

FACULTY NEWS

Charles Abramovic toured Europe last spring with violinist Midori and performed with her at the Yale Chamber Music Festival in Norfolk, CT and at a benefit concert for the Luzerne Summer Festival in upstate New York. He played harpsichord (Vivaldi's *Four Seasons*) at the Rome Chamber Music festival. Last fall, he performed in a faculty recital at Boyer featuring one of his own works for piano six hands by Schnittke as well as selections by Ligeti and fellow faculty member **Richard Brodhead**. He premiered a new piece by **Cynthia Folio** for two flutes and piano with the duo ZAWA! and performed on the Albany Records recording of **Jeremy Gill's** chamber music.

Kenneth Aigen offered three presentations last November at the 10th Anniversary Conference of the American Music Therapy Association (AMTA) in St. Louis. He was part of an invited Blue Ribbon Panel to discuss the formation of the AMTA and his vision for the future of music therapy. He also offered a presentation invited by the Research Committee of the AMTA that detailed his comprehensive overview of qualitative research in music therapy and also co-presented with a Temple PhD student, Laurel Young, on her process of training with him as a music therapy clinical supervisor. In May 2009, he will be in Seoul, South Korea to present a model of musical analysis he has developed for use in music therapy. He will be speaking at the First International Music Therapy Symposium at Ewha Woman's University which is being offered to celebrate the grand opening of the Ewha Creative Arts Therapy Center. The theme of the Symposium is "Qualitative Music Therapy Research - Musical Data Collection and Analysis." The event is being sponsored jointly by the Graduate School of Education, Ewha Woman's University and the Korean Music Therapy Education Association. Aigen's visit to Korea will coincide with the publication in Korean of his book *Music Centered Music Therapy* (Barcelona Publishers).

Beth Bolton's many international activities included "Early Childhood Music and a Global Society: Adapting to a changing world" at the Early Childhood Music Education division conference of the International Society of Music Education, Frascati, Italy (July 08); "Musical Interactions in early life in Brazil, Korea and the United States: A cross-cultural debate" at the International Society of Music Education world conference, Bologna, Italy with Beatriz Ilari (Brazil), Joohee Rho (Korea), and Emilija Sakadolskis (Lithuania) (July 08); early childhood music lecture series in Israel, sponsored by *Notte di Pace*, early childhood music lecture series in Rome, Italy, in several towns in the Liguria region of Italy, and in Piossasco, Italy as part of the Italian national didactic course in early childhood music education sponsored by *Musica in Culla*, Scuola Popolare di Musica Donna Olimpia and Orff Schulwerk Italiano (January 09); and, two lectures and one teaching demonstration with Lithuanian children at the 7th annual Lithuanian International Conference of Music Education and Early Childhood Music (April 09). She currently serves as the international conference chair and host for international presenters

during the Lithuanian conference. In addition, she taught a 2-week course "Practical Application of Early Childhood Music Teaching Methods and Techniques, Level 2" for the Gordon Institute of Music Learning in Bryn Mawr, PA.

Karen Bond taught at Tainan University of Technology in southern Taiwan in summer 2008, offering workshops for undergraduate dance majors, dance teachers and artists. She also traveled to Australia to take part in a panel on the role of dance performance for young people at the World Dance Alliance Global Summit in Brisbane. In the fall she piloted a new General Education course, "Embodying Pluralism: Dynamics of Race & Diversity in American Society," which explores the course theme through the lens of dance and the arts. She continues to work on the Hanny Exiner Archive Project (Exiner was a pioneer of Australian dance education), and was invited to present on Exiner's work at the Laban Anniversary Conference, Laban Centre in London. In December she returned to Taiwan as keynote speaker for the annual conference of the Dance Research Society of Taiwan in Taipei. The theme of the conference was "A New Epoch of Dance Education." She also presented three workshops related to the conference theme.

Richard Brodhead's new four-movement chamber concerto will be premiered on April 3 and 5 by Network for New Music, which commissioned the 30-minute work with support from the Dietrich Foundation and from the Philadelphia Music Project, a program of the Philadelphia Center for Arts and Heritage, funded by The Pew Charitable Trusts and administered by The University of the Arts. Work on this piece has also been generously supported by a Dean's Grant from the Boyer College. This past October, **Charles Abramovic** performed his *Sonata Classica* (2004) at Rock Hall. The sonata was commissioned by the Philadelphia Chamber Music Society and premiered by Charles in 2005. In conjunction with the concert, Charles will record the Sonata for future CD release. Brodhead is also working on a piece for voice and four instruments, commissioned by Chamber Music Now!, with a text by John McIlvain. The piece is part of a collaborative project between CMN and Eastern State Penitentiary, the historic prison built in the 1820's at 22nd and Fairmount. The piece draws on the history of the prison and will be premiered at the site on April 24 and 25, 2009. He took a leave of absence in Fall 2008 to complete the piece for CMN and to complete his *Sonata for Cello and Piano*. The cello sonata is being composed for cellist Scott Kluksdahl and pianist Noreen Cassidy-Polero.

