

CURRICULUM VITAE
Mary E. Hellmann, DMA

Professor

Department of Music Chair

School of Arts & Sciences

Chowan University

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Contents

Academic Appointments/Education/Administrative Appointments.....	p. 2-8
Leadership Statement.....	p. 9
Festivals/Performances/Recordings.....	p. 10-11
Professional Affiliations/Conferences.....	p. 13
Biography.....	p. 14-15
Abridged Repertoire Listing.....	p. 16-17
Abstract of DMA document.....	p. 17-18
References.....	p. 19

CURRENT ACADEMIC APPOINTMENTS

Chair, Department of Music, Chowan University, 2015-present.

Professor, Department of Music, Chowan University, 2018 – present.

Director of Bands, Department of Music, Chowan University, 2017-present.

EDUCATION

D.M.A.	University of Alabama, (2005) Piano Performance.
M.M.	University of Illinois, (1992) Piano Pedagogy.
M.M.	University of Illinois, (1991) Piano Performance.
B.M.	University of Louisville, (1987) Piano Performance.
Additional Graduate Studies	Indiana University Eastman School of Music

ADMINISTRATIVE APPOINTMENTS

Chair, Music Department, School of Fine & Applied Arts, Chowan University, 2015-present.

Chowan University, founded in 1848, is a private liberal arts institution in northeastern North Carolina. It has a long tradition of transforming the lives of students of promise. The Chair serves as the chief administrator of the department and the primary representative of the academic discipline. The Chair fulfills administrative responsibilities assigned by the Dean and Provost, maintaining standards of the discipline, and meeting the professional expectations of the departmental faculty. The department consists of five full-time faculty and between four to eight adjunct faculty. Current areas of focus include: academic excellence; a commitment to diversity, equity and inclusion; increased focus on retention, and ensuring that all students have the skills necessary for success in life after college.

Major accomplishments: revision of curriculum for compliance with the National of Schools of Music (NASM) and the Southern Association of Colleges and Schools

Commission of Colleges (SACSCOC); plan, develop, and implement fund raising strategies, renovate department to address 21st century needs of students, create new recruitment/retention strategies.

The chair serves as the chief administrator of the department and the primary representative of the academic discipline. The Chair fulfills administrative responsibilities assigned by the Dean and Provost, maintaining standards of the discipline, and meeting the professional expectations of the departmental faculty. Among the specific administrative duties for which the Chairs are responsible and accountable are:

- Organizing, coordinating, developing, and promoting the programs of their respective departments.
- Holding at least one departmental meeting each month and submitting minutes of each meeting to the Dean, Provost, and departmental faculty.
- Recommending to the Provost through the Dean any proposed changes and additions to their respective departments, both with regard to faculty and programs of instruction.
- Stimulating ways and means for the improvement of instruction within the department.
- Submitting at the conclusion of each academic year an annual report on the work of their respective departments, to include the degree to which departmental objectives and purposes have been achieved.
- Teaching classes as assigned or approved by the Dean and/or Provost.
- Approving all textbook orders.
- Notifying the Dean when absence from class is necessary for any member of the department.

- Encouraging the development and improvement of the departmental curriculum, and seeing that the proper curriculum forms are submitted on schedule.
- Recommending the purchase of books and other media for the library as related to their respective departments.
- Representing their departments at meetings of Chairs of their school.
- Evaluating all faculty members who teach in their department in accordance with established policy.
- Exercising leadership in recruiting and retaining capable faculty.
- Making recommendations relative to tenure, promotion, reappointment, salary adjustment, and leaves of absence.
- Promoting faculty professional development and enrichment, and encouraging faculty in their service to the University and the community.
- Maintaining faculty morale by preventing and resolving conflicts, and by arranging for the effective and equitable distribution of faculty responsibilities.
- Fulfilling public relations responsibilities and enhancing the departmental image and reputation on and off campus.
- Promoting interdepartmental and interdisciplinary cooperation in the development and maintenance of academic programs.
- Coordinating the academic advisement process and monitoring the process to see that it is responsive to changing student goals and aspirations.
- Encouraging student clubs and organizations that foster achievement and professional development.
- Developing and assuring compliance with procedures for resolving student complaints about faculty, courses and/or programs.
- Being available to faculty, staff, and students.

