**Faculty Notes**

**Judith Becker** (musicology) spoke to the music department at Harvard University in March at the invitation of their graduate students on the initial results from her research on the subject of “deep listeners” and religious ecstacies. Many of the “deep listeners” are students and faculty from the U-M School of Music. The title for her talk was *Deep Listeners, Religious Ecstacies, and Rapture*. She repeated the talk for the music department at Eastman in late March. She will also present at a conference entitled “Stanford Entrainment Symposium” at Stanford University, California, in May. This symposium has been organized by a group of graduate students in the neurosciences.

**Erling Blöndal Bengtsson** (cello) gave a recital in February at the School of Music’s Britton Recital Hall, a program of solo cello works by Bach and by the Icelandic composer Atli Heimir Sveinsson and the Danish composer Niels Viggo Bentzon. It was Bengtsson’s last recital as a faculty member of the School of Music, as he is stepping down this May (see article, p. 16). In March, he performed as soloist with the Icelandic National Orchestra in Reykjavik, playing Icelandic composer Jon Nordal’s cello concerto. The work was dedicated to Blöndal Bengtsson, who has performed it many times in all Scandinavian countries as well as in Germany, and has recorded the work with the Icelandic National Orchestra under Finnish conductor Petri Sakari. The concert was in honor of Nordal, who was celebrating his 80th birthday. Bengtsson will perform a recital in Reykjavik’s Chamber Concert Series, again with solo cello works by Bach, Sveinsson, and Bentzon. The recital, which marks the 60th anniversary of his first concert in Iceland, will be broadcast by the Icelandic State Radio and will be repeated in Isafjordur for their Chamber Music Society program. In May, Bengtsson will solo with the Copenhagen Philharmonic in a concert series at the Tivoli Gardens in Copenhagen, playing Haydn’s D-Major Concerto. Later he will perform Schubert’s *Arpeggione* Sonata as soloist in the Oslo Chamber Music Festival. In August, he will present a week-long master class for Scandinavian and British cellists in Oslo.

**Aaron Berofsky** (violin) is first violinist of the Chester String Quartet, the quartet-in-residence at U-M in the fall of 2005. Together they performed a concert in October and a second in December with the graduate string quartet in a performance of Mendelssohn’s *Octet*. The residency also included public master classes and private coaching sessions for the string quartet students. Berofsky was concertmaster for the School of Music’s 125th Anniversary faculty concert, featuring Aaron Copland’s *Appalachian Spring*, conducted by Dean Christopher Kendall. He was soloist with the Dearborn Symphony Orchestra in October and with the Ann Arbor Symphony Orchestra in January. He received a grant from the OVPR to make a recording of sonatas by Mozart and performed an all-Mozart recital in March at Britton Recital Hall. The sonatas will be recorded in June.

**Jerry Blackstone**, Director of Choirs, conducted the Mozart *Coronation Mass* with four Houston area high school choirs and members of the Houston Symphony in late January. February saw him in NYC as headlining presenter and conducting master class teacher at the American Choral Directors Association Eastern Division Convention. He also conducted the TTBB Honors Choir at the ACDA Northwestern Division Convention in Portland, OR, and the SATB Honors Choir at the ACDA Southwestern Division Convention in St. Louis. All-State Choir conducting appearances included Maryland and Maine. Other festival appearances took him to the Flower Mound Choral Festival near Dallas and the Mennonite National High School Choral Festival in Lancaster, PA. On campus, he led the Chamber Choir, University Choir, Orpheus Singers, UMS Choral Union, the University Symphony Orchestra, and colleagues Carmen Pelton, soprano, and Stephen Lusmann, baritone, in Vaughan Williams’s magnificent, *Sea Symphony*. As music director of the UMS Choral Union, Blackstone prepared the choir...
for a March performance in Hill Auditorium of the Shostakovich, Symphony No. 2, with the Kirov Orchestra and Valery Gergiev. In addition, the men of the Choral Union served as the chorus for a gala concert performance of Rossini’s *Tancredi* with the Detroit Symphony Orchestra and Eva Podles. The women of the Choral Union appeared at Orchestra Hall in Detroit with the DSO and James Conlon in the Mahler Symphony No. 3.