Darlene Brooks is now Director of Music Therapy and Coordinator of the Masters Degree in Music Therapy. She published a book review in *Room 217*, a Canadian on-line journal on palliative care on "Music Therapy at the End of Life," edited by **Cheryl Dileo** and Lowey. As part of the tobacco research grant received by the Arts & Quality of Life Research Center, conducted a quantitative/qualitative study on Burnout in nursing personnel at Temple Hospital and Temple Episcopal. Last spring, she made a presentation on that study along with Joke Bradt (AQLRC) and is refining the results to submit for publication. Brooks will be on leave this spring to study developmental issues that supervisors face in the clinical training of music therapy students from first field work to the end of internship, to include a representative sample of supervisors and trainers using qualitative methods. The results will be published in a

quantitative survey sent to a cross-section of clinical trainers and academic supervisors throughout the United States. This will be the first study of its type done in music therapy.

Matthew Brunner completed his doctoral dissertation, "A Conductor's Analysis of Selected Wind Works by David Dzubay" which was accepted last summer. Last fall, he was adjudicator for Marching Band Festival at Austin Peay State University, Clarksville, TN. He recently wrote marching band arrangements for Indiana University, Bloomington, IN; Ohio University, Athens, OH; University of South Carolina, Columbia, SC; Austin Peay State University, Clarksville, TN; University of West Georgia, Carrollton, GA; Lakewood High School, Lakewood, OH; Graham High School, St. Paris, OH. He was adjudicator for Marching Band competition, Penridge High School, led a new music reading session at the PMEA District 11 Inservice and was guest conductor with the Ohio University Marching 110. Read more about Matthew in New Faculty Announcements.

Arthur D. Chodoroff will conduct The Temple University Wind Symphony at the Pennsylvania Music Educators Conference at Valley Forge on Thursday, April 23, 2009 at 4:00 PM. Faculty guest soloist will be Matthew Vaughn, Associate Principal Trombone of The Philadelphia Orchestra. This concert marks the 6th time that the Wind Symphony has been invited to perform for the PMEA.

John Douglas served as Director of the Young Artist Program, Chorus Master and Head of the Music Staff for the 6th season at Lake George Opera in Saratoga Springs, NY. On the staff were two Boyer alumni -- J. Gawf, (Masters Opera Coaching), who is Music Director of Opera Omaha. Also on staff, as apprentice/intern coach, was Temple student Jin Hyun Park, who accompanied four studio singers in recitals, played staging rehearsals, and accompanied many concerts featuring both studio and apprentice artists. One of the studio artists was John McCarthy, one of **William Stone's** students, who scored many successes during his time with LGO this summer. The season was a near sell-out, with standing ovations and fabulous reviews, in which Temple-affiliated artists were greatly involved. He also served as panelist and presenter on a two-day seminar sponsored by Opera America. Presentation was focused on what Young Artists Programs are looking for in young singers. John also served on a panel judging live auditions, giving immediate feedback in front of an audience at the Seagle Colony in Schroon Lake, NY. He performed a series of recitals with alumna mezzo Joan Campbell of the Bavarian State Opera in Munich, Germany.

Cynthia Folio served on the faculty of the Mannes Institute: Jazz Meets Pop at the Eastman School of Music and presented participatory workshops, plenary sessions and special guest presentations, emphasizing interactive dialogue and debate. Summaries of workshops from the institute will appear in the next issue of Music Theory Online. Last fall, she premiered a new composition, commissioned by the MTNA, for two flutes and piano performed by the duo ZAWA! (Claudia Anderson and Jill Felber) and **Charles Abramovic**. This coming May, she will premiere a work for choirs, piano and four percussionists commissioned by The Mendelssohn Club, The Gay Men's Chorus and the Anna Crusis Women's Choir. The work will be performed at the Church of the Holy Trinity as part of the Equality Forum.

