



# THE COLLEGE MUSIC SOCIETY MID-ATLANTIC CHAPTER

## 2017 Conference Schedule

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Friday, March 31

8:00-12:00 – **Registration – Grand Hall**

8:45-10:15 – **Session I: Piano Repertoire – Recital Hall**

**8:45 – Lecture recital**

*“Synesthesia in Scriabin's Prometheus, Poem of Fire Op. 60 and Selected Late Piano Works”*  
Christopher Dillon, Towson University

**9:15 – Workshop**

*“From Mozart to Monk: Incorporating Jazz and Improvisation into the Collegiate level Classical piano lesson”*  
Justin Badgerow, Elizabethtown College

**9:45 – Lecture recital**

*“Embracing Diversity: Multicultural Piano Repertoire for Developing Pianists”*  
Amber Liao, Borough of Manhattan Community College

10:15-10:30 – **Break**

10:30-12:00 – **Session II: Vocal Repertoire – Recital Hall**

**10:30 – Paper**

*“Teaching the Songs and Suites of Duke Ellington”*  
Marshall Onofrio, Westminster Choir College

**11:00 – Lecture Recital**

*“Exploring Karol Szymanowski's Rymy Dzieciece, Op. 49”*  
Laura G. Kafka-Price, Peabody Institute of the Arts

**11:30 – Lecture Recital**

*“Expanding the Classical Vocal Canon: Observations from an HBCU Voice Studio”*

Liana Valente, Howard University

Laurie Bunn, pianist

12:00-1:30 – Lunch Break

1:45-3:00 – **Keynote Address** – Recital Hall

Dr. Lois Svard, Professor of Music Emerita at Bucknell University

*“What Neuroscience can tell us about Studying or Teaching Music”*

3:00-3:30 – **Break**

3:30-5:00 – **Session IIIA (Concurrent Session): Teaching** – Recital Hall

**3:30 - Workshop**

*“Mindfulness in Practice and Teaching”*

Philip Snyder, Student, University of South Carolina;

Jennifer Parker-Harley, University of South Carolina;

Nave Graham, Student, University of Cincinnati College-Conservatory of Music

**4:00 - Paper**

*“The State of Adjunct Music Professors in the USA: The Victims, the Martyrs, and the Success Stories”*

Amy Tully, Coastal Carolina University

**4:30 – Workshop**

*“Finding Your Grit: Overcoming Inward and Outward Adversity as a Musician”*

Andrea Houde, West Virginia University

3:30-5:00 – **Session IIIB (Concurrent Session): Learning** – CA 3080

**3:30 – Lecture Recital**

*“Guiding and Preparing Students to Perform New Music: A Lecture-Recital for composers, performers, and ensemble directors”*

Jessica Lindsey, University of North Carolina at Charlotte;

Shawn Smith, conductor and co-lecturer, University of North Carolina at Charlotte;

Zach Zubow, composer and co-lecturer, Queens University of Charlotte;

Chelsea Karpeh, clarinet, University of North Carolina at Charlotte;

Kathryn Freeman, clarinet, University of North Carolina at Charlotte;

Brianna Douglas, clarinet, University of North Carolina at Charlotte;

Kristian Vasquez, clarinet, University of North Carolina at Charlotte;

Elizabeth Lanier, bass clarinet, University of North Carolina at Charlotte

**4:00 – Lecture Recital**

*“Celebrating Performers, Composers, and Training as a Collaborative in the Rehearsal Process”*

Michelle Kiec, Kutztown University;  
Carol Shansky, Iona College;  
Daniel Perttu, Westminster College

**4:30 – Paper**

*“The Interaction of Repetition and Short-Term Memory in Melodic Dictation Tasks”*

Nathan Cornelius, student, Peabody Institute

5:00-5:30 – **Break**

5:30-7:30 – **Dinner and Business Meeting** – P. F Changs, Towson

8:00-9:30 – **Concert I - Kaplan Concert Hall**

## Saturday, April 1

8:00-12:00 – **Registration – Grand Hall**

9:00-10:00 – **Poster Session – CA 3071**

*“Understanding Gender in Music through Philosophy”*

Abigail Fleckenstein, student, Appalachian State University

*“Aural Recognition of Meter: Is It Possible?”*

Paula Telesco, University of Massachusetts, Lowell

*“Gendered Nationalism and Female Agency in Amy Beach's Eskimos”*

Sabrina Clarke, University of Delaware, Temple University

*“Bach and Bernini's Baroque Aesthetic: A Critical Comparison of Stylistic Aspects of the Keyboard Concerto in D Minor, BWV 1052 by J.S. Bach and the Ecstasy of St. Theresa by G.L. Bernini”*

Ann Lee

*“Pandean Fable by Clifton Williams, 'Coming to Terms with Mortality through a Unique Musical Journey”*

John Wojcik, Augusta University

*“The Piano Music of Amy Marcy Beach”*

Joann M. Kirchner, Temple University

*“Musical Performance: An Agent for Bridging the Gap between College Students without Disabilities and Adults with Disabilities”*

Louise Anderson, Salisbury University

*"Tango and Politics"*

Mimi Harding, student, University of South Carolina

**10:00-11:30 - Concert II - Recital Hall**

**11:30-12:15 - Lunch - Center for the Arts Atrium Dining Area**

**12:30-1:15 - *Special Guest Lecture* - Recital Hall**

Murry Sidlin, Catholic University

*"Rescuing Copland's The Tender Land"*

**1:30-3:00 - Session IVA: New Perspectives - Recital Hall**

**1:30 - Lecture Recital**

*"Transformation and Distortion: Modern Variation Technique in Ligeti's Sonata for Solo Viola"*

Kevin Nordstrom, Wright State University

**2:00-3:00 - Lightning Talks**

*2:00 - "Innovative Curricula Spark Opportunities for Growth in Collegiate Music Programs"*

Michelle Kiec, Kutztown University

*2:15 - "Perspectives and Performances"*

James-Austin Porzenski, High Point University

*2:30 - "Finding the pattern within the pattern: Using metacognition to improve non-major students' identification of jazz styles"*

Thomas Smialek, Penn State, Hazleton

*2:45 - "Ellen Taaffe Zwilich, Symphony No. 2, and the Evolution of Her Compositional Style"*

Amanda Bono, Shenandoah Conservatory and Catholic University

**3:00-3:30 - Break**

**3:30-4:30 - Concert III - Kaplan Concert Hall**

**4:30 - End of the Conference**

## 2017 Mid-Atlantic Regional Conference

### Bios of Presenters

#### **Badgerow, Justin A.**

Pianist Justin Badgerow received a Doctor of Musical Arts degree from the University of Colorado at Boulder, a Masters degree from the University of Texas at Austin and a Bachelor of Music from the University of Central Florida. His primary teachers include Gary Wolf, Nancy Garrett, and Andrew Cooperstock with additional collaborative coaching with Anne Epperson and Robert Spillman. Dr. Badgerow maintains an active performance schedule including solo and collaborative performances, and has worked with such artists as Patrick Mason, James Bunte, and Eddie Daniels. He has performed across the country as well as in Brazil, South Africa, and Mexico. Justin's research and performance interests include Latin American music, "Indianist" music of America, and musical theatre. He has been a performer and presenter at meetings of Music Teachers National Association, Texas Music Teachers Association, National Conference for Keyboard Pedagogy, and the College Music Society. Dr. Badgerow is an Associate Professor of Music, teaching piano and music theory at Elizabethtown College while serving as a collaborative pianist for many departmental activities.

