

**2015 CMS International Conference**  
**June 17–24, 2015**  
**Stockholm, Sweden & Helsinki, Finland**

**ABSTRACTS**  
updated April 24, 2015

**Adams, Bill J.**

***Liminal Observation in Multidisciplinary Performance: MTV Meets Franz Schubert***

In the traditional song recital format, songs are performed standing near a piano - no costumes, no special lighting, and with little more than generalized movement and facial expressions to convey the story. The combination of superior poetry and carefully composed music react to create the art song in which one plus one is three. The words of Goethe plus the music of Schubert, for example, explode into a work of art which is simultaneously expansive and diminutive, thrilling and horrifying. The performance of the masterpiece *Erkönig* is more than the sum of its parts. Of course, if one does not understand the German text or if part of the performance is recorded, how does this effect the equation? What if visual images are added which may compliment or contradict the poetic story?

This lecture-demonstration will explore performance by creating and/or destroying relationships within the song and throughout the audience by manipulating visual image, text, and live performance. Through this process new paradigms might be established building audiences for song recitals, creating fodder for filmmakers, inspiring the composition of new works, and providing educational tools for performers and teachers.

**Adams, Daniel C.**

***Provincial begets Cosmopolitan: The Kommunala Musikskolan and the Swedish Pop Music Explosion***

This paper is an examination of the ironic role of the municipal music schools, (*kommunala musikskolan*) in the emergence of Sweden as the world's largest per capita exporter of commercial music. Sweden has produced groups such as, The Hives, The Cardigans, and the Swedish House Mafia. Swedish vocal quartet ABBA is second only to the Beatles as the world's most successful pop group. Stockholm-based Spotify is an internationally popular music streaming service. Additionally, Swedish songwriter Max Martin and written and produced many hits for US pop singers Madonna, Avril Lavigne, and Britney Spears.

In the late 1940's Swedish conservatives established the *kommunala musikskola* to counteract the ubiquitous influence of American popular music on their youth. Financed by municipal tax revenues, the schools were not intended to train promising virtuosos, but to provide classical music education to the population in general, and thrived in 278 municipalities. The curriculum and standards of the schools are determined locally, not by national mandate.

In the 1960's the schools came under criticism for offering a narrow and elitist range of musical instruction. As a result, courses in rock and pop were gradually added to the curriculum, and eventually instruction in recording studio technology. Ironically, the schools began to attract students desiring to develop careers in the genres that they were initially established to discourage. Beginning with the origins of the *kommunala musikskolan* as institutions designed to cultivate audiences for traditional music, the paper will chronicle the transformation of the schools into training centers for some of the world's most successful commercial musicians.

**Adams, Daniel C.**

***Serpentine Glow***

*Serpentine Glow* was composed for flautist Horace Alexander Young, who performed the work's premiere at Texas Southern University on March 7, 2009. The title refers to the composer's impression of the semi-annual solar reflection on the Pyramid of *Kulkulkan* at the ancient Mayan ruins of *Chitzen itza* in Mexico's Yucatan peninsula. The pyramid has 91 steps on each side and one on the top for a total of 365. On the days of the spring and fall equinox, the reflection of the sun produces an illusion of descent on the western side the snake-like sculpture carved into the north wall of the pyramid. Although the pyramid was built between 700 and 900 AD, the illuminated descent of the snake was not known to modern civilization until the 1940's. The spectacle has become a widely-attended spectacle and pilgrimage for many.

This solo depicts the symmetry of the pyramid in its position in relation to the sun through its pitch contour and melodic organization. Special effects such as key clicks, tongue slaps, and multiphonics portray the link between ancient ritual and modern festivity that draws so many curious and devoted individuals to this site. In a gradually descending melody, the coda of *Serpentine Glow* represents the descent of the glow as it passes over the serpent's head at the base of the pyramid.

**Albonetti, Viara S.**

***From the South to the North of Europe—The Mysterious Connection of Folk Instruments that Mapped the Arrival of Fiddling in America***

Gretan Lyra, Bulgarian Gadulka, Norwegian Hardingfele or Hardanger, Swedish Nyckelharpa, Finnish Kelevalaic and Pelimanni, Danish Fiddle, Irish and Scottish Fiddle, each of these traditional bowed string instruments stands out with unique characteristics rooted in the heritage of the lands to which they belong. These strikingly different instruments inhabiting the Southeast and Northwest of Europe retain a long-standing connection through their development leading back to medieval times. In the rise of plucked and bowed string instruments encountered in Medieval Europe, historic references reveal evidence of continuous transformation and intermingling features between these instruments as they spread over the continent. Within a group of similar instruments, the Byzantine Lyra or Medieval Fiddle stands out as a distinctive forerunner for many instruments to come. This research focuses on aspects of the historic transformation of the instrument and the impact of similar instruments of the time that centuries ago mapped a connection between the traditional bowed string instruments of two distant ends of Europe. The development of these instruments and their respective technical demands will be discussed within the context of historic times, events of great importance, and transition to a new land and folk traditions. Instruments in their present form of existence will be compared based on common features and differences. Audio and video musical examples will illustrate the impact of folk tradition on instrumental technique and performance.

**Alder, Alan**

***Traditional and Modern Chinese Art Songs***

Many art songs in China are the equivalent to art songs in the West, but the history of Chinese art songs in China began very late in comparison with songs of Western origin. Early Chinese art songs were influenced with the Western compositional techniques, although the music style itself remained: Chinese melodies have pentatonic scales with grace notes that distinguish the musical style from Western melodies. This includes functional harmonic structures, atonal trends that moved through Europe and America during the twentieth century, and capabilities and idiomatic features of the piano, an instrument sometimes quite at odds with traditional Chinese musical sounds.

Chinese art songs are as diverse as China itself. The new art songs are unique in that they are part of the Western art-song tradition yet employ many characteristics of Chinese traditional music, such as scale patterns, phrase structures, ornamentation and many devices used in instrumental music.

For my presentation, I will introduce several representative composers and perform some of their works from different time periods, such as Huangzi and Qingzhu, to new songs written in 2012 by Chinese woman composer Grace Xu. The texts for most of these songs are ancient Chinese poetry from the Tang and Song dynasties, but each composer has created very different settings for the poetry he or she has selected. One can see how the Chinese Art Song has developed over the course of history, and also see a pattern of compositional development in the history throughout the past century.

### **Alexander, Justin**

#### ***Light, Wind, and Silence: Music of the North***

Wind, Silence, and Light - elements that permeate our lives and serve as crucial components in our music. In “After the light”, John Luther Adams, similarly informed by the Alaskan landscape, examines the unique relationship to light experienced by those who live in the northern latitudes, where dramatic contrasts in daylight and darkness are a prevailing facet of life. Of his “lightscape” compositions, Adams writes, “After living in Alaska for many years I came to wonder whether I could somehow convey these colors and feelings in music...I pursued a music composed entirely of floating fields of color.”

Michael Burritt’s work, “Stealing Silence”, implements silence in unexpected ways by examining the solos voices of the flute and marimba in a chamber-work setting. Premiered in 2012, “Stealing Silence” is representative of Burritt’s recent compositional output, focusing on percussion as a collaborative partner with other instrumentalists.

### **Asakura, Iwao**

#### ***Musical Analysis of Akira Ifukube’s Vocal Works***

Akira Ifukube (1914–2006) may be best known as a film composer, especially the original version of “Godzilla;” however, he was actually reluctant to accept the fame by his commercial music. His list of, what he referred as “pure” music, ranges from songs and chamber pieces to larger scale works of orchestral and compositions for stage works, particularly for dance. In fact, his wife, Ai Yusaki, was professional modern dancer.

Ifukube believed that the music should evoke the composer’s nationalistic character. He was inspired by the music of Stravinsky and Ravel, who were relatively unknown in Japan at that time rather than the overbearingly popular German Romanticism. His compositions were strongly influenced by the folk music of Japan, and other ethnic groups of Hokkaido Island (northern part of Japan) where he grew up.

Though his music was received favorably outside of Japan, it was often viewed as simply too primitive in Japan. While many composers were experimenting “elite” twelve-tone serialism, Ifukube’s music was often considered obsolete, and some even condemned his blatant use of Japanese folk musical materials in his music as offensive.

Despite such criticism, Ifukube could not cede the nationalistic identity in his compositions, and his philosophy on composition was never swayed. The purpose of this lecture-recital is to

demonstrate Ifukube's use of folk music materials of ethnic groups in Hokkaido on his vocal works, displayed in his two songs: "Ikoru:ja" from *Ancient Minstrelsies of Gilyak Tribes*, and "A Shanty of The Shiretoko Peninsula."

**Baldoria, Charisse**

***The Fusion of Gong and Piano in the Music of Ramon Pagayon Santos***

Recipient of the National Artist Award, Ramon Pagayon Santos is an icon in Southeast Asian ethnomusicological scholarship and composition. His compositions are conceived within the frameworks of Philippine and Southeast Asian artistic traditions and feature western and non-western elements, including Philippine indigenous instruments, Javanese gamelan, and the occasional use of western instruments such as the piano.

Receiving part of his education in the United States and Germany (M.M from Indiana University, Ph. D. from SUNY Buffalo, studies in atonality and serialism in Darmstadt), his compositional style developed towards the avant-garde and the use of extended techniques. Upon his return to the Philippines, however, he experienced a profound personal and artistic conflict as he recognized the disparity between his contemporary western artistic values and those of postcolonial Southeast Asia. Seeking a spiritual reorientation, he immersed himself in the musics and cultures of Asia, doing fieldwork all over the Philippines, Thailand, and Indonesia, resulting in an enormous body of work.

*Gong-An*, a set of three pieces for solo piano, was inspired by gong-chime traditions in the Philippines: *Klntang* represents the *kulintang*, an ensemble of bossed gongs from the south, and its modality, sonority, and temporal equilibrium. *Abot Tanaw III* (Horizons) expresses a breadth of emotions through the fusion of the characteristics of the piano and the *kulintang*. *Pal'ok* has direct reference to the playing style of the northern *gangsa* (flat gong) with its various strokes and attacks, resulting in different timbres, colors, and durations within a limited pitch environment.

**Barry, Nancy H.**

***You Can Be A HOT Teacher!: Higher Order Thinking in the College Music Course***

The value of a cognitive approach to instruction is a well-established educational practice. Research and examples of best practice demonstrate that student learning is more meaningful when teaching is based upon developing and challenging students' thinking (e.g., Bruner, 1978; Orlofsky, 2001). Activities that represent *higher order thinking* (HOT) (e.g., Bloom, 1956) promote student learning, deeper levels of understanding, and student creativity. However, many college music courses tend to focus upon *lower order thinking*, such as memorization and recognition. Technology offers myriad opportunities to enrich the quality of students' learning experiences, but in many cases, distance courses can be the worst offenders in terms of focusing almost exclusively upon lower order thinking skills.

Examples of creative "HOT" teaching for a variety of college music settings (applied teaching, ensembles, music appreciation, music history, music theory, etc.) for both on-campus and distance formats will be presented.

A brief review of the literature and a list of useful resources for college music teachers (including articles and websites) will be distributed to participants.

This workshop will also provide hands-on opportunities for college music teachers to develop their own classroom activities that promote Higher Order Thinking skills.

You can be a HOT teacher!

**Bartolome, Sarah J.**

see Watts, Sarah (*The Road Less Traveled: Career Trajectories of Contemporary Young Scholars*)

**Becker, Juanita**

*The “Fuglsang” Connection*

*Praludio for solo oboe and strings*, by Axel Gade (1860–1921), arr. for oboe and piano by Trevor Cramer

*Fantasy Pieces Op. 2 for oboe and piano*, by Carl Nielsen (1865–1931)

*Sonata No. 1 (1918) for oboe and piano*, by Julius Röntgen (1855–1932)

Allegretto con sentimento

Poco animato e grazioso

Andante sostenuto

Moderato

In summer, Rolf Viggo and Bodil de Neergard opened their Danish manor, *Fuglsang*, to family and friends, which included many Scandinavian musicians. Bodil de Neergard was daughter of the Danish composer Emil Hartmann, and granddaughter of J.P.E. Hartmann, a leading musical figure in Denmark. Her cousin, Axel Gade, was born to Niels Gade and Emil Hartmann’s sister Sophie. Axel was a prominent Danish violinist and teacher, as well as a composer and conductor.

Introduced by Edvard Grieg, beginning in 1892 the Dutch composer Julius Röntgen and his family spent nearly every summer holiday at *Fuglsang*. Röntgen there made friends with another regular guest, Danish composer Carl Nielsen. Röntgen became an advocate for Nielsen’s music and introduced his works in Holland. Both Nielsen and Röntgen composed works with a specific oboist in mind. Röntgen dedicated Sonata no. 1 to oboist D. P. W. (Dirk) van Emmerik, who was principal oboe with the Hague Philharmonic (Residentieorkest) before joining the Detroit Symphony Orchestra in 1919. Nielsen composed for and dedicated his op. 2 to the Danish oboist Olivo Krause. Axel Gade likely composed his *Praludio* in 1921 for Krause, too, as they were both prominent members of the Danish Royal Orchestra.

**Bosits, Marcia L.**

*Professionalism, Pedagogy, and Engagement*

Conservatories and music schools have well-deserved reputations for providing thorough performance training for young artists. Yet, in reality, a future in music will include much more than concert hall performances. We know that almost all musicians teach - however, the way we define teaching is expanding in the 21st century. According to Eric Booth, respected author and artistic director of the Julliard Mentoring Program, “Teaching artistry is a proven means for providing not only necessary income, but also deep and lasting satisfaction through engaging people in learning experiences about the arts.” Are we providing relevant training for college-educated musicians to be true teaching artists who embrace the comprehensive mission of music?

This session will present the results of an academic experiment that replaced traditional teaching experience in a piano pedagogy course with musical outreach activities in an urban environment. In addition to the personal value of “giving back,” what did these college students gain in pedagogical and professional skills? What are options for managing the logistical problems

inherent in organizing and implementing outreach projects? Should such experiences become an essential part of college music study? Sample assignments, student feedback, assessment rubrics, and curricular implications will be shared with the audience to encourage a wider view of meaningful professional training for university performance majors.

