



**THE COLLEGE MUSIC SOCIETY  
MID-ATLANTIC CHAPTER**

**50<sup>th</sup> ANNUAL REGIONAL CONFERENCE  
March 5-6, 2021  
Program Book**

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## Welcome from the president

It is with great pleasure that I welcome you to the 2021 conference of the College Music Society, Mid-Atlantic Chapter. After the big disappointment of the cancellation of last year's joint conference with three other professional music societies due to COVID-19, I am very excited to hold a virtual conference this year. The program committee and the composition committee put together a promising program that includes paper sessions, performances, lecture-recitals, and a composers' concert.

I would like to express gratitude to Dr. Andrew Hannon (program chair) and the program committee members, Dr. Nicholas Cline (composition chair) and the composition committee members, as this conference would not have been possible without their hard work.

Welcome to the 50<sup>th</sup> CMS Mid-Atlantic Conference!

Tomoko Deguchi

### **Program Committee:**

Andrew Hannon, Program Chair, Appalachian State University  
 Justin Alexander, Virginia Commonwealth University  
 Laura Hicken, Towson University  
 Harlan Zackery, Norfolk State University

### **Composition Committee:**

Nicholas Cline, Composition Chair, Appalachian State University  
 Gregory Carroll, University of North Carolina, Greensboro  
 Leah Reid, University of Virginia

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 Andrew Hannon, President-Elect (Appalachian State University)  
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 Nicholas Cline, Composition (Appalachian State University)  
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 Vicki Curry, Music Theory (James Madison University)  
 Justin Alexander, Performance (Virginia Commonwealth University)  
 Elizabeth Sullivan, Member at Large (UNC Charlotte)  
 Harlan Zackery, Member at Large (Norfolk State University)

## Conference Schedule

Friday, March 5, 2021

1:00-2:30	<p><b>Session 1</b> Richard Marcus, chair, William &amp; Mary</p>
1:00-1:25	<p><b>“Above the timberline where nothing grows”:</b> The ultra-modernist trajectory of Bob Graettinger (paper) Aaron Keebaugh, North Shore Community College</p>
1:30-1:55	<p><b>In Memorium Dylan Thomas – a tribute to the vocal music of Igor Stravinsky</b> (lecture-recital) Stephen Bomgardner, Drury University</p>
2:00-2:25	<p><b>Johnny Reinhard: A Multi-Faceted Microtonal Maven</b> (paper) Ralph Lewis, University of Illinois at Urbana-Champaign</p>
3:00-4:00	<p><b>Composer Concert</b> (see page 17 for program)</p>
5:00-6:30	<p><b>Session 2</b> Ashley Barret, chair, UNCG Greensboro</p>
5:00-5:25	<p><b>Helping Students of Any Age Match Pitch</b> (demonstration) Timothy J. Workman, University of Arkansas-Fort Smith</p>
5:30-5:55	<p><b>Developing a Musician's Feel: An Improvisatory Experience</b> (paper) Tyler Dellaperute, Appalachian State University</p>
6:00-6:25	<p><b>Fusion, Elevation, Appreciation, or Appropriation: A Lecture-Recital of Asian American, Catalan and Colombian Songs</b> (lecture-recital) Eric Hung, Music of Asian America Research Center Amy Hartsough, Independent Scholar</p>
7:00-8:00	<p><b>Virtual Reception</b></p>

