to bring about a tidal wave of action for change? What can we do to make our schools, communities, and even American society a better place for music?

Attendees at the CMS regional meetings this spring have already had a go at a joint discussion. I've seen several

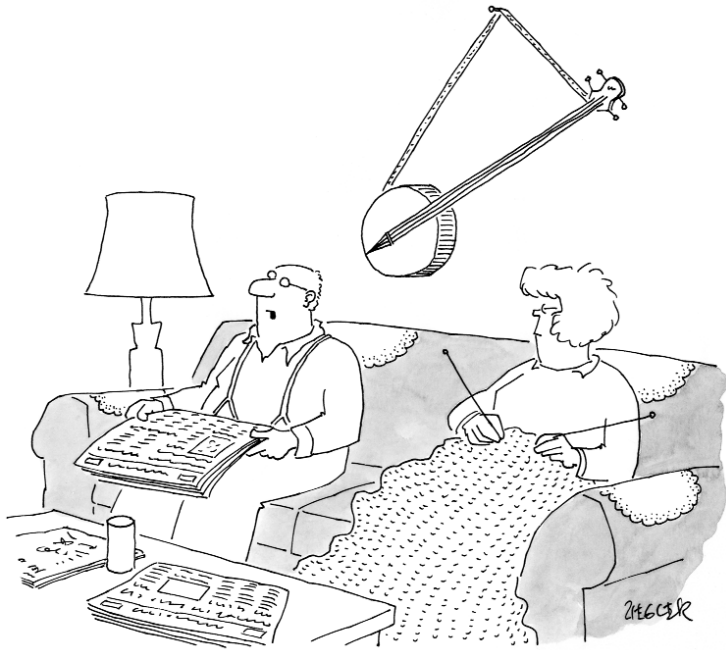
chapter reports and, like the question itself, they have been free-wheeling, to say the least. One chapter president wrote:

"One of the interesting things about this year's common panel topic is the degree of interpretation it engendered in its respondents. Some members of the panel chose to think globally, while some chose to frame it in very individual terms. Those who applied it directly to themselves sounded more like they were responding to this question: how can I change the world to make my job better? These responses were less interesting to the group unless you shared the precise interest of the respondent. Thus, respondents who talked about making the world a better place for piano pedagogy or ethnomusicology were given less attention. This may be an unintended learning outcome of the topic itself. Perhaps the cause of serious music in our culture is deterred because we promote our own interests rather than serious music in general."

Right on, Chapter President! The learning outcome was very much intended. While the question is directed to the individual, it requires the individual to think beyond self-interest. If discussion of the question becomes a gripe session (as it easily can), there will be no progress. We have to see beyond our petty, though painful, peeves. Other chapter reports listed *Big Ideas* aplenty. Some were local: Establish more in-depth study where music history is concerned. Rethink the current survey-standard and canon and offer a more probing study into select topics. Bridge the gap between history or theory or performance and composition." Some were more global: "Eradicate the cloistered state of academia by keeping a finger on the pulse of current societal standards and focus more on contemporary trends with an emphasis on creation rather than re-creation." There's a lot to chew on there, and at this stage of the discussion, far be it from me to discourage any voice. The point is to find out what excites you, the membership. The next part of the discussion centers on what we can do about it.

Discussion continues in San Francisco this fall at the Annual Meeting, to be held November 4 through 7. It promises to be one of the great CMS gatherings, and again I hope you will consider your duty as a CMS citizen to be part of it. In addition to a session on the *Question*, we are sponsoring the first-ever "CMS Outreach" in which some of the presenters accepted for the meeting will also present to

local San Francisco audiences. Author and critic Tim Page will deliver the Trotter Lecture. As always, there will be a cornucopia of the most diverse presentations by members from all over the world. Please don't stay away because you have no funding from your university. Yes, it can cost some money, but if you return to work recharged, teeming with ideas, having found several new colleagues who are united with you in your desire for change, isn't it worth it? ■



"How long has it been now, Mary, since I've been off the charts?"

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Great Lakes Chapter Report

SUBMITTED BY JAMES E. PERONE,
MOUNT UNION COLLEGE - PRESIDENT

The Great Lakes Chapter of The College Music Society held its 2004 annual meeting in March at the University of Michigan. Approximately 64 CMS members attended the conference.

Barbara Bowker, Program Committee Chair, and Site Coordinator Betty Anne Younker put together an informative and eclectic program that included sessions on popular music, musicological topics, theory and analysis, professional life, ethnomusicology, performance and applied music, music education, and cross-disciplinary connections. William Bolcom delivered a provocative keynote address on the state of music today.

After the Friday afternoon officers meeting at the School of Music's Moore Building and a "dutch treat" dinner at The Gandy Dancer, the Composers Concert was held in Britton Recital Hall. In addition to works for solo instruments and chamber ensembles by CMS composers Hye Kyung Lee, Mark Phillips, Chin-Chin Chen, Robert Rathmell, Michael Conti, and David Harnish, the concert featured a performance of Lutoslawski's Mini Overture for Brass Quintet by the University of Michigan Faculty Brass Quintet. The Program included one composition by a CMS graduate student and four papers delivered by CMS graduate students, each of whom received a stipend from the chapter. Mary Procopio, who is pursuing an M.A. in musicology and a D.M.A. in flute performance at Michigan State University, won the chapter's first annual Best Graduate Student Presenter Prize.

The officers elected for 2004-2006 are President Barbara Bowker (William Rainey Harper College), Vice President-President-Elect Gene Trantham (Bowling Green State University), Treasurer Claire Boge (Miami University), Secretary Mark Harbold (Elmhurst College), and Immediate Past President James Perone (Mount Union College).

The chapter's 2005 conference will be held at Western Kentucky University at a yet-to-be-determined date in April 2005. Ed Duling (University of Toledo) will serve as Program Chair. ■

For complete information
concerning the
Forty-Seventh Annual Conference
in San Francisco, California,
November 4-7, 2004
please visit the CMS website
www.music.org

appropriate for MGS classes. Further, CMS developed three more MGS summer workshops (1986, 1987, and 1988), each of which concentrated on specific world musics and ways of incorporating them in MGS classes.

The Wingspread Conference also recommended that a conference be held in conjunction with the National Association of Schools of Music. This conference took place in Dearborn, Michigan, in 1983. An NASM publication resulted from this conference: "Music in General Studies: a Survey of National Practice in Higher Education" (refer online at <http://nasm.arts-accredit.org> and click Brochures and Advisory Papers/"Music in General Studies...."). Access the conference papers online at CMS/Publications/CMS Reports/"Papers from the Dearborn Conference on Music in General Studies").

Prospects

Anyone with recent CMS annual conferences programs could cite MGS topics presented during the past several years. But to explore, with more than a title, the anticipated presentations at the 2004 meeting in San Francisco by seven MGS teachers, I believe, will more than adequately provide some sense of where MGS is headed.