Jeremy Gill gave summer recitals in Boston and Philadelphia as well as a live radio broadcast for WGBH in Boston, all as pianist. Last December, he performed on piano in a recital with Mimi Stillman, Geoffrey Deemer and Sam Caviezel. In February, he will premiere a DSCMS commission, *Ode*, with as part of the Dolce Suono Chamber Music Series. In May, the Harrisburg Symphony will premiere his *Symphony No. 1*. Other performances of his music for the 08-09 season include by Great Noise (DC) and Matt Bengtson (Harrisburg). Albany Records released his first CD of chamber music featuring Mimi Stillman (Philadelphia) and **Charles Abramovic**, Parker String Quartet (Boston) and the Extension Ensemble (New York). He conducted the Dickinson College Orchestra during its 08-09 season (music by Haydn, Beethoven, Orff). Pianist Peter Orth will premiere *Book of Hours* on his U.S. Tour (dates and locations TBD, but will likely include Boston, Philadelphia, New York, DC).

Eva Gholson guest lectured on choreomusical analysis and completed the first draft of her book, "The Artistry of Phrasing," which includes interviews with Ray Still, principal oboist with the Chicago Symphony for 40 years and composer Stephen Jones, Dean of the College of Fine Arts at Brigham Young University. She also received a grant to choreograph a new work for California-based singer, Larissa Stow.

Matthew Greenbaum's new work *NAMELESS* will be premiered by the Cygnus Ensemble and the Momenta Quartet in New York in May. The concert will also feature works composed for a Cygnus residency in the composition program, including premieres by faculty composers **Maurice Wright** and **Richard Brodhead**, and five student composers. *NAMELESS* will be recorded for Furious Artisans Records through a Cary Trust Recording Grant (\$5,800). The Cygnus residency is supported by a Grant in Aid (\$ 3,000) and a Dean's Grant (\$4000). He also received a commission last year from the Koussevitzky Music Fund and the Library of Congress, for a new chamber work for the German new music group Ensemble Surplus. The work, *ES IST ZUM LACHEN*, was premiered by the ensemble last October in Freiburg. This was one of a series of significant awards received by Greenbaum within the last three years. Others are a recording award from the American Academy of Arts and Letters and a Cary Charitable Trust recording grant.

Alan Harler participated in the National Performing Arts Conference and Chorus America in Denver, GALA Choruses Festival in Miami, International Federation of Choral Music in Copenhagen and the PA/ACDA in State College, last summer. THIS fall, he lead a session at the National Collegiate Choral Conference in Cincinnati. In February, he WILL TEACH master classes at Indiana University on new American choral music. Harler is in his 20th season with Mendelssohn Club. The 2008-09 season includes the Verdi Requiem at the Kimmel Center and six new commissions from composers Pauline Oliveros, David Lang, Cynthia Folio, Peter Hilliard and Robert Maggio, as well as collaborations with the Leah Stein Dance Company, Philadelphia Gay Mens Chorus, Anna Crusis and the Chamber Orchestra of Philadelphia.

Jillian Harris performed last summer as a soloist with Kun-Yang Lin/Dancers (KYL/D) -- the only featured dance company at the 2008 Interlochen Summer Arts Festival. Last fall, she collaborated with Jeff Sable, an artist from New York University's Interactive

Telecommunications Program, on a movement sensor-based media installation for Kun-Yang Lin's new project. This dance piece was part of KYL/D's performance at Painted Bride Arts Center in February 2009. In addition, Jillian is teaching at the newly opened Chi Movement Arts Center in South Philadelphia and will write book reviews for *Dance Chronicle*. Read more about Jillian in New Faculty Announcements.

Luke Kahlich worked with colleagues on the dance faculty of John Moores University in Liverpool on connecting students via the internet to create new dance projects. This is a follow-up to a successful year-long project with five Temple students who also travelled to Liverpool last March to perform works created online with students there. He is also working to upgrade resources for high speed voice and video for projects and co-editing a new Dance Series for Cambria Press that will focus on publishing books that address new perspectives and emerging issues in the dance education field. He is also pursuing grant funding to support an archival, digitization and publication project based on *IMPULSE*, an early seminal dance journal. He serves as both Chairperson of the Provost's Commission on the Arts and as Arts Fellow for the 2008-2009 academic year.

Michael Klein became Associate Editor for the journal *19th-Century Music* in January 2008. He was a guest scholar at Florida State University in February 2008, teaching four classes and giving a lecture entitled "The Ironic Narrative in Tonal Music." In March, he presented "The Ironic Narrative-Archetype in Tonal Music" at the regional conference of the Music Theory Society of the Mid-Atlantic, held at the Library of Congress. His review of Adrian Thomas' book, *Polish Music Since Symanowski*, was published in the journal *20th Century Music*. Last summer, he lectured on irony in music at Cambridge University (UK). In November 2008, he was elected to serve on the Executive Board of the Society for Music Theory. Currently, he is organizing a session for the 6th Biennial Conference on Twentieth-Century Music to be held at Keele University (UK). The session will bring together over 20 internationally known musicologists and theorists who will discuss narrative in 20th-century music. Along with musicologist Nicholas Reyland, he will be editing a collection of essays that will come out of that conference.