Saturday, March 6, 2021

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|-------------|---|
| 10:30-11:30 | <p><b>Session 3</b><br/>Richard Anatone, chair, Prince George's Community College</p>   |
| 10:30-10:55 | <p><b>Transforming Tuning in an Innovative Way</b> (paper)<br/>Andrew Withington, Westminster College</p>   |
| 11:00-11:25 | <p><b>Shining Light on Neglected Piano Works of Reinhold Glière: 25 Preludes for Piano, op. 30</b> (lecture-recital)<br/>Sunjoo Lee, Independent Scholar</p>  |
| 11:30-12:30 | <p><b>Business Meeting</b></p>  |
| 1:00-2:30   | <p><b>Session 4</b><br/>Tomoko Deguchi, chair, Winthrop University</p>  |
| 1:00-1:25   | <p><b>Exploring New Landscapes in Applied Ethnomusicology: A Case Study of the Drum Corps Heritage Society and Its Creative Strategies for Reconnecting the Past with the Present</b> (paper)<br/>Dennis E. Cole, Drum Corps Heritage Society</p>   |
| 1:30-1:55   | <p><b>Duke Ellington's Sacred Concerts: A Historical Perspective</b> (paper)<br/>Patrick Brown, Middle Georgia State University</p>   |
| 2:00-2:25   | <p><b>Equity and Justice - American Women Composing in Diverse Musical Voices in the Emerging 20th Century: Adaline Shepherd, Jean Ritchie, Ruth Crawford, Margaret Bonds</b> (lecture-recital)<br/>Susan Wheatley, Indiana University of Pennsylvania<br/>Julianne Laird, West Virginia University</p> |
| 3:00-4:00   | <p><b>Performers' Showcase</b><br/>(see page 23 for program)</p>  |

## Abstracts and Presenter Biographies

(in presentation order)

Friday March 5, 2021

### **“Above the timberline where nothing grows”: The ultra-modernist trajectory of Bob Graettinger**

Aaron Keebaugh, North Shore Community College

In December 1952, Lee Gillette, a producer at Capitol Records, ambled out to the shed that sat in the backyard of his home in Van Nuys, California. It was 1 a.m., and he carried under his arm the dubs for a new album recently cut by Stan Kenton’s band. Putting it on his machine, he listened to the clusters of dissonance and brash sonorities that charged through each composition. When interviewed years later, Gillette admitted to being scared of what he heard.

That album, entitled *City of Glass*, served to unsettle, puzzle, and even anger the staunchest of Kenton’s fans when it was released in 1953. Composer Bob Graettinger had tried and seemingly failed to meld jazz with the cutting edge techniques of modernist classical composition. What resulted, some critics continue to argue, was pretentious music that fit into neither category.

Indeed, *City of Glass* seems to have survived solely for its infamy. And Graettinger has since been written off as an eccentric, an aloof sorcerer of sounds that few claim to understand. The composer never even received a substantial obituary when he died in 1957 at age 33.

Part recovery project, this paper seeks to reclaim Graettinger’s legacy as a serious composer. Drawing upon interviews and analysis of his music, it will trace Graettinger’s journey from suburban dance band musician into one of the most unusual and singular figures in the history of modern jazz.

Aaron Keebaugh has taught courses in music, US history, and World history at North Shore Community College since 2011. A musicologist and critic, Aaron has authored articles and reviews for *The Musical Times*, *Corymbus*, *Early Music America*, and the *Classical Review*, for which he serves as lead Boston critic. Aaron's work on the composer John Powell was featured in a BBC Radio 3 documentary in November 2019.

### **In Memoriam Dylan Thomas – a tribute to the vocal music of Igor Stravinsky**

Stephen Bomgardner, Drury University

2020 is the 75th anniversary of the death of Igor Stravinsky, arguably one of the greatest composers of the 20th century. While Stravinsky wrote in nearly every genre, his works for solo voice are not performed as often as his other works. For this lecture recital, we will look Stravinsky’s work in this area, and specifically at Stravinsky’s work for tenor, string quartet and trombone quartet – In Memoriam Dylan Thomas.

Stravinsky met Dylan Thomas in May 1953 and expressed an interest in writing an opera with Thomas as librettist. When Thomas died suddenly in November 1953, Stravinsky wrote,

“This was a terrible blow to me as well as to all those who knew Dylan Thomas’s genius. During the following months I thought of composing something to Dylan Thomas’s memory. No poem of his could fit my purpose better than the one he had composed in memory of his father.”

Stravinsky set Thomas’s poem “Do not go gentle into that good night”. Stravinsky’s unique use of the tone row will be discussed, as well as other aspects of the work. The full work will be performed as part of the lecture recital.