Gerard Aloisio, of Minnesota State University, makes the case for a "music appreciation specialist." These courses typically are assigned to beginning faculty ("paying their dues"), tossed from person to person ("spreading the pain equally"), or to faculty approaching retirement ("as incentive to retire early!"). He argues that satisfactory experiences in these classes can result in life-long interest in a broad spectrum of music, even art music. These students can become community supporters of music and the arts.

Aloisio believes that they deserve the very best teachers, the ones with the greatest passion for teaching music

appreciation (by whatever title), who want to make a career—"a LIFE"—of it. "It is time that we embrace non-majors as the indispensable people they are, and provide the specialists they deserve in their classrooms"

Paula Conlon, of the University of Oklahoma, explores the advantages and disadvantages of teaching World Music classes primarily as service courses for upper-level non-music majors. Her perspective is derived from teaching Native-American music (she has taught thirty-eight of these course to date) and from coordinating all World Music classes, which have an annual enrollment of over 2000 students.

Phil Ford, of Stanford University, comments on the perspective of not high brow, not low brow, but "middle brow." He discusses how the old name and concept for MGS—"music appreciation" - is actually not such a bad thing. He feels that music appreciation may carry the "taint of the middlebrow" and will discuss what that means and how anxieties over middlebrow culture (and "brows" in general) are anxieties over cultural status - "class anxieties."

Peggy Holloway, of Wayne State College, will discuss ramifications of a single required course, Introduction to Music, required of all students at her institution in order to graduate. Furthermore, she will summarize her institution's current process—and the associated debate involved—in revising the General Education requirements.

Additionally, Holloway raises the question of the validity of using certain courses designed for elementary education majors, such as her course titled Music and the Creative Process in Education, in which she uses Orff-Schulwerk methods to provide more hands-on involvement in the process of learning basic music concepts, such as rhythm, pitch, scales, tempo, and dynamics—as well as "how to listen" to music.

Continued on next page

Letter to the Editor

Editor's note: This "anecdote" was submitted by JEFF ABELL of COLUMBIA COLLEGE in Chicago. It was written in response to the article by Kathleen Lamkin, "Music Degrees and Career Options: a Hot Topic," published in the March 2004 *Newsletter*.

Some twenty years ago, I had a job in the Dean's office of the college where I currently teach. The Dean had hired a consultant to come in to interview the entire staff and to make recommendations about how to improve the management of the office.

At the end of two weeks of interviews and group discussions, the consultant came into my office to chat. She said to me: "You are the only person in this entire operation who actually thinks like a bureaucrat. The only thing I can figure out is that it must be related to your work in music composition. You seem to understand how to examine a problem, keep an open mind about possible solutions to the problem, balance large forces and examine both their current and future interactions, and consider the consequences of a current decision on future outcomes. That's what a good bureaucrat does: understand both the micro-structure and macro-structure and how they are impacted by change."

So, clearly, if we encourage students to study music composition, we are not only training them to think creatively, we are preparing them to be good executives. ■

Valerie Meidinger, of Marian College (Wisconsin), explores (1) how music method courses can be truly relevant to the future lives of pre-service classroom teachers, and (2) whether current method courses actually increase the level of understanding and appreciation of the musical arts?

Donald C. Meyer, of Lake Forest College (Illinois), has taken steps to help students improve their ability to discuss a piece of music, especially one they hadn't heard before. He concluded that the problem was not the students' lack of ability but in the nature of the teaching material – the text book. Meyer decided he would do what professors sometimes do; he wrote his own textbook.

While covering much of the same material as a standard music appreciation textbook, Meyer's book presents greater depth of coverage of popular music styles and replaces the common, "rather passive" listening guides with listening activities that encourage hands-on work for students to do while listening to recordings.

Linda Pohly, of Ball State University, discusses aspects of the Doctor of Arts (DA) degree offered at Ball State, a degree designed in part to emphasize preparation for college teaching. Therefore, all DA students are required to take either a Music Appreciation or a Music Theory pedagogy class. Pohly, who teaches the Music Appreciation pedagogy class, will comment on:

- What she teaches—practically and philosophically—in that class;
- The projects, assignments, and experiences involved; for example, students teach at least once in the semester in one of the music appreciation sections;
- What she has learned in the process of trying to teach doctoral students about teaching music appreciation;
- Follow-up or results as determined by her continuing contact with the students.

To conclude this discussion of MGS, what are the prospects for Music in General Studies for the next ten or twenty years? Is MGS important enough that CMS should continue to provide national leadership?

What are the prospects for MGS as an area of academic specialization? Are there schools and departments that feel that these courses are more than mere credit-hour producers? In what ways do MGS courses contribute to our regional and national musical culture? Why not staff your service courses with your best teachers, giving them support, status, and rewards?

And finally, consider sharing your experiences with innovative and successful MGS efforts through continued dialog, perhaps through the *CMS Newsletter*! ■

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Faculty subject to change



Student Dossiers as a Tool for Assessment

PAUL CIENNIWA, UNIVERSITY OF MASSACHUSETTS-DARTMOUTH

Background

Assessment has become a buzz-word in higher education. Administrators are seeking better ways to evaluate academic departments, their programs, and their protégés. Perhaps due to grade inflation, traditional letter grades no longer appear to be sufficient. In addition, student evaluation of faculty can be flawed.

Because of the personal nature of private lessons, the assessment of private students is particularly difficult for teachers. While juries may aid in evaluation, they can never speak entirely for the work of a student throughout the course of a semester. For this reason, the private teacher is usually the one submitting the final grades for students. Such grades can rarely be objective. Of course, a teacher may consider attendance, preparedness, and progress. But, in the final analysis, students—all who might receive the same letter grade—may actually vary in degree of effort and accomplishment.

This ambiguity has not been ignored by administrators. Subsequently, credit hours for private lessons may never reach a level appropriate to the amount of work private study requires. In many cases, credit hours for private lessons have already been reduced. At the root of this problem is the lack of materials that can be assessed by administrators. A student in physics, for instance, produces tangible evidence of progress through papers, presentations, and closely graded exams. The music performance major does not have this luxury, for the main act to be evaluated is elusive and highly individual. By creating student dossiers, music departments will have tangible records of the work of their students and teachers.

The Dossier

The student dossier is a binder containing documents collected throughout the course of a student's degree program. The dossier is to be maintained by the student and presented at the end of each semester, most likely at a performance jury. Upon graduation, the department retains the dossier, and the degreed student may contact the department if copies of certain documents are needed.

The types of documents to be collected in a dossier are up to departmental requirements. Ideally, the binder could be divided by semester or academic year.