Steven Kreinberg delivered two presentations last fall at the joint CMS/ATMI (College Music Society/ Association for Technology in Music Instruction) National Conference in Atlanta. The CMS presentation was entitled, "Using Blogs and WIKIs in Music History Courses: Guidelines and Suggestions," and was based on recent activities using these tools at Boyer. The second presentation, for ATMI, was entitled "Building Score Reading Skills by Controlling Independent Lines of Music Simultaneously with Sibelius 5 and Adobe Flash CS3." An article co-written with colleague Cynthia Folio on using Blogs and Wikis in Music History and Music Theory courses will be published in the *College Music Symposium* in 2009. Additionally, Steve will serve as the Program Committee Chair for the ATMI national conference in Minneapolis in 2010. During the fall 2008 semester, he piloted a new General Education course to 70 non-majors entitled, "The Art of Listening" that he created with input from colleague Steven Zohn. In addition to hearing six live concerts in-class during the academic semester, students attended four live concerts at professional venues in Philadelphia. Steve is collaborating with Boyer graduate Christopher Freitag of McGraw-Hill and Roger Kamien on a new music appreciation text that is in the developmental stages, and will be serving as host of a Philadelphia Orchestra "Access"

concert in Verizon Hall on April 21, 2008 conducted by Rossen Milanov. Additionally, he will be providing several pre-concert lectures for The Philadelphia Orchestra Association during the spring 2009 semester.

Jan Krzywicki premiered *Triquetra* for string orchestra, a commission marking Settlement Music School's 100th anniversary. He completed Lyrics for flute and piano, commissioned by the Philadelphia Chamber Music Society, and has been commissioned to create new works for the Philadelphia Classical Symphony, Sinfonia, and the Network for New Music. He performed four-hand piano works in recital with his wife Susan Nowicki. His ongoing involvement with Network for New Music includes conducting works by Wernick and others, and premieres by Gene Coleman as part of their season of collaborative works. He created a teacher's manual and student course pack for the Music Studies Theory III course.

Edward Latham's book, *Tonality as Drama: Closure and Interruption in Four Twentieth-Century American Operas*, was recently published by University of North Texas Press. Other publications include: "Gapped Lines and Ghostly Flowers in Amy Beach's *Phantoms*, op. 15/2 (1892)," in *Analytical Essays on Music By Women Composers*, ed. Laurel Parsons and Brenda Ravenscroft. 2010 publication date. He also published "Interpreting Musical Impediment" in the *Journal of Interdisciplinary Musicology* 3/1 (Spring 2009) with Roberta Sloan, and "Linear Analysis Today" in *Festschrift for Allen Forte*, ed. David Carson Berry. Due for publication in spring 2009.

Kun-Yang Lin co-founded, with Ken Metzner, the CHI Movement Arts Center in South Philadelphia, which serves as the home of Kun-Yang Lin/Dancers (KYL/D) a laboratory for creative research, as well as a place of learning, exploration, growth, artistic excellence and vitality for the Philadelphia arts community (Read more in Faculty Spotlight). Over the past year, his work has been performed throughout Mexico by Aletheia-National Ballet of Mexico and was presented by Philadelphia-based dance company, Group Motion at Art Bank. KYL/D toured Interlochen Festival in Michigan where he taught master classes for the summer arts camp students. KYL/D was selected by PA Performing Artists on Tour to be showcased at the PA Presenters Conference at the Whitaker Center in Harrisburg. Lin was awarded the Ellen Forman Memorial Award by the Philadelphia Foundation and, as part of the award, has been commissioned to create a new work for Drexel University's first dance major program. He created a new work for Jose Juan Lopez Palacio, considered one of Mexico's finest male contemporary dancers. He also performed at the American Dance Guild concert in New York and will present a new project at The Painted Bride Arts Center and at Towson University this spring.