**Susan Botti** (composition), who is currently on leave as a fellow at the American Academy in Rome, returned to New York City in January to join with Sequitur, an ensemble that “mixes uptown intellectuality with a funky downtown spirit,” to offer her own interpretation, along with fellow Guggenheim composing fellow Andrew Waggoner, of scenes and sonnets from Shakespeare. The performance was held at Merkin Concert Hall in New York.

**Timothy Cheek** (voice) performed three recitals with tenor Daniel Weeks and violinist Nantinee Sirivanakarn in Michigan’s Upper Peninsula in January as part of the Pine Mountain Music Festival. In February he was adjudicator for the Albion College Concerto & Aria Competition. In March, Cheek performed with clarinetist Robert Spring as part of the 12th annual Divine Concert Series in Jackson, MI. This summer, Cheek will serve as director, coach, and pianist for the U-M School of Music’s Florence spring vocal program in Italy. He will continue as Music Director of opera/pianist at the Bay View Music Festival, MI, and as guest faculty at the Bel Canto Northwest Vocal Institute in Portland, OR. He has also been invited to speak on Czech music at the 2006 Czechoslovak Society of Arts and Sciences conference in České Budějovice, South Bohemia, this summer.

**Mark Clague** (musicology) is currently on research leave to complete a book on the black composer and bandmaster Alton Augustus Adams, who served as the first African American bandmaster in the United States Navy during WWI. His book *Culture at the Crossroads: The Memoirs of Alton Augustus Adams and the Music of the Virgin Islands* will appear in the African Diaspora Series with the University of California Press in 2007. A second book based on his dissertation, *Chicago Counterpoint: The Auditorium Theater and the Civic Imagination*, which won the 2002 Housewright Prize of the Society for American Music, will appear in the Music in American Life Series for the University of Illinois Press. His article “Portraits in Beams and Barlines: Critical Music Editing and the Art of Notation” appeared in the journal *American Music* 23:1 (Spring 2005). Clague spent a week in June 2005 with the Philip Glass Ensemble during its American Premiere of live presentations of the Qatsi Trilogy films in New York. He interviewed Glass and director Godfrey Reggio, as well as members of the ensemble, in preparations for talks given at the Peabody Institute, Bowling Green State University, and the University of Southern California. In November, he spoke to a national audience of music administrators at the National Association of Schools of Music conference about the benefits and pitfalls of instructional technology for music. His online oral history project Living Music (http://sitemaker.umich.edu/livingmusic) was named the first featured site of the UM.Sitemaker initiative. His research on Web-based enhancements to classroom teaching is cited in the recent edition of Wilbert McKeachie’s *Teaching Tips*. As Associate Director of the School’s American Music Institute (AMI) he has organized panels on music and copyright as well as the history of the School of Music in celebration of its 125th Anniversary. In November, AMI hosted author Joseph Horowitz for a set of discussions concerning the future of classical music, and this January it co-sponsored the Hot 8 Brass Band of New Orleans for a benefit concert at the Michigan Theater, a panel discussion, and a workshop with jazz department students, as part of the University’s annual Martin Luther King celebrations.

**Colleen Conway** (music education) presented three sessions at the Michigan Music Conference in Grand Rapids in January. She adjudicated for the Michigan School Band and Orchestra Association Solo and Ensemble in January as well and served on the
Faculty Notes