- Demonstrating a commitment to excellence in teaching.
- Being sensitive to the needs of faculty and students from diverse backgrounds.
- Insuring the preparation of catalog information and schedules of class offerings in accordance with deadlines.
- Maintaining office hours in accordance with University policy.
- Developing and following procedures to assign faculty to classes, laboratories, studios, and other responsibilities.
- Coordinating and supervising departmental program reviews and assessment activities.
- Cooperating with departments, schools and other units in the accomplishment of their tasks.
- Preparing and submitting a requested departmental budget.
- Supervising the departmental budget, record keeping, and the requisition of supplies, equipment, materials, and other instructional needs.
- Communicating the departmental needs and desires to the Dean and Provost.
- Performing duties as assigned by the Dean and/or Provost.

Chair, Department of Visual & Performing Arts, School of Arts & Sciences, University of North Carolina, Elizabeth City State University campus, summers 2010-2014.

The Elizabeth City State University campus of the University of North Carolina has historically served the constituents of northeastern North Carolina. The department of Visual & Performing arts had 10 full-time faculty and 8-10 adjuncts. The chair was responsible for all aspects of the department's operations, and worked in collaboration with the Dean of the School of Arts & Sciences and Provost. *Major*

accomplishments: Co-chair National Association of Schools of Music Self-Study in preparation for evaluators visit in April 2006 to acquire membership, which was received, and write the Self-Study for the 10-year re-accreditation visit in 2013; serve as the Southern Association of Colleges and Schools Commission on Colleges liaison for the music department; through external grants, obtained a 9-foot Steinway “D” concert grand, a six-foot-eight Yamaha concert grand, a 15-seat piano lab, and new practice room pianos for the department.

TEACHING

CHOWAN UNIVERSITY

Class Piano. Fall 2015, Spring 2016, Fall 2016, Spring 2017, Fall 2017. Spring 2018, Fall 2019, Spring 2020, Fall 2020, Spring 2021.

Music Appreciation. Fall 2015, Spring 2016, Fall 2016, Spring 2017, Spring 2021.

Chowan Winds. Fall 2017, Spring 2018, Fall 2018, Spring 2019, Fall 2019, Spring 2020, Fall 2020, Spring 2021.

Woodwind Chamber Ensemble. Spring 2018, Spring 2019.

Hawks Athletic Band. Spring 2016, Fall 2016, Spring 2017, Fall 2017, Spring 2018, Fall 2019.

Applied Piano. Fall & Spring 2015 - 2021.

UNIVERSITY OF NORTH CAROLINA, ELIZABETH CITY STATE UNIVERSITY CAMPUS

Music History I. (Ancient Greece- 1750) Fall 2004 – Fall 2014.

Music History II. (1750 – present) Spring 2005 – Spring 2015.

Music Appreciation. Fall & Spring 2004 – 2015.

Class Piano (I – IV). Fall & Spring 2004 – 2015.

Applied Piano. Fall & Spring 2004 - 2015.

Piano Pedagogy.

Piano Literature.

Accompanying.

UNIVERSITY OF ALABAMA

Music Appreciation. Fall & Spring 2000- 2004.

UNIVERSITY ACTIVITIES

CHOWAN UNIVERSITY

Member. Promotion & Tenure Committee. 2015-2016.

Member. Assessment Committee. 2015-2016.

Member. Library Committee. 2015-2016.

Member. Athletics Committee. 2015-present.

Chair. Director of Choral Activities Search Committee, Chowan University, 2015.

Chair. Voice Professor Search Committee, Chowan University, 2015.

Chair. Piano Accompanist Search Committee, Chowan University, 2018.

Chair. Piano Accompanist Search Committee, Chowan University, 2019.

UNIVERSITY OF NORTH CAROLINA, ELIZABETH CITY STATE UNIVERSITY CAMPUS

Member. Recruitment Committee. 2004-2015.

Chair. Publications Committee. 2004-2015.

Member. Curriculum Committee. 2004-2015.

Member. Catalog Committee 2004-2015.

Editor. Degree Audit Department of Visual & Performing Arts. 2013-2015.

Editor. Smart Catalog Department of Visual & Performing Arts. 2013-2015.

Liaison. Faculty Senate, creating and administering an electronic Evaluation of the Provost, Deans and Chairs, presenting findings to the Faculty and the UNC General Administration 2007-2015.

Member. General Studies Advisory Board. 2010-2015.

Member. Joint Council for Student Affairs Judicial Board 2010-2015.