This lecture recital will include information on Stravinsky’s entire output for solo voice. Over the course of his career, he wrote over 20 works for solo voice in Russian, English and French, and many are chamber works for voice and instruments. These works are ideal for college students and professionals, and make a wonderful addition to recital programs.

Stephen Bomgardner combines an active singing career with a full-time teaching career. He has performed over 130 solo and chamber music recitals in Boston, Minneapolis, Seattle, Los Angeles, Houston, and numerous other cities across the United States. He has also been invited to give 41 lecture recitals at regional and national conferences of the College Music Society and state music conventions such as the Texas Music Educators Association. In oratorio and concert works, he has performed as soloist in thirty-five different works by such composers as Bach, Handel, Mozart, Haydn, Beethoven, Schubert, Mendelssohn and Britten.

In opera, he specializes in character tenor roles, and his repertoire includes twenty-six different character roles. Recent performances include Monostatos (*Die Zauberflöte*), Vogelsang (*Der Schauspieldirektor*), and Vandendur, Charles Edwards and Ragotski (*Candide*).

He is Professor of Music and Chair of Fine and Performing Arts at Drury University where he teaches voice, voice-related courses, and music history. Previously, he taught at Minnesota State University-Mankato, Gustavus Adolphus College, Pittsburg State University and the University of Texas Rio Grande Valley. He holds the Doctor of Musical Arts in Voice Performance from Boston University’s School of Music, the Master of Music from Rice University’s Shepherd School of Music, and the Bachelor of Music from Fort Hays State University.

### **Johnny Reinhard: A Multi-Faceted Microtonal Maven**

Ralph Lewis, University of Illinois at Urbana-Champaign

During the last four decades, Johnny Reinhard has played many roles as he has championed alternatively tuned music in community spaces throughout New York City with his American Festival of Microtonal Music: microtonal theorist, composer, musicologist, bassoonist, festival promoter, teacher, fundraiser, raconteur, and more. With his looming retirement from professional engagements in Summer 2021 nearly here, now is an excellent time to look back on and celebrate the efforts and achievements of this quintessential American experimental musician.

Reinhard’s most notable work showcases the impact of his multiple vantage points. For example, his performances of idiosyncratic, virtuosic bassoon techniques and investigation of

his “8th Octave Overtone Tuning” theories within his compositions has drawn attention from recent generations of microtonalists and contemporary music-focused bassoonists, and inspired Georg Friedrich Haas to write the solo “For Johnny Reinhard.” His larger works, like the hour-long “Odysseus” and his Microtonal Tonight Show with their flexible, improvisatory structures, exhibit a sweeping, deeply collaborative vision for using microtonality with his trademark puckish attitude. Reinhard’s work on Charles Ives’ “Universe Symphony” reflects a culmination of his various strengths. His research in the 1990s led him to a conviction that several of Ives’ works, including this unfinished symphony, employ extended pythagorean tuning. This led to him to complete a version of “Universe Symphony” that premiered at Alice Tully Hall in 1996, and additional performances and investigations into Ives in the years since. In examining these endeavors, we can better understand this fiercely independent musician’s multi-faceted creativity.

Ralph Lewis is a doctoral candidate in music composition at University of Illinois at Urbana-Champaign who is passionate about exploring, supporting, and understanding new musical expression. Active as a composer, music theorist, and educator, his work is often centered on creating welcoming, inclusive spaces and engaging less discussed music and technology. In 2019, he received one of ten Phi Kappa Phi Graduate Research Grant awarded throughout the US to support his music theory dissertation research about Aaron Cassidy’s Second String Quartet at the University of Huddersfield.

Lewis’s compositions have been performed at festivals and conferences including SCI National Student Conference, Electronic Music Midwest, SEAMUS, College Music Society, Radiophrenia Glasgow, Boston Microtonal Society, the International Conference on Technologies for Music Notation and Representation (TENOR), and the Music for People and Thingamajigs Festival. Previously, he received an M.F.A. in Electronic Music and Recording Media and an M.A. in Music Composition from Mills College, a B.M. in Music Composition from Oberlin Conservatory, and a B.A. in Classical Civilization from Oberlin College.