#### **Bono, Amanda**

Amanda Bono is a composer and educator based in Washington, D.C. Having recently received her DMA in Music Composition from The Catholic University of America in May 2016, she has also obtained degrees from Saint Joseph's University and Rowan University, studying both composition and theory. In her research, she aims to explore and analyze the compositional techniques of contemporary American female composers. As a composer herself, Amanda's music has been programmed on concerts and festivals in the United States and abroad, including Etchings Festival, highSCORE Music Festival, Atlantic Music Festival, New Voices @ CUA, and The Atlantic Center for the Arts; she has also accepted commissions from The Catholic University of America, Saint Joseph's University, and Synetic Theatre. Currently, she is on faculty at The Catholic University of America and Shenandoah Conservatory, where she teaches music theory.

#### **Dillon, Christopher**

Christopher Dillon debuted with the San Luis Obispo County Symphony at the age of 17. He pursued his education at the Eastman School of Music, the Oberlin Conservatory, and the Peabody Institute. While at Peabody, he studied with Julian Martin, Ellen Mack, and Robert McDonald. Dillon obtained his Doctorate in Music at Peabody Conservatory in 2002. In addition to teaching at the Peabody Conservatory from 1999 to 2003, he has been teaching theory, piano and ear training at Towson University since 2003. Dr. Dillon is currently Lecturer in Piano and Theory at Towson University. Dr. Dillon has served as an adjudicator for several competitions, including the International Young Artist Piano Competition held in Towson, and for the Young Artist Piano Competition held at Texas State University San Marcos. Dr. Dillon's research interests include works of J. S. Bach (including a complete performance of J.S. Bach's *Well-Tempered Clavier*, Volume 2, performed from memory) and Alexander Scriabin. His efforts that area have included a recital of five Scriabin sonatas.

#### **Graham, Nave**

Prize-winning flutist, Nave Graham, leads a versatile and fulfilling career as a solo and orchestral performer, chamber musician, and educator. She has attended various reputable summer music festivals including the Bang on A Can Summer Music Festival, Cortona Sessions for New Music, New Music on the Point Festival, Brevard Music Center, National Music Festival, as well as the National Repertory Orchestra. As an advocate of contemporary music, Ms. Graham is a founding member of All of the Above, a contemporary music ensemble based on the unique instrumentation of Schoenberg's *Pierrot Lunaire* plus percussion. In addition to performing, Ms. Graham has a strong passion for teaching and serves on the flute faculty of the CCM

Preparatory Department and has also served as the graduate teaching assistant for the CCM flute studio. With a great interest in Eastern psychology, Ms. Graham has conducted intensive research on Buddhist philosophy and psychology as it relates to Music Performance Anxiety. She has often been called to present her lecture, "Mindfulness and Self-Compassion for Musicians: Learning How to Accept our Nervousness and be Nice to Ourselves," which she hopes to one day publish. Nave Graham holds a DMA with a cognate in Ethnomusicology and MM from the University of Cincinnati College-Conservatory of Music where she studied with Bradley Garner and Randy Bowman. She also received a BM from the University of South Carolina with Jennifer Parker-Harley.

### **Houde, Andrea**

Andrea Priester Houde is a violist whose genuine love and dedication to her craft can be seen in performances around the world and in the unique environment of her teaching studio. Houde is Assistant Professor of Viola at West Virginia University. She is the violist of the WVU Chamber Players and former Principal Viola of the Lancaster Symphony. Specializing in viola pedagogy, Houde combines performance and teaching in clinics and presentations, including outreach in Viola Days and WVU Viola Boot Camps. She has given master classes across the US and in Canada and has served on the faculty of the Interlochen Arts Camp, Orfeo Music Festival (Italy), Endless Mountain Music Festival, and the Master Players Festival. She recently joined the board of the American Viola Society. Houde lives in Morgantown, West Virginia, with her horn player husband, Albert, and their four children.

### **Kiec, Michelle**

Michelle Kiec, Associate Dean in the College of Visual and Performing Arts at Kutztown University, balances a career as a clarinetist and administrator. She has performed with the Harrisburg Symphony, West Virginia Symphony, Kentucky Symphony Orchestra, Opera Lancaster, Aspen Music Festival, and Breckenridge Music Festival. Dr. Kiec is a frequent conference presenter in the areas of distance education, curriculum development, enrollment management, student success, and assessment. She earned master's and doctoral degrees in clarinet performance at Peabody Conservatory of Music of The Johns Hopkins University, and bachelor's degrees in saxophone performance and German from the State University of New York at Buffalo.

### **Liao, Amber Yiu-Hsuan**

Pianist Amber Yiu-Hsuan Liao has given recitals and solo performances throughout the United States and Taiwan. Her solo engagements include recitals at the Bruno Walter Auditorium at Lincoln Center in NYC, Weill Recital Hall at Carnegie Hall, the National Concert Hall in Taiwan, Chicago Cultural Center in Chicago, and the Richard Nixon Presidential Library and Museum in California. Ms. Liao's recording of works by Granados, Schumann and Beethoven was released on the MSR Classics label in 2011. She has been invited to participate in several music festivals in Europe, including Courchevel Academie Musicale in France, Internationale Sommerakademie Mozarteum in Salzburg and New Millennium Piano Festival in Spain. As a chamber musician, Ms. Liao's collaborations with vocalists and instrumentalists have led to performances in the CAMI Hall, Symphony Space and the Lenox Athenaeum, among others. Amber Liao received her Doctor of Musical Arts from the Manhattan School of Music and Master of Music from the Peabody Institute as a student of Arkady Aronov and Boris Slutsky. She taught at Seton Hall University, Montclair State University, and served as the Director of Piano/Theory at Snow College in Utah. Currently she is Assistant Professor of Music at Borough of Manhattan Community College of CUNY in NYC.

### **Lindsey, Jessica M.**

Jessica Lindsey is currently the Assistant Professor of Clarinet at the University of North Carolina at Charlotte. Prior to this position, Dr. Lindsey was Visiting Music Faculty at the University of Alaska-Fairbanks. Dr. Lindsey maintains an active outreach schedule, presenting clinics, recitals, and chamber music concerts at venues in the U.S., including appearances at the International Clarinet Association's ClarinetFest. Her cache of international performances continues to diversify and recently includes chamber music concerts in New Zealand. Dr. Lindsey completed a B.A. in Music and a M.M. from the University of Nebraska-Lincoln and the Doctorate of Musical Arts at the University of Colorado Boulder. Her primary teachers include Daniel Silver,

Diane Barger, and John Klinghammer. The University of North Carolina at Charlotte Clarinet Choir is made up of undergraduate students from a wide variety of backgrounds. Combining their appreciation for the clarinet with other interests, individual ensemble members major not only in music, but also in nursing, bioinformatics, and accounting. The ensemble is active in Charlotte, North Carolina, performing on campus for Alumni Awards Ceremonies, and off-campus at the Historic Excelsior Club and Queens University of Charlotte.

### **Onofrio, Marshall**

Marshall Onofrio joined Rider University as Associate Dean of Westminster Choir College in 2006, became the founding Associate Dean for Administration of the Westminster College of the Arts in 2009 and from January to June 2015 served as Interim Dean of the College. Previously, Onofrio was Professor and Chair at Marshall University, and taught or served as an administrator at Plattsburgh State University, The Ohio State University, Muskingum University and Midland University. Onofrio has appeared at secondary schools and universities as consultant, clinician, composer-in-residence, and external evaluator. At Westminster, he teaches courses in music education, theory/composition, and jazz. Onofrio earned a DMA in composition from The Ohio State University. Onofrio's commissions, compositions and arrangements have been heard in several states and Canada and on programs at CMS and SCI conferences. Recent performances include *Conversations*, for *Triptych*, *Requiem Mass* (chorus, orchestra), *Of a Life* (clarinet sextet), and *Three Remembrances* (soprano, horn, piano). *Portraits*, (oboe d'amore, English horn, piano), was premiered in 2001 and performed at the 2006 CMS Mid-Atlantic in a version for clarinet and soprano saxophone. *Carmina Whitmania* (singing actor, six players), was commissioned by and given its premiere performance at the 2006 Delta Omicron international conference. The *Requiem Mass* was performed at Westminster in a version utilizing brass, percussion, and piano. His *Three Songs* (voice, piano) were performed at the 2014 Westminster Festival of American Song. In February 2015, he presented a program of chamber and vocal works in Hillsborough, NJ. Selected compositions are published by Margun Music, Inc.