Joyce Lindorff, in collaboration with Boyer Emeritus Professor Paul Epstein, received a Provost's Seed Grant for Collaborative Research, matched by Boyer funding, to record a contemporary harpsichord CD. She performed two of the works in October at Julliard. In November, she traveled to Asia. In Beijing, she presented, "Pereira's Musical Heritage and his work in China," at the Conference on the History of Mathematical Sciences: "Portugal and East Asia IV/Europe and China: Science and Arts in the 17-18th Centuries," sponsored by the Chinese Academy of Sciences and the Portuguese Foundation for Science and Technology. The conference commemorates the 300th anniversary of the death of Tomás Pereira, whom she wrote about in

the Grove Dictionary. He was a missionary and music master to the Chinese emperor in the 17th century. She taught a master class and gave a solo harpsichord recital at China Conservatory, where alumnus Zhu Di ('00, MM in Piano; '01, Professional Studies in Harpsichord) is on the faculty. She gave the keynote address, "An early piano literature in the 'Baroque' era? Tracing the evidence," at Tainan National University of the Arts: International Conference on the Performance Practice of Western Music, along with a solo recital. In Hong Kong, she taught a graduate seminar and performed at the Hong Kong Academy for Performing Arts. She taught a master class and performed with alumnus Michael Tsalka at Hong Kong Baptist University and recorded a solo recital and interview for broadcast by RTHK Radio 4. In Macau, she gave a keynote address and served as artistic director and organizer for the conference concert, "The Musical Heritage of Tomás Pereira: Music from Braga and Coimbra" with vocal ensemble, keyboards and viola da gamba at the International Symposium: "In the Light and Shadow of an Emperor: Tomás Pereira, S.J., the Kangxi Emperor and the Jesuit Mission in China," sponsored by the Macau Ricci Institute and Centro de História das Ciências, Universidade Clássica de Lisboa. As a former China and Taiwan Fulbright Professor, she ended the trip by attending the Fulbright Retreat at the Kadoorie Institute of Hong Kong University, sponsored by the US Consulate.

Joellen Meglin has had a chapter on the opera-ballet *Les Indes galantes* published in *Women's Work: Making Dance in Europe before 1800* (2008) and an article on Ruth Page's ballet *La Guiglesse* published in *Dance Chronicle: Studies in Dance and the Related Arts* (2007). In 2008 she was appointed co-editor (with alumna Lynn Matluck Brooks) of *Dance Chronicle*. A special issue on *Ballet in a Global World* has just appeared. Future special issues include one on Martha Graham and another on "Choreographers on the Cutting Edge." Joellen presented a paper on Page's danced poems for the Congress on Research in Dance and one on Page's collaboration with Harald Kreutzberg for the Society of Dance History Scholars, and she has received funding for her book-in-progress on Page from the Newberry Library in Chicago and Temple University. With colleague **Cynthia Folio** she implemented the new General Education course *The Jazz Century* last spring.

Dick Oatts has maintained a full performance schedule. He recently toured in Denmark, performed at the University of Minnesota in Duluth and Mansfield University and with the New York City All Star High School Jazz Band. He is currently working on a recording with the Terrell stfford/Dick Oatts Quintet. Last year, he was guest soloist at the LA Jazz Institute festival with his ensemble and Garry Dial (DIAL & Oatts), guest soloist and clinician at Northwestern University in Chicago and maintains weekly performances with the Vanguard Jazz Orchestra at the Village Vanguard in New York. His touring schedule with the Dick Oatts Quartet and other jazz artists has taken him to the Kingston Jazz Festival, Italy, Spain, Sweden and Holland. He presented jazz workshops and lectured at the Amsterdam Conservatory of Music in Amsterdam, Collin County Community College/ Texas All Star Jazz Camp and Cal State Fullerton. Along with Vanguard Jazz Orchestra, he performed at North Carolina University, Buena Vista University in Iowa, Decorah Luther College in Iowa and Iowa State University. The CD, "Gratitude," with the Dick Oatts Quintet, was released on SteepleChase Records.

Lambert Orkis was recently honored with the Cross of the Order of Merit from the Federal Republic of Germany which was presented to him by the German Ambassador to the United States in Washington, D.C. last April. Recent performances: three concerts in July at the Strings Music Festival in Colorado; in October in Washington, D.C.: Kennedy Center Chamber Players concert, and a performance with cellist David Hardy as part of a Gala Evening "A Tribute to Maestro Rostropovich" at the Embassy of the Russian Federation, proceeds to benefit the Rostropovich Foundation "Fund to support young talented musicians"; in November: European recital tour with violinist Anne-Sophie Mutter in an all-Brahms program performing sixteen concerts in seven countries, and including a Benefit Concert for the Beethoven Haus in Bonn, Germany. Funds raised from this event are to go towards the purchase of the autographed manuscript of the Diabelli Variations; CD released in April on Dorian/Sono Luminus label: "The Beauty of Two" performed by The Kennedy Center Chamber Players includes duos for piano with cello (Grieg, Martinů), viola (Hindemith), and flute (Poulenc).