### **Helping Students of Any Age Match Pitch**

Timothy J. Workman, University of Arkansas-Fort Smith

This demonstration will address the fundamental principles needed to teach any student at any age how to vocally match pitch. It will also provide techniques for those who have a basic ability to match pitch who desire to increase pitch accuracy and/or expand into singing harmony.

This discussion will address the following strategies and methods:

- Basics of vocal production and anatomy associated with pitch control
- How experimentation with vocal sounds of all kinds can help students visit healthy vocal extremes, discover the full extent of their instrument, discover what constitutes a balanced tone, and learn to control their vocal instrument
- How to correctly choose developmentally appropriate exercises that suite the students’ ranges and abilities



- Micro-tuning: an intermediate-level technique that trains students with basic vocal ability to become comfortable with micro-adjustments while singing
- Beginning strategies for teaching anyone to maintain pitch accuracy while singing harmony

Dr. Workman was named Director of Choral Activities at The University of Arkansas Fort Smith in 2017. Before coming to Arkansas, he was the Director of Choral and Vocal Studies at Florida State College at Jacksonville for six years. Dr. Workman has directed multiple community ensembles around the country. He also enjoys a growing career as a tenor and counter-tenor soloist. Recent performances include solos in Orff's *Carmina Burana*, Handel's *Messiah*, Bach's *Vespers*, Bach's *Magnificat*, Vivaldi's *Gloria*, Pärt's *Passio*, and Monteverdi's *Vespers*. He is the tenor of the international award-winning male quartet, *Reprise*.  
 DMA, Choral Conducting, University of Texas at Austin  
 MM, Choral Conducting, Brigham Young University  
 BM, Vocal Performance, Brigham Young University

### **Developing a Musician's Feel: An Improvisatory Experience**

Tyler Dellaperute, Appalachian State University

When first learning a language, children learn to speak before they learn to read and write. It seems this is the natural way to approach music; much like speaking, improvising is a gateway for social interaction and helps musicians develop an internal feel of the fundamentals. In most cultures outside Western European art music, oral transmission and spontaneous improvisation are the most widespread methods of music-making. Even within Western European tradition, improvisation was integral in the development of many musicians, as seen in the likes of improvisers-composers-performers as Bach, Beethoven, and Liszt. Yet, counterintuitively, for most classically-trained musicians this approach is reversed. Instrumentalists are pushed to refine technique and memorize the "greats" before they establish an internal sense of pulse, counterpoint, and form. This lack is what led to the design of an elective course that aims to equip classically-trained musicians with the "feel" of 17th- and 18th- century style through group improvisation. The course, drawing on resources such as Martin Erhardt's *Upon a Ground* and Ed Sarath's *Music Theory Through Improvisation*, begins with the simple process of improvising guide tones over a repeating bass line. As more layers of complexity are added, the foundational elements become reinforced through repetition. The entire course takes place in a low-pressure group setting, allowing for spontaneous interaction and creative collaboration. Culminating in live performance in a public venue, such as a nursing home or street corner, the class will encourage Christopher Small's concept of "musicking" and will breathe life into a dormant tradition.

Tyler Dellaperute holds a B. A. in Music from Cedarville University. He is currently pursuing a M. M. in Piano Performance and a Certificate in Music Theory Pedagogy at Appalachian State University.

Tyler began his training as a classical pianist, receiving a strong technical foundation and performing repertoire such as Rachmaninoff's Piano Concerto No. 2. He has also received instruction in jazz theory and improvisation, gigging in a variety of small and large jazz groups. These experiences led him to further his improvisation skills by studying historical keyboard improvisation with Dr. John Mortensen through the partimenti of Furno and Fenaroli. He has researched the writings and methods of current leaders in the field of historical improvisation, including Michael Callahan, Peter Schubert, and Robert Gjerdingen. Tyler believes strongly in the benefits of improvisation for one's overall musicianship, and he aims to make improvisation accessible for all musicians regardless of their instrument or background.