selection committee for the Michigan Arts Council Touring Guide in Lansing. Conway and Stephanie Perry, a current master’s student in music education, co-presented a paper at a conference at Arizona State in April on the use of narrative inquiry as a research methodology. Although she was unable to attend the American Educational Research Association (AERA) conference, also in April, she has been program chair for the Research on Induction Special Interest Group for AERA and will continue in that elected role for one more year. Dr. Conway will present a research poster—co-authored with Lindsey and Cory Micheel-Mays—and presented a session at the meeting of the Music Educators National Conference in Salt Lake City in April. May includes coordinating the Adrian College Horn Day in Lenawee County and June will find her teaching at the University of Dayton just before the U-M summer session begins. Appearing in print in early 2006: “A Narrative Study of Student Teaching and the First Year of Teaching: Common Stages and Struggles,” in the Bulletin of the Council for Research in Music Education, and “Navigating Beginning Teacher Induction: How a Mentor Can Help,” in the May issue of the Music Educators Journal. Her second book, Handbook for the Beginning Music Teacher, was just released by GIA Publications.

**Michael Daugherty** (composition) recently signed a new publishing agreement with Boosey & Hawkes. His latest orchestral piece, his first work under the new contract, _Ghost Ranch_, commissioned by BBC Radio 3, was unveiled in February, with Marin Alsop conducting the Bournemouth Symphony Orchestra.

Like many of Daugherty’s pieces, it is inspired by visual imagery, in this case, paintings by Georgia O’Keeffe (1887-1968), the rugged individualist who distanced herself from the art world, living for over forty years at her Ghost Ranch in the New Mexico desert. Her paintings from this period draw upon the desolate landscape, with its open sky, jagged canyons, and parched earth. Daugherty describes how “her art, like my music, hovers between realism and abstraction. _Ghost Ranch_ is a musical journey into a stark terrain of extremes and contrasts.” On the heels of _Ghost Ranch_ comes _Ladder to the Moon_, a two-movement chamber work, inspired by O’Keeffe paintings of Manhattan skyscrapers (movement I) and New Mexico landscapes (movement II). Commissioned by the Chamber Music Society of Lincoln Center, it is scored for solo violin, winds, percussion, and double bass; it premiers on May 5 and 7 at Alice Tully Hall.

*Diamond in the Rough*, a tribute to Mozart, premiered by the Da Camera of Houston on the composer’s actual 250th anniversary: January 27, 2006. It is scored for violin, viola (like Mozart’s _Symphonia Concertante_), and percussion—one player, performing on glockenspiel, tambourine, triangle, metal wind chimes, and two tuned crystal glasses filled with water. Says Daugherty, “*Diamond in the Rough* is inspired by the multifaceted music of Mozart, a composer whose life, like a diamond, reflects and refracts many stories and myths.” Later this year comes a work inspired by an infamous chapter in American history, _Bay of Pigs_, for classical guitar and string quartet, commissioned by Music Accord for guitarist Manuel Barrueco and the Cuarteto Latinoamericano. Following its premiere on July 31 in Patras, Greece, it will be heard in Germany, Spain, and the U.S., where it bows in Palo Alto, California on November 3. This summer Daugherty will be composer-in-residence at the Cabrillo Festival (Santa Cruz), the Henry Mancini Institute (Los Angeles), and the Angel Fire Chamber Music Festival (New Mexico). Forthcoming commissions include a trio for clarinet, violin, and piano for _Music from Angel Fire_, August 2006; a piano concerto for a consortium of five orchestras—the Charlotte, Nashville, New Jersey, Rochester, and Syracuse Symphony Orchestras—in March 2007; and a symphonic band...
piece for the CBDNA National Convention, also in March 2007.

**Charles Hiroshi Garrett** (musicology) was named recipient of the Wiley Housewright Dissertation Award for the best dissertation in the field of American Music (2004), to be presented by the Society for American Music at their 2006 annual meeting. Dr. Garrett’s dissertation is entitled *Struggling to Define a Nation: American Music in the 20th Century*. He presented a lecture, “Jelly Roll Morton and the Spanish Tinge,” based on his dissertation research, at the October 2005 national conference of the American Musicological Society, held in Washington D.C. Garrett also received a multimedia teaching grant from U-M’s Center for Research in Learning and Teaching to enhance the slide presentations for his new survey course in popular music.