Alison Reynolds has joined the Bulletin Advisory Committee (Reviewer) for *Bulletin of the Council for Research in Music Education* and the Editorial Board for *Visions of Research in Music Education*. In January, 2009, she presented research three sessions at Learning From Young Children: Research in Early Childhood Music conference (Newark, Delaware, with alum Dr. Wendy Valerio (MM '90, PhD '93), and PhD candidates Corin Overland and Jill Reese, Dr. Kathy Hirsh-Pasek of Temple University, and Dr. Suzanne Burton and Rebekah Cleland of the University of Delaware. In fall 2008, she was invited to Penn State University as Visiting Scholar to present lectures to graduate and undergraduate music education students and co-teach an early childhood music class; and to Madison by the Wisconsin Music Educators Association for two invited sessions on movement in early childhood music. Last fall, Reynolds also served as faculty advisor to Diamond Research Scholar Zach Wilson, and Diamond Peer Teacher Kelly Cuddeback. Last summer, she presented a symposium at the biennial meeting of the International Society for Music Education, in Bologna, Italy with Dr. Valerio, Dr. Wilfred Gruhn, Andrea Apostoli, Helena Rodrigues, and Regina Poskute-Grün: *Sharing a social interaction music learning framework for young children in six countries*. She continues research as Principal Investigator (PI): *Play-based Music Interactions in Early Childhood* with PhD Candidate Jill Reese, MM Candidate Marlena Rudzinski, and BME candidate Krista Master, assisted by Dr. Valerio, Anna Preston (MM 2006), and Kelly Cuddeback; and as co-PI: *Vocal and Movement Interactions Without and With Music Immersion Among Infants and Adults*, with Dr. Suzanne Burton, Jill Reese, and Rebekah Cleland. This spring, an article co-authored with Dr. Burton, "Transforming Music Teacher Education Through Service-Learning" will be published in the *Journal of Music Teacher Education*.

Ben Schachter completed his latest and sixth solo CD, "Omnibus," on which his trio features Boyer jazz alumni Leon Boykins and Matt Scarano, as well as guest appearances by jazz faculty **Tom Lawton** and **John Swana**.

Eduard Schmieder was interviewed last summer for the BBC for the documentary, "Science of Talent," and by RDF TV for a similar project in London, UK. Last summer, he directed the International Laureates Festival in Los Angeles and conducted iPalpiti orchestra at Walt Disney

Concert Hall. Transcribed and premiered Grieg's *Serenade* (from String Quartet No. 1) and taught at the Mozarteum Academy, Salzburg, Austria. Last fall he served as consultant/advisor, final stage at the Julián Gayarre International Singing Competition, Pamplona, Spain and was a member of the Jury, National Sarasate Competition, Madrid. He was also a member of the Jury, 2nd China International Violin Competition (Qingdao) and conducted *iPalpiti Orchestra* at Nestlé Centre, Vevey, Switzerland. Schmieder was President of the Jury, Remember Enesco International Violin Competition, Sinaia, Romania and is a member of the Audition Committee, ASTRAL Artists, Philadelphia. He will direct *iPalpiti* as Boyer artists-in-residence in February, culminating in performances at the Kimmel Center and Carnegie Hall.

Deborah Sheldon received the "Outstanding Service to Music Award," by the Tau Beta Sigma Sorority at the Midwest Band and Orchestra Clinic in December in Chicago. Each year, TBS selects a woman(en) who has made "significant contributions to music and the band world." Last summer, she presented at the Research Commission of the International Society for Research in Music Education, Porto, Portugal: Evidence of the Development of Higher Order Thinking Skills in Instrumental Music Instruction and Evidence From the Masters: A Century of Advice on Musicianship, Teaching, and Practice (with Professor Ruth Brittin, University of the Pacific). She will also present at the Eighteenth National Symposium for Research in Music Behavior, St. Augustine, FL: Effects of Multiple Line Score Reading on Cognitive and Performance Achievement of Adolescent Instrumental Students. She is a clinician for the Midwest Band and Orchestra Clinic (Chicago): Women and Minorities in the Band Conducting Profession: Past, Present, and Future and will guest conduct the Troy State University Clinic and PMEA All State Wind Ensemble.