**Fusion, Elevation, Appreciation, or Appropriation: A Lecture-Recital of Asian American, Catalan and Colombian Songs**

Eric Hung, Music of Asian America Research Center

Amy Hartsough, Independent Scholar

In 1988, Gayatri C. Spivak asked a simple question, "Can the subaltern speak?" Can we truly hear the ideas and emotions of those without any power? Or can they really only speak through intermediaries—media organizations, university professors—who might subvert their messages? In the world of Western Classical Music, the subaltern's messages are filtered through composers, performers, and institutional practices who often have different backgrounds.

In this lecture-recital, we ask: how can composers ethically use elements of musical cultures with which they are not intimately involved? Should performers—and how should we—present works that mishandle elements of different cultures (e.g., taking sacred rituals into concert halls)? Can we—and how can we—continue to perform works that perpetuate harmful stereotypes? In short, where are the lines between cultural fusion (where different traditions are intimately intertwined), cultural elevation (where composers condescendingly "improve" the music from lower classes), cultural appreciation (where distinct traditions respectfully coexist), and cultural appropriation (where elements of a marginalized culture are misused by members of a more dominant culture)? To create a more equitable musical culture, we need to investigate and struggle with these difficult questions.

We will first present the models on cultural borrowing and cultural appropriation presented by theorists George Lipsitz, Robin Armstrong, Barış Büyükokutan, and Jason Chu. Afterwards, we will apply the models to and perform extended excerpts of Melissa Dunphy's *Come, My Tan-Faced Children*, P.Q. Phan's *Spring Confessions*, Xavier Montsalvatge's *Cinco canciones negras*, and Colombian composer Antonio María Valencia's *Songs of Loss*.

Eric Hung (he/him/his) is Executive Director of the Music of Asian America Research Center, and Adjunct Lecturer in the College of Information Studies at the University of Maryland. His research focuses on Asian American music and public musicology. He is also an active pianist and conductor who has performed in Germany, Austria, Hong Kong, Australia and throughout North America. Prior to joining the nonprofit world full-time, he was a tenured professor at Westminster Choir College of Rider University. Hung holds a Ph.D. in musicology

from Stanford University and an MLIS in Archives and Digital Curation from the University of Maryland.

Amy W. Hartsough, Director of Music at Bethel Lutheran Church, Madison WI, received her Bachelor of Music Performance cum laude from the UW-Madison (pipe organ/piano/voice), and continued her studies at Guildhall School of Music and Drama in London, England (avant garde/cabaret voice). In London, she performed as the Sorceress in the Nonesuch Orchestra production of Dido and Aeneas, and was the mezzo soloist in Charpentier's Mass in C Minor at Westminster Abbey. She then received her MM (vocal performance) followed by her Professional Artist Certificate (opera) as a Fellow in the A.J. Fletcher Opera Institute, at the University of North Carolina School of the Arts. She debuted with Piedmont Opera as Annina in Verdi's La Traviata, and was the mezzo soprano soloist in Mozart's Vesperae Solennes de Confessore K. 339 with the Winston-Salem Symphony. Ms. Hartsough has performed with Present Music (Milwaukee), Voces Aestetic (Madison), The Madison Choral Project, and produces salon/cabaret-style solo performances throughout the Madison area, featuring the works of Satie, Weill, Takemitsu, Britten, and Bolcom. She is finishing several studio recordings: a CD of newly-composed jazz featuring saxophonist Anders Svanoe, and a live cabaret performance with pianist Patrick Kenney. She was a guest lecturer/recitalist with pianist Dr. Eric Hung at CMS 2019. She also had the honor of judging piano for the 2019 and 2020 Madison Bolz Concerto competitions, and advanced voice for the 2019 WMTA State competition. She teaches a private voice and piano studio, and accompanies several young musicians for competitions, recordings, and recitals.

Saturday March 6, 2021

**Transforming Tuning in an Innovative Way**  
Andrew Withington, Westminster College

Poor, unreliable, inconsistent intonation can be an issue for ensembles and their directors. There are various reasons why groups perform out of tune, but one which receives little attention is the negative effect of temperaments – particularly the way temperaments can compromise the natural tuning of the voice and some instruments.