**Christopher Harding** (piano) spent last summer teaching and performing at the Indiana University Piano Summer Academy and the Master Works Festival at Winona Lake, IN, where he performed the Beethoven *Emperor Concerto*. He returns to both institutions for the summer of 2006, filling out the school year between with performances, adjudications, and master classes in Michigan, Indiana, Chicago, and Ohio. In September he performed the Stravinsky Concerto for Piano and Winds with the U-M Symphony Band, reprised the Beethoven *Emperor* with the Bryan Symphony Orchestra (TN) in November, and collaborated with flute professor Amy Porter for concerts in Ann Arbor and Chicago. In May, he will tour in Hong Kong and Taipei, performing solo recitals and presenting master classes, as well as collaborating again with Ms. Porter for a major concert in the National Theater of Taipei.

While on 2005-2006 sabbatical leave from Michigan, **Nadine Hubbs** (music theory and women’s studies) is a visiting scholar at New York University's Center for the Study of Gender and Sexuality. Last summer she gave invited addresses at the Feminist Theory and Music conference in Manhattan and at the Bard College Music Festival on “Aaron Copland and His World.” During the academic year, Hubbs accepted invitations from New York University, UCLA, Stony Brook University, and Florida State University to present her new multimedia lecture “Queer Ears for Their Mainstream Peers: Gay American Composers in Historical and Current Perspective.” In November, Hubbs traveled to Richmond, VA, to speak at the University of Richmond and to give the pre-concert lecture for “Music from the American Closet,” a special choral program by the James River Singers based on her book *The Queer Composition of America’s Sound*. In March, Hubbs returned to her alma mater Bowling Green State University to accept a 2006 Accomplished Graduate Award and soprano by Osvaldo Golijov with soprano Dawn Upshaw. This fall, while on sabbatical, Jennings spent time in London and Leeds, England, working with musicologist Clive Brown which will lead to a first modern performance of two concerti by Franz Clement (for whom Beethoven wrote his Violin Concerto). Performances with Vermont Musica Viva culminated in a recording done by Judith Sherman of works by Moszkowski, Mozart, and Tchaikowsky, to be released sometime in the future. Jennings and his wife just returned from a tour in the Northwest which included a concert with former U-M graduates Maria Sampen (BM ‘97, DMA ’02) and Timothy Christie (BM ’99, MM ’01).

**Michele Johns** (organ) was honored this year with a gift of a Baroque-style harpsichord built by Willard Martin of Pennsylvania for her twenty years as Director of Music at Our Lady of Good Counsel Church, Plymouth, MI. In addition, a choral composition was dedicated to her for this milestone. Written by Dr. Larry Visser (DMA ’96), the piece is entitled *Peace I Give to* Andrew and Gail Jennings
You and is based on sacred scripture from the book of John, chapter 14. The inspiration for this composition was gained from a church music course taught by Dr. Johns. An organ and choral concert at the church on May 6 will culminate the year of celebration.

**James Kibbie** (organ) is preparing to record the complete organ works of Johann Sebastian Bach on historic organs in Germany. The recordings, totaling over 18 hours of music, will be made over a three-year period, beginning in 2007. The School of Music has granted Dr. Kibbie a sabbatical leave for winter term, 2007, in support of this project. The recordings will be offered as free downloads on a Web site hosted by the School of Music, making the complete canon of Bach organ works available on the Internet for the first time. The site will also feature information on the historic Bach organs drawn from Marilyn Mason’s Historic Organ Tours. This project has been made possible in part by a generous gift from Dr. Barbara Sloat in honor of her late husband, J. Barry Sloat. In March, Dr. Kibbie performed a faculty recital in Mr. Sloat’s memory on the C.B. Fisk organ at the School of Music. In 2000, Mr. Sloat had attended all 18 recitals in the Complete Bach Works Series, which James Kibbie performed on this instrument.