Member. New Student Orientation Committee. 2004-2014.

PREVIOUS APPOINTMENTS

Tenured Associate Professor, Department of Visual & Performing Arts, University of North Carolina, Elizabeth City State University campus, 2010-2015.

Associate Professor, Department of Visual & Performing Arts, University of North

Carolina, Elizabeth City State University campus, 2008-2010.
Assistant Professor, Department of Visual & Performing Arts, University of North
Carolina, Elizabeth City State University campus, 2004-2007.
Consultant, Indiana University Foundation, Alumni & Foundation Information Systems,
1999-2000.
Associate Instructor, School of Music, University of Alabama, 2000-2004.
Instructor, Ivy Tech State College, Bloomington, Indiana, 1996-2001.

LEADERSHIP STATEMENT

Lead by example, be ethical in all aspects of my life, and share my passion for music and my enthusiasm for life.

Reflecting on my years in higher education, serving as a faculty member, and as a Chair, I know that the heart of every university is the faculty. The music faculty is the solid foundation on which great schools of music are built. The strategic direction of the school, its mission and vision must be created with involvement from the entire faculty. They have a direct connection to the stakeholders: the students, the university at large and to the surrounding communities.

Helping the faculty attain their goals will systemically help the students and the aforementioned communities achieve theirs. Each unit/department within the school must work to cultivate their area and faculty. They must set goals that are realistic, and the leader must then assist in helping the faculty to develop and cultivate their research endeavors. The faculty can then assist the students in reaching a higher level of achievement. Sharing the governance of the units, rotating the responsibilities of each unit, and encouraging conversations for improvement, needs to be an on-going process.

Rotation of duties within a department ensures that all faculty will learn administrative duties, and contribute to the growth of each department and the school. Faculty need to be encouraged to bring new ideas to their units/chairs, and to the director of the school. Open dialogue with the administration, discussions among faculty and students, and brainstorming sessions can lead to creative ideas for solving many issues facing our universities.

With the faculty leading, cultivating realistic goals, and looking pragmatically at what is attainable, they can then move the school forward within the context of the university's strategic plan. Promoting an atmosphere of respect, and shared governance creates an environment where creative minds can flourish.

My passion and expertise is in being an advocate for musicians to the administration, interacting with donors, raising funds to support our needs, clarifying processes, simplifying workloads, and obtaining fast results. I view the faculty and staff as the most precious

resource for the school; together we determine how to best utilize our resources for the betterment of the students and the university.

SELECTED FESTIVALS/PERFORMANCES/RECORDINGS/PUBLICATIONS

- CENTAUR label, new album *Firebreak*, released Spring 2021.
 - SOCIETY OF COMPOSERS, INC. (SCI) NATIONAL CONFERENCE 2021.
Performing May 9, *Firebreak*, James Paul Sain and *Metropolis*, Christopher Cook.
 - CHRISTMAS AT CHOWAN, Conduct Chowan Winds, Chowan Singers, and Community Chorus in collaboration with all music department faculty and students, November 21 and 22, 2020, outdoor venue. Performing Christmas Cantata: *Invitation to a Miracle*, Joseph Martin.
 - Hellmann, Mary. "Building a Music Program in a Small Liberal Arts University." Volume X, 2019. 4- 12. https://cnu.edu/jpalhe/pdf/jpahle_volume10.pdf
 - RECORDING, Album of new works, at University of Central Florida, December 2019. Commissions to be included by composers: James Paul Sain, UF; Thomas Harrison, UCF; Christopher Cook, CU.
 - COMMENCEMENT, Conduct Chowan Winds, May 2019.
 - SPRING BAND CONCERT, Conduct Chowan Winds, April 2019.
 - TUTTI FESTIVAL, Denison University, Guest Piano Artist, Denison, OH, March 2019.
 - ELECTROACOUSTIC BARNDANCE, Guest Piano Artist, Jacksonville, FL, 2018.
 - CHRISTMAS AT CHOWAN, Conduct Chowan Winds, Chowan Singers, and the Community Chorus in collaboration with all music department faculty and students, performing cantata, *What Sweeter Music*, by Mark Hayes, 2018.
 - COMMENCEMENT, Conduct Chowan Winds, May, 2018.
 - CHRISTMAS AT CHOWAN, Conduct Chowan Winds, Chowan Singers, and the Community Chorus in collaboration with all music department faculty and students, performing cantata, *Let There Be Christmas*, by Joseph Martin, 2017.
 - FRIENDS OF MUSIC ARTIST SERIES, Mary Hellmann, solo piano recital, Chowan University, Murfreesboro, NC, 2017.
 - FRIENDS OF MUSIC ARTIST SERIES, at Murfreesboro Baptist Church, 2017.
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Tasha Yehuda, clarinet *, Mary Hellmann pianist, Murfreesboro, NC, 2017.