Bridging the Divide between Music Degrees and Career Options

DEREK MITHAUG, THE JUILLIARD SCHOOL -
DIRECTOR OF CAREER DEVELOPMENT

In the recent CMS *Newsletter* article, *Music Degrees and Career Options: A Hot Topic* (March 2004), Kathleen Lamkin summarized the career presentation and discussions that occurred at the 2003 CMS conference in Miami, Florida. Here are the salient questions that emerged from these talks: Are performing and teaching careers the only options for music majors? Should music faculty, administration and curriculum support a broader view of career options for music graduates? If so, what career services or coursework might be offered to support graduates as they navigate professional interests?

After reading her report, I was inspired to write Dr. Lamkin about the discussions and program innovations that are occurring at Juilliard in response to these very same questions. She invited me to share some of these programs in this *Newsletter* edition. I can also add that my colleagues at New England Conservatory, Manhattan School of Music, Peabody, Eastman, Curtis, and others speak regularly about the career issues facing music graduates. We meet annually each year at a conference specifically for this purpose. As a result, many of these schools have already implemented career-based services that are empowering their students to succeed as musicians, artists, and people.

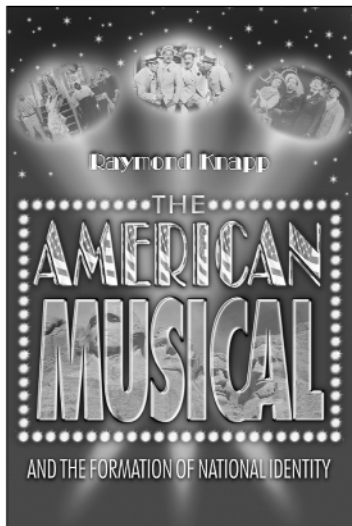
The Juilliard School's music division is no stranger to the employment challenges that face students after graduation. Known for its focus on performance practice, Juilliard has continually supplied musicians for most of the world's leading orchestras. It has also graduated many renowned soloists. But the demand for the best musical training in today's employment climate is vastly different than a century ago. Many leading conservatories and schools of music are asking critical questions about the roles they are preparing their students to serve after graduation. Is it still realistic to apply 20th century educational traditions to 21st century culture and economy? Perhaps an even deeper question is: should music schools prepare highly skilled and specialized laborers, or should they prepare citizens to serve communities in an artistic capacity?

As Juilliard celebrates its centennial in 2005, graduates of the music division are facing fewer performance opportunities, stiffer competition, and an overly saturated market. Anticipating these realities, Juilliard began initiating a

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Reading Allowed



THE AMERICAN MUSICAL AND THE FORMATION OF NATIONAL IDENTITY

Raymond Knapp

The American musical has achieved and maintained relevance to more people in America than any other performance-based art. This thoughtful history of the genre offers probing discussions of how American musicals, especially through their musical numbers, advance themes related to American national identity.

"A stunningly original, breakthrough book.... The author analyzes the music of this repertoire in an ingenious (and highly readable) fashion that consistently illuminates connections to historical and critical ideas.... A brilliant analysis."

—Rose Subotnik, Brown University

"The most readable, focused, sustained and contextualized study of the genre I've encountered. The author's breadth, experience and reliability as a scholar and teacher shine through on every page."

—Stephen Banfield, University of Bristol, UK

VIENNA

Jews and the City of Music

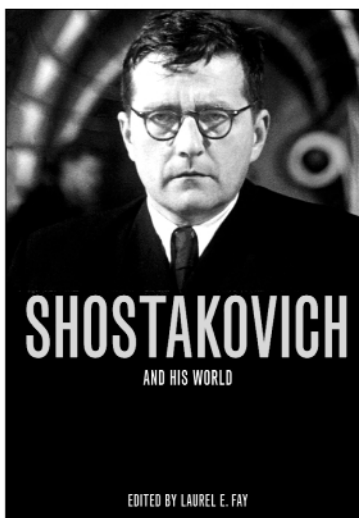
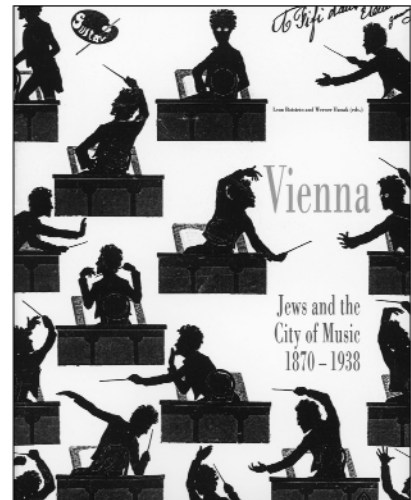
Edited by Leon Botstein and Werner Hanak

This book explores the influence of Jewish composers, performers, and patrons on the musical culture of Vienna and, more generally, their lasting contributions to the development of music. The essays collected here shed light on the Jewish-Austrian musical symbiosis which ended so brutally and tragically by the 1930s. The book concludes with a critical look at Vienna after 1945.

Included in the book are two CDs; the first contains examples of Viennese classical music, with excerpts of works by Krenek, Schoenberg, Mahler, and others, while the second samples Viennese popular music of the era, with operetta excerpts and music from such Viennese composers as Kurt Weil and Max Steiner.

Distributed for the Yeshiva University Museum and Bard College

Paper \$24.95 ISBN 0-691-931493-8 Due October



SHOSTAKOVICH AND HIS WORLD

Laurel E. Fay

Dmitri Shostakovich (1906–1975) has a reputation as one of the leading composers of the twentieth century. But the story of his controversial role in history is still being told, and his full measure as a musician still being taken. This collection of essays delves into Shostakovich's world, exploring the composer's creativity and art in terms of the expectations—historical, cultural, and political—that forged them. It includes many documents that appear for the first time in English.

Published in association with the Bard Music Festival

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Call for Program Participation

The International Conferences Committee of The College Music Society is pleased to announce an International Conference at the University of Alcalá de Henares's Aula de Música. The Conference Program Committee welcomes proposals for papers, panels, discussions, performances, lecture-recitals, and demonstrations that relate to all aspects of college music communication, creating, learning, performance, research, teaching, and other areas of interest to music professionals. The Program Committee solicits the broadest representation of topics within our fields, including analysis, career issues, cross-cultural perspectives, gender studies, history, new technologies, popular genres, multidisciplinary issues, world musics, innovative teaching models, and pedagogy, especially the transmission and acquisition of music in formal and informal settings in different cultures. Possible topics would include presentations on comparative music education/transmission systems in public education, in higher education, and outside educational institutions.