**Nancy Ambrose King** (oboe) is the newly elected president of the International Double Reed Society, an organization with over 5,000 members from 82 different countries. She had a busy performing schedule in the fall of 2005, presenting solo recitals and master classes at Arizona State University, Brigham Young University, the University of Kansas, Grand Valley State University, West Virginia University, Oklahoma State University, and James Madison University. She performed a recital at the Miller Concert Hall in Saginaw, MI, and appeared as soloist with the Westmoreland Symphony Orchestra in Greensburg, PA, performing the Martinu Concerto for Oboe and the Vivaldi C Major Concerto for Oboe. She also performed the Goossens Concerto for Oboe and the Vivaldi C Major Concerto with the Grosse Pointe Symphony Orchestra in February of 2006.

**Mark Madama** (musical theatre) directed Disney’s *Beauty and the Beast* at Theatre Under the Stars in Houston over the winter break.

**Marilyn Mason** (organ) appeared in concert in April at Hill Auditorium with colleague Erik Fredricksen of the Department of Theatre and Drama who narrated her performance of Marcel Dupré’s *Le Chemin de la Croix*, a composition inspired by the poetry of Paul Claudel. The 27th Institute of Organ and Church Music will convene on June 25, 26, and 27, 2006, at the School of Music. Guest presenters include Ellwood Derr, musicologist, on the music of Mozart; Gordon Atkinson on the Roman Catholic chant; Christine Clewell on the music of Bach; and Ralph Kneeream on the music of César Franck. During the Institute, graduate organ students Scott Hyslop and Kirsten Hellman will present their doctoral recitals. The U-M Classical Music Series, held in conjunction with the Ann Arbor Summer Festival, will present concerts at the School of Music. Scheduled for this summer: June 18, Brenda Kimberley, vocals, and Marilyn Mason; June 25, Tapani Yrjola, violin, and Michele Johns, organ; July 2, Gala 4th of July concert with Marilyn Mason; and July 9, Evelyn Lim, an organ alum (DMA ’02) from Singapore. All concerts are at 4:00 p.m. on Sundays in the Blanche Anderson Moore Hall (lower level, School of Music). Marilyn will lead her next U-M Historic Organ Tour this summer, July 10-22, this time to France. The tour begins in Strasbourg and continues on to Dijon, Lyon, Poitiers, and ends in Paris. The group will study organ builders Andreas Silbermann, Clicquot, and others. The Paris portion of the trip will include visits to St.-Germain, St.-Etienne-du-Mont, St.-Sulpice, St.-Eustache, and Notre Dame. Info on the trip is available from Conlin Travel in Ann Arbor (1-888-426-6546). Professor Mason has been invited to participate in the National Convention of the American Guild of Organists in Chicago, sched
uled for July 1-6, 2006, where she will participate in a panel of University teachers on the subject Changing Styles in Teaching. On July 6 she will present a lecture on Volume III of The Marilyn Mason Music Library, just published by Morningstar Press, which includes twelve of the organ works she has commissioned during past several years. Finally, the 46th Conference on Organ Music is scheduled for October 1-4 this fall. The theme is the music of France and the U.S. and will feature Marie-Claire Alain and Maurice Clerc and other guest organists including U-M faculty and graduate students. All concerts are at Hill Auditorium.

**Christianne Myers**
(costume designer, theatre & drama) most recently reopened Norma and Wanda, a new play by Jeff Daniels that premiered at the Purple Rose Theatre last winter, at the Gem Theatre in Detroit for an open-ended commercial run. At the Purple Rose this year she designed Guest Artist, also by Daniels, and will design Honus and Me this summer. On campus, she designed Horton Foote’s 1918, Monteverde’s Coronation of Poppea, and the spring opera trio Jackie O, The Dreamy Kid, and De Organizer. She also was a judge for the state final Michigan Interscholastic Forensics Association competition.

On January 20, 2006, **Louis Nagel** (piano) performed a program of Mozart, Gottschalk, Liszt, and Mozart/Liszt at Steinway Hall in New York as a benefit for the American Psychoanalytic Association. He repeated the program in February at the new Hammell’s Steinway dealership in Commerce Township and in March at UCLA. In April, he will perform the Mozart Concerto In D Minor with the Ann Arbor Symphony and in May the Schumann Concerto with the Southern Great Lakes Symphony.