- ALBEMARLE SYMPHONY ORCHESTRA, Mary Hellmann, guest conductor & featured soloist, MOZART K. 466 D MINOR CONCERTO, 2016.
- SOCIETY OF COMPOSERS, INC. (SCD) 50TH NATIONAL CONFERENCE & UNIVERSITY OF FLORIDA CONTEMPORARY MUSIC FESTIVAL, Mary Hellmann, Guest Artist, Gainesville, FL, 2016.
- <https://soundcloud.com/mary-hellmann-pianist>
- NYC INTERNATIONAL ELECTROACOUSTIC MUSIC FESTIVAL, Abrons Art Center, Mary Hellmann, guest pianist, NY, 2016.
- THE 33RD ANNUAL CONTEMPORARY MUSIC FESTIVAL, Mary Hellmann, guest artist. James Madison University, Harrisonburg, VA, 2014.
- BURNIM FINE ARTS CENTER, Rachel Holland, soprano/Mary Hellmann, piano, Elizabeth City, NC, 2014.
- SOCIETY OF COMPOSERS, INC., Mary Hellmann, guest artist. Newport News, VA.
- FERGUSON CENTER, Rachel Holland, soprano/Mary Hellmann, piano.
- HAMPTON UNIVERSITY SYMPHONY ORCHESTRA, Mozart Piano Concerto, K. 595, Mary Hellmann, guest artist.
- ALBEMARLE SYMPHONY ORCHESTRA Beethoven, “Emperor” Piano Concerto No. 5, Mary Hellmann, guest artist.
- ALBEMARLE SYMPHONY ORCHESTRA Beethoven, Piano Concerto No.4, Mary Hellmann, guest artist.
- *FAVORITES*: Mary Hellmann, piano solo CD Release/Longleaf Music Publications, Bloomington, IN <http://www.cdbaby.com/cd/hellmann>
- SPRING ARTS FESTIVAL, Elizabeth City, NC.
- IMMANUAL CONCERT SERIES, Portsmouth, VA.
- DAVIDSON COLLEGE, Guest Artist, Charlotte, NC.
- BURNIM FINE ARTS CENTER, Faculty Recital, Elizabeth City, NC.
- BURNIM FINE ARTS CENTER, Viola Faculty Recital, Elizabeth City, NC.
- ELIZABETH CITY MUSIC CLUB, Elizabeth City, NC.
- GUEST RECITAL & MASTER CLASS, HINDS COLLEGE, Raymond, MS.
- CONCERT SERIES, GUM TREE CONSERVATORY, Tupelo, MS.

- INDIANA UNIVERSITY SUMMER MUSIC FESTIVAL, Bloomington, IN.
- UNIVERSITY OF ALABAMA, Tuscaloosa, AL.
- NATIONAL PUBLIC TELEVISION, Tuscaloosa, AL.
- SOUTHEASTERN COMPOSERS' LEAGUE CONFERENCE, Tuscaloosa, AL.
- INDIANA UNIVERSITY, Doctoral Recital, Bloomington, IN.
- GUEST ARTIST, MASTER CLASS/RECITAL, Hinds Community College, MS.
- PORTLAND ELECTROACOUSTIC MUSIC FESTIVAL, Portland, OR.
- SOCIETY FOR ELECTRO ACOUSTIC MUSIC IN THE U.S., San Francisco, CA.
- FLORIDA ELECTRO ACOUSTIC MUSIC FESTIVAL, Gainesville, FL.
- INTERNATIONAL COMPUTER MUSIC CONFERENCE, Ann Arbor, MI.
- CROSSROADS OF AMERICA, Festival of the Americas, 1998.
- THE NATIONAL CONFERENCE OF PIANO PEDAGOGY, Schaumburg, IL.
- PIANO FESTIVAL INDIANA UNIVERSITY, Bloomington, IN.
- INTERNATIONAL MUSIC FESTIVAL OF TODI, Todi, Italy.
- RUTGERS UNIVERSITY PIANO FESTIVAL, New Brunswick, NJ.
- Various Regional Chamber Music Recitals.
- GREENSBORO MUSIC CLUB, Greensboro, AL.