Special Topics. Presentations on the following topics are especially encouraged:

(1) Musical/cultural identity

The cultural diversity of Spain's past and present raises questions concerning the issue of cultural identity, much debated by scholars in recent years. Spain's rich musical heritage is the result of a long history of encounters between

the diverse peoples who have inhabited the Iberian Peninsula, as well as between these peoples and other cultures. From Castilian romances to Sephardic songs, from flamenco to celtic melodies, to mention just a few, Spain has developed a great variety of distinctive musical traditions. Faced with this diversity, we might ask whether there is such a thing as "Spanish music," or is this just an ideological nationalistic construct that does not reflect the cultural reality of the country? The question of musical and cultural identity also arises when we consider the future of Spanish and other European cultures in the context of the contemporary process of European integration, as well as of worldwide globalization. Presentations that address issues of musical identity, focusing either on its historical dimension or on its present configuration in a postmodern and global context are encouraged. Topics are not restricted to Spanish music, but might address issues of musical identity in general, or in other specific musical traditions.

(2) Cross-fertilization between "art" music and folk music

Folk traditions have been a very important source of inspiration for twentieth century composers. Manuel de Falla in Spain, Bela Bartók in Hungary, Aaron Copland in the United States, or Silvestre Revueltas in Mexico, among many others, drew from the folk traditions of their countries in order to find a modern language. Topics might include, for example, the influence of a folk tradition on an individual composer or work, the influence of "art" music on folk traditions, the institutionalization and *festivalization* of folk musics, the invocation of national identities as guiding principle for twentieth-century music, or the arrangement of folk songs by academically-trained composers.

(3) Musical representations of otherness

The idea of the "Spanish" has been a source of inspiration for a number of non-Spanish composers including Scarlatti, Bizet, Rimsky-Korsakov, and Debussy. The musical representation of "the Spanish" in the works of these and other composers raises issues concerning the representation of otherness, such as those discussed by scholars in recent years under the theme of orientalism. Papers dealing with the general theme of the musical representation of otherness, or with specific examples of such practice are encouraged.

Other special topics. The Program Committee also encourages presentations on the following topics:

- Classical music of Spain (including connections with the music in colonial Latin-America)
- Improvisation (contemporary trends, teaching improvisation)
- Teaching music in interdisciplinary curricula
- Interrelationships between music and the other arts

Original compositions. A separate *Call for Scores* will be issued at a later date.

Registration fees. A registration fee will be required of all presenters—including panel moderators, panelists, performers, and accompanists—approximately three months prior to the conference. Traveling companions who are not music professionals will be welcome to attend all meeting sessions for a reduced fee. For budgeting purposes, please note that for the 2003 CMS International Conference in Costa Rica, these fees were \$350 for music professionals and \$175 for traveling companions. It is further understood that all presenters will be members of The College Music Society at the time of the conference, and are willing to present on any day of the conference should their proposals be accepted.

Location. The conference will be hosted by the Aula de Música at the University of Alcalá de Henares. Located 25 minutes from the Madrid Barajas Airport, Alcalá de Henares is the birthplace of Cervantes, and in November of 2005 will be celebrating the four-hundredth anniversary of the publication of the first part of *El Quixote*. The university has already celebrated its four-hundredth anniversary, and is a World Heritage Site. Optional half-day excursions will be offered for visiting sites of cultural interest in Madrid and the surrounding areas. In addition, a special excursion will be arranged to Toledo, featuring small-group guided walking tours emphasizing the city's unique Moorish, Jewish, and medieval histories.

Guidelines for Submitting Proposals

Papers are generally limited to 25 minutes, lecture-recitals to 40 minutes, and panels to 70 minutes. A *Call for Scores* will be published separately.

Except in the case of panels, the Program Committee will conduct a blind review of proposals. A proposal includes—

For the CMS Executive Office:

- **Part A**—*one copy* of a list of all persons to be listed in the meeting program, even if the list contains only the submitter's name. The list should indicate institutional affiliations (where applicable), addresses, and phone numbers for each person involved.
- **Part B**—*one copy* of the Proposal Cover Sheet (available at <http://www.music.org/activities/spain05/coversheet.pdf>)

For the Program Committee:

- **Part C**—*four copies* of a one- or two-page, double-spaced, typewritten abstract, clearly stating goals, methodology, and conclusion(s).

Special note: The Program Committee chooses presentations based primarily on the abstract as submitted, so it is important to write an abstract that the Committee will understand and can evaluate fairly. The purpose of the abstract is to convey to the reader what will be

said in the presentation. Do not merely describe the subject or list the topics to be covered. Rather, state the main point of the presentation, outline the subsidiary points, and summarize the evidence offered, so that someone who has not heard the presentation can know in brief what it will say and can evaluate its contribution to our knowledge and understanding of music. The abstract, like the presentation itself, should be clear to an audience of musicians and music educators of all kinds, not just to those with a narrow specialty. While it may be necessary to set the context or lay out the problem to be addressed, this should be kept to a minimum.

Identity. Panel moderators and panelists should be identified on the abstract and on one-page vitae. Otherwise, the submitter's name should not appear on the abstract or on any supporting materials

- **Part D**—*four copies* of a list of equipment needed for the presentation (including piano). The submitter's name should not appear on this page. Note: video tapes may need to be converted to a non-US-standard VHS format.
- **Part E**—*four copies* of any supporting materials. Four copies of one-page vitae are suggested. Names of panel moderators and panelists should be included; otherwise, the submitter's name should not appear on any supporting materials, including one-page vitae, tapes, compact discs, brochures, or reviews. Names may be blotted out with heavy marker.

A complete proposal for a lecture-recital or performance should be accompanied by four (4) cassette tapes containing a recording of the work or works to be performed. Supporting materials cannot be returned.

A complete proposal, including *one copy* of the list of all persons involved in the presentation, *one copy* of the Proposal Cover Sheet, *four copies* of the abstract, and *four copies* of supporting materials, including cassette tapes (where appropriate), must be submitted in order to receive consideration. Incomplete proposals (including single copies of abstracts or cassette tapes), faxed proposals, proposals that do not adhere to the above guidelines, and proposals received after the deadline are unlikely to be reviewed by the Program Committee. **All proposals must be postmarked by December 3, 2004. Do not fax proposals.**

Please send proposals to:

International Call for Program Participation,
The College Music Society, 312 East Pine Street,
Missoula MT 59802 USA.

All presenters, including panel moderators, panelists, performers, and accompanists, are to be members of The College Music Society at the time of the conference and will be required to pay the registration fee approximately three months prior to the conference. It is understood that participants are willing to present on any day of the conference should their proposals be accepted. ■

Welcome from the 2004 Annual Conference Program Committee

WILLIAM GEORGE, COMMITTEE CHAIR
(SAN JOSE STATE UNIVERSITY)

On behalf of the Program Committee, welcome to San Francisco and to our Forty-Seventh Annual Conference. Our hotel is the Hyatt Regency Embarcadero Center. Situated at the intersection of Market Street and the Embarcadero/Herb Caen Way (see my final paragraph), at the end of the California/Van Ness cable car line and just up the street from the Ferry Building, the rooms afford beautiful views of the bay and the city and easy access to Fisherman's Wharf, Chinatown, North Beach, and Union Square. The CMS website provides information on museums, musical events, dining, excursions and entertainment. Transportation from the airport should be simple and inexpensive with the recently opened Bay Area Rapid Transit extension taking you directly from the airport to the hotel.