**Bowyer, Don**

***Bass Trombone Concerto***

This concerto is originally scored for bass trombone and string orchestra, with an optional piano reduction. The three-movement work is approximately nine minutes long, each movement leading directly to the next. The first movement opens with a slow introduction based on quartal harmony. The main portion of the movement is an allegro that explores changing meters. The second movement is slow, with a mournful character. The modal harmony is centered around D minor. The third movement is in an Afro-Caribbean style. The second and third movements include cadenzas for the soloist.

**Bowyer, Don**

***Jan Johansson - Jazz på Svenska***

Pianist Jan Johansson's *Jazz på Svenska* (Jazz in Swedish), the best selling jazz recording in Swedish history, is a jazz presentation of Swedish folk songs. These hauntingly beautiful melodies are interpreted by Johansson (piano) and Georg Riedel (bass), two of Sweden's best-known jazz musicians. The album was released in 1964.

This paper will introduce Johansson and Riedel and summarize their careers. The remainder of the paper will be devoted to the folk songs, exploring the way the jazz interpretations have captured the moods of the original songs.

**Brown, Julie Hedges**

***Re-Hearing Schumann: Hans van Manen's 1975 ballet***

The 1975 ballet *Four Schumann Pieces*, set to Schumann's A-major String Quartet by the Dutch choreographer Hans van Manen, illustrates how dance might provide an alternative framework for understanding a musical work. A devotee of Balanchine and his creed to "make the music visible," yet someone also interested in human relationships, Van Manen produced here a work that sheds light on Schumann's unusual treatment of classical forms.

The Adagio's choreography, for instance, explores identity and sexuality as relational concepts. Although it features two male and two female dancers, Van Manen undermines conventional Cavalier-ballerina monogamy by highlighting a male soloist who joins with each female, along with the male, in separate duets. Reinforcing a multidimensional viewpoint, Van Manen reconfigures gender protocols, occasionally swapping traditional "masculine" and "feminine" gestures between the sexes.

How might such perspectives illuminate the music? Although non-programmatic, Schumann's Adagio also resists conventional markers and hierarchies in ways that suggest multivalent identities. The main idea, for instance, undergoes constant variation: though stated numerous times, it never returns the same and no one statement is shown as primary. Resistance to a fixed identity also illuminates the Adagio's form, one that has (tellingly) been read as theme-and-variations, a rondo, or a free sonata form. While each reading accounts for crucial aspects, understanding the movement's form ultimately requires that we accept the co-existence of multiple structural frameworks. In these and other ways, Van Manen's ballet holds not merely

interdisciplinary interest, but promise for re-hearing the instrumental music of even a well-known composer.

### **Buchanan, Douglas**

#### ***Between the Stones are Peace and Space***

During the summer of 2013 I had the opportunity to study composition in the Orkney Islands, which, though part of Scotland, have been a melting pot of Scottish and Scandinavian cultures for centuries. Particularly striking are the many Neolithic sites on the islands, including two major rings of standing stones, the Stones of Stenness and the Ring of Brodgar, which convey a mystical sense of peace through their enduring connection to time and place. “Between the Stones are Peace and Space” draws inspiration both from the landscape of Orkney, as well as the cultures that make up its history. The title is taken from the poem “Hvad est du dog Skøn” (“How Fair Thou Art”) by Baroque Danish poet Adolph Brorson, later set for chorus by Edvard Grieg. The open fifths and initial modal inflections are inspired by Grieg’s setting, as well as the Piobaerachd bagpiping tradition of Scotland. In Piobaerachd, a rhythmically flexible theme is varied through increasing ornamentation and rhythmic regularity. In the current work, the aspects of the Piobaerachd process occur simultaneously: the slow pulsing of the drone-notes provides a stable rhythm throughout, while the melodic lines build into an eleven-voice canon, refracted through a rhythmic process that naturally expands and contracts to yield increasingly complex rhythmic relationships that collide at the work’s climax. Ultimately, the work serves as a locus akin to a stone circle of tones, wherein cultures merge and ideas transform and reform, hollowing out a space where time can transform into peace.

### **Buchanan, Douglas**

#### ***Spectral Echoes: Sibelius’ Symphony no. 4 as a Predecessor to Spectralism***

Composers of the “Spectral” and “Post-Spectral” schools—including Magnus Lindberg, Pascal Dusapin, Eric Tanguy, and Philippe Hurel—have frequently invoked Jean Sibelius as a creative predecessor and inspiration. Though Sibelius’ motivic, developmental, and formal techniques have been discussed in detail (e.g., Hepokoski 1993), one of the musical elements least systematically explored is his idiosyncratic approach to timbre, particularly the use of timbral development as a focal point of his music. In recognizing Sibelius’ and the Spectralists’ shared interest in timbre as structural musical material ripe for development, lines of influence can be drawn to demonstrate musical parallels in their different *oeuvre*, as well as to develop the analytical means of timbral analysis beyond spectrographic output. This paper focuses on Sibelius’ Symphony no. 4, Op. 63, as a case study for Sibelius’ increasing concern with timbre and the quality of the instrumental sound itself as a compositional element. Explicit parallels are demonstrated between approaches to sound-palette construction in this symphony and works of Spectralist composers. In particular, techniques of timbral transformation and development are analyzed to demonstrate Sibelius’ usage of timbre beyond mere orchestrational effect or illustration, creating instead a musical dialogue of timbral separation and unification within the symphony. These procedures represent a shift towards a preoccupation with the quality of instrumental sound itself as formative material, laying the groundwork for the Spectralist schools. This approach suggests a more complete explanation of Sibelius’ influence upon Spectralist thought, in addition to offering new opportunities for analysis.

### **Burleson, Geoffrey**

#### ***Saint-Saëns’ Piano Études and Le jeu perlé: Antecedents and Consequences***

Camille Saint-Saëns wrote three sets of piano études at different stages in his career: Six Études, Op. 52; Six Études, Op. 111; and Six Études pour la main gauche seule, Op. 135. Several of the études incorporate technical and textural idioms found in specific Chopin études, but end up

exploiting similar materials in quite different ways, implying goals for the pianist that are distinctive from Chopin's. Other études foreshadow later developments by Claude Debussy, and Saint-Saëns pupil Isidor Philipp. This lecture-recital will highlight precedents for the technical areas and textural idioms explored by specific études, as well as manifestations of these idioms in later piano music. Special attention will also be given to the *jeu perlé* style in French piano music and performance, its usefulness both technically and musically within the études, and its limitations.

**Bushard, Anthony J.**

***The Very Essence of Tragic Reality: Aaron Copland, Thomas Newman, and Audiovisual Triads in American Beauty (1999)***

As Neil Lerner has noted Aaron Copland's music, especially the ballets *Appalachian Spring* and *Billy the Kid*, has provided a wellspring of musical material for scores that engender a feeling of "wide open spaces" and evoke the "American Dream." Increasingly though, certain films have revealed the seamier side of suburbia's utopian promises. Suburban tragedies like *American Beauty* and *Revolutionary Road* do not extol the benefits of life in blissful conformity, but rather the isolation and anxiety inherent in the films' communities. Furthermore, these films share the same composer: Thomas Newman.

Contrary to the optimism perceived in Copland's music by film composers, some scholars have observed in Copland's complex works for piano that he also projects introspection, anxiety, and isolation. Moreover, one notices searching melodies, sparse textures, and registral extremes accompanied by static, open harmonies that tend to encourage more focused listening. Similarly, Newman's piano-dominated scoring for more intimate suburban settings acts as an audiovisual "zoom" lens that invites the viewer to look more closely at the troubling realities of the suburban experience.

In this paper I will build on existing Copland scholarship not by tracing the "pastoral" influence of Copland's music on Newman, but instead, guided by my recent interview with the composer, I will examine how Newman channels a sense of *urban* loneliness-- similar to Copland, via ethereal solo piano writing above open-fifth string drones, in which Newman established aural triads that mirror important visual triads--and conveys similar feelings and emotions while underscoring *suburban* narratives.

**Capdau, Michelle**

**see Davis, Trey (*Scandinavian Folklore and Fairy Tales: David Lang's "The Little Match Girl Passion" and the Choral Art of Storytelling*)**

**Cha, Jee-Weon**

***Music and Addiction***

In today's society where iPods and "Beats by Dr. Dre" headphones are rampant, life without music seems almost inconceivable. Some people would find it extremely displeasing to have a day without their favorite music. Recent studies on how music affects the brain have shown that music triggers the mesolimbic dopamine reward pathway, the same pathway fired up not only by pleasurable events but by recreational drugs as well. One crucial attribute of recreational drugs is that they are addictive. Does this mean that we can be "addicted" to music? In order to provide an answer to this question, it would be necessary to compare the specific behavioral and physical criteria of drug addiction against the effect of listening to music in an addictive way. In this study, I will 1) review the previous research on the dopamine reward pathway and music's effect on it, 2) discuss the addictive properties of music in light of the scientific qualifications of

addiction as proposed by the American Psychiatric Association--i.e., craving, bingeing, and withdrawal--and what research needs to be done in order to understand music's role in rewarding and pleasurable behavior more fully, and 3) explore the implications of music's effect on dopamine levels and the therapeutic potentials of music to help mediate the withdrawal effects of harmful addictive substances.

### **Clark, Adam**

#### ***Rediscovering an American Master: William Schuman's Three-Score Set and Chester: Variations for Piano***

William Schuman might well be considered an icon of American music. Not only was he praised as a composer during his lifetime, receiving honors such as the first Pulitzer Prize in music, a Kennedy Center Honor, and enthusiastic praise from the likes of Aaron Copland, but he also held notable positions including Director of Publications for G. Schirmer, President of the Juilliard School, and President of Lincoln Center.

At the heart of his success was an enormous body of work considered by many to be distinctly "American" in sound. This output is rich in orchestral, band, and choral music, but also contains numerous gems for other instruments, including solo piano.

Schuman's entire output for piano is close to one hour in length. Much of it was premiered or recorded by notable pianists of the day including Rosalyn Tureck and Beveridge Webster. Despite its early success, however, it is unfortunately not well known by many pianists and audiences today.

It is my intention to highlight two outstanding works for piano by William Schuman: *Three-Score Set* (1943), which demonstrates an incredible mastery of rhythm and harmony (as well as subtle jazz influences), and *Chester: Variations for Piano* (1988), which is more virtuosic, written as it was for the 8th Van Cliburn Piano Competition. This work, based on William Billings' Revolutionary War hymn, *Chester* (also used in *New England Triptych*), reveals Schuman's mastery of structure and untiring musical inventiveness.

It is my hope that this session will bring more attention to the life and music of this great composer.

### **Cline, Benjamin**

#### ***Kaija Saariaho's "Près": The Transformation of Gesture***

Finnish composer Kaija Saariaho, internationally acclaimed and commissioned by some of the world's leading artists, has won multiple awards for her compositions. This lecture recital will present the first movement of *Près* for cello and electronics, composed in 1992 during Saariaho's study at IRCAM. Inspired by nautical elements, including Paul Gauguin's *By the Sea*, *Près* reflects the sea through the musical material of gesture, timbre, and rhythm.

The interactivity of acoustic and live electroacoustic sound in *Près* drives the process of evolving gesture, with the electronic elements expanding the capacities of the acoustic elements. I will explore how gestures are expanded and transformed through use of electronics and extended techniques.

This presentation will give a brief biography of Saariaho, a discussion of extended techniques and electronic instruments, analysis of gestural components, and a consideration of the possible connection to Gauguin's *By the Sea*. Following the lecture, a performance of the first movement will be heard.

**Cornett-Murtada, Vanessa**

***Applications of Sport Psychology to Music Performance***

Musicians are the athletes of the small muscles. Yet while musicians tend to focus on technical (physical) development, athletes include cognitive-behavioral techniques, mindful awareness, and other psychological approaches throughout their training. Researchers have studied the peak performance skills of elite athletes, and their findings include a wealth of information that can readily benefit musicians.

What mental skills do Olympic athletes have in common? According to recent studies, they deliberately practice a variety of focusing techniques both on and off the field. These methods emphasize detaching from mistakes, focusing only on controllable events and situations, and cultivating a flow state of consciousness. Many practice techniques of emotion control, documenting and reviewing their mental states during practice and performance. They learn techniques of attentional control, filtering out unwanted thoughts, and using imagery from a variety of imagined visual perspectives. Unlike many musicians, top athletes habitually practice positive self-talk and focus repeatedly on short and long-term goal setting.

The research for this paper was gathered during a year-long sabbatical devoted to understanding the mental skills of successful performing musicians. It summarizes the most practical findings from current research studies, as well as interviews with sport psychologists, athletic coaches, mental health professionals, and performing musicians. It not only encapsulates current practices in the fields of sport and neuropsychology, presented in a context appropriate for collegiate studio and ensemble instructors, but it also offers practical suggestions for incorporating mental skills training techniques in the practice room, in the studio lesson, and on the stage.

**Davis, Trey**

***Scandinavian Folklore and Fairy Tales: David Lang's "The Little Match Girl Passion" and the Choral Art of Storytelling***

Though his work has garnered significant critical praise and commercial success within the last two decades, the vocal and choral output of American composer David Lang (b. 1957) has not yet received a single significant review or analysis. This lecture recital will examine Lang's Pulitzer Prize and Grammy Award-winning work, *the little match girl passion* (2007), a modern passion set to the short story by Hans Christian Andersen. Scored for an intimate texture of four soloists who each play percussion while singing, Lang's secular passion is profanely pietistic, inspired by sacred forms and borrowed texts from J.S. Bach's *Saint Matthew Passion* (BWV 244). In addition to considerations of textual and musical construction in this twenty-first century passion, the recital will explore the impetus behind Lang's creation, as well as the parallel aims of both composers. While the sacred framework surrounding Bach's compositional pursuits may seem to contrast dramatically with the secular, or profane, world of David Lang, this recital will demonstrate the means taken by the latter composer to ennoble the suffering of his central character, the little match girl from Andersen's story, utilizing the same textual and musical devices of the former.

The length of the lecture recital will not permit a full presentation of Lang's work; instead, a solo quartet will perform excerpts to be juxtaposed with parallel movements from Bach's setting. Further exploration of choral works influenced by Scandinavian folklore and fairy tales will include performances of settings by Grieg, Sibelius, Nørgård, and more.