PROFESSIONAL AFFILIATIONS/ CONFERENCES

- Newly elected 2021-2023, Region 7 Secretary for the National Association of Schools of Music. Two-year appointment serving: Florida, Georgia, North Carolina, Puerto Rico, South Carolina, and Virginia.
- National Association of Schools of Music Conference, Chicago, IL, 2019.
- National Association of Schools of Music Conference, Washington, DC, 2018.
- The Council of Independent Colleges, Workshop for Department and Division Chairs, Williamsburg, VA April 2018.
- National Association of Schools of Music Conference, Scottsdale, AZ, 2017. Moderator. Roundtable Discussions.
- Webinar: College Music Society: Overcoming the Brains' Negativity Bias through Positive Language, May 2017.
- National Association of Schools of Music Conference, Dallas, TX 2016.
- National Association of Schools of Music Conference, St. Louis, MO 2015.
- National Association of Schools of Music Conference, Scottsdale, AZ 2014.
- Adjudicate William Peace University Show Choir Competition, Gates, NC, 2014.
- National Association of Schools of Music Conference, Hollywood, FL 2013.
- National Association of Schools of Music Conference, San Diego, CA 2012.
- Guest Performer/Pianist for The Society of Composers, Inc., Newport News, VA.
- National Association of Schools of Music Conference, Boston, MA 2010.
- Music Teachers National Association Competition: Adjudicator for the Piano Collegiate/Artist Division for the state of Virginia.
- National Band Association.
- National Association of College Wind and Percussion Instructors.
- Music Teachers National Association. 2004-present.
- National Association for Music Educators 2004-present.
- College Music Society. 2002-present.
- Collegiate Division Alabama Federation Music Club, Serve as Adjudicator, 2002.
- National Association of Schools of Music Conference, San Diego, CA 2004.
- National Pedagogy Association.

BIOGRAPHY

Administrator, pianist and educator, Mary Hellmann, serves as Chair of the Music Department and Director of Bands at Chowan University. Maintaining an active performing schedule as both piano soloist and chamber musician, she remains an avid proponent of music of our time, a frequent master class clinician, performer at various festivals, and adjudicator for competitions. Dr. Hellmann has served as guest artist at numerous festivals including premiering/performing works by: Christopher Cook, David Durant, Jonathan B. McNair, James Paul Sain, Michael Rene Torres, S. Kisselbaugh, Thomas Harrison and Craig Weston.

As a faculty member and administrator, Dr. Hellmann has a strong commitment to equity in arts education, and serves North Carolina in a designated Tier I area educating first-generation college attendees, and underrepresented students. A strong fund-raiser and grant writer, she has acquired over two million dollars through private and public funding efforts. Additionally, she has served in leadership positions to acquire and confirm accreditation, ensure shared governance, and develop new curriculums. She maintains an active presence in the National Association of Schools of Music and serves as the Region 7 secretary for Florida, Georgia, North Carolina, Puerto Rico, South Carolina, and Virginia.

Dr. Hellmann has presented recital programs for national and international audiences including: the Alabama Public Television series *Pianists at Work*, Rutgers International Piano Festival, the International Computer Music Conference, the Midwest Composers Forum, the *Festivale Internationale de Todì*, Italy, the Society of Composers, Inc. National and International Conferences, and the Society of Electro-Acoustic Music in the United States Conference. Centaur Records will release her latest album of new and old compositions, *Firebreak*, scheduled for release in spring 2021.

Following baccalaureate studies at the University of Louisville, she earned the following graduate degrees: MM Piano Performance, MM Piano Pedagogy at the University of Illinois; and DMA Piano Performance at the University of Alabama. Dr. Hellmann completed additional graduate studies at the Eastman School of Music with Rebecca Penneys and as a student of Menahem Pressler at Indiana University. Recordings of her

performances can be found on: www.maryhellmann.com, [youtube.com](https://www.youtube.com), [itunes.com](https://www.itunes.com), [cdbaby.com](https://www.cdbaby.com), <https://soundcloud.com/mary-hellmann-pianist>, and [amazon.com](https://www.amazon.com).