CMS's comprehensive approach to music is very evident in the variety and depth of the sessions and concerts of the 2004 program. The Society continues its tradition of collaboration with professional performers starting with a Thursday evening program of works for organ by CMS composers, performed by organist David Hatt at St. Mary's Cathedral. This is followed on Friday evening by a concert of choral works by CMS composers, presented by "Volti," a San Francisco-based professional choir specializing in contemporary music, Robert Geary artistic director/conductor. On Saturday afternoon Judith Zaimont will host a conversation with Kronos Quartet founder and artistic director, David Harrington. The San Jose State University Wind Ensemble, conducted by Edward C. Harris, will present a concert of works for winds by CMS composers on Friday afternoon and the CMS Players will perform in a Composer's Workshop presentation on Saturday afternoon. These performances are in addition to the thirty-five recitals and lecture-recitals of music old and new from around the world presented throughout the course of the meeting.

Several practical, career-oriented presentations are scheduled—"Help is on the way," to echo a rallying cry of a recent political convention. Wednesday afternoon and evening the CMS Mentoring Committee will present a panel and two workshops on preparing applications for a teaching position, insights into interviewing, and "Surviving and Thriving" in the first few years. This will be followed on Friday by a seven-part "Open Forum for the Professional Life Initiative," exploring concerns of graduate students,

Continued on page 13

2004 Annual Conference Highlights

As if the chance to visit San Francisco weren't enough, the 2004 conference boasts a greatly-expanded program, with almost twice as many presentations as past CMS conferences—almost 190 offerings from which to choose. In addition to the entire conference schedule, www.music.org and www.collegemusicsociety.org provide special San Francisco links and special lists that highlight specific areas of interest for attendees:

• **Composition and Performance**

Lecture-recitals, papers, and performances of music by a wide array of composers representing traditions from around the globe will be offered, as well as an open discussion with the Kronos Quartet's David Harrington. Tim Page, classical music critic for the *Washington Post*, will deliver the 2005 Robert Trotter Lecture.

• **Professional Life and Continuing Career Concerns**

Beginning with a Wednesday evening pre-conference early career workshop, sessions will cover entrepreneurialism, administrative topics, and open forums for virtually every career stage of music in higher education.

• **Special CMS Series Reconsidering Euro-American Classical Music**

Great music performed by many of the Society's outstanding artists. Scholars will share fresh insights into the historical, political, and social contexts in which these works were conceived, first appreciated, and why they have either been re-discovered or have enjoyed continuous acclaim.

• **Scholarship and Research**

Presentations and open forums covering current trends and controversies in Ethnomusicology, Music Theory, Musicology, and World Musics will guarantee fascinating listening and discussion.

• **Teaching, Pedagogy, and Curricular Issues**

In-depth examinations of how musical information is best transmitted in different circumstances will be given in a variety of formats throughout the conference.

• **Works by CMS Composers**

Three concerts will be given, featuring works for chorus (performed by Volti, Robert Geary, conducting), organ (performed by David Hatt), and wind ensemble (performed by the San Jose State University Wind Ensemble, Edward C. Harris, conducting). In addition there will be a special composers workshop, with dialogue with composers whose works will be performed by CMS Players, a national roster of artists who perform new music. ■

CMS Outreach—A Pilot Project for the 2004 Annual Conference

In an effort to explore ways in which musicians in higher education can enrich the cultural life of non-academic communities, The College Music Society is conducting a pilot outreach project as part of its 2004 annual conference in San Francisco. The project is supported by The CMS Fund, and will provide the means for CMS members to present their knowledge of music in community venues throughout the greater San Francisco area.

All CMS members are invited to participate in this project.

The pilot project is designed to encourage music professors—whether they be composers, performers, educators, or scholars—to take their knowledge and artistry outside Academia, to interact and communicate with the general public, and on the basis of this experience, to reflect on ways to improve the communicative skills of music majors enrolled at both the undergraduate and graduate levels. Our country today is culturally diverse, with many musical subcultures. Unfortunately, this reality is seldom reflected in the traditional professional education of classical musicians. By taking what we do at a CMS meeting out into the surrounding community, we may have a better understanding of how to refine curricula to address the systemic need for more effective communication about the art of music in American society.

The pilot project includes the following:

Training for CMS Members—opportunity to learn how to present music to groups not usually associated with higher education. Mitchell Korn (ArtsVision) and John Steinmetz (Los Angeles, California) will present a workshop on outreach and will be available to work with individuals to tailor their presentations.

Outreach and Service to the San Francisco Area by CMS Members—opportunity for CMS composers, performers, scholars, and educators to share their love for music in a variety of settings, including schools, libraries, community centers, churches, and other venues.

Reflection and Plans for the Future—opportunity to reflect on the experience of presenting to new audiences in the San Francisco area, to make plans for future outreach efforts, and to discuss the implications for the education of undergraduate and graduate students, as well as for the community service expectations of music faculty in higher education.

Complete details concerning the project will be found on line at <http://www.music.org/participate.html>.

Plan to be in San Francisco and to participate in this outreach project! Both presenters and observers will be welcome. We encourage you to complete the on-line form at <http://www.music.org/participate.html>, or call the CMS Executive Office and a copy of the form will be sent to you.

We look forward to your participation in this pilot project as CMS continues to explore outreach possibilities.

ROBERT WEIRICH (University of Missouri, Kansas City), President The College Music Society

Important notice for member composers and students of member composers:

Please watch www.music.org and www.collegemusicsociety.org for the *Call for Scores* for the **CMS 2005 Annual Conference**, to be held in November 3–6, 2005, in Québec City, Québec. Works will be solicited for the Université Laval's Faculty Brass Quintet and New Music Ensemble, as well as string quartet. In addition, the Society will sponsor a Student Composers Competition for soloist members of The CMS Players (a national roster of CMS performer members who regularly perform new music). The postmark deadline for score submission for the Québec City meeting is December 17, 2004.

Important notice for member composers:

Please watch www.music.org and www.collegemusicsociety.org for the *Call for Scores* for the **CMS 2005 International Conference**, to be held in June 13–17, 2005, in Alcalá de Henares, Spain. Works will be solicited for violin solo, solo piano, violin-piano duets, piano and voice, and string quartet. The postmark deadline for score submission for the conference in Spain is October 15, 2004.