**Deeter, Alissa Walters**

see Peavler, Robert (*The Gender Gap in Francis Poulenc's Méloides*)

**Dickinson, Stefanie C.**

*Film as a Rhetorical Device for Demonstrating the Relevance of Ear Training to Careers in Music*

For the undergraduate music major, ear training courses are foundational. All subsequent coursework assumes a firm grounding in aural skills. In fact, a successful career in any area of music depends on mastery of at least the most basic components of ear training. Unfortunately, some students do not appreciate the far-reaching importance of developing these foundational skills and assume the myopic goal of attaining only the required minimum passing grade in each course. This presentation introduces an original documentary film designed to provide entering music majors with convincing visual reinforcement of the relevance of ear training to careers in music, inspiring them to invest time and focus in these courses.

The presentation begins with a brief discussion of the effectiveness of film, which has been documented since the 1940s. Support for this vivid rhetorical vehicle is offered in such diverse areas as foreign language acquisition, medical instruction, and charitable giving (see attached bibliography). The main portion of the presentation describes the preparatory research undertaken to make the film as relevant as possible: identifying a core audience, developing a survey to isolate their misconceptions about the relevance of ear training, customizing interview questions to address these misconceptions, selecting and securing interviewees, developing a narrative, making the film, and gathering student viewer response. The presentation concludes with a screening of the film. This 12-minute documentary features interviews with professional musicians from a wide variety of subdisciplines including public school teachers, university professors, church musicians, professional performers, and a regional orchestra conductor.

**Ding, Xiaoli**

*Fourteen Chinese Poems for Voice and Piano by Hilding Rosenberg (1892–1985)*

Composer Hilding Rosenberg (1892-1985) is “held by many to be the leading figure in 20th-century Swedish music” (The New Grove). During his long creative life, Rosenberg wrote symphonies, orchestral suites, overtures, concertos, string quartets, and film music. His output in the vocal idiom is equally prolific: oratorios, cantatas, stage works, and many small-scale vocal works.

“*Fourteen Chinese Poems*,” for voice and piano, (1945-51) is a group of songs drawn on the verses of the finest poets from the Tang dynasty (618-907 AD). Rosenberg’s sensitivity to the text is reflected in each song’s melodic contour and unique harmonic settings that exhibit his interpretation of Eastern musical exoticism. This work, seemingly removed from Rosenberg’s vast oeuvre, represents an interest in classical Chinese poetry among Rosenberg’s Swedish contemporaries. Between 1945 and 1968, Moses Pergament (1893-1977), Hilding Hallnas (1903-1984), Gunnar de Frumerie (1908-1987), Sven-Erik Bäck (1919-1994), Karl-Erik Welin (1934-1992), all composed vocal works based on Tang poems. Swedish society has a rich tradition in sinological research. Archeologist Johan Gunnar Andersson, geographer Sven Anders Hedin, and linguist Bernhard Karlgren made great achievement in their studies, and they were the preeminent sinologists in Europe in the first half of the 20<sup>th</sup> century. It is their work that inspired the Swedish composers’ enthusiasm.

This lecture recital will include a brief introduction of Rosenberg's biography, a performance of selected songs from "*Fourteen Chinese Poems*," and discussions of his melodic style, free 12-note application, and the interpretation of Tang poems from cross-cultural perspectives.

**DuHamel, Ann**

***Contemporary Childhood: Pedagogical Piano Music by Lera Auerbach, Lowell Liebermann, and Witold Lutoslawski***

Piano teachers have long been familiar with pieces intended for children by composers of art music; these include such pedagogical collections as "Albums for the Young" and "Music for Children" by Robert Schumann, Peter Tchaikovsky, Bela Bartók, and Sergei Prokofiev, among others. A handful of composers associated with the concert hall tradition in the late twentieth- and early twenty-first centuries have also composed pedagogical works for the piano. These attractive sets provide an imaginative and delightful introduction to contemporary art music for the piano student. This lecture-recital will introduce works chosen from three of these collections: *Bilder der Kindheit* ("Images from Childhood") by Lera Auerbach, *Album for the Young* by Lowell Liebermann, and *Album for the Young*, including *Folk Melodies*, *Bucolics*, and *Pieces for the Young* by Witold Lutoslawski. A selection of pieces will be played, with discussion focused on the use of modern musical techniques, such as the incorporation of folk elements; contemporary harmony, including bitonality, chord clusters, and extended pedal effects; and other techniques such as inclusion of mixed meter and polyrhythms.

**DuPont, Carl**

***Scandinavia's African American Gospel Music Tradition***

The sights and sounds of the African American gospel experience are being replicated with surprising accuracy and increasing frequency throughout the Scandinavian lands. This type of music is unabashedly religious, yet Scandinavia and its people are considered the most secular in the West. Given these two truths, it is surprising that Scandinavians have embraced this music and perform it so convincingly. A noteworthy cultural trend is taking place through participation in these ensembles.

This phenomenon has received little scholarly consideration and I am a strong candidate to examine this topic because I am an African American classical voice professor with roots in gospel music, and I have a research interest in the African American vocal tradition in addition to experience living in Europe.

I will outline the similarities within African American and Scandinavian culture that have facilitated the cross-cultural transition of this music, and explore both the benefits and the perils of the importation and homogenization of ethnic spirituality. The presentation will also feature a close viewing of representative video clips from the Oslo Gospel Choir, the Lahden Gospelkuoro, and the Nardus Gospel Choir, analyzing the examples for their sociomusicological semiotic meaning.

**Easley, Tabatha**

see Alexander, Justin (*Light, Wind, and Silence: Music of the North*)

**Easley, Tabatha**

see Sheldrick, Braunwin (*Cosmopolitan Combinations: An Exploration of Styles, Nationalities and Compositions for Flute, Viola and Piano*)

## **Everett, William**

### ***'A Weekend in the Country': Looking to Eighteenth-Century Models in the Act-One Finale of Sondheim's A Little Night Music***

*A Little Night Music* (1972), with music and lyrics by Stephen Sondheim and book by Hugh Wheeler, takes as its inspiration Ingmar Bergman's 1955 film *Sommarnattens leende* (Smiles of a Summer Night). The musical, like the film, is set in Sweden at the turn of the twentieth century. The story concerns the actress Desirée Armfeldt, the lawyer Fredrik Ederman, and a constellation of characters mired in mismatched romantic liaisons.

At the end of the first act, everyone is making plans to attend "A Weekend in the Country" at the home of Madame Armfeldt, Desirée's mother. Complications abound, and the various relationship strands intertwine in the manner of a complex eighteenth-century *opera buffa*. In setting this finale musically, Sondheim artfully integrates two common types of act finales popular in the eighteenth century, the ensemble finale (from *opera buffa*) and the vaudeville finale (from *opéra comique*). "A Weekend in the Country" (as the finale is titled) is divided into seven sections, each of which is scored for a specific group of singers. It follows the ensemble finale paradigm of increasing forces by beginning with a duet (Petra and Anne) that is expanded into a trio (Petra, Anne, and Fredrik) and beyond. A vaudeville finale, which includes a refrain separated by individual characters reflecting on the current situation, is likewise central to the finale's construction. Sondheim does not adhere to either finale form in its pure state but rather creates an amalgam of the two to serve his particular dramatic needs.

## **Faganel, Gal**

### ***Scandinavian Music for Cello Solo***

This lecture recital features selected music for cello solo (excerpts and complete works) by four prominent living Scandinavian composers, and Jean Sibelius. In recent decades Scandinavia has been a leading force in new music. I will present how they relate to their best known contemporaries in other countries.

All featured composers have great knowledge about the possibilities and the limits of the cello and most use it to its full potential, acoustically and technically. They take full advantage of the lyrical and expressive capacity of the instrument. I will discuss and demonstrate various playing techniques (complex double stops, unusual harmonics, nuanced pizzicato techniques).

#### **DENMARK:**

Per Nørgård (1932): Sonata Breve, Sonata No. 3, for Solo Cello  
II. Imposante (4')

#### **SWEDEN:**

Ingvar Lindholm (1921): Fantasia sopra Laudi (5')

#### **LATVIA:**

Pēteris Vasks (1946): Grāmata Čellam, Excerpt (3')

#### **FINLAND:**

Einojuhani Rautavaara (1928): Sonata for Solo Cello, Excerpt (6')  
Jean Sibelius (1862-1957): Mazurka for Solo Cello in G minor (2')

**Fannin, Karen M.**

***Making a Connection: Applying Interdisciplinary Scholarship to Form Meaningful Connections with our Ensembles, Audiences, and Community Members***

In today's world, as we work to build audiences and generate excitement about music, striving to create meaningful connections with people in our community is crucial. One way we can relate to diverse constituencies is to explore interdisciplinary connections. With music as the center, we focus on communication, sales, and personnel development. In our programs, we problem solve and strive to create an environment that promotes growth and productivity. We create a vision for our programs, as well as for the pieces we play, and we apply gap analysis to realize our interpretations.

The ensemble provides a strong aural and visual model for business concepts that managers and leaders struggle with daily. Not only can we reach out and connect with the business community, but we can also learn much from their research. Researchers from various disciplines study conductors and ensembles to illustrate and explore topics within their areas of study. These North American, European, and Scandinavian scholars from fields such as leadership studies, organizational psychology, and management studies have contributed a wealth of valuable knowledge for musicians. In this session, the presenter will share and integrate this research. Looking at conducting and ensembles through the eyes of people from outside of music can reveal new ways of viewing and interpreting our art. Attendees will leave with interdisciplinary knowledge that they can bring to their own music making and will also come away with ideas on how to make connections through their music making with people outside the music field.

**Fast, Barbara**

***21st Century Practicing in the Private Lesson, Practice Room and Group Class: Applications from Practicing and Sight Reading Research***

This presentation will describe practice strategies utilized for 20<sup>th</sup> and 21<sup>st</sup> century music, and adapting those practice strategies in traditional and beginning repertoire. It also will demonstrate the incorporation of practice strategies gleaned from the latest research in sight reading. This presentation is based on ongoing interview research conducted with members of a major American symphony orchestra in how they practice for premiers. This will be combined with outcomes of sight reading investigations. In both cases, an emphasis on the ear has proven to be most helpful. While pedagogues give lip-service to the importance of aural training being paramount in practicing, frequently a reliance on technique or visual reading takes precedence.

The presentation will demonstrate an emphasis on aural training for learning music incorporating the use of slow downer apps with outside recordings, self-recording to utilize with slow downer apps, and the use of video quizzes in both the private studio and group piano classroom. Incorporating findings from sight reading, utilizing singing and solfege in both the private lesson and group class will be demonstrated with college age students. Sight reading practice at the piano will be demonstrated utilizing slow downer apps. Additionally incorporating composition, proven to be helpful in sight reading, will be demonstrated in both private lessons and group piano classes.

Additional information regarding how to incorporate these practice techniques widely into a group piano curriculum and private lessons will be discussed along with technics regarding how to insure student use on a regular basis.

**Florine, Jane L.**

***Music, Ethnic Identity, and Place: The Nordic Community and the National Immigrant Festival of Oberá, Argentina***

In Argentina, hundreds of annual festivals are held all year round. These events—and hence their names—reflect the unique characteristics of the places that present them. Besides fostering local/communal identity, creating “sense of place,” and establishing emotional/functional ties with these same spaces, these festive events—which include folkloric music and dance—stimulate local economies via tourism (Guss 2000; Massey 1994). In Oberá, Argentina’s “National Immigrant Capital,” for example, the National Immigrant Festival is held to honor the many European immigrants who arrived there. When the event was created in 1980, however, immigration to the area had declined, few local residents were foreign, and most immigrant traditions—including music and dance—were no longer very important. In this paper, based on fieldwork from 2013/2014, I use Oberá’s Nordic community to explain how the National Immigrant Festival’s organizers have “politically” revived, stimulated, and maintained the folk music and dance of the fourteen ethnic communities involved—within an “Argentine” framework—while promoting social integration, ethnic/national identity, and tourism. I show that participants do Nordic folk dance to be part of a group, that few members of Oberá’s four Nordic ballets (two for children and two for adults) have Scandinavian ancestry, that Nordic culture is transmitted through music/dance, and that dancers communicate with Nordic communities in Latin America and Sweden to obtain/share repertoire and musical recordings. In this fashion, Oberá’s ethnic music/dance groups—not just the Nordic ones—have united locals as a community, created the town’s special soundscape, and boosted the economy.

**Foley, Gretchen**

***Barnett’s Bluegrass Mass: A Transcendent Fusion of Genres***

Musical examples abound from joining disparate styles to create new genres, such as jazz fusion and Third Stream music. Carol Barnett’s *The World Beloved: A Bluegrass Mass* represents a new path in genre fusion. In this multi-movement work Barnett blends American bluegrass style with the august musical tradition of Roman Catholicism in alternating sections of a bluegrass ballad with the Ordinary movements of the High Mass.

The paper discusses how the ballad’s refrain and verses remain true to the folk ballad genre: an objective narrator unfolds the story of Adam and Eve and their descendants in down-to-earth terms, with lyrics in iambic meter and melodies in pentatonic, diatonic, and Lydian modes (humanity vs. divinity). The bluegrass band provides support via simple chord progressions and off-beat emphasis.

The Mass movements are far more complex. The presenter’s analysis reveals numerous musical devices (parallelism, ostinati, mixed meters, dissonance) used to convey the texts’ meanings and in symbolic tribute to the mass’s venerable history.

*The World Beloved* draws its inspiration from the Gospel of John 4:9: “This is how God showed his love among us: He sent his one and only Son into the world that we might live through him.” This paper will demonstrate that although Barnett’s ballad and Mass can stand independently as complete, coherent works, their fusion strengthens the theme of God entering the world. The particular points at which Barnett moves from the ballad to the Mass and back establish the implications of that interaction in a most compelling way.