### **Parker-Harley, Jennifer**

Flutist Jennifer Parker-Harley is Associate Professor of Flute at the University of South Carolina in Columbia where she enjoys a versatile career as a teacher and performer. Teaching is an especially important part of Dr. Parker-Harley's musical life. She has a holistic approach to teaching the flute that includes extensive study of the mental aspect of performance. She works closely with peak performance psychologist, Dr. Todd Kays, which has greatly informed her own approach to performance as well as her teaching of young flutists. She has a very accomplished studio at USC- several recent graduates have gone on to study at such prestigious institutions as the Cincinnati College-Conservatory of Music, the Peabody Institute, the Cleveland Institute of Music, Northwestern University, the University of Texas, the Manhattan School of Music and the Mannes School of Music. Her students have also been prizewinners in several competitions of the National Flute Association, the Florida Flute Association, the Kentucky Flute Society, the Central Ohio Flute Association, the Mid-Atlantic Flute Society and the South Carolina Flute Society. Other graduates have positions in colleges, orchestras and other arts organizations across the nation. Past teaching posts include positions at Otterbein College, Goshen College, Wright State University, Ohio University, and the Vianden Music Festival in Luxembourg. In the summers, Jennifer serves on the faculties of the National Music Festival in Maryland, the Saarbarg International Music Festival in Germany and the Interlochen Music Camp in northern Michigan.

### **Perttu, Daniel**

Daniel Perttu's music has been performed in Europe, Asia, South America, and in more than 30 states across the country. Performances of his music have occurred in numerous arts festivals, new music festivals, concert series, solo recitals at the international, national, and regional levels, Society of Composers conferences, and College Music Society conferences. Perttu's music has been released on the Navona records label; his music appears on four different albums. Critics have recognized the "modal strains [in his music] that recall the works of . . . Ralph Vaughan Williams and Ernest Bloch;" have characterized it as "blending mystery, action, and excitement;" and have praised it as being "fantastic" and "superb." His music has also been published by

Editions Musica Ferrum (London), as well as BRS Music, Inc. (Indianapolis) and Dorn Publications (Boston). He currently works as an Associate Professor at Westminster College in New Wilmington, Pennsylvania, where he serves as School of Music Chair. Previously, he taught at the University of Louisiana at Lafayette.

### **Smialek Jr., Thomas W.**

Thomas Smialek is Professor of Music & Integrative Arts at The Pennsylvania State University, Hazleton, where he teaches General Education courses for non-musicians. His research interests include the early history of the saxophone and the use of technology in music instruction. He has presented and performed at meetings of the North American Saxophone Alliance, The College Music Society, the Association for Technology in Music Instruction, the American Musicological Society, and the Twelfth World Saxophone Congress. Publications have appeared in *The Saxophone Symposium*, *Saxophone Journal*, *Journal of Research in Music Education*, and *Journal of Technology in Music Learning*. He has been a member of *The Saxophone Symposium's* editorial board since 1994, serving as editor from 1997-2004. Smialek produced NASA's compilation compact disc of historic early saxophone recordings, *The Saxophone Craze*. He and L. A. Logrande developed the educational software *Active Listening Tools* for publisher CengageLearning's music appreciation textbooks *Listening to Music* by Craig Wright and *Popular Music in America: The Beat Goes On* by Michael Campbell. Smialek holds degrees from the University of Georgia, Northwestern University, and Westfield State University.

### **Shansky, Carol**

Carol Shansky has appeared as recitalist in the U.S. and Europe including Weill Recital Hall, Tanglewood, and the Palais de l'Athénée (Geneva, Switzerland). Dr. Shansky has performed at National Flute Association, CMS-NE, Gesellschaft für Tanzforschung conferences and is a contributor to the Journal of Research in Musicology, *Alta Musica*, Journal of the International Alliance of Women Musicians, and RIME (USA, online). She has presented papers at national and international conferences such as the St. Augustine Symposium, CMS-NE, East Coast Band Conference, IGEB Conference, the Adult and Lifelong Learning Symposium, and the North American British Music Studies Association. She serves on the editorial board of the Journal of Research in Music Performance. Dr. Shansky is Assistant Professor of Music at Iona College where she is the coordinator of the music program. She received her D.M.A. and M.M. degrees from Boston University and her B.M. from Ithaca College.

### **Smith, Shawn**

Dr. Shawn Smith is Director of Bands and Associate Professor of Conducting at the University of North Carolina at Charlotte. Smith holds a Doctor of Musical Arts degree in instrumental conducting from Arizona State University, and Master of Music and Bachelor of Music Education degrees from Louisiana State University and Boise State University respectively. In high demand as a band and orchestra conductor, clinician, and adjudicator, Smith has been invited to conduct professional and educational ensembles throughout the United States and conducts regularly in South America. Prior to his appointment at UNC Charlotte, Smith spent eight years as Director of Bands at Texas A&M University-Corpus Christi.

### **Snyder, Philip**

Philip Snyder is a graduate assistant and DMA candidate in Flute Performance at the University of South Carolina. He frequently performs as a member of new music ensembles including Collaborations in Contemporary Art (Cica) and the ebb:flow music collective. He additionally is an avid promoter of new music and is active as a commissioner and composer of experimental and electronic music. His album of field recordings, *around-past-away*, was released in May 2016. Philip is a past winner of the Kentucky Flute Society Young Artist Competition as well as a finalist in many other competitions. He has played with the Ohio Light Opera, South Carolina Philharmonic, and Long Bay Symphony. In addition to his flute playing, Philip is a hobby outdoorsman and has hiked over 500 miles of the Appalachian Trail.

**Telesco, Paula**

Dr. Paula J. Telesco is an Associate Professor of Music Theory and Aural Skills at the University of Massachusetts Lowell, where she is pursuing research on Music Perception, Music Theory and Aural Skills Pedagogy, 18th-Century Analysis, and the Scottish music theorist Alexander Malcolm.

**Tully, Amy Hardison**

Amy Hardison Tully is associate dean of Humanities and Fine Arts and associate professor of music at Coastal Carolina University in Conway, S.C. She was principal flutist with the Long Bay Symphony in Myrtle Beach, S.C. for ten years, and as a freelance flutist has performed with the Charleston Symphony Orchestra (S.C.), the Orlando Philharmonic Orchestra (Fla.), the Wilmington Symphony Orchestra (N.C.), The Fayetteville Symphony Orchestra (N.C.) and the Thalian Hall Opera Theatre Orchestra (N.C.). As a chamber musician she performs and tours with the Tully Hull Flute and Guitar Duo with guitarist Daniel Hull. They have concertized all over the East Coast including the Mid-Atlantic Flute Festival in Washington, D.C. and the prestigious Piccolo Spoleto music festival in Charleston, S.C. She holds memberships in the National Flute Association, the College Music Society, is President of the South Carolina Flute Society, and is an artist endorser of Azumi Flutes by Altus and Jupiter Flutes. She holds a B.A. in flute performance (with honors) from the University of North Carolina - Wilmington, an M.M. in musicology from Northwestern University, and the Artist Diploma and D.M.A. in flute performance from the University of South Carolina in Columbia, where she studied with Constance Lane and Donna Shin.