**Edward Parmentier** (harpischord) performed as soloist at Redeemer Lutheran Church in St. Claire Shores, MI, and De Paul University, Chicago, both in April. He performed for the U.S. Multiple Sclerosis Center in Southfield, MI, in December. He will present lectures and performance classes at the Portland Music Teachers’ Association meetings in Portland, OR, and at the School of Music in June on The Harpsichord Toccata and Bach’s Partitas and French Overture.

**Amy Porter** (flute) performed her Russel Award recital with pianist and colleague Christopher Harding in Ann Arbor at Rackham Auditorium in March. She will perform the same program in Chicago as the featured guest of the annual Chicago Flute Fair in April and in Taipei, Taiwan, in May at the National Theater Concert Hall. She will include a world premiere by U-M composer Michael Daugherty and feature her graduate student Yi-Chun Chen. In February 2006 she performed concertos and taught master classes both in Dayton, OH and Pocatello, ID. She recently released a DVD study guide entitled Karg-Elert, The 30 Caprices, Op. 107, published by Medai Ferrago. Her arrangement of Six Songs by Benjamin Godard is now available from Little Piper Publishing Co. In June, she will teach with Professor Jerald Schwiebert and host special guest András Adorján at the fourth annual “Anatomy of Sound: A Workshop for Flutists” in Ann Arbor. In July, she will host the first MPulse High School Young Artists Flute Program for high school flutists. In August, she will be featured at the National Flute Association Convention in Pittsburgh performing in a recital that will include William Bolcom’s Lyric Concerto, with her husband, Steven Byess, conducting.

**Paul Rardin** (choral conducting), who is just finishing his first year as associate director of choirs,
has maintained an active schedule as guest conductor, clinician, and composer. He served as guest conductor for the Rhode Island All-State Senior Chorus, the Pennsylvania Region III Chorus, and the Virginia District VI Senior High Chorus. He presented sessions and rehearsal clinics to numerous schools and school systems, including Maryland Music Educators Association, Michigan State Vocal Music Association District IV, Forest Hills Choral Festival, Greenhills School, Clague Middle School, Mattawan High School, and West Bloomfield High School. He also served as an adjudicator for the MSVMA State Choral Festival. His composition *Songs of Joy* was commissioned and premiered by the Bowie (MD) High School Chorus using a grant from the Wolf Trap Foundation Scholarship Program.

Stephen Rush (dance and performing arts technology) recently gave the premiere of his opera *¡Stop Blaming Columbus!!* at the Duderstadt Center at the University of Michigan. With libretto by U-M art professor Michael Rodemer, the work was directed by theatre faculty member Malcolm Tulip, with lighting design by Mary Cole. Professor Rico Serbo sang the starring role of Archbishop Oscar Romero. Scored for seven soloists and dancers, the work utilized the forces of the Creative Arts Orchestra to accompany the score, which included many elements from Latin American Music, improvisation, and Rush’s own avant-garde twists. The work will be available on iTunes soon. Rush’s previous opera, *vidGod* (also with libretto by Rodemer), was performed in Tübingen, Germany last July. This marks the first off-campus performance of *vidGod*, a “surveillance camera opera” with electronic accompaniment (including three laptops, two turntables and rock band). The work was presented in Germany as part of a week-long celebration of the arts and was restaged in the U.S. for distribution (in DVD format) on the School of Music’s Block M recordings. Professor Rush performed extensively in India last summer as well, playing laptop and singing, on a four-week trip hosted by the U.S. Embassy. Cities on the tour included Kolkata, Varanasi, Chennai, and New Delhi. He has also completed recordings, due out in late 2006, with Christopher Peck (BFA ’03), a duo CD of experimental ambient music, and with his trio Yuganaut, with New York musicians Tom Abbs and Geoff Mann. Yuganaut will give its fourth tour this summer, with stops in Chicago, New York, and Syracuse. Rush worked on the music for *Burial at Thebes*, another collaboration with Tulip, produced by University Productions in March/April of 2006 for the Department of Theatre and Drama. He also completed *Courses*, a piano piece for Christopher Aztinger (MM ’01), which will receive its premiere in Spain in 2007. His chamber works continue to enjoy performances around the world. *Rebellion/Inner Rebellion* was performed in Canada, Chile, Great Britain, and at colleges in the U.S. His *Sextet* (1996) was the topic of a dissertation by Aztinger at Peabody Institute, where a performance accompanied a lecture recital on the topic of “Ein Feste Burg as Inspiration to Living Composers.” His percussion sextet *Mas Fuerte* was recently performed in Texas, and another sextet, *Hummingbird*, also for percussion, was performed at the University of Washington, conducted by alumnus Benjamin Thomas (MM ’94, improvisation and percussion).