**Fulmer, Mimmi**

***Midnight Sun: A New Nordic Anthology for Students and Professional Singers; Preparation, Resources and Repertoire***

My lecture-recital will feature Nordic songs and my work as editor of a three-volume anthology of this repertoire. My research has led to a treasure trove of outstanding songs, suitable for students and professional singers. The anthology, “Midnight Sun” (Subito Music) will be the first to provide American singers with music, phonetics, translations, and recordings of the spoken texts for songs in Finnish, Swedish, Norwegian, and Danish. My lecture focuses on my work as editor, sources for repertoire, selected composers, the history and culture of song repertoire, and resources for pronunciation of these four languages. My recital presents a brief overview of classical, traditional, and sacred songs. The roots of Nordic music are found in traditional music. After centuries of political turbulence, music was a key element in forging a strong national identity for these countries during the late 19<sup>th</sup> and early 20<sup>th</sup> century. Thus songs illuminate the hard-won cultural and political identities for these countries. I have done research in Helsinki, Stockholm, Seattle, and St. Olaf College, and coached with faculty members at the Sibelius Academy. I have followed up on this by presenting lecture-recitals throughout the US and recording a CD of Nordic songs. This presentation will add to the accessibility of repertoire appropriate for college and professional singers, and be a tribute to our host countries, especially during the big Sibelius anniversary.

**Garbes, Heather MacLaughlin**

see Phillips, Nicholas (*‘I Paint Music’: The Piano Preludes and Visual Art of Mikalojus Konstantinas Čiurlionis (1875–1911)*)

**Garbes, Heather MacLaughlin**

see Watts, Sarah (*The Road Less Traveled: Career Trajectories of Contemporary Young Scholars*)

**Gerrity, Kevin W.**

***SOS: Rescuing and Reviving Secondary General Music for a New Generation of Adolescent Learners***

Using the lyrics from “S.O.S.” by Swedish pop group ABBA as a backdrop, the workshop will begin by describing the declining relationship between music teachers, general music courses, and adolescent learners. Exploring perceived reasons for this unfortunate decline will allow the presenter to propose specific and targeted strategies that might help teachers enhance secondary general music and elevate its perception among students and stakeholders. Teaching strategies that will be explored and demonstrated will align with NAFME’s new National Standards. Specifically, strategies to enhance listening and responding, performing, and creating will be presented in ways that will not only ensure a quality, comprehensive curriculum, but also resonate with the unique needs and characteristic of adolescent learners. Additionally, thematic planning, problem-based learning, structured socialization, and other strategies that might reduce risk and create a psychologically safe learning environment will be explored. Ultimately, the workshop will provide teachers with hands-on, adolescent-friendly, and practical strategies that may encourage more secondary students who do not wish to participate in a school-based ensemble to continue their music education through a secondary general music course.

**Gómez-Bravo, Andrés**

see Sheldrick, Braunwin (*Cosmopolitan Combinations: An Exploration of Styles, Nationalities and Compositions for Flute, Viola and Piano*)

## **Goodman, Kimberlee**

### ***Ingolf Dahl's "Variations on a Swedish Folktune" for Solo Flute***

This lecture-recital will include a discussion and performance of "Variations on a Swedish Folktune" for solo flute by Ingolf Dahl. Ingolf Dahl (1912 - 1970) was born in Germany to a German father and a Swedish mother. In his youth, Dahl studied with Nadia Boulanger. He eventually came to the United States in 1938 to escape the eminent war in Germany. Dahl joined the faculty at the University of Southern California and became close friends, and a great admirer, of Igor Stravinsky. He was greatly influenced by the music of Stravinsky and was a great champion of his compositions.

Dahl served on the faculty at USC from 1945 until his death in 1970. USC currently houses over 100 boxes of document, scores, letters, photographs, personal journals, musical scores and other correspondence of this great composer.

Ingolf Dahl is best known for his "Concerto for Alto Saxophone and Wind Orchestra". It has been the subject of many articles and dissertations. But flutists also know Dahl's outstanding writing. His compositions for flute are extremely idiomatic and expressive.

A discussion of Ingolf Dahl's compositional style will be included in this lecture-recital followed by a full performance of the work.

## **Grall, Jeremy**

### ***From Impressionism to Impressions: The Evolution of Ravel's "Pavane pour une infante défunte" to John Coltrane's "Impressions"***

Often the term improvisation gives the impression that the music spontaneously materializes from nothing; however, how spontaneous is it really? David Borgo aptly characterizes this conundrum:

"To improvise requires the capacity to act, and, for it to mean anything at all it must surely be 'about' something, a common definition of intentionality. Duke Ellington famously remarked: "Improvisation? Anyone who plays anything worth hearing knows what he's going to play, no matter whether he prepares a day ahead or a beat ahead. It has to be with intent." (Borgo, 2009)

Jean-Jacques Nattiez's *Discourse on Music* presents a solution for addressing this intent within a larger societal context within his adaptation of Molino's tripartition. This is a process in which our broader aesthetic valuation of style influences our creativity and is reflected in a tangible piece of music, which is then passed on to subsequent generations. Within this paper I present a model to illustrate the assimilation and transference of style that can occur from composed to improvised music. Specifically, I analyze how remnants of Maurice Ravel's *Pavane pour une infante défunte* are transferred and evolve within Morton Gould's *Pavanne*, Miles Davis's *So What*, and finally in John Coltrane's and Wes Montgomery's performances of *Impressions*. Within this analysis I consider how a performer's immediate set of influences, as well as broader societal influences, impact the assimilation, transferal, and evolving novelty within a given style. The ultimate purpose of this paper, however, is to explore the framework of discourse for contextualizing the evolution of improvisatory style.

**Griffin, John*****Pidgin Piano***

According to some sources, the word “piano” is rendered in Pidgin English as “A Big Box With Many Teeth, When You Hit It, It Cries.” Whatever the truth may be, the phrase is a very evocative one that accurately describes most of the multifaceted capabilities of the piano. In this piece, the phrase is split into three elements corresponding to the three movements, each representing one aspect of the piano’s versatility. “A Big Box With Many Teeth” utilizes the full length of the keyboard from the lowest to the highest register and includes many rapid chromatic passages interspersed with forceful dissonant chords. “When You Hit It” (not included in this performance) incorporates string plucking, fortissimo tone clusters, and striking the piano body with the knuckles. “It Cries” features small “sighing” gestures and slow, pointillistic passages that combine with a generous use of the damper pedal to produce ringing, melancholy sonorities.

**Grote, Adalbert**

see Monson, Linda Apple (*Berlin, Leipzig, and Vienna: A Nexus of Compositional Study for Sibelius and his Finnish Contemporaries*)

**Harter, Courtenay L.*****Acquisition of Keyboard Skills through Bartók’s “Mikrokosmos”***

In a time when music curricula are begin asked to include more content for less credits, how do we meet these demands? In the keyboard area, we expect students to have a lot of skills, especially when this is not their primary performance area. How can we have students take more responsibility for acquiring this versatility? Choosing a pedagogical method may be an important part of this acquisition.

The Béla Bartók *Mikrokosmos* series provides an excellent opportunity for students of various competencies to improve their skills over the course of one volume. After years of use in a music theory curriculum, this paper will discuss the results of an experimental study that seeks to answer the following question: does one volume provide enough instruction for students to increase their keyboard facility and sight-reading skills?

The primary group of students used in this study are in the third semester of the music theory sequence; a variety of control groups will be used to assess the results: students in the first semester of the music theory sequence, students enrolled in private piano lessons, and students enrolled in private voice lessons. The hypothesis is that students in the third semester of music theory and the private piano lessons will show similar gains, and confirm that the *Mikrokosmos* provide adequate individualized instruction toward increasing keyboard facility.

**Henry, Andrew**

see Davis, Trey (*Scandinavian Folklore and Fairy Tales: David Lang’s “The Little Match Girl Passion” and the Choral Art of Storytelling*)

**Herndon, Hillary**

see Reynolds, Jeremy W. (*European Premieres by Libby Larsen and Kenji Bunch*)

**Hsu, Chia-Yu**

***Blue Ridge Sketches***

This work is inspired by the images and sounds of the Blue Ridge Mountains. The Mountains are noted for having a bluish color when seen from a distance which has created the warm and mysterious atmosphere that is depicted in the first movement. The following movement draws the inspiration from the sounds of the nature in the area. To the backdrop of wind rustling the leaves and branches, the birds have started a conversation as a choir. The finale has this particular image in mind–In a clear summer afternoon, suddenly, thunder rumbles and rain pours down from the sky.

**Jenkins, Amy**

see Davis, Trey (*Scandinavian Folklore and Fairy Tales: David Lang’s “The Little Match Girl Passion” and the Choral Art of Storytelling*)

**Jensen-Abbott, Lia**

***The Beethoven Code: Unlocking the Expressive Clues Contained Within Op. 111 for Pedagogical Insight***

This lecture recital will explore the intersection of extra-musical and musical topics contained in Beethoven’s Op. 111 as a starting point for applying performance and technical decisions to pedagogical music. Once unlocked, the expressive meaning and the technical clues found within this monument of piano literature will be applied to the intermediate teaching music of Béla Bartók, Florence Price, and Marko Tajčević. Essentially a two-part lecture-performance format, the first half will focus on the topical intersection of the religious, the sublime, and the hidden expressive tropes in opus 111. Specific discussions of register, articulation, motive, harmony, structure, form, rhythm, meter, and texture, as well as technical obstacles will reveal Beethoven’s expressive clues for teaching and performance. The second part will take the Beethoven codes and demonstrate the same process in practical, pedagogical works by known and unknown composers (Béla Bartók, Florence Price, and Marko Tajčević). These composers have been chosen for their nationalistic variety as well as the fact that it will be the 70th anniversary of Bartok’s death. It is an opportunity for interested teachers to hear a pedagogical discussion of musical topics in intermediate music as discovered through the codes of expressive meaning in Beethoven’s last piano sonata.

**Johnson, Eric**

see Davis, Trey (*Scandinavian Folklore and Fairy Tales: David Lang’s “The Little Match Girl Passion” and the Choral Art of Storytelling*)

**Jones, Zachary W.**

***It Floods the Veins***

This piece was written around the time of my twenty-first birthday as a reflection on the past twenty-one years of my life. The title refers not only to blood as a life force, but also to the experiences that have shaped and animated my life. It is a reminder of the times when I have felt excitement, fear, fury, anything that made me feel alive–anything that created a rush throughout my body, a flood in my veins.

Most of the music material involves and essentially evolves from a minimalist treatment of a minimal amount of notes. Opening with a bell-like section, the music then shifts to a lighter, flowing section dealing with a melody phrasing that constantly alters the rhythmic feel. The middle of the piece is more active, exploring various harmonic colors to counter the relative openness and stasis of previous material. The closing of the piece connects ideas from the

opening with dense chords and dramatic intensity. Throughout the process of composing the piece, I had recurring images of liquids and their fluidity in the sense of their shifting nature and changeability, much like how different sections of the piece evoke different moods or atmospheres. The music incorporates the influences of, perhaps in this order, Claude Debussy, John Adams, Andrew McMahon, and the post-rock group Sigur Rós.

## **Kang, Sang Woo**

### **Folk Influences in the 24 Preludes of Selim Palmgren**

With a strong lyrical bent and rich pianism, the late Romanticism-inflected 24 Preludes, Op. 17 (1907) of Finnish composer Selim Palmgren (1878-1951) show why the composer was dubbed the “Finnish Chopin.” Though of more uneven quality and without the key sequence of Chopin’s or Bach’s preludes, they display a range of types: technical studies, compositional exercises, and salon pieces.

While pianists and scholars have linked these preludes to major Romantic and Impressionist figures, such as Rachmaninoff, Debussy, Liszt, and Chopin, less study has been devoted to the presence of nationalist influences, one of Palmgren’s major preoccupations. Acknowledgment of nationalist identity in his works is largely restricted to the more overt Finnish Lyrics and *Finnish Rhythms*, not to mention the opera *Daniel Hjort*. Yet the Preludes manifest folk influences, too: Preludes 2, 10, and 22 are simply designated “in folk style.” Other preludes have titles, in Finnish, which indicate the specific folk influence: Prelude 9 is titled *Kehtolaulu* (Cradle Song) while Prelude 15 is titled *Piiritanssi* (Round Dance).

This lecture recital examines the influence of folk idioms in these five Preludes: 2, 9, 10, 15, and 22. I will investigate through theoretical analysis and subsequent performance the dance and melodic folk influences at play. What does “in folk style” mean, not just in theory, but also in performance? In illuminating this dimension of Palmgren’s works, I hope to open further questions about the intersection of Finnish nationalist identity and late Romanticism.

## **Kiss, Boglárka**

### ***Music for Flute and Piano from Scandinavia***

The rich flute music traditions of Scandinavia have gone largely unnoticed outside of their home regions. This lecture-recital introduces a few composers and their works that may enrich the standard performance and educational repertoire. It may also inspire non-flutists to explore the chamber music traditions of Scandinavia. Selections from:

#### **KARELIA:**

Helmer-Rayner Sinisalo (1920–1989): Three Miniatures for Flute and Piano

Karelian composer. He made a great contribution towards the development a Karelian national school of professional music and received many awards, honorary titles and prizes.

#### **SWEDEN:**

Johan Helmich Roman (1694–1758): Sonata for Flute and Basso Continuo

Swedish Baroque composer, named the “Swedish Handel” and “the father of Swedish music.”

#### **NORWAY:**

Eivind Groven (1901–1977): Solstemning (“Sunlight Mood”) for Flute and Piano

Norwegian composer heavily influenced by the folk music of his homeland. He experimented with just intonation and unusual formal structures.

ESTONIA:

Heino Eller (1887–1970): Three Pieces for Flute and Piano

Estonian composer and composition teacher. His style combines Estonian national styles with 20<sup>th</sup> century techniques.

### **Ko, Eunbyol**

#### ***Earl Wild at 100: A Musical Tribute***

Earl Wild was a pianist in the grand tradition, considered by many to be one of the last of the great Romantics. Furthermore, he was a brilliant composer and transcriber whose works are performed regularly by many of today's leading artists. With his passing in 2010, the world lost a musical icon and treasure, and one of the last links to the true Golden Age of piano playing. His recording legacy includes more than thirty-five piano concertos, seventy chamber works, and over seven hundred solo piano works. Into his late eighties, he was continually performing as well as learning and recording new works. His compositional output includes original music and transcriptions covering works from Buxtehude to Rachmaninoff.