**Valente, Liana**

Admired for her performances of traditional operatic, oratorio, and song literature, Soprano Liana Valente is recognized as an exciting performer of contemporary music. She regularly commissions works from both emerging and established composers from across the globe. Working with emerging composers, Valente serves as vocal expert and mentor, answering questions about the mechanics and capabilities of the voice. Her primary responsibility when working with established composers is to evaluate and showcase their work. She has had the pleasure of collaborating with such respected composers as Violet Archer, Derek Healey, Timothy Brown, and William Vollinger, as well as emerging composers Marty Regan, Jason Lovelace, Christine Arens, and Joel Weiss. Valente is frequently asked to evaluate vocal music from prospective composers wishing to write for her. She has also served as adjudicator for many composition competitions, including the prestigious NATS Art Song competition. Valente has presented at numerous national and international conferences, including the Phenomenon of Singing International Symposium in Canada, as well as conferences sponsored by CMS, SAI, MTNA and NFMC. Presentation topics have included; the collaborative process, music of contemporary women composers, advanced vocal techniques, sight-singing in the piano studio, and lecture recitals highlighting music she has commissioned. Valente is Assistant Professor and Coordinator of Classical Voice at Howard University in Washington, DC. She holds degrees from The University of South Carolina, Columbia (DMA); The University of Tennessee, Knoxville (MM); and SUNY College @ Fredonia (BM). She also holds Contemporary Commercial Music certification from Shenandoah University.

**Zubow, Zach**

Dr. Zach Zubow is Assistant Professor of Music at Queens University of Charlotte where he teaches music theory and composition. His compositions have been performed throughout the United States, Europe, and Asia. Recently, Dr. Zubow's composition for percussion and interactive electronics was accepted to the International Computer Music Conference in Athens, Greece. Since receiving his Ph.D. from the University of Iowa in 2012, Dr. Zubow has taught at Grinnell College, Cornell College, Coe College, and Kirkwood Community College.

## 2017 Mid-Atlantic Regional Conference

### Bios of Composers

#### **Buchanan, Douglas**

Hailed for his “sense of creative imperative” (*The Philadelphia Inquirer*) and “ability to get under the skin of [the music’s] core material” (*The Scotsman*), Douglas Buchanan’s works have been praised for being “filled with terrific orchestral color and weight, not to mention feeling” (*The Baltimore Sun*). Buchanan resides in Baltimore, Maryland, where he serves as Director of Music Ministries at St. David’s Episcopal Church, Music Theory and Musicology Faculty at the Peabody Conservatory, Composition Faculty at Dickinson College, and Artistic Director of the Maryland Choral Society. Buchanan has been the recipient of numerous awards and grants, including the Presser Award, an ASCAP Morton Gould Young Composer’s Award, and a Pi Kappa Lambda Performance Award. An active scholar, Buchanan presents regularly at conferences, including the 2015 International College Music Society Conference in Stockholm, Sweden and Helsinki. He was selected as a member of the 2012 Baltimore Symphony Orchestra Student Composer Readings for his work *Malleus*, which subsequently won the 2012 Macht Competition for Best Orchestral Score as well as the 2013 Symphony in C Young Composer’s Award. From 2016-2018 he will serve as Composer-in-Residence of the Dallas Chamber Symphony, and is excited to return to his hometown to partner with this visionary organization. Before assuming directorship of the Maryland Choral Society, he sang in the Baltimore Choral Arts Society with his wife, Kelly. He also enjoys microtonal interspecies improvisation with his black lab, Grover. [[www.dbconductor.com](http://www.dbconductor.com)]

#### **Dempster, Thomas J.**

Thomas Dempster is a composer of chamber, electroacoustic, and multimedia works. His music has been performed widely throughout the Americas and Europe, including the Toronto International Electroacoustic Symposium, the San Francisco New Music Festival, NYCEMF, ICMC, the International Double Reed Society, SEAMUS, and numerous others. Dempster is a recipient of awards, honors, and grants from BMI, ASCAP, the South Carolina Arts Commission, and others. He has held residencies at the Osage Arts Community and the Kimmel Harding Nelson Center, and is a Cortona Fellow. Several of his works are commercially available from Potenza Music Publishing, MusicSpoke, Quiet Design Records, and Navona Records. He is an affiliate composer of Broadcast Music, Inc. He holds degrees from the University of North Carolina at Greensboro (BM) and the University of Texas at Austin (MM, DMA). He is Assistant Professor of Music Theory and Composition at Claflin University in Orangeburg, SC. [www.thomasdempster.com](http://www.thomasdempster.com)

#### **Green, Bradley**

Bradley S. Green is a composer and music educator based in the D.C. area of Maryland. His music is exemplified by an interest in creating unique textures and timbres that progress slowly and naturally between sound events. He is also interested in experimenting with varying types of music notation in order to better connect the performer with the sounds that the score represents, and to also allow performers a certain amount of freedom that other notational techniques deny. He has also been featured as a composer on multiple websites, including the SCI website and Composers Circle. Bradley graduated from Campbell University with B.A. degrees in both Music Composition and Music Education, and from Appalachian State University with a M.M. in Music Theory and Composition. He is currently attending the University of Maryland at College Park where he is working toward a D.M.A. degree in Music Composition.

### **Kramer, Keith**

Keith Allan Kramer, composer, recording engineer and guitarist, currently resides in Boston, Massachusetts and teaches at Central Connecticut State University. His compositions are performed frequently throughout the U.S. as well as internationally. He has studied composition with Thomas DeLio, John Van der Slice and Stuart Saunders Smith. Keith received his D.M.A. from the University of Miami and his M.Mus. from the University of Maryland, College Park. Keith was the President of the Baltimore Composers Forum from 2008-2010 and continues to serve on the organization's board. His music has been performed and recorded by the Slovak National Symphony Orchestra conducted by Kirk Trevor, the Moravian Philharmonic Orchestra conducted by Vit Micka, David Taylor, Anna D'Errico and many others. Recent performances of his work include two highly successful all-Kramer programs at New York's Merkin Hall, documented on the DVD *Beyond Sonic Boundaries Live!*. Additional all-Kramer releases include the critically acclaimed albums *Causal Dualism* and *Emerge* on the Navona label. The title track of *Emerge* is a twenty-minute orchestral work that is also heard on the Navona release *Mementos*. [www.keithkramer.org](http://www.keithkramer.org)

### **Krauthamer, Lewis**

Lewis Krauthamer was born in New York but grew up in Wheaton, Maryland. After completing his undergraduate studies in composition at the New England Conservatory and the Longy School of Music, he left for France, where he obtained a Master's Degree in musicology from the Université Jean Monnet Saint-Étienne. His master's thesis, an analytical study written in French on the music of Christian Wolff, has been cited by numerous authors, and was written concurrently with other projects which together constitute the first serious musicological research to have been done on Wolff's music. His work in musicology notwithstanding, Lewis' energies have always been focused on his work as a composer. Lewis' music has been performed by many soloists, chamber groups and orchestras, and in recent years he has concentrated on composing microtonal music for unconventional ensemble types, often incorporating guitar. Lewis has received numerous awards as a composer, including grants from the Foundation for Contemporary Arts and Meet the Composer. Lewis is an Adjunct Professor in music at the University of the District of Columbia, where he teaches courses in Music Theory and Music History. In addition, he teaches privately, directs the Washington, DC-based *Off the Beaten Path Music Series* (OBPMS) and serves on the board of the Contemporary Music Forum.