George Shirley (voice, chair of the vocal arts division) served as convention chair for the National Opera Association’s 51st Annual Convention, hosted by the School of Music from January 4 through January 8 at the Four Points Sheraton Hotel. In February, at the Power Center, Shirley joined colleagues Geri Allen, Donald Walden, Ed Sarath, and student performers from the School of Music and Detroit Cass Technical High School in a performance of *Mary Lou’s Mass*, written by the late renowned jazz pianist Mary Lou Williams.

Mary Simoni (performing arts technology) saw the publication of her new book, *Analytical Methods of Electroacoustic Music*. This collection of essays on electroacoustic music explores the creative possibilities to be found in various forms of musical analysis by a careful examination of eight representative compositions using various analytical techniques. Each
of the essays selected for inclusion in this book represents the breadth of creativity in the field, from music for stereophonic playback to multi-channel multimedia opera. The breadth of electroacoustic genres and the multitude of perspectives supported by various analytical methods yield a depth of meaning to the understanding of electroacoustic music never before presented in a single book.

Taking pitch, duration, intensity, and timbre as the four basic elements of music, the authors discuss electroacoustic works through examination of the applications of neumes, contemporary staff notation, Csound orchestra, and score files, time-domain representations, and spectrograms. They take into consideration both the positive (preservation of the abstract) and negative (creative limitation) aspects of these analytical methods. This text is supported by extensive artwork and a DVD with sound and video clips.

In January Malcolm Tulip (theatre and drama) directed Mrs. Shakespeare: The Complete Works, a one-woman play adapted from the novel by Robert Nye, written and performed by Royal Shakespeare Company alumna Gillian Eaton. This was presented at the Performance Network Theatre in Ann Arbor and was complemented by discussions with Ms. Eaton, Ralph Williams, U-M Professor of English Language & Literature, actor and producer Tom Hulce, artistic director Carla Milarch, and Tulip. The play will be performed in Milwaukee this spring with a New York reading imminent. He will perform I Am My Own Wife by Doug Wright at the Performance Network, directed by Gillian Eaton, this July and August.

During fall 2005 and winter/spring 2006, Betty Anne Younker (music education) has presented papers at multiple conferences. During the fall, she co-presented (with colleague Colleen Conway) at the Society of Music Teacher Education in Greensboro, NC, and gave an opening presentation at the College Music Society in Quebec City, Quebec. In addition to presenting at CMS, Betty Anne presided over the conference as program chair. During the winter, Younker presented at the American Educational Research Association conference in San Francisco, CA, and the Narrative Inquiry in Music Education conference in Arizona. In May, Younker will present an invited paper at the Conference Educative Experience in Music in Macedonia and will guest lecture at the University of “Ss. Cyril and Methodius” in Macedonia. Adjudication activities included the MSBOA District 12 State Solo and Ensemble Festivals for high school and middle school, and the MSBOA all-state festival, while clinician activities for choir occurred at Frost Middle School in Livonia. In May, she will adjudicate at the Atlantic Bandfest in Halifax, Nova Scotia, Canada.