The goal of my presentation is to overview the life and accomplishments of Earl Wild, in addition to discussing and performing three of his most well-known and beloved piano transcriptions:

1. Virtuoso Etude No. 4, "Embraceable You" (Gershwin)
2. Vocalise, Op. 34, No. 14 (Rachmaninoff)
3. "It Aint Necessarily So" from *Grand Fantasy on Gershwin's Porgy & Bess*

Each highlights a unique aspect of Wild's compositional style and clearly demonstrates his gift for transcribing.

Overall, it is my hope that those who attend this presentation will gain a greater appreciation for the contributions of this great artist, understanding not only his genius as a pianist, but also as a composer.

### **Larsen, Midori**

#### ***The Music-Movement Connection for Pianists: Considering the Benefits and Challenges***

Music making involves movement. The use of movement to enhance students' musicianship has been known to be effective as seen in practices such as Dalcroze and Kodály. The obvious benefits of utilizing movement in musical learning include improvement on rhythmic accuracy, phrasing, timing, and dynamics. Teachers often use body movement to demonstrate the correct rhythm and the expressive qualities of a performance. However, the challenges faced by the application of movement have not been clearly addressed in the field of piano performance. Too much reliance on movement can be counterproductive to the students' harmonic understanding, a vital component in the development of the auditory image of the music they play. The students' preoccupation with the kinesthetic experience can conflict with their auditory experience and cause them to overlook the musical sounds involved.

The issues discussed will include the role of movement and body awareness in improving musicianship, both of which are dependent on the students' audiation skills (the abilities to imagine the sounds in the head without the help of the actual sounds). The presentation will address why focusing on movement can be problematic for students with premature audiation, what kind of movement can be useful in improving audiation skills, and how they can connect

their auditory and kinesthetic experiences in piano playing. This investigation, informed by self-study, shows implications for external education and piano pedagogy in particular.

### **Lewis, Gordon**

#### ***The Significance of the Copenhagen Jazz Scene in the 1960's and 1970's on Mainstream American and Danish Jazz Musicians***

In the 1960's and 1970's jazz moved away from the bebop based improvisations which had been pervasive in the music since the advent of the bebop innovations of Charlie Parker and others in the 1940's. Jazz styles became increasingly fragmented, as many musicians who had formerly performed in a bebop influenced style turned to the avant-garde (such as John Coltrane) or jazz-rock fusion (most famously Miles Davis). Many musicians in the United States who continued to play in a post-bop jazz style found it difficult to find work performing and recording, and some headed to Europe to find acceptance. A significant hub of activity centered around Copenhagen, Denmark. In this paper I will discuss the importance of the Danish jazz scene for the continued development of the careers of such musicians as tenor saxophonists Dexter Gordon and Stan Getz, pianist Kenny Drew, and composer Thad Jones, all of whom moved to Copenhagen, as well as the Danish jazz musicians with whom they interacted. A hub for jazz performance by both American expatriates and touring musicians as well as Danish musicians was the Montmartre jazz club in Copenhagen. The virtuoso Danish bassist Niels-Henning Ørsted Pedersen got his start performing at the Montmartre jazz club, and many important American and Danish musicians performed there. It was also an important venue for the Danish Radio Big Band (Radioens Big Band). The jazz record label Steeplechase, founded by Nils Winther in 1972 documented much of this activity.

### **Lewis, Nora**

#### ***The "Swedish Invasion" of Popular Music: How Government Investment in Music Education, Artistic Creativity, and Self-Determination Led to Increased GDP***

In 2010 the National Bureau of Economic Research (NERB), funded by the Wharton Global Initiatives Research Program at the University of Pennsylvania and based in Cambridge, Massachusetts, published a working paper, "Pop Internationalism: Has a Half Century of World Music Trade Displaced Local Culture?" This paper examines the widely held economic view that "Music is a differentiated product that is produced subject to increasing returns" and Paul Krugman's 1979 assertion that "artists from each country will have a world music market share equal to their countries' share of the world economy/labor force." •

In support of this established view, the NERB found that "Despite widespread fears about American dominance, we find that music trade is roughly proportional to countries' GDPs." However, contrary to this established view, "several smaller countries, such as Sweden, have a larger proportional share of trade than the United States." •

In response to this finding, the Swedish government investigated the "Swedish Invasion" of popular music and identified eight significant factors that led to their disproportionate share of GDP in the music marketplace. These factors include the prevalence and popularity of municipal music schools, overwhelming national participation in singing in local choirs, government subsidies and grants to promote artistic creativity and independence, and individual control of music dissemination. This paper examines specific ways that public policy and government investment in music education, financial subsidy of individual artists to promote creativity, and government policy that supports artistic self-determination results in a disproportionately high share of Gross Domestic Product.

**Lo, Wei-Chun Bernadette**

see Reynolds, Jeremy W. (*European Premieres by Libby Larsen and Kenji Bunch*)

**Lofquist, Louise H.**

see Roland-Silverstein, Kathleen (*Swedish Song for Stage and Studio*)

**Lovelace, Jason R.**

*Nocturne: Inversions*

*Nocturne: Inversions* (2012) is a musical representation of a meteorological phenomenon known as a temperature inversion. Typically, air closer to the surface of the Earth is warmer than the air above it; during a temperature inversion this condition is reversed, so that air at the surface is colder than the air aloft. To aurally depict a temperature inversion, *Nocturne* subjects the theme of a five-part rondo to various forms of inversion. The initial recurrence of the A material maintains the intervallic contour of the melody but reverses its direction, while the episodes invert the vertical position of melodic material previously heard from the top of the texture to the bottom. The vertical inversion present in the episodes continues into the final statement of the theme, in which the theme is placed in the piano's low register with a sparse accompaniment in the extreme upper register.

Although the work depicts an atmospheric event, *Nocturne: Inversions* is also a musical metaphor for the economic hardships that afflicted the United States in the years following 2008, during which millions were faced with long-term joblessness, underwater mortgages, and intractable poverty.

**Lupis, Giuseppe**

*Il Campanaccio*

This composition is a study on Paganini/Liszt etude La Campanella. Initially, the original theme is inverted, and placed in the left hand. As the work develops, so do the variations, all written in the form of mini etudes exploring a series of new technical challenges. A few quotations embellish the composition.

**Mantel, Sarah J.**

see Wheatley, Susan (*Women Composers Festivals: So Where Are We Now?*)

**Mattson, Sheri**

see Becker, Juanita (*The "Fuglsang" Connection*)

**Mojica, Luis**

*Playing History: Understanding the Impact of Integrating Music, Global History, Aesthetic Reflection and Community Collaboration as a Catalyst to Improve Students' Academic Achievement, Social Skill Development and Program Sustainability*

This study presents information about the increasing dropout rate of minority urban students in major cities around the world, reasons for this condition and possible solutions addressing this situation. One of those possible solutions is the central focus of this study which examines the process and outcomes of a comprehensive arts program in NYC which claims a positive effect on students' retention, academic achievement and social skills improvement. This program combines global history, aesthetic reflection, multicultural music instruction and active administrative support in the areas of fundraising and community collaboration. The results of this study shows an improvement on the focused group students' academics, social skills and school attendance; an outcome that provides optimism to increase their chances for post-

secondary education. Nevertheless, further studies assessing these practices with different urban students need to be implemented in order to validate the current outcomes and the prescribed formula of this program.

**Momand, Elizabeth B.**

***Olga de Blanck and Gisela Hernandez: Pioneers in Cuban Music Education***

Olga de Blanck y Martin (1916-1998) and Gisela Hernandez (1912-1971) are considered two of Cuba's most accomplished musicians. Both women were noted pianists and composers whose works include compositions for solo piano, musical plays, ballets, songs, chamber music, orchestral and choral works. But it is their work in the field of music education that solidified their legacy. Believing that the children of Cuba deserved education in music and the arts, while working together at the National Conservatory of Music, de Blanck and Hernandez developed a systematic pedagogical method of teaching elementary music, and were influential in implementing this method in elementary music programs across Cuba. The children's music composed by de Blanck and Hernandez is distinctly Cuban, incorporating Cuban folk tunes and rhythms throughout, and using traditional folk instruments such as the guitar. This paper will examine the lives and friendship of these two women and their music, and pose practical considerations for incorporating their music in elementary music programs.

**Monson, Linda Apple**

***Berlin, Leipzig, and Vienna: A Nexus of Compositional Study for Sibelius and his Finnish Contemporaries***

At the turn of the 20th century, young Finnish composers Jean Sibelius, Selim Palmgren, Erkki Melartin, Leevi Madetoja, Heino Kaski, and Ilmari Hannikainen all studied in Berlin, Leipzig, or Vienna with highly established composers Albert Becker, Wilhelm Berger, Robert Fuchs, Ferruccio Busoni, Paul Juon and Franz Schreker. This lecture-recital will feature rarely-played solo piano works of Finnish composers from the early 20th century, illustrating a characteristic relationship between the young Finnish students and their German/Austrian teachers..Although the young Finnish composers learned and perfected the craft of composition while studying in Germany and Austria, the Finns successfully articulated and maintained their individual artistic thoughts and musical independence. In turn, this contributed to the national emancipation from predominant Russian musical supremacy and supported a new Finnish musical identity. A comparison of musical styles between the German/Austrian teachers and the Finnish students demonstrates the close relationship as well as the differences among German romanticism, the upcoming neo-romanticism with its technical perfection, and the fascinating individual variety of the Finnish artists.

This lecture-recital, highlighting original research and lesser known scores, will incorporate aesthetic and historical background, for example the question of an early Finnish affinity to German instead of Russian culture. Solo piano works composed by Finnish composers Sibelius, Palmgren, and Hannikainen will be featured in this intriguing lecture-recital that provides important insight into the development and international manifestation of Finnish music in early twentieth century.

**Morris, Jeffrey**

***Afterimages***

This work uses live sampling to build up a counterpoint from the soloist's sound, exploring the intricacies of the instrument's timbre and bringing past moments into new contexts. Inspired by the effect of seeing persistent images after staring at an object or bright light, every sound played by the computer comes from a previous moment during the soloist's live performance. Listen for

these sounds as they are transformed throughout these piece, listen for an interplay between harmonies with many whole tones against harmonies with many semitones (half steps), and listen for elements of a classic sonata allegro form.

### **Ng, Ka Man (Melody)**

#### ***Cross-cultural Pedagogy in Class Piano Settings***

In today's world, everything is connected via the Internet. In this session, we will first introduce the efficient utilization of newest technology to enhance the teaching and learning experience in group piano classes. We revolutionize the traditional staff paper and pencil communication in lessons, and substitute with iPads and conductive interactive learning sessions with various apps on the tablets and computers. Students will feel proud and enthusiastic in participating inside and outside of the classroom setting, using the apps and sites to interact with teachers in learning music. This two-way open communication further enhances the efficiency in learning, and encourages sharing and interacting beyond the classroom and students. Secondly, we will address the important of infusing different types of music in group piano classes in addition to the classical repertoire that they are learning in lessons and ensembles. We will demonstrate the standard beginning repertoire learning infused with other genres, such as "Tahdon Sut" by Eppu Normaali, the popular Finnish band, or "Human Behavior" by Bjork, Beatles' "Let It Be" • . Utilizing such techniques not only close the gap between the students and the instructor, it also shows the effectiveness of the class piano materials in application to cross-cultural genres. We will explore a variety of ways that could employ in sightreading and transposition with the "fusion" of cross-cultural instruments and musical elements. With the use of latest technology, we can pull together a more open, direct, fun, and sharing sense of learning environment for college class piano sessions.

### **Ng, Ka Man (Melody)**

see Reynolds, Nicholas (*Folk Music Intertwined: Cross-Cultural Pedagogical Aspects of Piano Works by Asian, Scandinavian, and other European Composers*)

### **Ohtake, Noriko**

#### ***Japanese Elements in Henry Cowell's Tone-Cluster Works***

Henry Cowell (1897-1965) was the most important pioneer of American avant-garde music, and his music was significantly influenced by Japanese and other Asian cultures. He introduced the most revolutionary musical concepts and realized them on such new piano performance methods as tone-cluster and the inside-the-piano technique called "string piano." His earliest tone-cluster piece was composed in 1913, and since then he produced numerous piano compositions utilizing this technique. These works caused sensation in both the US and Europe and influenced the thoughts and the compositional practices of contemporary composers such as Bartok and Ligeti. The presenter will discuss Cowell's tone-cluster works that were specifically influenced by Asian cultures, such as "The Snows of Fujiyama" and "Amiable Conversation," and will analyze the works in detail. And in discussing the works, the presenter will explore the factors in Cowell's own life, which might have led to this innovation, and the significance of the technique in terms of the development of music in the 20th century. The tone-cluster technique was more than a symbol of "ultra-modern" music--it liberated artists of all genres from traditional and conventional minds. Unbound by rules, Cowell was able to express the aspect of true pioneering spirits.

## **Olivieri, Mark**

### ***Spectacular Vernaculars***

The music I heard at any time in our house was a schizophrenic mix of everything from the Clash and Cars to the Carpenters and the Cure. In addition, I would often find myself at the piano transcribing James Brown tunes and working out Miles Davis solos while occasionally pretending to be John Lennon. Following my graduate work at Ithaca College, I spent ten years as Composer-In-Residence/Dance Musician at the College at Brockport. These experiences—as a young admirer of rock music and dance musician—shaped, in many ways, the music I write and my compositional philosophy. I learned how to improvise and write quickly in many different styles as well as utilized my love of rock and roll and my background in jazz to play music that supported and hopefully, inspired dancers to move. As a result, my compositions have become increasingly more eclectic as they fuse the various styles with which I was improvising. I felt quite at home writing these pieces for Nicholas Phillips. The three pieces in this set are hommages to musicians that have been extremely influential on my approach to composition and on the way I think about music: Alberto Ginastera, Miles Davis, Billie Holiday, Ahmad Jamal, and De La Soul. Like the improvisations I played for dance students, each piece is not limited to one musical style, but weaves in and out of various musical rhetorics such as funk, tango, blues, and jazz.

## **Ovens, Douglas**

### ***Piano Resonances***

A few years ago, I had the very good fortune to get to write a piece that would be premiered by Idil Biret. This happened because my good friend, Annie Petit, who directed our school's piano series proposed this to Idil, so I owe the piece to Annie.