### **Leupold, John**

John K. Leupold, II is a composer and percussionist whose music combines a wide variety of influences including popular and world musics with a deep grounding in classical forms and traditions. His music often centers on rhythm and utilizes minimalist textures. While often not explicitly stated, Leupold's works often communicate a narrative left up to the listener to decipher. The Washington Post described his music as "an imaginative exploration of instrumental timbres and ranges impelled by repetitive melodic figures." His works have been performed by such groups as Inscape Chamber Orchestra and The National Music Festival. Leupold's debut CD entitled *Exasperating Perpetuation* can be purchased on iTunes, Amazon, and directly through Ravello Records. As an educator, Dr. Leupold currently teaches music theory and composition at Washington College in Chestertown, MD. In addition to theory and composition, Leupold directs Steel Revolution, the Washington College Steel Band, The Chestertown Community Steel Band, and is the managing director for the Eastern Maryland Youth Orchestra. Leupold received undergraduate and master's degrees in percussion performance and composition from Appalachian State University. He completed his Doctorate of Musical Arts at the University of Maryland, College Park. [[www.johnleupold.com](http://www.johnleupold.com)]

**Logrande, L. A.**

L. A. Logrande is a composer of new music. Her compositions have been performed throughout the United States, Canada, France, Taiwan, and China. In September 2016, Duo Montagnard, Joseph Murphy and Matthew Slotkin, premiered "L'Eternité" for soprano saxophone and guitar on the Simply Grand Concert at WVIA studios in Pittston, PA. Scattering Light for soprano saxophone and piano, premiered, at the 2015 World Saxophone Congress, Strasbourg, France by Andy Wen, University of Arkansas, Little Rock. Dez Cordas premiered *Insouciance* for guitar and double bass, October 2015. Her CD releases include *Indelible Imprint* by Duo Montagnard (2013) and *Apparitions from Experience* by Andy Wen (2012). She was twice awarded the Southeastern Composers' League Arnold Salop Memorial Composition Award for C.A.G.E. (Clarinet & Guitar Etude) and Quartet for Brass. Together with Thomas Smialek, Pennsylvania State University, Logrande created the educational software Active Listening Tools for music textbooks such as Craig Wright's *Listening To Music*. Their research article, "America's 'Young Lady Saxophonist' of the Gilded Age: The Performances, Critical Reception, and Repertoire of Bessie Mecklem," was published in *The Saxophone Symposium* September 2015, North American Saxophone Alliance. In 2017, *The Saxophone Symposium* will publish their article on Louise Linden, America's first virtuoso saxophonist.

**Mertl, Gregory J.**

"A talent the ear wants to follow wherever it goes" (Boston Globe), Gregory Mertl has garnered commissions from the Tanglewood Music Center, the Rhode Island Philharmonic, the Tarab Cello Ensemble, the Phoenix Symphony, the Wind Ensembles of the Big Ten Universities, the Ostrava Oboe Festival, Czech Republic, Kenneth Meyer and the Hanson Institute, the University of Oregon, and the Barlow Endowment for a piano concerto for pianist Solungga Liu and the University of Minnesota Wind Ensemble, Craig Kirchhoff, conductor to be released by Innova in late 2016. Mertl has degrees from Yale University (BA 1991) and the Eastman School of Music (Ph.D. in Music Composition 2005) and was a 1998 Tanglewood Composition Fellow, where he had the privilege of working with Henri Dutilleux and Mauricio Kagel. His most recent works are a trio for clarinet, cello and piano for the new music ensemble counter)induction and *Letter for a Dying Soldier* for the University of Niš Choir (Serbia). He is presently composing a concerto for the French cellist Xavier Phillips.

**Meyer, Kenneth**

The Washington Post refers to Kenneth Meyer as, "A thinking man's guitarist – he focuses on the inner structure of a piece and plays with impressive gravity and power." Since winning the national first prize at the MTNA Collegiate Artist Competition, Meyer continues to appear in recital, as a chamber musician, and soloist with orchestra in venues throughout North America, South America and Europe. His commitment to cultivate, perform and record the music of his generation's leading composers has garnered awards from the Barlow Endowment, Argosy Foundation and the Hanson Institute for American Music. Recent appearances include performances in Weill Recital Hall, Zankel Hall and Yankee Stadium; solo recitals in Romania and Hungary and concerto appearances with the Long Island Philharmonic, Symphoria and Ensemble X. Currently, Meyer directs a thriving guitar studies program at Onondaga Community College and also serves on the faculty of Syracuse University's Setnor School of Music. He holds the Doctor of Musical Arts degree from the Eastman School of Music and currently resides in Geneva, NY with his wife and two young sons.

**Molineux, Allen W.**

Allen Molineux (b.1950) received a B.M. degree from DePauw University, a M.M. in composition degree from the Eastman School of Music and a D.M. in composition from Florida State University. In addition, he attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller's 1986 Atlantic Center for the Arts Workshop and Pierre Boulez's Carnegie Hall Workshop in 1999. His brass sextet "Seven Shorties" was awarded the 2014 Grand Prize for the Humboldt State University Brass Chamber Music Workshop Composition Contest. His orchestral work "Trifles" was one of four pieces done on the New Music Reading

Session of the Alabama Symphony (May 2015), premiered by the Oklahoma Composer Orchestra (Jan. 2016) and received its second performance by the Friends University Community Orchestra (Feb. 2016). It has just been released on the ABLAZE Records label, bringing the total to five professional recordings that include works of Molineux. For 35 years he taught at several universities and colleges such courses as Theory, Composition, Arranging, Counterpoint, Form and Analysis, Band, Orchestra and Jazz Ensemble. He is now retired from full time teaching, which has given him more time to compose.

### **Nash, Gary Powell**

Gary Powell Nash, a native of Flint, Michigan is Professor of Music at Fisk University in Nashville, TN where he teaches and coordinates courses in music theory, technology, composition, applied woodwinds and conducts the Fisk Jazz Ensemble. Nash holds a Ph.D. in Music Composition from Michigan State University. As a composer of Western classical music, Nash has written musical works for orchestra, band/wind ensemble, choir, art songs (four in Chinese), electroacoustic works and instrumental chamber compositions, including two short film scores. His music has been performed in all major regions of the United States and abroad on the continents of Asia and Europe. Nash has received numerous grants, commissions and awards for his compositions including the 2007 UNCF/Mellon Foundation Faculty Seminar in Ghana. Others include Tennessee Music Teachers Association Composer of the Year, 2005-6, Mississippi Arts Commission, American Composers Forum, Carnegie Hall and Fulbright, where he was Visiting Professor of Music Composition at University of the Philippines-Diliman, May 30, 2000 - March 28, 2001. Nash's scores are published by Art of Sound Music, MusicaNeo, Sheet Music Plus Digital and Tuba/Euphonium Press. 11 of his compositions are featured on compact disc with five of those appearing on Albany, Centaur and Citadel Records labels.

### **Park, Kye Ryung**

As a resident of both Asia and the United States, Kye Ryung (Karen) Park has worked to integrate many aspects of multi-cultural musical elements into her own artistic identity. Her music has been played at numerous music festivals and conferences including International Festival of Women Composers, Nevada Encounters of New Music, Pan Music Festival, June in Buffalo, *Corso internazionale d'interpretazione* in Italy, and College Music Society's Regional, National, and International Conferences. Her piano suite *Reminiscences* (2009) was broadcast on radio, KGCS. After earning her bachelor's degree in music composition at Seoul National University, she got her master's and PhD degrees in music composition and theory from UCLA. Kye Ryung's commission includes American Liszt Society Baltimore Washington chapter for the Bicentennial Celebration for Franz Liszt Birth and she is Commissioned Composer 2013 by the Florida Music Teachers Association.