Jeffrey Solow attended the National Performing Arts Conference in Denver last summer, performed solo and chamber music and taught lessons and master classes at the Sitka Summer Music Festival (AK), Charles Castleman's Quartet Program (Fredonia, NY), the Montecito Music Festival (CA) and the Summit Music Festival (Purchase, NY). His revision of Gregor Piatigorsky's edition of *Intermezzo for Cello and Piano* by Claude Debussy was published by Theodore Presser and new editions are forthcoming from International Music Company, Henle Urtext and Ovation Online Editions. He continued his positions as president of ASTA and of the Violoncello Society, Inc. (of NY). Performances and tours include: Autumn Classics (Anchorage, AK) (with **Charles Abramovic**); at Andrea Clearfield's Salon he premiered *Dead Cello* by Aaron Minsky (based on Grateful Dead songs); at Temple 2 solo recitals with Elise Auerbach and trios with **Charles Abramovic** and **Lawrence Wagner**. In spring he will play an unaccompanied recital at BargeMusic in New York and a concerto performance with the Philadelphia Sinfonia (conducted by Boyer alumnus **Gary White**) at the Kimmel Center. He is also an adjudicator for the National Foundation for Advancement in the Arts.

Tram Sparks conducted the University Chorale in Temple, the Concert Choir at St. John's United Church, Longwood Gardens, and St. Mark's Church in a program entitled *East Meets West: Music of Asia and America*. She will accompany and direct the Concert Choir on its Asian tour in May.

Terell Stafford has held a full performance and touring schedule, including: Terell Stafford Group, Gallucio's, Wilmington, DE; Terell Stafford Quintet, Virginia Jazz & Blues Festival; Terell Stafford Group, Clifford Brown Jazz Festival, Wilmington; Tim Warfield Group, Gettysburg College; Dizzy Gillespie All-Star Alumni Jazz Band, Blue Note, NY; Terell Stafford Group, Northwest Arkansas Jazz Society; Frank Wess Quintet & Jon Faddis Jazz Orchestra, Kingston Jazz Festival, NY; Vanguard Jazz Orchestra, Estoril Jazz Festival, Portugal; Italy tour with Village Vanguard; Jimmy Heath Big Band, Caramoor Jazz Festival and Clayton Brother's Quintet, Newport Jazz Festival. He served on the faculty at Julliard Jazz Seminar in Vitoria, Spain and Port Townsend Jazz Camp. He is Artistic Director, Central Pennsylvania Friends of Jazz Camp, Messiah College and directed the Temple Jazz Band at the Detroit Jazz Festival and the Hague Jazz Festival in Amsterdam. He toured Japan as part of an All-Stars record release.

William Stone was featured Guest Artist with the Bellingham Music Festival in Washington state and with the Festival Orchestra I performed Bach *Cantata #82*, Bach *Cantata # 56*; Ravel's *Don Quichotte à Dulcinée*, and Mahler's *Das Lied von der Erde*. Bill also collaborated with Maurice Wright on a composition of a cycle of songs for baritone and string quartet, based on excerpts of his translation of a Diary of the Bauhaus potter, Marguerite Wildenhain [see Publications (chapter 4) below]. Publications include the following book chapters: Chap. 4, "Marguerite, love of ours, sleep: An introduction to the diary." In Schwarz, D. & Schwarz, G. (Eds.), *Marguerite Wildenhain and the Bauhaus: An Eyewitness Anthology*. Decorah, IA, South Bear Press, 2007; Chap 4, Translation from the German, excerpts from her diary, "To the Last Potter of his Lineage," by Marguerite Wildenhain. In Schwarz, D. & Schwarz, G. (Eds.), *Marguerite Wildenhain and the Bauhaus: An Eyewitness Anthology*. Decorah, IA, South Bear Press, 2007; "A Glaze Book Commentary," in Chap. 6, "From Old Worlds to New Worlds." In Schwarz, D. & Schwarz, G. (Eds.), *Marguerite Wildenhain and the Bauhaus: An Eyewitness Anthology*. Decorah, IA, South Bear Press, 2007. He reviewed the book *Marguerite Wildenhain and the Bauhaus: An Eyewitness Anthology*. Decorah, IA, South Bear Press, 2007 and recorded "Fireflies and Willows," Three songs on Poems by Japanese Masters for Soprano, Baritone and Piano by David Garner with Pentatone Records (Dutch Company). Last fall, he was Guest Soloist at the Inauguration of Philadelphia University President, Steven Spinelli. In January, we was Adjudicator, Metropolitan Opera National Council Auditions, Florida District, Orlando

Maria del Pico Taylor conducted the 6th Taubman Seminar at Temple last summer, consisting of 6 intensive sessions for a limited number of participants. The seminars were co-directed by Maria and Sondra Tamman as well as fellow Taubman faculty member Maria Botelho Hubler. Several invitations are coming in for similar presentations for the 2008-09 season, including The State University in Sao Paulo, Brasil and Georgia State University in Atlanta. Her ensemble, Latin Fiesta, went on the first mini tour arranged by their new management, Producers, Inc. from Tampa and co-sponsored by Penn PAT. The concerts started at the Musikfest Festival in Bethlehem, PA followed by several presentations for Southern Tiers Latin Fest in Binghamton, NY. Cynthia Folio performed on this tour as the ensemble's official flutist. Boyer alumnus Fernando Valencia, led Latin Fiesta's percussion section. The PA Council on the Arts promoted Latin Fiesta to the advance level of their "Preserving Diverse Cultures" program, which carries a \$20,000 grant for staff assistance.