Last year, while planning a concert to celebrate my 60<sup>th</sup> birthday, I invited Hanchien Lee to perform on my concert and asked her to play my "Sonata for Idil," written for Idil Biret. Hanchien did such a fantastic job with the piece that I decided right then to write another piece, this time with Hanchien in mind.

Piano Resonances is that piece. It is conceived as beginning with clouds of sound. These "clouds" gather intensity (not programmatically) in an almost physical way, becoming more and more rhythmic. Finally the piece settles into a modern take on a traditional, homophonic texture though with phrasing that is anything but traditional.

This piece is dedicated to Hanchien Lee and to Annie Petit, for introducing me to Hanchien, Idil, and many other wonderful pianists. I am extremely grateful to Nanette Kaplan Solomon for agreeing to present my piece here in Finland.

## **Park, Soo-Ah**

### **Jean Sibelius as a Song Composer**

While Jean Sibelius is widely renowned as a composer of Finnish Nationalist symphonic works including *Finlandia*, *Tapiola*, and *Kullervo*, he also made a large contribution to the song literature that has gone largely unnoticed outside of Scandinavia. His songs deserve greater attention from performers and audiences, particularly due to his unique approach to vocal writing. While the more familiar canon of German lieder often utilizes word painting and coloristic accompanimental effects to emphasize the importance of individual words, Sibelius focused on individual musical motives to express the text's overall concept – a characteristic style of vocal writing derived from his orchestral compositional approach, especially that of his tone poems.

Language is another reason for the neglect of Sibelius' songs. English-speaking performers are generally more familiar with French, Italian, and German than Finnish or Swedish. (Despite his Finnish identity, the vast majority of Sibelius' songs – 94 out of 110 – are actually written in Swedish.) But learning proper Finnish and Swedish diction affords a singer access to this large and rewarding body of literature.

This lecture recital previews a small portion of that literature: *Var det en dröm*, *Flickan kom ifrån sin älsklings möte*, *Illalle*, *Våren flyktar hastigt*, and *Säv, säv, susa*. The presentation of these five representative songs offers an excellent introduction to Sibelius' distinctive vocal writing style, provides an instructive comparison with his output in instrumental genres, and makes a strong case for the adoption of Sibelius' catalog of art songs into the wider international repertoire.

### **Parker, Sylvia**

#### ***The Swedish Nightingale and the Prince of Humbug***

Soprano Jenny Lind, known as the Swedish Nightingale, toured America in 1850 under the auspices of America's Greatest Showman (and self-proclaimed Prince of Humbug), P. T. Barnum. The tour was a phenomenal success for both of them and made her perhaps the most famous person on earth that year. This CMS presentation offers historical information about her illegitimate birth, her education in Sweden's Royal Theater School, the near ruin of her voice and retraining in Paris with Manuel Garcia, her grand successes in the opera theaters of Europe, her unlikely matchup with P. T. Barnum, her love of folk songs, and her ongoing donations of concert proceeds to charity. Pictures of her and of P. T. Barnum, documents, and concert programs flesh out the story. Contemporary critiques describe her voice and singing technique. As there was no recording technology yet invented during her lifetime, modern recordings by other singers bring her singing to life in this CMS presentation. Featured are her favorites the trio for two flutes and soprano from Meyerbeer's *Camp in Silesia*, the Norwegian *Echo Song*, the *Bird Song* composed for her by her teacher at the Royal Theater school, and *Greetings to America* composed for her arrival in USA in 1850.

### **Peavler, Robert**

#### ***The Gender Gap in Francis Poulenc's Mélodies***

As art song left the privacy of parlors and music rooms to public concert venues in the mid 1800s, there followed a convention of stereotyping art song accessibility by gender, a practice driven largely by cultural and social gender bias. Often at odds with the original performance practices of this repertoire, these outdated and regressive behaviors are still largely in place today.

This lecture recital seeks to advocate a stance of looking beyond gender to achieve artistry, thereby challenging a tradition that evokes subjective value on a singer's sex as a requirement for performance. We use as a window of access the *mélodies* of Francis Poulenc, a collection of songs that suffer a discernible gender gap between the popularity of those male-voiced *mélodies* written, performed and promoted through his collaboration with baritone Pierre Bernac and the narrower appreciation of his female-voiced songs.

The gender gap in art song is symptomatic of a larger issue—classical music is not evolving at the same rate nor keeping pace with changes in cultural and societal gender roles. It is our responsibility as teachers of music as well as performers to move art song out of this antiquated

gender labeling that will allow this genre to grow with its devotees and find new audiences in to the 21<sup>st</sup> century.

### **Perlongo, Daniel**

#### ***Earth Soundprints***

My three movement work for piano four-hands was created in collaboration with Australian artist, Bonney Bombach, whose abstract sky-map paintings make a poignant statement about climate change and environmental decay. Her pieces involve an overlay of beach detritus with her father's astronomy sky maps and mapping implements painted around and intermingled by collage with plastic pieces found washed up on shore from overly heavy rains. Bonney comments that she was inspired by the colors of earth, water and the onset of a catastrophic wet season after an extended dry. I find them wonderful abstracts with very attractive balances, ominous tones and harmonic color, providing a perfect metaphor for my composition about our planet's changing climate patterns.

Movement 1-"Sky map" has a smooth, moderate tempo with lyrical, singing phrases. Bonney's painting is much like a still life lyrically balanced around a central large white space in an orange-brown background. To me it evokes a curious stillness of the beach viewed from the sky before the coming of the big wet. 2-"Catching the moon" in a quicker waltz-like tempo, swirls and zooms in on blue-water and the reddish-brown landscapes in Bombach's abstraction. 3-"Onset of the big wet" with a syncopated, driving pulse gives voice to the catastrophic wet season, flying-fleeting lines, sudden chordal interruptions and an antiphonal interplay between the four hands. The music concludes, as Bombach's visual rendering suggests, with a fugal sound print of flood, fury, and the pollution of earth's climate change amidst our celestial galaxy.

### **Perniciaro, Joseph C.**

see Ding, Xiaoli (*Fourteen Chinese Poems for Voice and Piano by Hilding Rosenberg (1892–1985)*)

### **Phillips, Nicholas**

#### ***'I Paint Music': The Piano Preludes and Visual Art of Mikalojus Konstantinas Čiurlionis (1875–1911)***

Mikalojus Konstantinas Čiurlionis (1875-1911) was a Lithuanian composer and painter who worked equally in both mediums. He composed over 250 musical pieces and created nearly 300 visual art works. Known for saying "I paint music", Čiurlionis felt that he was a synesthete and perceived music and colors interchangeably, thus giving him the inspiration in both mediums simultaneously.

Many of Čiurlionis' musical works were written for solo piano, with a special affinity for miniatures. This lecture recital will present an overview of the composer and performance of piano preludes from three time periods in M.K. Čiurlionis' short life, as well as a comparison of those pieces to his visual art output at that time and Čiurlionis' visual perception of what he was composing. The recital portion (15 minutes) will include the following preludes:

1. Prelude in Bb minor, VL 169. To Maria Morawska (Warsaw, 1899)
2. Prelude in F# minor, VL 185 (Druskininkai, Lithuania, 1901)
3. 3 Preludes in Bb minor On a Theme: VL 271, VL 270, VL269 (Druskininkai and Warsaw, 1905)
4. Prelude in D minor, VL 325 (St. Petersburg, 1908)
5. Prelude in C Major, VL 327 (St. Petersburg, 1908)

**Pike, Pamela D.**

***Practice in Progress: A Case Study of Young Musicians' Practice Strategies at Three Stages of Musical Development***

Much has been written about deliberate practice as the value of organized, efficient rehearsal is critical in the daily lives of successful musicians. While numerous studies have explored the practice habits of professional musicians, fewer have investigated strategies employed by young musicians as they develop the requisite skills required of professionals. While many pre-college teachers report that they teach students how to practice, there is likely considerable improvement made in practice skill development during the undergraduate years. In order to begin to understand typical skills employed at various stages of musical development, this study compared the practice strategies and habits of three groups of young musicians: high-school (pre-college) music students ( $n=10$ ), freshmen ( $n=11$ ) and senior ( $n=10$ ) music majors from one metropolitan area in the United States.

Data was triangulated from nVivo analysis of individual practice videos, in-depth interviews with subjects, questionnaire results and member checks. Results revealed specific practice strategies typical within each group and differences between the groups. Limited practice strategies were noted among high-school students and freshmen music majors, though practice procedures improved in the latter group throughout the course of the study. The techniques employed by the senior music major group were more diverse and refined than the other two groups. Based on these results and what is known about deliberate practice, this paper explores implications for students who do not develop appropriate practice skills early and provides teachers with helpful approaches to increase student use of deliberate practice strategies throughout undergraduate study.

**Pohly, Linda L.**

***Making the Case for the Doctor of Arts Degree in Music***

The Doctor of Arts degree was launched in the 1960s in an effort to prepare students for university teaching careers. Within the DA, teacher preparation receives a centralized role through specific coursework and experiences built into students' curriculum. Additionally each student has a strong and substantive primary area of study and a secondary cognate. The degree has elicited discussion over the years, and within music, it remains absent from the degrees listed in NASM's handbook. Rather, it falls under the heading "Degrees with Unique Orientation" • ! Currently two universities offer the DA in music: the University of Northern Colorado and Ball State University. The music programs in the two universities are similar in size (about 400 students in each), but they are not identical in DA degree requirements or in areas of academic focus. This paper has been prepared by two faculty from the two schools, one of whom likely is unique in having earned a DA at Ball State and developing a career at UNC.

This 25-minute paper is, in part, a result of our discussion after a session at the Fall 2012 CMS conference where student members submitted several career-related questions that turned out to be similar to topics and concerns regularly covered within the DA degree. The single presenter will compare the particulars of the two DA degree programs and offer evidence as to its strengths, usefulness, successes, and longevity. The goals are to help others learn about the DA degree-- how its philosophy and approach are unique but appropriate--and its application in the 21<sup>st</sup>-century job market.

**Ravitskaya, Irena*****Scandinavian Spirit in Medtner's Piano Sonatas***

Nikolai Medtner (1880 [1879] –1951) is one of the last Russian postromantic composers. Being a contemporary of Scriabin and Rachmaninoff, his legacy is overshadowed by the former. A philosopher and a Good-seeker, Medtner maintained conservative viewpoints on music, refusing to adapt his art to demands of Modernism or tastes of the audience. Foreseeing political and social catastrophes of the 20<sup>th</sup> century, his style is marked by a sense of alienation, nostalgia, and super intimacy. Medtner's music is praised by a handful of professionals, remaining practically unknown to the general public.

As for Medtner's contemporaries Scriabin and Rachmaninoff, piano occupies a dominant place in the works of Medtner. He wrote numerous piano sonatas, 3 piano concerti, many shorter piano pieces such as *Skazki* (Fairy Tales in English). However, unlike Scriabin and Rachmaninoff, who were influenced by mysticism of the East or poeticness of Caucasus, the imagery and musical language of Medtner's works are influenced by Nordic culture and its mythology. Moreover, Medtner idolized Wagner and his operas based on German epics and Scandinavian Edda.

Most of Medtner's works are composed in the manner of storytelling, epic or narrative. Some of his piano sonatas have descriptive titles: *Elegy*, *Skazka*, *Night Wind*, *Ballada*, *Idyll*, *tragica*, *romantica*, and *minacciosa* (Tempest). This lecture-recital will examine Medtner's Sonata-*reminiscenza*. It will discuss how composer's natural command of form, counterpoint, rhythm, and thematic/motivic development combined with lyricism and underlying it dramatic pronouncements contribute to its narrative qualities. The lecture will end with a performance of Sonata-*reminiscenza*.

**Reitz, Christina L.*****Ole Bull and the Ill-fated Norwegian-American Colony***

At the height of his performing career, Ole Bull (1810–1880), Norwegian violinist and staunch nationalist, developed a Norwegian-American colony, "Oleana," in Pennsylvania, United States. The land purchased was considered similar to his homeland with its mountainous landscape and the location seemed promising with railroad prospects to urban centers and minerals thought to be found in the soil; however, the dense forests needed clearing which made the colony unsuitable for farming and the venture was deemed a failure within a few short years. This research examines Bull's activities with the colony from his arrival in Coudersport, Pennsylvania on September 5, 1852 to the return of the land a year later. Additionally, plans for three additional nearby towns, "New Bergen," "New Norway," and "Valhalla" will be investigated. Included in the presentation will be contemporary accounts housed in the archives of the Potter County Historical Society such as *The Potter County Journal*, *The People's Journal* and *The Potter Enterprise*. Photographs from this colony, with kind permission of the Potter County Historical Society, will also be included and feature remnants of Ole Bull's "Castle" and other buildings created for the colonists. The research presentation will conclude with the Ole Bull Pilgrimage of 1920 sponsored by the State Historical Commission and the Potter County Historical Society and the proposal and defeat of Pennsylvania House Bill, No. 639 (1955) to rebuild a replica of the great violinist's "Castle." •

**Reynolds, Jeremy W.*****European Premieres by Libby Larsen and Kenji Bunch***

This performance will showcase the clarinet and viola with new works by award-winning composers Libby Larsen and Kenji Bunch. Inspired by his years living in New York, Kenji Bunch's duo for viola and clarinet *Four Flashbacks* are four little vignettes that capture the

composer's vivid memory of his beloved city. The use of unique harmonies and rhythms reflects Bunch's interest in various musical dialects. This is a rare opportunity to hear these two instruments in an unaccompanied duo and will demonstrate why Bunch has emerged as a leader for the next generation of American composers.

In her own words, Grammy award winning composer Libby Larsen describes her new trio for clarinet, viola and piano as being "inspired by Lawrence Ferlinghetti's poetry and philosophy of engaging audiences, defying musical-political movements and letting American idiom and jazz be reflected through my music." Larsen's composition reinforces the strength of the clarinet, viola and piano instrumentation and will earn its place along the masterworks of Mozart, Schumann and Francaix. This CMS performance is an opportunity to hear the best the alto instruments have to offer and provide testament to the advances in contemporary music.