### **Robbins, Malcolm Scott**

Scott Robbins began his musical career as a drummer and guitarist in rock bands. Currently, he is Professor of Musicology and Composition at the Carroll McDaniel Petrie School of Music at Converse College. His professional training included studies at Wake Forest University (B.A.), Duke University (A.M.), and Florida State University (D.Mus.). Robbins' compositions are widely performed and professionally recognized, having received over 50 awards, including the International Prokofiev Prize, Yale's Norfolk National Composition Prize, National Association of Composers' USA Young Composers Award, ASCAP Foundation Grant to Young Composers, American Music Center Composer Assistance Award, Florida Individual Artist Fellowship, multiple ASCAP awards, and commissions from SC Music Teachers Association. The Czech Radio Symphony, Warsaw Philharmonic, Spartanburg Philharmonic, Moyzes Quartet, Ensemble Radieuse, Gregg Smith Singers, the Dale Warland Singers, and pianist Wael Farouk have performed, commissioned, or recorded Scott's works. *The Clearing*, for which Scott composed the soundtrack, received the Committee for International Non-Theatrical

Event; ½ CINE-Eagle award and has been broadcast on Bravo and HBO. Recordings include "Micro-Symphony" (Warsaw Philharmonic) and "The Heart's Trapeze" (Czech Radio Symphony). Trio Chromos featured *3 Blues* on their CD *½ Trumpet Colors, ½* and Scott produced the 2010 EP premiere recording of his composition *Bees: 5 Poems of Emily Dickinson for soprano and GarageBand electronic accompaniment*, featuring soprano Donna Gallagher (available for purchase on CD and online through iTunes, Amazon.com, et al.). Future releases include the Prague Radio Symphony performing *Spooky-Does the Bunny-Hop (Extended Orchestral Remix)*.

### **Ross, Elaine**

*Dr. Elaine M. Ross* joined the music theory faculty at Towson University in the Fall of 2016. Prior to this appointment, Dr. Ross was on the theory faculty at Ohio University, served as the chair of music theory at the Colburn Conservatory in Los Angeles, CA, and as the coordinator of music theory/composition at Central Washington University where she administered all aspects of the theory curriculum for 350 majors, maintained a composition studio of 10-12 students, and served as a collaborative pianist for numerous faculty, guest artist, and student performances. She has collaborated with such artists as Toby Oft, principal trombone of the Boston Symphony, world renowned clarinetist Fred Ormand, and internationally acclaimed hornist Frank Lloyd, to name a few. Dr. Ross' research interests include both the creative aspect of composition and theory pedagogy including instructional approaches, the comparison of teaching results for perfect/absolute pitch vs. non-perfect pitch musicians, and the compilation of several pedagogical workbooks. Dr. Ross has also served on the faculty at the University of Minnesota-Morris, University of Michigan-Flint, and Interlochen Arts Academy. As a composer, she is published by Southern Music Company, Sistra Press, and Triplo Press and has had numerous works selected for performances at Society of Composers, Inc. (SCI), College Music Society (CMS), and National Association for Music Education (NAFME) conferences. [[www.elainemross.com](http://www.elainemross.com)]

### **Smith, Jacob**

Jacob Miller Smith (b. 1992) holds a B.M. in Music Composition and is currently earning his M.M. in Music Composition from the University of Alabama in Tuscaloosa, AL. He has studied composition with C. P. First, Peter Westergaard, Amir Zaheri, and Marvin Johnson as well as conducting with Amir Zaheri. He is an active collaborator with student performers and groups, and has had performances in Alabama, California, Georgia, Kentucky, Tennessee, West Virginia and Brazil. His music has led to him being selected as a featured composer at the International Symposium for New Music in Curitiba, Brazil as well as a performance at the 2016 National Flute Association Convention. He has also won 2nd prize in the 2013 Frederic Goossen Memorial Composition Competition as well as leading him to be selected as the first annual composer in residence for the University of Alabama Contemporary Ensemble during the 2013- 2014 concert season. Jacob Smith is a member of the Society of Composers Incorporated (SCI), the American Society of Composers, Authors, and Publishers (ASCAP), and the College Music Society (CMS). He hopes to continue writing, collaborating, and teaching throughout his career as a musician. More information can be found at [www.jmsmithmusic.com](http://www.jmsmithmusic.com)

### **Vaneman, Kelly McElrath**

Kelly McElrath Vaneman is Associate Professor of Oboe and Musicology at the Petrie School of Music of Converse College, the only women's college in the U.S. with a comprehensive music program. Dr. Vaneman teaches oboe and chamber music and, oddly enough, those corners of the music repertoire that don't include the oboe--music of the Middle Ages and the Renaissance and World Music. She has presented and performed at a wide range of conferences, including those of the International Double Reed Society, the National Flute Association, the College Music Society, and the Southeastern Composers League. With her chamber group

Ensemble Radiouse she has performed on four continents, recorded the CD Inbox, and commissioned and arranged countless works. A firm believer in "have oboe, will travel," Dr. Vaneman has performed with rock bands at CBGBs, improvised solo underscoring for theatrical productions, and recorded tracks for a variety of popular musical genres. Dr. Vaneman holds DMA, MMA, and MM degrees from Yale University. A native Texan, she received her B.Mus. summa cum laude from Baylor University. She also studied at the Koninklijk Konservatorium Brussel under a grant from the Belgian American Educational Foundation.

[[www.vanemanmusic.com](http://www.vanemanmusic.com)]

## 2017 Mid-Atlantic Regional Conference

### Presentation Abstracts

#### **Badgerow, Justin**

*From Mozart to Monk: Incorporating Jazz and Improvisation into the Collegiate level Classical piano lesson*

As a pianist that enjoys classical music and jazz, I have always tried to find ways to incorporate both styles in my private lessons. Frequently, I encounter students that have always shown an interest in improvisation and jazz and want to explore it within our classical lesson format. This has given me the impetus to find a structured method in which to introduce jazz into our normal lesson time. I have found the teaching of improvisation and jazz to be of great value to students: for self-confidence, a stronger aural ability, and a more well-rounded and thorough understanding of musical style. In my presentation, I will demonstrate the tools and strategies I use to introduce jazz into the lesson. I will use a combination of live demonstration, powerpoint and music display, and traditional lecture format.

First, I will demonstrate classical works with a jazz influence that I have found enriching for students. Next, I will move on to a discussion of technique and how to build a foundation from basic to more complex structures. In the next section, I will discuss “classical improvisation” and learning simple tunes by ear. Next I will introduce the blues, discussing how to teach voicings and how to begin the improvisational process. Finally, I will discuss teaching “standards” from the Real Book “learning to play bass lines, melodies in appropriate style, comping chords, and improvisation. I will conclude with a focus on appropriate listening tools “who to listen to, as well as online resources for listening.

#### **Bono, Amanda**

*Ellen Taaffe Zwilich, Symphony No. 2, and the Evolution of Her Compositional Style*

This lightning talk will present and examine Ellen Taaffe Zwilich's *Symphony No. 2* through the lens of a structural theoretical analysis. As one of the most-performed American living composers, and despite having written symphonies, concerti, chamber music, and vocal works, there is a great lack of scholarship on the analysis of Zwilich's compositions. As there is a tremendous lack of scholarship on the music of female composers in general, as well as contemporary music at large, an analysis of this popular and well-respected symphony has much to offer composers, performers, and audiences of new music.