Stephen Willier spent several weeks last summer in Paris at the Opera Library doing research for a second edition of book, *Vincenzo Bellini: A Guide to Research*. Several projects involving French and Italian opera planned for the coming year and into the future.

Maurice Wright collaborated with William Stone last summer on a project involving the diary of Marguerite Wildenhain, the renowned Bauhaus potter who founded the Pond Farm school in California. Bill was a student of Wildenhain's, and prepared the translation of her diary for publication in *Marguerite Wildenhain and the Bauhaus: An Eyewitness Anthology*. Maurice is setting excerpts from her diary for voice and string quartet. He has reworked materials from a piece he wrote 20 years ago, expanding and recomposing *Music for 10 Players and Electronic Sound* into a piece for orchestra and an electroacoustic music and video animation composition called "Domestic Harmony." Sometimes called "visual music," he composes both sound and images using computer animation and synthesis techniques. He visited the Archives of Appalachia at the East Tennessee State University, where he studied recordings from the Appalachian-Scottish and Irish Studies Collection. Last fall, Don Liuzzi completed his recordings of Wright's music for percussion with *Set-Up Music* at Widener University. The Network for New Music premiered two of his other visual music compositions, *OCTET* and *A Fish's Tale* last fall. Also last fall, he heard the premiere of a brief composition for orchestra marking the 10th anniversary of Temple's College of Science and Technology, and the performance of *Antiphonia*, for soprano and live computer sound, at the Third Practice Festival at the University of Richmond. He was included in a composers roundtable for an open discussion with other composers for WWFM, classical radio, Princeton. Several of the other composers included George Crumb and Jennifer Higdon. In January, **Lawrence Indik** premiered a new work at the Ethical Society and pianist Eliza Garth performed *Chamber Symphony for Piano and Electronic Sound* (now 32 years old!) at a February concert in New York. This spring, Cygnus ensemble will also premiere a new work at Boyer and clarinetist Arthur Campbell has commissioned a piece for clarinet and computer for performance and recording in 2010, and the Philadelphia Classical Symphony has also commissioned a piece for performance in 2010.

Janet Yamron participated in the Masterclass for Choral and Orchestral Musicians at the Oregon Bach Festival in Eugene last summer with Helmuth Rilling, renowned international German teacher, scholar and conductor. Alumni Sonya Garfinkle '48, Susan Swerdlow '91, Colin Dill '08, Emilily Kosasih '08 and Kahla Wanyama '09 also participated. Changho Lee '08 was selected as one of the active conducting students who conducted in three public performances. What is significant about this connection with the Oregon festival is the fact that Elaine Brown, former Director of Choral Activities visited Germany and invited Maestro Rilling to be a part of the Ambler Music Festival in 1970 where he conducted master classes and concerts. That same summer he went to the University of Oregon to do the same and from this event, the Oregon Bach Festival was established. The story of the Temple connection has been repeated to the participants each summer as the Festival has grown into a world premiere event. She also attended the Marlboro Music Festival in Vermont attending rehearsals and performances and was invited to sing with the chorus at the closing concert of the festival with Ignat Solzhenitsyn as conductor of the Beethoven Choral Fantasy.

Steven Zohn's book, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works*, was recently published by Oxford University Press. In January, he toured Israel, giving chamber music concerts in Haifa, Jerusalem, Nazareth, and Tel Aviv, conducting masterclasses at the Israeli Conservatory of Music, and lecturing at Hebrew University. This past fall, he was named to the Advisory Board of the *Journal of Musicology*, one of the leading journals in the field, and presented his lecture "Naive Questions and Laughable Answers: An Eighteenth-Century Job Interview" on colloquium series at Cornell University and the University of Cambridge. He also gave recitals at Cornell, Temple, and the American Philosophical Society, as well as performances with New York State Baroque. He is currently completing a volume of Telemann secular cantatas for the critical edition of the composer's works published by Bärenreiter. These 35 cantatas, most of which have never before appeared in print, are due to be published in 2010.