### **Reynolds, Nicholas**

#### ***Folk Music Intertwined: Cross-Cultural Pedagogical Aspects of Piano Works by Asian, Scandinavian, and other European Composers***

As our culture diversifies in this modern age, music educators would greatly benefit from developing pedagogical materials to include folk elements from around the world. Folk tunes, in their simplicity and uniqueness, are excellent tools to reconnect with one's heritage, nature, and society. When teachers use folk tune-based compositions as teaching pieces, students broaden their musical and intellectual horizons, helping to enhance their cultural awareness in our international society. Composers from various cultures have demonstrated similar techniques, thematic materials, and rhythmic patterns for their folk-based works. In this session, we will present intertwining elements that connect composers from Asia, Scandinavia, and other parts of Europe, and discuss historical, pedagogical, and performance aspects of their compositions for piano inspired by and based on folk tunes. Compositions to be addressed include Jean Sibelius' *Kyllikki*, Op. 41 (three lyric pieces inspired by subjects from the *Kalavela*, a collection of Finnish epic poetry) and Six Finnish Folksongs, Norwegian Geirr Tveitt's 50 Folk Melodies from *Hardanger*, Béla Bartók's *Improvisations on Hungarian Peasant Songs*, and Tan Dun's *Eight Memories in Watercolors*. Other composers will include Carl Nielsen, Ole Olsen, and Junsang Bahk.

### **Riley, Patricia E.**

see Smith, Janice P. (*Composing in the City, the Country and Around the World: Teaching Music Educators to Teach Composition*)

### **Riley, Patricia E.**

#### ***Examining a Music Composition Created Collaboratively between American and Inner Mongolian College Students***

This qualitative research investigates a music composition project fusing the American and Inner Mongolian cultures. Participants were four University of Vermont students, and three Inner Mongolian University Arts College students who collaboratively created and performed the composition during the American students' visit to China. Instrumentation included Inner Mongolian horse-head fiddle, long-tone singing, and throat singing; and American ukulele, drum set, clarinet, piano, and scat singing. The research occurred during five days in May, 2013. Data were written and videotaped reflection statements, and video of the composition process and product. Reflection questions included: What was it like to create music collaboratively with the Inner Mongolian/American students? What process did you use to create the collaborative composition? What did you like best and least about creating music with the Inner Mongolian/American students? What do you like best and least about the collaborative cross-cultural music

composition product? How did American and Inner Mongolian musical elements interact in the composition? How did this collaborative cross-cultural music composition project change or affirm your understanding of Inner Mongolian/American music and/or persons from Inner Mongolia/America? What new knowledge of music and/or music composition has resulted from your participation in this collaborative cross-cultural music composition project? How will music you create in the future be influenced by this collaborative cross-cultural project? How do you think that collaborative cross-cultural projects such as this can help persons better understand people from cultures that are different from their own. Data were analyzed for emergent themes, and the themes discussed.

### **Roland-Silverstein, Kathleen**

#### ***Swedish Song for Stage and Studio***

In this lecture-recital, I will present an overview of some of the most important composers of Swedish art song, or romanser, from the late 19th through the 20th century. These composers include William Stenhammar, Ture Rangström, Lars-Erik Larsson, Bo Linde, and Gunnar de Frumerie. Materials aimed at helping singers and teachers of singing to research and perform this genre will be distributed, and a performance of nine songs representative of the genre will be performed. The proposed lecture-recital will also include the following information;

- A brief introduction to Swedish lyric diction, and to the history of Swedish song.
- An introduction to the five composers represented.
- A list of resources, articles, books, and web sources, for singers and teachers.
- Performance of nine Swedish songs.

The rising popularity of the Scandinavian song genre is part of a demand for more eclectic repertoire. The large number of Scandinavian art song recordings, the increased programming of this genre on recitals by world-class singers, and the increase of writing about and scores of Scandinavian vocal music are all evidence of the growing interest in this genre in the U.S.

Wilhelm Stenhammar (1871-1927)

Flickan kom ifrån sin älsklings möte (4'20")

Ture Rangström (1884-1947)

Flickan under nymföden (2'30")

Sköldmon (2'17")

Lars-Erik Larsson (1908-1986)

Skyn, blomman och en lärka (2'04")

Kyssande vind (2'03")

Gunnar de Frumerie (1908-1987)

Du är min Afrodite(1'15")

Bo Linde (1933-1970)

Äppelträd och päronträd (1'18")

Den ängen där du kysste mig (1'55")

### **Rolls, Timothy**

see Cline, Benjamin (*Kaija Saariaho's "Près": The Transformation of Gesture*)

**Rolls, Timothy*****Sonata for Cello and Electronics***

This work was composed from 2012-2013. It is for a solo cello miced and run through a Reaktor ensemble created by the composer that consists of delay, flanger and distortion. Each movement concentrates on one primary effect, with others being used for additional color. For instance, the first movement's primary effect is a delay unit, and a flanger is used as one effect in the middle of the movement. In the second movement the most prominent effect is a flanger, with the middle section using distortion. The third movement utilizes only distortion. The work was premiered in March 2014 by cellist Benjamin Cline.

**Shaomian, Armen*****A Brief Overview of Swedish National-Romantic Piano Music and Composer Wilhelm Peterson-Berger***

This lecture-recital will focus on the music of Swedish composer Wilhelm Peterson-Berger and his tremendous impact on Swedish music and national pride during the national-romantic period in Scandinavia.

Threatened by rising industrialism in the late 18th century, national-romanticism in music became more popular due to its heavy use of ethnic, folkloric melodies derived from generations of folk music and mythical figures. Swedish folklore has its roots and influences in troubadour music, vocal songs such as the air or the folk ballad, and celebratory festival music.

Peterson-Berger studied at the Royal College of Music in Stockholm during the years 1886-1889 and is arguably one of the most controversial cultural icons in Swedish music. He composed numerous pieces for piano and chamber music, as well as an opera. He was also a music critic for *Dagens Nyheter* (Sweden's largest daily newspaper), where his sharp-tongued reviews and frequent jabs at the cultural establishment earned him both admiration and disdain.

This lecture-recital will include four to six pieces of Peterson-Berger's piano compositions from his three albums entitled *Frösöblomster I, II and III* (Flowers of Frösö). The compositions are widely celebrated in Scandinavian culture and are known to feature the quintessential sound of Swedish folkloric-inspired music. Along with the performance, pictures of his summer home on the island of Frösö where a majority of the pieces were composed will be featured as part of a Power-Point presentation, giving the audience an insight into his inspiration of the various forms of lyrical melodies and Scandinavian rhythms.

**Sheldrick, Braunwin*****Cosmopolitan Combinations: An Exploration of Styles, Nationalities and Compositions for Flute, Viola and Piano***

This 25-minute recital presentation features contemporary works written for the singular ensemble of flute, viola, and piano and highlights the coming together of composers and performers spanning three continents. The compositions, the instrumentation and, indeed, the performers themselves vary in origin, form, and style and offer an intriguing glimpse into the individualistic yet complementary qualities of this ensemble.

Trio No. 1, composed in 2005 by Helsinki based, Russian born composer Oleg Larionov, combines modern instrumentation with baroque dances resulting in an engaging mixture of timbre and style.

Influenced by nature, Howard Buss's Tennessee Suite was composed after his trip to the eastern-most corner of Tennessee. Of the third movement Buss writes, "The music is sweet and nostalgic

and captures the atmosphere of the expansive beauty of Cades Cove in Smoky Mountain National Park.” •

Italian composer Marco Alunno, currently based in Medellin, Colombia, was commissioned by the trio to compose Janus, a six-movement work referencing the two-face Roman god whose one face looks to the past, the other to the future. The order of the movements is left to the performers, allowing them to determine their own journey between the past and the future. This work was premiered in May 2014.

The trio also commissioned New York-born composer Mark Olivieri’s piece  $D=R \times T$  to be premiered in May of 2014. This work explores various rhythmic, melodic, and harmonic patterns borrowed from jazz and rock traditions and applies them to this “classical” trio ensemble, using the piano as a catalyst.

**Shimizu, Kumiko**

see Asakura, Iwao (*Musical Analysis of Akira Ifukube’s Vocal Works*)

**Smith, Janice P.**

*Composing in the City, the Country and Around the World: Teaching Music Educators to Teach Composition*

This proposal is for a panel presentation followed by interaction with audience members to possibly draw attention to similar and contrasting issues in other locations. Panelist one will present a brief overview and historical context for the inclusion of composition in music education including the impact of the 1994 national standards and the current revised standards as well as the progress made in developing a research base for composition pedagogy in Prek - 12 schools in the United States.

Panelist two will describe her background as a teacher of children who composed and as a composition pedagogy teacher of pre-service and in-service teachers. Current advantages of using composition in classrooms as it relates to the Common Core curriculum in the United States will be considered. Ways of developing compositional skill and classroom pedagogy in teachers will be presented.

Panelist three will also describe her background as a teacher of children who composed and as a composition pedagogy teacher of pre-service educators. Additionally, she will discuss how she uses the Internet to give her undergraduate students experience with music composition pedagogy through mentoring young composers in the United States, as well as teaching internationally via video-conferencing.

Each panelist will then briefly comment on the impacts of technology on teaching composition and some issues technologically mediated composition can raise. This will include the ease of creating in sound, and the challenges of improving the quality of student work. Possible future directions and ideas for encouraging musical development in young composers will also be discussed.

**Snow, Jennifer L.**

*Meaningful Adjudication: Developing Effective Assessment Skills in Performance Evaluation*

This interactive workshop session addresses areas of diagnostics and qualitative and quantitative evaluation as central to our adjudicating as well as our teaching. This session will explore and demonstrate approaches to using effective and meaningful language when evaluating

performance, integrity in evaluation, marking and ranking, methodologies for evaluation, and the role and responsibility of the adjudicator in the learning cycle. The goal of the session is to provide hands on activities that facilitate the discussion of successful evaluation, meaningful language, and relevant marking practices. Sample videos and assessment activities will be incorporated into the session. The session will explore how to balance assessments in oral and written remarks, effective language for ongoing learning, prioritization of elements of evaluation and how the subjective and objective aspects balance. A range of marking grids and rubrics will be discussed to support greater awareness and more effective assessment and adjudicating skills as they apply to juries, recitals, programs and competitions.

**Solomon, Nanette Kaplan**

***The Wandering Estonian- from Tallin to Pittsburgh: A Tribute to Nikolai Lopatnikoff (1903-1976)***

The life and career of Nikolai Lopatnikoff (1903-1976) were marked by “wanderings”, caused by political turmoil and national upheavals. The various labels bestowed upon him- “Russian composer, Russo-Estonian composer, Russo-Finnish composer, German Russian, and Russian-American composer”- tell the story of a displaced twentieth century composer, who since childhood was nowhere quite at home. In some ways these migrations proved advantageous- exposing Lopatnikoff to diverse influences and artistic trends. On the other hand, his lack of a national identity impaired the establishment of a permanent reputation.

Born in Reval (now Tallin), Estonia, Lopatnikoff emigrated to the United States in 1939, after studies in St. Petersburg, Russia, Karlsruhe, Germany (with Ernst Toch), and periods of composing and concertizing as a pianist in Berlin (1929-33) and Helsinki and London (1933-1939). While in Finland, Lopatnikoff was warmly received by Sibelius, who intervened in obtaining a residence permit for the younger composer. Lopatnikoff became an American citizen in 1944 and subsequently accepted a position as Professor of Composition at Carnegie Mellon University (then Carnegie Tech) from 1945-1969. Referred to by Nicholas Slonimsky as “an outstanding composer” and by Virgil Thomson as a “neoclassic master”, Lopatnikoff had a distinguished career, with orchestral works performed by virtually every major orchestra in the United States and Europe, as well as receiving numerous commissions, awards, and two Guggenheim fellowships. In addition to a substantial output of large orchestral compositions, Lopatnikoff wrote numerous well-crafted piano works, which deserve to be more widely known. This lecture-recital will provide biographical background, and then feature performances of the Variations, op. 22 (1930), Gavotte (1929), Dance Piece (1955), and Intervals (1957). The richness which this music reveals should generate further investigation of Lopatnikoff by performers and listeners; the CMS conference in Helsinki and Stockholm will be a perfect venue for the exploration of this forgotten master.

**Stephan-Robinson, Anna K.**

***‘I should hate to have you miss that sale ...’ A Female Composer’s Efforts at Self-Promotion in the Early Twentieth Century***

The significance of Marion Bauer (1882–1955) has not yet received a full examination, despite some important recent scholarship by Hisama (2001), Cohen (1997), and others. Composing was Bauer’s first love, but she also wrote influential textbooks and criticism, taught composition and theory, and advocated vigorously for contemporary music. Though Bauer struggled to get her pieces published, some two dozen were issued by the Arthur P. Schmidt Company of Boston, a publishing house that proved significant in advancing the careers of women composers, as Block (1984) has noted. (See Figure 1 for list of Bauer compositions published by Schmidt.)

As I will show in this presentation, Bauer's compositional choices were often influenced by market realities, a state of affairs familiar in our own time. Much of Bauer's correspondence with the Schmidt Company, spanning 1915–1951, is preserved in the U.S. Library of Congress. Although the letters illuminate many facets of the American concert-music business of the early twentieth century, particularly fascinating are numerous references to Bauer's tireless efforts at promoting her own music. Bauer gave public lectures (see Examples 1 and 2); repeatedly requested that the company publish pieces it had already rejected (Example 3); networked with many colleagues including performers, teachers, and composers (Example 4); and wrote promotional essays (Example 5). I draw from the Schmidt archive and other archival sources to elucidate the process by which a composer—already disadvantaged by the period's implicit and overt sexism—could earn a living while remaining true to her artistic vision.

### **Stolz, Nolan**

#### ***Neither Here Nor There: Electroacoustic Music, Shakespeare's Macbeth, and Eleventh-Century Scottish Music***

Regarding early Scottish music, William Daune wrote in 1838, "It is to be hoped that much light will still be thrown upon this obscure subject." Little has changed since then as Clements 2009 observes, "There are few sources for early medieval Scottish music and their interpretation is contentious. Many writers have consequently turned to Irish sources to supplement them." This paper examines what is known about music in eleventh-century Scotland, the setting for William Shakespeare's *Macbeth*. It examines the music intended for the earliest productions of the play and its relation to medieval Scottish music. Shakespeare's script calls for two songs, presumably composed by Robert Johnson with text by playwright Thomas Middleton. The script also calls for flourishes of drums and trumpets, calls to arms, a military retreat, and hautboys (double-reeded instruments of Shakespeare's time). Although drums and brass instruments existed in eleventh-century Scotland, hautboys did not. Its medieval equivalent would be the shawm, but it too did not exist in *Macbeth*'s Scotland.