This presentation will focus on Zwilich's established compositional style, specifically the style that pervaded her works during the 1980's through present day. Though *Symphony No. 2* may initially appear to present a shift in the composer's musical language, a further analysis shows that there appears to be consistencies in her style across all five symphonies. *Symphony No. 2* is an excellent example of her trademark compositional style, featuring the use of ostinati, pedal-points, unisons, and tonal centers. Formally, *Symphony No. 2* unfolds as a three-movement symphony in sonata form. Known as the “Cello Symphony”, this work features the celli as its key players, introducing lengthy cadenzas and solo sections that are reminiscent of the Baroque concerto grosso. This talk will highlight the use of these musical materials, as they create unity across the movements of this symphony, and how they function in the other four symphonies as a part of her overall compositional style.

#### **Dillon, Christopher**

*Synaesthesia in Scriabin's Prometheus, Poem of Fire Op. 60 and Selected Late Piano Works*

Visionary composer Alexander Scriabin is celebrated to this day for being one of many composers who possessed the “gift” of synaesthesia—in Scriabin’s case, the ability to perceive specific sounds accompanied by colors. Evidence for this includes a widely-reproduced diagram of the circle of fifths (with the names of colors written next to their corresponding keys), the tone poem for piano and orchestra *Prometheus*, and Scriabin’s own words. However, there are many reasons to believe that he did not enjoy synaesthesia in the classic, medical sense of an involuntary, unchanging response to specific stimuli; not only did the colors he described change over time, but they clearly had a theoretical basis, namely the circle of fifths and the color spectrum.

My lecture recital demonstrates how Scriabin’s system is based on transpositions of the “mystic chord” [0,1,3,5,7,9], and that the color displayed corresponds to the pitch class in the root of the chord. By showing Scriabin’s process of analysis I conclude that anyone can independently reproduce the same results, not only with *Prometheus* but also with other works that contain similar pitch collections, including the *Albumleaf Op. 58*, *Vers la Flamme*, and *Flammes Sombres*. Using Scriabin’s methods to create color sequences for other late works is a truly illuminating process, as the colors either reflect a theological narrative echoing that of *Prometheus*, or reinforce a programmatic title. Performances of short works with their color sequences conclude the presentation.

### **Fleckenstein, Abbigail**

#### *Understanding Gender in Music through Philosophy*

Music is not just a creative outlet; it is also a reflection of culture. Through aesthetic philosophy one can discover how powerful and limiting music can be. This research aims to decode the way connotations of gender are perceived through music. This project will present an analysis of Susan McClary’s work, *Feminine Endings*, and include empirical data from a survey on how gender is conveyed through 80’s rock music to a general audience. A comparison of the evidence from the survey to McClary’s argument will provide a better understanding of how gender exists in music.

Theodore Gracyk’s *I Wanna Be Me* provides a great deal of inspiration for this research. In his book, Gracyk mentions McClary’s work, and thus spawned my interest on gender in music. Thus, my goal for this research project is to understand if and how the general audience perceives gender, and to display the importance of having a deeper philosophical understanding of music. There is a great deal of interest for aesthetic philosophy when one establishes the realization about how little musicians understand music. Musicians know how to sight-read, how to complete an analysis of music, how to dictate melodies and harmonies, and how to look at music through historical and global perspectives, but when the question “what is music?” is posed to a room full of musicians the conversation falls silent. There is a great need to expand the way music is understood and aesthetic philosophy provides the means in which to establish this understanding.

### **Tully, Amy**

#### *The State of Adjunct Music Professors in the USA: The Victims, the Martyrs, and the Success Stories*

Higher education is permeated with a prevailing trend of utilizing a large adjunct faculty cohort, appearing to mirror a business model. This model would seem to require a full-time load, without the rights of tenured and tenure-track employees, and without benefits such as health insurance. In fact, there is myriad research that indicates present day higher education is built upon the backs of these adjuncts, sometimes to the detriment of students. This is especially true in music schools in the American conservatory and university. Adjunct music professors are often hired at the last minute, especially at smaller schools, with little or no evaluation of their teaching or confirmation of their contribution to the program. Thus, it is imperative to understand the

plight of contingent faculty and develop tools to help them achieve success. Ideas to consider: Are adjuncts' perception of their position aligned with that of the University administration? If not, how can we equalize these perceptions to create an environment that values adjunct faculty? Are there victims in this business model and, if so, who are they? This presentation will reveal quantitative data collected from adjunct teaching professionals, offering potential solutions to help adjunct music professors feel as if they are valued stakeholders in the academy, and perhaps offer innovative ideas to administrators as well.

### **Houde, Andrea**

#### *Finding Your Grit: Overcoming Inward and Outward Adversity as a Musician*

Whether it be crippling stage fright, uncertain preparation, or memories of the latest faulty audition, all performers walk onto the stage with “enemies” working against us. In actuality, most of these foes are found within ourselves, yet we often look for outside sources to place focus and sometimes blame. Every teacher has encountered a student that is held back by the challenge of dealing with the adversity and nerves that are so common in our field. This session will address how to help students identify some root causes of these issues, turn so-called failures into future successes, and approach their music-making with increasing confidence. The discussion will include compelling psychological research and practical techniques that can be implemented immediately. Come to explore these common issues in every performer’s life and leave with a proven plan that will inspire and strengthen you and your students, both on and off the stage.

### **Kiec, Michelle**

#### *Innovative Curricula Spark Opportunities for Growth in Collegiate Music Programs*

The CMS document “Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors,” recommends changes in tertiary level music education. In days past, parents of aspiring collegiate music majors often had two visions of the career path awaiting a music performance (starving artist) or music education (steady employment) graduate. Will that be the future?

Today, thousands of graduates still annually enter the workforce with a bachelor's or master's degree in music performance or music education. However, these are not the only available areas of study. Over the past decade, innovative programs have evolved to simultaneously address interests in management, therapy, stagecraft, and more, while honing employment-centric skills. Students actively seek out these degrees, and music programs offering these curricula have increased their enrollments, at times dramatically.

An examination of program completion data reveals enrollment trends, including national and regional areas of growth, small but unique areas of study, and opportunities to exert influence. This data is of interest to administrators and faculty, for the purpose of curricular growth opportunities and innovation. Prospective students (and parents!) are encouraged to examine the data for opportunities to reflect on their vision of the music profession and to select a program of study that best aligns with their aspirations. Hence, this data examination will assist in the dialogue regarding the future directions of tertiary music education.

#### *Celebrating Performers, Composers, and Training as a Collaborative in the Rehearsal Process*

What are the tools necessary for successful music collaborations in chamber music? What should be the role of the composer in that process once the piece is in the hands of the performers? How can this have a positive impact on college studio/chamber music teaching? This presentation envelopes the themes of this year’s conference in that we illustrate how reminding students to reflect on the training we give them, including analysis of musical form, texture, consideration of range and its practical implications for the expressive nature of the work, may be left aside outside the classroom and yet they are important tools upon which to

draw in the rehearsal studio. We celebrate the challenges presented in preparing a modern work as well as the rewards for our students of engaging in chamber music performance. In an innovative approach, this presentation is not only the performers discussing the process, but it also includes the composer as part of the presenting team to enrich the discussion of the composer's intent in terms of expression, balance, etc. as well as reveal the ways that performers may have to adapt what is given to best suit the particular limitations of their instrument. The work to be presented was composed for flute and clarinet in 2013.

### **Liao, Amber**

#### *Embracing Diversity: Multicultural Piano Repertoire for Developing Pianists*

At an age when diversity is celebrated and encouraged, it is essential for educators to seek pedagogical materials which integrate different styles and cultural attributes. Numerous examples can be found in the advanced piano repertoire, such as the use of folk elements or the adoption of Eastern aesthetics in music by European composers. However, less similar examples can be found for developing pianists who are in the process of acquiring the necessary techniques and stylistic awareness.