ABRIDGED REPERTOIRE LIST

Baroque

Johann Sebastian Bach

- Two and Three part inventions
- Well –tempered Clavier, Bk. I & II
- Various preludes & fugues
- French Suite
- No. 5 G Major and No. 6 E major
- Fantasia c

Domenico Scarlatti

- Various sonatas

Classical

Ludwig van Beethoven

Sonatas:

- Op. 2/3, Op.13, Op. 14/1, Op. 22,
- Op. 27/2, Op. 31/3, Op. 53, Op. 57,
- Op.109, Op. 110, Op. 111

Franz Joseph Haydn

Sonatas:

- H. XVI/49
- H. XVI 50

Wolfgang Amadeus Mozart

Sonatas:

- K. 279, K. 282, K 311, K. 330
- K. 331, K. 332, K. 545, K. 570

Romantic

Johannes Brahms

- Two Rhapsodies, Op. 79

Franz Liszt

- Etude d'execution transcendante, Mazeppa
 - Hungarian Rhapsody No. 5
- Annees de Pelerinage
- Suisse, Au bord d'une source
 - Vallee d'Obermann
 - Mephisto-Waltz no. 1, Der Tanz in der Dorfschenke

Franz Schubert

- 4 Impromptus Op. 90
- Sonata D.960

Twentieth & Twenty-first century

Grazyna Bacewicz

- Various etudes, Bk 1

Bela Bartok

- Suite Op. 14
- Allegro Barbaro
- Sonata

John Cage

- In a Landscape

Claude Debussy

- Various preludes
- Various etudes
- Pour le Piano
- Images Book I
- Images Book II

- Four Piano Pieces Op. 119
- Fifty-One Exercises, various
- Variation on a Theme by Paganini, Vo. 1, Op. 35

Frederick Chopin

- Various waltzes, polonaises, nocturnes, preludes
- Various etudes, Op. 10 and Op. 25
- Scherzi: No. 1 Op. 20, No. 2 Op. 31
- Sonata No. 3, Op 58
- Barcarolle Op. 60

Concerti

Mozart, K. 488, K. 595

Beethoven, No. 1, 2, 4, 5

Chopin, e minor

Samuel Barber, Op. 38

Alberto Ginastera

- Danzas Argentinas, Op. 2
- Sonata, Op. 22

Gyorgy Ligeti

- Various etudes

Robert Muczynski

- 6 Preludes Op. 6
- First Piano Sonata

Steve Reich

- Piano Phase

James Paul Sain

- Piano Sonata

Arnold Schoenberg

- Six Little Piano Pieces, op. 11

Anton Webern

- Variations

ABSTRACT OF DOCUMENT

The University of Alabama Graduate School

Degree: Doctor of Musical Arts

Major Subject: Piano Performance

Name of Candidate: Mary Elizabeth Hellmann

Title of Document: Grażyna Bacewicz's *Ten Concert Etudes*, 1956: an examination of Etudes Nos. I, II, IV, and VIII

Polish composer Grażyna Bacewicz wrote the following: chamber music, orchestral music, concerti, vocal-instrumental music, stage works, songs for voice and piano, and music for solo instruments. Her works are beginning to receive attention from performers and scholars; however, little has been published regarding the etudes. This study illustrates that

her etudes for piano can serve as a dynamic bridge between the eighteenth- and nineteenth-century etudes of composers such as Czerny, Chopin, and Liszt to her contemporaries such as Shostakovich, Bartók, and Lutosławski, and then to more recent composers such as Karlheinz Stockhausen, Stefan Wolpe, Gyorgy Ligeti, and William Bolcom.

Bacewicz's output is divided into three style periods: a period marked by the influence of Szymanowski and the assimilation of French neoclassicism through her studies with Nadia Boulanger; a mature neoclassical style; and a period of stylistic experimentation with sonorism, 12-tone and aleatoric techniques, and collage. The etudes, composed in 1956, exhibit traits from the last two periods. They illustrate neoclassical forms; however, the pitch organization is more closely related to the style of the third period which is not neoclassical. The subject of harmonic language is discussed along with the pedagogical elements of each etude. Etudes by the aforementioned composers are used for comparison with reference to historical and contemporary practices. My analysis of four of Bacewicz's piano etudes and examination of the pedagogical aspects that characterize each show that these works provide a valuable segue from conservative to experimental pianism. Establishing these etudes as a link to contemporary repertoire will help other pianists gain insight into the pluralism of contemporary piano literature.

REFERENCES

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