In the summer of 2014, new incidental music was commissioned for an October 2014 production of *Macbeth*. Samples of medieval instruments and of new instruments emulating medieval instruments were used to create the electronic score; selected were instruments similar to ones believed to exist in eleventh-century Scotland or Ireland. For instance, a shawm-like instrument was used to emulate the Irish *buinne* in place of Shakespeare's hautboys. The paper discusses the use of these samples with sound clips to support.

### **Stoner, Kristen L.**

#### ***Reflections: Solo Flute Music with Scandinavian Influences***

I propose to perform two unaccompanied compositions for flute, each based on traditional Scandinavian melodies. I will begin with Katherine Hoover's "Reflections: Variations on a Medieval Norwegian Chant" (1982) and follow with Ingolf Dahl's "Variations on a Swedish Folk Tune" (1945).

The Hoover work is rarely performed, eclipsed by the composer's popular composition of 1990, "Kokopelli," however these variations showcase the many expressive capabilities of the solo flute. The composer explores the haunting yet simple modal theme fluidly throughout the different timbres and registers of the instrument. I have included my recording of a similar Katherine Hoover work, "To Greet the Sun," in my supporting materials.

Dahl composed his Variations shortly after emigrating to the United States in 1939. He wrote seven distinctive and beautiful variations on a folk tune that, reportedly, his mother had sung to

him as a child. Perhaps this composition reflects a certain longing for his homeland, upon the end of World War II, although Dahl chose to spend the rest of his life in America. I have uploaded recent performances of four of the eight short movements in my supporting materials: the Theme, Variation I, Variation VI, and Variation VII.

### **Straub, Joshua**

see Ng, Ka Man (Melody) (*Cross-cultural Pedagogy in Class Piano Settings*)

### **Takasawa, Manabu K.**

#### ***Piano Sonatas of Einojuhani Rautavaara***

Einojuhani Rautavaara (born 1928) is the leading Finnish composer of his generation, having studied musicology at the University of Helsinki and composition at the Sibelius Academy with Aarre Merikanto. Rautavaara came to the United States in 1955 to study at Tanglewood on a Koussevitsky Foundation Scholarship arranged by Jean Sibelius, and subsequently at the Juilliard School. His teachers while in the U.S. were Roger Sessions, Aaron Copland and Vincent Persichetti.

The presentation will focus on Piano Sonata No.1: Christ and the Fishermen and Piano Sonata No.2: The Fire Sermon written in 1969 and 1970 respectively. After experimenting with serial techniques earlier in his career he writes these sonatas more in a virtuosic style from the 19th and early 20th centuries with melodic lines accompanied by sweeping arpeggios, or energetic passages of perpetual motion. Both compositions utilize tone cluster and some unusual pedal effects. Each sonata is comprised of three movements: No.1 using the traditional fast-slow-fast scheme while the structure of No.2 is slow-fast-slow. However, within each movement there are distinct tempo and mood changes as if there are two opposing forces working to dominate each other. This sense of polarity reflects Rautavaara's own individualism who believed it to be an essential part of a creative process in a work of art. Specifically, the music proceeds with juxtaposing sections of lyricism and spiky percussive writing creating anxious energy.

### **Tan, Kia-Hui**

#### ***Carl Nielsen's "Præludium und Thema mit Variationen Op. 48" for Solo Violin***

Danish composer Carl Nielsen's Praeludium und Thema mit Variationen Op. 48 (1923) is one of the most substantial solo violin work in the early 20th century, comparable in scope to any of the Six Sonatas (1924) by Belgian violinist-composer Eugene Ysaye. A professional violinist himself, Nielsen the experienced conductor and mature composer could fully exploit the technical prowess of his son-in-law violinist Emil Telmanyi to incorporate contrapuntal and symphonic grandeurs into his violin writing. According to Telmanyi's memoirs, Nielsen had promised the violinist a solo violin work after hearing him play Bach. An unknown reviewer at its premiere performance in London's Aeolian Hall commented: "This is a work of some dimensions for unaccompanied violin, which bears the inevitable comparison with the Bach Chaconne very creditably. The Introduction contains passages of real beauty, while the Variations exploit most of the resources of the violin." From the Danish premiere: "And it was not only because this Prelude was a solo piece for violin that one came to think of Bach and his Chaconne; there was, in its magnificent lines, in its monumental clarity and in its profound temperament, some of the same spirit. And this theme, which was as simple, as homely and as sincere as one of Carl Nielsen's Danish songs, endeared his music even more to us... Each of these variations was formed with the directness, richness and imagination in the expression that are distinctive of Carl Nielsen's other variation works."•

**Thies, Robert**

see Kiss, Boglárka (*Music for Flute and Piano from Scandinavia*)

**Vlahcevic, Sonia K.*****Anders Widmark—A Traditional Analysis of a Modern Interpretation***

Anders Widmark (1963- ) was born and presently lives in Uppsala, Sweden. Pianist, composer, arranger and lyricist are amongst his diversified talents as well as being a prolific performing and recording artist. His collaborative jazz productions reflect a plethora of collaborations: trios, extended combos, voices, chorus while his musical subject matter ranges from classical to hip-hop to acid jazz. In 2011, he completed a commissioned musical tribute commemorating Dag Hammarskjöld's 100th birthday; the lyrics of the ten songs are based on the diplomat's book "MARKINGS."

Two famous recordings, PSALMERS (1997) for piano, bass, drums and HYMNS (2004) will be the subject of the presentation. Chorales generally fall into BAR FORM: stolen/abgesang. Widmark retains the structure and improvises the melodic and harmonic relationships. What separates him from many other artists is his exquisite sense of rhythm and space within the phrases.

Presentation:

- Chorale will be played by presenter
- Score of Widmark's chorale setting and given to audience and recording played
- Analytical discussion with audience

**Vu, Kinh T.*****Hmong Voices: Youth Empowerment, Activism, and Participatory Democracy***

Power of Voice in a nation that heralds its democracy is oftentimes restricted to those people whose socio-political positions are elevated for reasons such as dominant race, ethnicity, or customs. For second- and third-generation Hmong youth growing up in the United States, their voices are unheard because they remain self-silent or are silenced. However, the tide is changing for some Hmong teens and twenty-somethings who become involved in a wave of storytelling that positions them to speak – and sing – for peace, freedom, disruption, and change.

Hmong youth arts leaders in St. Paul, Minnesota (USA) are encouraging youth to sound their voices by creating spaces to explore personal and public narratives through hip-hop and other popular culture art forms. Inclusive of rap, spoken word poetry, and songs, youth learn skills such as improvisation, composition, and performance techniques that equip them to become community organizers who will use their music to peacefully challenge one-voice politics while simultaneously expanding the range of voices that are heard in Minnesota's capital city.

In this interactive workshop, CMS conference attendees will perform youth development works learned from arts leaders who participated in the presenter's community-based research. "We Need Some Elevation" and "I Speak" are two chants that will be facilitated during the workshop. This demonstration of informal music education highlights the role of youth as change agents who sing their songs to inspire a new narrative for Hmong peoples living in America.

**Watts, Sarah**

***The Road Less Traveled: Career Trajectories of Contemporary Young Scholars***

Contemporary doctoral programs have much to offer young scholars, serving as training grounds for the next generation of academics who will populate institutions of higher education and disseminate cutting edge research. Given a variety of factors, this ideal is not necessarily available to or achieved by graduates of music-related doctoral programs. This session will feature three panelists, highlighting their experiences as young scholars in the music field and relating three entirely different paths stemming from doctoral work including a traditional path of teaching and scholarship, a performance and culture-oriented path, and a pedagogical path of working with music learners in an elementary school setting. This panel will explore these varying trajectories while also delving into the challenges facing contemporary young scholars, including such matters as availability of collegiate positions, impact of the economy on higher education, geography, family and child rearing, access to library resources, technology, professional development, and funding of scholarly pursuits. Further, the panel will examine what young scholars truly need both during doctoral degree programs and beyond and reflect on the evolution of the traditional doctoral program and how it might meet the changing needs of contemporary scholars.

**Wheatley, Susan**

***Women Composers Festivals: So Where Are We Now?***

This paper presents data from interviews with women composers, performers and scholars presenting at a major women composers festival over the past 25 years. The findings reveal how their careers have impacted the programming of the repertoire of women composers in concert venues and recordings available to 21<sup>st</sup> century audiences.

The presenters have co-directed ten academic symposiums highlighting the music of women composers since 1990. This Festival has sponsored the works of over a thousand composers, researchers, and performers of women's music, with the mission of providing gender balance in the curriculum, generating information about women composers, and accessing their works to performers, audiences and scholars.

The festival series has encompassed the rich diversity of contemporary art music, historic classical composers, American songwriters and jazz musicians, musicologists and music educators focused on the extensive heritage of women composers. Artists-in-residence have included composers Libby Larsen, Judith Zaimont, Emma Lou Diemer, Katherine Hoover, Cindy McTee, Nancy Galbraith, Barbara Kolb, Deborah Kavasch, as well as jazz composer Valerie Capers, film composer Michelle Dibucci, gospel singer/composer Rosephanye Powell, Indian-raga performer/composer, Hasu Patel, Baroque recorder artist Maria Loos, and singer/songwriter, Judith Coe.

Our PowerPoint lecture includes sound clips and interviews with several festival composers-in-residence, along with festival performers/researchers such as Nanette Solomon, Margaret Lucia, Linda Snyder, Nancy Boston, Deborah Nemko, Marietta Dean, Kathleen Shimeta, and Colleen Gray, who have devoted impressive careers, recordings, and scholarly writing to accessing women's music. Interview results are expected to yield significant qualitative data for future music festivals.

**Woldu, Gail Hilson*****The Artistic Collaboration of Marian Anderson, African American Contralto, and Kosti Vehanen, Finnish Pianist***

In November 1930, the Finnish pianist Kosti Vehanen accompanied the African American contralto Marian Anderson for a series of recitals in Oslo, Stockholm, and Helsinki. Anderson was at the time a relatively unknown singer from Philadelphia; Vehanen was already established as a concert soloist with major European symphony orchestras. They appeared together in over a dozen recitals in Scandinavia over the course of three weeks, delighting audiences at Stockholm's Royal Academy of Music and at University Hall in Helsinki with programs that included arias by Handel, Scarlatti, and Cesti, lieder of Liszt and Grieg, as well as Negro spirituals. These first recitals marked the beginning of a fruitful artistic collaboration that spanned more than a decade.

Based in part on Vehanen's memoir *Marian Anderson: A Portrait*, published in 1941, shortly after their final concerts together, this paper explores the close relationship the duo enjoyed over the course of a ten-year collaboration during which they performed throughout Europe as well as in the United States. In addition to discussing the repertoire of this collaboration, which included songs by Sibelius, I examine the critical response to the unlikely pairing of two exceptional musicians who were poles apart geographically and racially yet intimately bound by their mutual understanding of the works they performed together.

**Wolf, Debbie L.*****Swedish Hymns that Have Inspired the World***

In August, 2014, the Swedish government officially amended education law to specifically permit religious hymns in school events. The government realized and thus secured the educational and inspirational value of hymns for future generations of Swedes. This heritage is one that the world has been enjoying for hundreds of years. This workshop will explore the historical, cultural, and spiritual context of selected Swedish hymns that have enduring international and inter-generational appeal.

Swedish hymnody dates back to 1526 when the first Swedish hymn-book was published by Olavus Petri. His beautiful hymn, "Our Father, Merciful and Good" is believed to have been included in this collection. Caroline Wilhelmina Sandell-Berg, considered Sweden's most celebrated Gospel hymn writer, poured out her faith in her compositions, describing her own spiritual healing after witnessing the tragic drowning of her father. Two of her most famous are "Children of the Heavenly Father" in 1858, and "Day by Day" in 1865. "How Great Thou Art," composed in 1885 by the Swedish pastor, Carl Gustav Boberg, is considered one of the greatest hymns of all times. Participants will gain a deeper appreciation for the Swedish musical heritage by examining the background and meaning of favorite Swedish hymns that have been embraced by the world.

**Zacharella, Alexandra*****The Virtuoso Trombone: The Life, Commissions and Collaborations of Swedish Trombonist Christian Lindberg***

Christian Lindberg (b. 1958) is a world-renowned Swedish trombonist, conductor and composer, from Danderyd, Sweden. Lindberg began playing the trombone at the age of 17, and by the age of 19 had obtained a professional position in the Royal Swedish Opera Orchestra. He went on to study at the Royal College of Music in Stockholm (KMH) and in 1981 won Nordic Soloists' Biennale competition. Lindberg shortly afterwards launched his first solo CD "The Virtuoso Trombone" bringing him to the center stage of the world as a premiere Trombonist. Lindberg has

recorded over 60 albums and is known for his collaborations with Swedish composer Jan Sandström. Over the past 30 years, composers have composed over 80 works for him ranging from solo trombone and orchestra, solo trombone and piano and numerous chamber works for trombone with a wide assortment of instrumentations. Since 1995 Lindberg himself, has composed over 50 works on commission from some of the most well-known symphonies and orchestras in the world.

For the past 30 years Lindberg is known for expanding the trombone repertoire and has been an advocate for new music. This paper will briefly discuss his career as a solo trombonist and will provide an overview of the 6 solo trombone commissions and premieres that renowned Swedish Composers wrote for Lindberg. The following works include; Jan Sandström, (*Motorbike Concerto*, 1989); Per Gunnar Fredrik de Frumerie, (*Trombone Concerto, Op.81* (posthumous), 1987 and *Don Quixote*, 1994); Per Anders Hillborg, (*Trombone Concerto*, 1993); Pär Lindgren, (*Islands*, 1997); and Christian Lindberg, (*Helikon Wasp*, 2003).

**Zhong, Mei**

see Alder, Alan (*Traditional and Modern Chinese Art Songs*)

~ END OF ABSTRACTS & PROGRAM NOTES ~