For this purpose, I have composed a collection of short pieces inspired by the folk songs in Taiwan from 1920 to 1960. Each piece is written with one or more pedagogical focuses "to master a piano technique, to learn about a style of music, or both. The techniques explored include contrapuntal playing, parallel thirds, different articulations, hand-crossing, polyrhythm, chords and repeating notes. The pieces are written in various styles, such as one in the style of classical sonatina, one in modern harmony, or another utilizing Habanera rhythm. The folk tunes are sometimes quoted in its entirety, or are arranged freely as a fantasy or variations. The collection serves as a book of etudes as well as a supplementary repertoire book for intermediate students. Through the music, the students will learn about techniques and styles, as well as gain some understanding of a culture that might be unfamiliar to them. A selection of works will be performed, followed by comments on the pedagogical purpose of each work.

### **Lindsey, Jessica M.**

#### *Guiding and Preparing Students to Perform New Music: A Lecture-Recital for composers, performers, and ensemble directors*

As a part of my university's initiative to celebrate and perform new music in our region, I was asked to premiere a new solo clarinet work with a professional wind chamber ensemble. I was excited to perform this innovative new work, and yet I was concerned that most New Music is geared toward professional soloists and ensemble players. After reflecting about this trend, I approached the composer to prepare an additional score for my student clarinet ensemble as the accompanying ensemble, while I would remain the soloist.

While the composer and conductor (of the professional wind ensemble) have now commented that this piece with the "new" configuration of clarinet ensemble is an even better fit than the original ensemble, the process of adapting the work for students took a great deal of detailed communications with the composer. Furthermore, preparing a new work with students was both challenging and rewarding.

In this lecture recital, I will present how my methods of score study intersected with my understanding of my students' musical abilities to inform my discussions with the composer on innovative ways to adapt this work for clarinet ensemble. In addition to performing this work with my students, I will discuss how my performance along side of them has an immediate impact on their understanding of New Music performance practice. Finally, I will outline the rehearsal techniques I used to prepare them to perform this challenging work at an impressively high level.

**Onofrio, Marshall***Teaching the Songs and Suites of Duke Ellington*

In 1966, Duke Ellington recorded *The Far East Suite* and was awarded the Grammy Lifetime Achievement Award. Despite the 50 years since these achievements, the 100 years since the first jazz recordings, and 29 years since jazz was declared a “rare and valuable national American treasure” by the U.S. Congress, Ellington’s music remains respected but not frequently taught outside of jazz studies programs.

Using selected Ellington compositions, this presentation offers a template for teaching his music, small and multi-movement form, and jazz language. Suggestions will be made to help non-jazz faculty to research, understand, and ultimately teach this music. Examples will illustrate Ellington’s harmonic, melodic, orchestrational, formal and notational language.

Suggestions will be provided for how such a course fits into the undergraduate music or general studies sequence. For both music and non-music majors, suggested approaches will be shown that consider the role of composition and improvisation in cultures, Ellington’s own band, and contemporary performances of his music. Discussion of the varied inspirations that gave voice to his many beliefs about people, race, spirituality, and culture will suggest how this music offers an ideal palette to introduce students to many socio-political, racial, theological, and artistic issues that remain in the forefront of our national and international dialogue.

A sample set of a semester’s activities will bring illustrate how theory, analysis, orchestration, and formal architecture are brought together and will include ideas on how such a course complements skills provided in traditional theory/analysis courses.

**Smialek, Thomas***Finding the pattern within the pattern: Using metacognition to improve non-major students’ identification of jazz styles*

In non-major jazz history courses, the ability to identify the jazz style of a representative recording is a key learning objective. The first step in this process involves mastering a rubric of five musical elements used in each of the eight major jazz styles. Second, students must accurately perceive the elements of a given excerpt. They then compare what they hear against the rubric to find the best match. Memorization of this forty-cell table can be especially challenging for students with weak information management and study skills. When students are trained to focus on the one or two most distinctive elements for each style, they only need to master one-fourth as much content. Six additional elements can then be derived from the essential group: e.g., big bands correlate with focus on melody, collective improvisation creates polyphony. If one knows the elements of hard bop, the remainder of the chart can be completed with elements that are common to this “default” jazz style. Once students become aware of the “pattern within the pattern,” they not only internalize the style rubric more quickly and thoroughly, they make more informed and accurate choices in the critical listening portion of their exams.

**Snyder, Philip***Mindfulness in Practice and Teaching*

Mindfulness, as defined by scholar and researcher Jon Kabat-Zinn, is defined as, “paying attention in a particular way: on purpose, in the present moment, and nonjudgmentally.” The practice originated many centuries ago and has experienced a resurgence in popularity in the 21<sup>st</sup> century, perhaps as an antidote to our competitive, fast-paced and information-saturated lifestyles. Mindfulness can be practiced through yoga, tai chi and qi gong, but is most commonly practiced through meditation, the mode of practice discussed in this

presentation. Research has shown that practitioners of mindfulness report reduced rumination, better working memory, sustained attention, reduced stress and anxiety and greater ability to focus, all skills that directly relate to musical performance.

This presentation will offer a brief introduction to mindfulness, investigating the primary components of attention, present-moment awareness and non-judgement, and will discuss ways to implement these practices into daily flute practice and performance situations. Participants will be guided through a brief meditation as well as an interactive mindful warm-up exercise using flutes. The presentation will also include a discussion of mindful teaching and several ways in which mindfulness can be included in the curriculum of the flute studio.

## **Telesco, Paula**

### *Aural Recognition of Meter: Is It Possible?*

Many musicians regard meter as an intellectual construct, not perceivable beyond a regularly recurring accent pattern (i.e., duple, triple, quadruple). Furthermore, research indicates that beat perception is constrained by tempo, regardless of the actual meter signature.

I propose that aurally recognizing the differences between meters is a matter of training and enculturation. This is especially true for music written in 6/8 and 3/4, meters whose differences often cause consternation for students, whether in the theory/aural skills classroom, or in performance; it can be difficult or impossible to differentiate aurally between the two meters unless one knows the conventions most closely associated with each.

My poster examines these conventions, illustrating the typical rhythmic patterns, levels of beat division, texture, tempo, accompaniment patterns, etc., that are typically associated with each, and demonstrates that musical compositions in 3/4 and 6/8 are for the most part stylistically constrained, with considerable consistency across genres and style periods. Thus, as students become more musically informed, they can begin to identify aurally the notated meter and/or perform such music in a more stylistically appropriate way. My poster will also discuss a study I am conducting to test my hypothesis.

## **Valente, Liana**

### *Expanding the Classical Vocal Canon: Observations from an HBCU Voice Studio*

Great composers transcend race, and nowhere is that more evident than when you step into the voice studios at Howard University. Our recital requirements are the same as most other Bachelorette programs in the US; singing proficiency in four languages, and the ability to perform literature from Baroque, Classic, and Romantic periods, and the 20<sup>th</sup> - 21<sup>st</sup> centuries. However, we also require our students to perform repertoire by great African-American composers. We do this not to separate out these composers, but to introduce our students to the power and beauty of music written by composers that most students have never experienced.

We share with our students that a composer's greatness should be evaluated on the merits of the score, not the color of their skin. We include this requirement because many of our peer institutions do not. And until all composers can be evaluated solely on the basis of their work, I will continue with this requirement.

This lecture recital will highlight some of the African-American composers whose lives and music we explore at Howard University, composers who have excelled in their craft, and created works that will last for decades, if not centuries. The canon of great musicians is growing and becoming more diverse. By studying the music of outstanding modern composers, regardless of race or gender, our students will learn that, as Duke Ellington stated, there are only two kinds of music; good music, and the other kind.