Submission Deadline: January 7, 2005

Call for Program Participation—Forty-Eighth Annual Conference, November 3–6, 2005
Québec City, Québec

The following list suggests possibilities for one semester's content:

- Syllabus
- Repertoire studied
- Practice log (a weekly documentation of practice, including assignments, daily practice times, goals of each practice session)
- Concert programs in which the student participated
- Jury evaluation forms
- Performances attended
- Listening and reading assignments given by the applied teacher
- Writing assignments given by the applied teacher (e.g., program notes for pieces to be performed on the jury)
- For organ students who hold church positions: a weekly record of preludes/postludes

While this dossier takes some organizational work on the part of the student, students will eventually be grateful for having a complete record of their work. At the least, a binder filled with all of one's undergraduate performances might prove useful in applying to graduate school. For my organ students, they will refer to their prelude/postlude list throughout their careers.

To some extent, the student will be evaluated, at jury time, on the contents of the dossier. Is it up to date? Has the student shown a record of regular practice? How do various students' dossiers compare? Is the student familiar with the assigned listening or reading?

At the same time, the department might evaluate faculty on the basis of the dossier. What type of repertoire is being taught? Are the students being encouraged to practice? Is the teacher consistent with departmental standards?

Finally, the department will have a solid record to show administrators. A department's collection of student dossiers will speak well for private teachers, their students, and the intensity and obligations of private study. Eventually, administrators just might reconsider the value of applied lessons in the university curriculum. ■

number of new programs. The purpose of these programs can loosely be summarized as follows: to prepare young artists as advocates for themselves and for the arts; to understand their role and the role that the arts play in society; and to think about new ways to connect with audiences both on and off the stage.

The most prominent program at Juilliard is the Office of Educational Outreach. Since 1989, the Office of Educational Outreach has provided students with opportunities to perform in a variety of non-traditional venues. These settings include public schools, nursing homes, hospitals, drug-rehabilitation centers, and homeless shelters. Depending on the type of performance, students must complete training workshops and/or coursework to qualify for service. The work they complete builds skills outside of performance technique such as developing a lesson plan, building an interactive presentation, communicating effectively with an audience, and thinking critically about their program's relationship to the audience and the community. Emphasis is placed on the inter-relationship between the music, performer and the audience. Currently, 30% of the student population participates in outreach activities.

The second program is the Office of Career Development. In 1999 under a direct initiative from the school's capital campaign, an Office of Career Development was created. The purpose is to provide career support for graduating students in all disciplines—music, dance, and drama. Many of the school's graduates pursue careers outside of performing and teaching. Careers in arts presenting, producing, directing, administrating, consulting, writing, managing, and much more are prominent in today's arts industry. While performing and teaching are still popular career choices, many graduates are developing careers that serve the industry in other meaningful ways. The office provides individual counseling sessions; group workshops, a formal public speaking program, a graduate course in career development strategies, volunteer and internship opportunities, and a professional mentoring program. These

Continued on top of next page

Camargo Fellowships

The Camargo Foundation in Cassis, France, maintains a center for the benefit of scholars who wish to pursue studies in the humanities and social sciences. The Foundation also supports creative projects by visual artists, photographers, video artists, filmmakers, media artists, composers, and writers. Creative projects do not need to have a specific French connection.

The Foundation offers, at no cost, thirteen furnished apartments, a reference library, a darkroom, an artist's studio, and a music composition studio. The residential fellowship is accompanied by a stipend of \$3500, awarded automatically to each recipient of the grant. The normal term of residence is one semester (early September to mid-December or mid-January to May 31st), precise dates being announced each year.

Continued on next page

services are intended to foster a greater awareness of personal interests and career choices within the arts.

Finally, the newest addition is the Faculty Mentoring Program, which was implemented in 2002. This program was initiated to expand student's perspectives of themselves, and their role in the arts. During their first and second year, students are cross-paired with a faculty member from a different discipline. Meetings occur throughout the semester and include travels to museums, cultural events, and performances. Faculty mentors encourage students to openly discuss their experiences on and off campus. Mentors also strive to introduce artistic and cultural experiences that are beyond the student's normal scope of vision. The purpose is to expose students to as much of the arts culture and industry as possible. Every effort is made to help students begin to think about their role in the arts.

In a cultural climate that continually threatens to marginalize the arts, music graduates must learn to advocate for themselves to a much greater degree than a century ago. They must learn to connect with new audiences without offending the old. They must learn to be both sensitive and flexible in a world of competing ideologies. They must also speak well, think clearly, and write persuasively. Their career options are conjoined to the role that arts play in society. Ironically, the future of the arts is equally dependent on the broader abilities of young artists. Curriculums that are sensitive to these issues will undoubtedly insure that students are successful in their careers, as well as ambassadors for their art. ■

Camargo... continued from previous page

Applicants may include university and college faculty, including professors emeriti:

- Faculty pursuing special studies while on leave from their institutions
- Independent scholars working on specific projects
- Secondary school teachers benefiting from a leave of absence in order to work on a pedagogical or scholarly project
- Graduate students whose academic residence and general examination requirements have been met and for whom a stay in France would be beneficial in completing the dissertation
- Composers and others in the fine arts having specific projects to complete

Applicants from all countries are welcome. Application deadline is January 15 for the following academic year. For additional information and application forms, please log on to the Foundation's website: www.camargofoundation.org. ■

Welcome... continued from page 10

independent musicians, non-tenure track instructors, assistant professors, associate professors, full professors, and retirees. Yet another panel on Friday afternoon explores "Music Degrees and Career Options." On Saturday morning a workshop and an open forum are devoted to administration.

Two new projects are to be introduced at this conference. During our meeting, CMS Board Member for Music Education C. Victor Fung will initiate an outreach project from CMS to the schools of San Francisco and will report the results at discussion session on Sunday morning. And a Special CMS Series, "Reconsidering Euro-American Classical Music" will debut, featuring twenty-one presentations on aspects of music and composers of the Americas and Europe.

The remaining well-over-130 presentations, poster sessions, workshops, and panels cover an array of topics in history, theory, analysis, pedagogy, technology, gender studies, jazz, performance, etc. As you study the program offerings you will see many grouping choices are possible. The 2004 conference promises to be most stimulating and rewarding, musically and intellectually.

Finally, I want to acknowledge the conscientious, amicable work of the program committee. It was an honor and a privilege to work with its members and with the executive officers of the Society.

Keeping in mind recent events, it is fascinating to note that the late newspaper man and author Herb Caen christened San Francisco, "Baghdad-by-the-Bay." On a personal note, as I worked on this project as Chair of the Program Committee, I couldn't help but remember my first role as a member of the Local Planning Committee for a CMS national conference many years ago, near the beginning of my career. In order to keep expenses down, one of my big responsibilities was to get the libations for the Executive Committee reception and surreptitiously smuggle them into the hotel. (And I couldn't even attend the party since I had a performance that evening.) Now, in the last year of my career I have been privileged to serve as Chair of the Program Committee. Among my first and biggest tasks was the procuring of performers. How times have changed! Or have they? I've advanced from smuggler... to perhaps we shouldn't go there... Just let it end with Herb Caen's trademark three-dot journalism... We hope to see you in "Baghdad-by-the-Bay" and maybe some kind soul will treat me to that drink I missed so long ago... ■



The 2004 Nominations Committee— A Reminder

As announced last spring, the CMS Nominations Committee is seeking suggestions for the offices of President-Elect, Secretary, Board Member for Composition, and Board Member for Music in General Studies. The committee will present a slate of nominees to the Board of Directors in November.

There are several ways to submit nominations. CMS especially encourages use of the new electronic submission form that can be found at www.music.org/nominate.html. After login, the submissions form will appear on your screen. Suggestions may also be sent by regular mail to Professor John Buccheri, Northwestern University, School of Music, 71 Elgin Road, Evanston, IL 60208-1200, or by e-mail to buccheri@comcast.net

San Francisco 2004

The Forty-Seventh Annual Conference of The College Music Society will be held in San Francisco, California, November 4-7, 2004. The meeting will be held in conjunction with the 2004 National Conference of the Association for Technology in Music Instruction. In addition to the usual broad range of CMS and ATMI presentation and performance sessions, special attention will be given to the cultural life of the central California area, and to the area's many musical, architectural, artistic, and historic attractions.

CMS members are encouraged to make plans now to attend. The ATMI-CMS conference hotel is the Hyatt Regency at Embarcadero Center. There are four Hyatt properties in San Francisco, so attendees need to be certain about the location. Reservations can be made by calling the Hyatt national reservations number at 1-800-233-1234, or by calling the Hyatt Regency at Embarcadero Center's

reservation number at 415-788-1234. The group name is The College Music Society. The nightly rate is \$139 plus applicable taxes for single/double occupancy, \$164 plus applicable taxes for triple occupancy, and \$189 plus applicable taxes for quadruple occupancy.

Complete meeting, travel, hotel, and registration information is posted on the Web site.

Notice of Annual Membership Meeting

The annual meeting of the membership of The College Music Society is scheduled for Friday, November 5, 2004, 5:00 p.m. to 5:55 p.m. in Grand Ballroom A of the Hyatt Regency Embarcadero Center in San Francisco, California. The agenda for the meeting will include reports from national officers of the Society, as well as national and regional issues and concerns. All members of the Society are encouraged to attend.

2005 Annual Conferences of Regional Chapters

The 2005 Annual Conferences of the Regional Chapters of The College Music Society will be held during February, March, and April. The Society is pleased to announce the following meeting dates:

CHAPTER / MEETING DATES / LOCATION

Great Lakes	April 1-2
Western Kentucky University, Bowling Green	
Great Plains	March 11-13
William Jewell College, Liberty, Missouri	
Mid-Atlantic	March 18-19
West Virginia University, Morgantown	
Northeast	March 11-12
Bridgewater State College, Bridgewater, Massachusetts	
Pacific Southern	March 18-19
University of Nevada, Las Vegas	
Rocky Mountain	March 18-19
University of Colorado, Denver - Auraria	
South Central	March 11-13
University of Oklahoma, Norman	
Southern	February 24-26
University of Florida, Gainesville	

Dates for conferences of the Pacific Central and Pacific Northwest will be announced in the near future. Please review the Calls for Program Participation and Scores on the CMS Web site and plan to participate in your chapter conference.

Directory of Music Faculties, 2004-2005 Edition

The 2004-2005 edition of the *Directory of Music Faculties in Colleges and Universities, U.S. and Canada* is now in preparation and will be available for shipment on December 1. The College Music Society is pleased to offer the book to the membership at \$50.00 per copy.

As with past editions, the Society will be ordering only a small percentage of copies over the number of copies ordered by November 1, 2004. Therefore, to avoid disappointment, please place your order by November 1 if you intend to obtain a copy of this edition. Placing your order by this date will help insure that the Society is able to make the book available at the lowest possible cost.

An order form is enclosed. Please complete and return the form with payment or place an order via credit card through the CMS members' Web site or by calling the Society at 1-800-729-0235.

A Call for Contributions— A Reminder

The editors of the Society's principal means of on-going communication—*College Music Symposium* and the *Newsletter*—welcome at all times contributions from the membership. The interdisciplinary dialogue the Society seeks to foster is sustained only through the best work of the membership. Browsing through recent editions will reveal the kinds of submissions appropriate. Please communicate with the editors whenever you wish to have your work considered for publication.

Editors may be reached as follows:
College Music Symposium—
Patricia Shehan Campbell, School of Music, PO Box 353450, University of Washington, Seattle WA 98195-3450, pcamp@u.washington.edu;

Newsletter—David Willoughby, 172
Westview Dr., Elizabethtown,
PA 17022-9794, dpwillough@comcast.net.

Call for Program Participation—2005 Annual Conference in Quebec City

January 7, 2005, is the deadline for submission of proposals in response to the Call for Program Participation for the Forty-Eighth Annual Conference, to be held November 3-6, 2005, in Quebec City, Quebec, Canada. For the Call, please consult the May Newsletter or the CMS Web site. The Call for Scores for the 2005 conference will be issued with the November Newsletter.

Professional Development Events for Summer 2005

- Institute in Music Technology
 - Institute for Pedagogy of World Music Theories at University of Colorado, Boulder
 - 2005 CMS International Conference in Alcalá de Henares, Spain
- Watch for further details!

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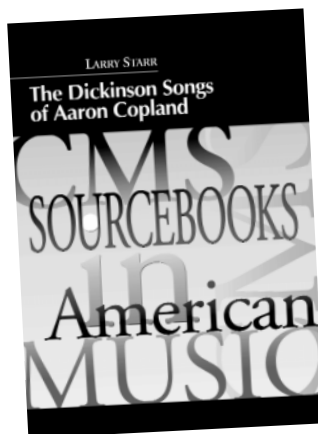
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New from The College Music Society & Pendragon Press

CMS SOURCEBOOKS IN AMERICAN MUSIC

The College Music Society and Pendragon Press of Hillsdale, New York, announce a new series of monographs dedicated to landmark compositions and creative performances in American music. Prepared by recognized scholars and directed to students, teachers, and interested readers from other disciplines, these sourcebooks will serve as summaries of past scholarship, will identify materials for further study, and will offer fresh historical and critical assessments. The subjects will intentionally demonstrate the remarkable scope of musical expression in the United States. The first two volumes—to be published in 2003—verify the project's breadth.



ISBN: 1-57647-092-X
Price: \$32.00
CMS Member Price: \$25.60

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Michael J. Budds, Editor

VOLUME 1

The Dickinson Songs of Aaron Copland

Larry Starr UNIVERSITY OF WASHINGTON

There could be no more fitting subject for the opening volume of this endeavor than Copland's *Twelve Poems of Emily Dickinson*. Long a favorite of performers and audiences alike, this inimitable cycle of art songs created at mid-century by a highly distinctive voice in American music pays tribute to one of America's revered poets, herself a pioneer of "the modern" on her own terms. Professor Starr convincingly identifies the shared aesthetic affinities of the poet and the composer in spite of the social, artistic, and chronological gaps that separated them and explains the pivotal nature of the work in Copland's output. He then sensitively describes the singular musical solutions devised for each poem, all the while emphasizing the composer's respect for the idiosyncrasies of Dickinson's verse. Commentary on the original version for soprano and piano is supplemented by information on Copland's later orchestrations for selected songs, a discussion of performance and interpretation, and details concerning the work's history on recordings. For the reader's convenience a compact disc with performances of *Twelve Poems* by Adele Addison with the composer himself at the keyboard and of *Eight Poems* by Barbara Hendricks and the London Philharmonic Orchestra under the baton of Michael Tilson Thomas is included with the text.

The Retiree Connection

Editor's note: I am very pleased to include this first "issue" of the "retiree newsletter," intended for and by retirees. I trust that others will be interested and may even benefit from reading this new addition to the CMS Newsletter. The members of the CMS Retired Faculty Task Force, responsible for "The Retiree Connection," include Robert J. Werner, University of Cincinnati - Chair, John Fitch, University of Arizona - Editor of "The Retiree Connection," Thomas Brosh, Community College of Aurora (Colorado), William T. Hopkins, San Francisco State University, and Anne Mayer, Carleton College.

Each retiree reading this column has demonstrated an interest in staying connected with the profession by continuing membership in The College Music Society. CMS has shown that it has considerable interest in retirees:

- Special membership fees for retirees,
- A reduction in the annual meeting registration fee, beginning in 2004,
- A CMS Retirees Committee, as noted above, to address the interests, concerns, and needs of retired members,
- Special retiree sessions at the national meetings and, in the future, at regional meetings,
- And, now, a column of our own in the CMS Newsletter.

Although this column will certainly be used as a means of communication to retirees from CMS, it is the intent of the Committee that it also function as a forum for the sharing of ideas, interests, opinions, concerns, and experiences among retired members. Therefore, an appropriate title might be, as above: "The Retiree Connection." But other suggestions are welcome; the title as well as the content should reflect the preferences of members.

What is a "retired music professor"? To what extent were, or are, our identities tied to the college professor role? Language may be revealing: "former" or "retired" seem acceptable and accurate adjectives in our situations, but few of us would agree to "former musician." We continue to think of ourselves as musicians, even if we are not presently engaged in active music-making. So, as retirees we choose to continue our membership in The College Music Society.

One of the first changes that some, perhaps most, of us experience upon retirement is that, unless we have retirement "careers" (visiting professor, church musician, consultant, etc.), we no longer have colleagues. That, of course, is an overly dramatic way of saying that we no longer spend our days and evenings confined to a building filled with large numbers of other people who are teaching, studying, performing, and creating music or are otherwise

engaging in activities related to our shared profession.

If we now define other retired music faculty as our colleagues, we find that they are dispersed—within reach by telephone and e-mail but no longer present in our physical environment. The years of almost constant casual and spontaneous contact and conversation with other music faculty and students have ended. Can CMS help us maintain meaningful connection with our retiree colleagues? This column in the Newsletter can be part of the answer to that question, but it will work only if we use it. Please make this an interactive device by sharing your ideas, interests, opinions, concerns, and experiences. Some of these will be included in our next column in the CMS Newsletter.

Now, let's begin! The list of potential topics for ongoing discussion is long, so to avoid being overwhelmed, we'll focus on only two or three questions in this issue. Please send a few words, perhaps a sentence or two, on any of the questions below. All responses will be treated as anonymous when printed or compiled for future newsletters. Send replies to the editor for this column, John Fitch, at retirees@music.org or at the CMS mailing address.

- What was most challenging about your first year or two of retirement?
- What have been your most interesting or most enjoyable musical experiences since retiring?
- Since retiring, have you been engaged in any activities which could be described as mentoring?
- If so, what is/was the nature of those activities?
- If not, would you be interested in doing some sort of mentoring if the circumstances were appropriate?

Let's keep talking! The retiree session at the national meeting in San Francisco is scheduled for Friday, November 5, 4:00-4:55 p.m. In a forum titled "Retired Professors—The Capstone of a Career," members will meet with a panel consisting of William T. Hopkins (San Francisco State University), Barbara English Maris (Catholic University of America), and Anne Mayer (Carleton College). ■

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Upcoming Events in Music

DATE	EVENT	SPONSOR
September 01, 2004	CANADA-U.S. Fulbright Program Grants For Research, Teaching Or Graduate Study In The United States	Canada-U.S. Fulbright Program www.fulbright.ca
September 15, 2004	American Composers Competition	Loudoun Symphony Orchestra www.loudounsymphony.org
October 13, 2004	Women and Creativity 2004: Examining the Past/Composing the Future -	West Virginia University College of Creative Arts, Center for Women's Studies, and Council for Women kristina.olson@mail.wvu.edu
October 20, 2004	Classical Music Initiative Workshop	American Public Media classicalmusicinitiative.publicradio.org
October 21, 2004	Brass Chamber Music Forum , A Call for New Works	Appalachian State University www.music.appstate.edu/faculty/jones/bqcomp.html
November 01, 2004	2004 Aaron Copland Awards	Copland House www.coplandhouse.org
November 01, 2004	Lee Ettelson Composers Award	Composers, Inc. ettlesonaward@composersinc.org
January 04, 2005	The 3rd Annual Hawaii International Conference on Education Call for Papers/Abstracts/Submissions	East West Council for Education www.hiceducation.org
January 10, 2005	Virginia Waring International Piano Competition	East West Council for Education www.vwipc.org
February 00, 2005	Sounds New Concert , Call for Scores	Sounds New www.SoundsNewUs.org
March 03, 2005	ATHENA Festival Composition Competition	Murray State University www.murraystate.edu/chfa/music/athena.htm
March 17, 2005	Call for Papers: Music Intellectual History: Founders, Followers & Fads	Répertoire International de Littérature Musicale (RILM) www.rilm.org
April 07, 2005	2005 Kingsville International Competitions	Music Club of Kingsville, Inc. KingsvilleMusic.com
May 18, 2005	Call for Papers For the Sixth International Symposium on the Philosophy of Music Education	International Society on the Philosophy of Music Education
July 27, 2006	Sigma Alpha Iota Inter-American Music Awards	Sigma Alpha Iota Philanthropies, Inc www.sai-national.org/phil/philiama.html

The College Music Society is pleased to include this calendar of upcoming music events as a feature of its *Newsletter*. Listed here is basic information concerning upcoming events, including the opening dates and how complete information may be obtained. In addition, the Society's Web site includes full information concerning the above events, as well as many others. Search the Society's database for festivals, competition, awards, and scholarships by visiting <http://www.collegemusicsociety.org>. If your organization or institution has an event you wish to include, please provide information to the CMS Executive Office. ■

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