One solution to this problem is the use of Just Intonation, an approach in which notes are tuned to overtones of the harmonic series. By tuning this way, beats are minimized, as there is optimal alignment between the sung/played notes and harmonics, and as a result, the sound is perceived as more resonant and in tune. At present, the use of Just Intonation in rehearsals is somewhat rare, probably because we have been immersed in musical temperaments for hundreds of years.

During this paper, conference attendees will learn about Just Intonation and an innovative way to teach it to their ensembles to transform their tuning.

There may be a perception that considerable time is involved in teaching Just Intonation, or that, because of its difficulty, it is only accessible to advanced ensembles. Recent research has shown that this is not the case, and this paper will provide ensemble directors

with efficient methods (including exercises) to achieve quick results with musicians of different levels.

Dr. Andrew Withington is Assistant Professor of Music, Director of Choral Activities and Voice Area Head at Westminster College. He has a PhD in Music (Choral Pedagogy). In 2000, as Senior Scholar in Music at the University of Canterbury (New Zealand), he completed a Bachelor of Music (First Class Honors) in Conducting, Orchestration and Analysis, and was awarded the prestigious Vernon Griffith's Prize for Outstanding Musical Leadership. After three years as a school teacher, Andrew completed a Master of Music (First Class Honors) in Choral Conducting with Associate Professor Dr. Karen Grylls at the University of Auckland (New Zealand). During his Masters program, he represented New Zealand in a masterclass at the World Symposium on Choral Music 2005 in Kyoto, Japan. Andrew is a former Artistic Director of the internationally acclaimed New Zealand Secondary Students' Choir (2008-18); Director of the University of Canterbury Chamber Choir (2013-16); and Music Director of the Christchurch City Choir (2014-16), Christchurch Schools' Music Festival (2011-12), and Christchurch Boys' Choir (1997-2004). He has adjudicated and run choral clinics both in New Zealand and internationally, and is an advisor for the New Zealand Choral Federation and the International Choral Kathaumixw.

**Shining Light on Neglected Piano Works of Reinhold Glière: 25 Preludes for Piano, op. 30**  
Sunjoo Lee, Independent Scholar

Reinhold Moritsevich Glière (1875-1956) has been noted as one of the most highly honored composers in the Soviet Union. He had success as a composer, conductor, and educator. As popular and important as Glière has been in his native country, he remains very unknown to non-Russian audiences. Although Glière wrote more than five hundred works including music for orchestra, chamber music, voice, and ballets, relatively few of his works are known and performed in the West.

The piano works of Glière are short characteristic pieces. He wrote pedagogical pieces for young pianists including 12 Pièces Infantines, op. 31 and 8 Pièces Faciles pour Piano, op. 43. Unlike pieces mentioned earlier, the 25 Preludes for Piano, op. 30 is t. Compared to preludes by other composers, such as Chopin and Debussy, this set of preludes is barely known.

The purpose of the lecture recital is to reintroduce his 25 Preludes for piano, op. 30. The selected works of the set will be performed. This lecture recital can give an opportunity to learn Glière's 25 Preludes for Piano, op 30 and his compositional style in solo piano works as well as extend teachers' repertoire for themselves and their students. As J. S. Bach's work was rediscovered and revived by Mendelssohn, this lecture recital can be the starting point where Glière's 25 Preludes for Piano, op. 30 will be recognized and performed more.

Sunjoo Lee recently have successfully completed my DMA viva in Piano Pedagogy at the University of South Carolina. She received two master's degrees from the University of Illinois at Urbana-Champaign in Piano Pedagogy and in Piano Performance and Literature. In Korea, Dr. Lee began teaching piano during her freshman year at Kyung Hee University where she also completed her music education certification. She focused even more on teaching after

completing her undergraduate degree. Dr. Lee joined the instructor of the School of Music Piano Laboratory Program at UIUC while pursuing her master's degrees. She currently teaches students in the School of Music Center for Piano Studies at USC. Additionally, she has served as an accompanist for Illinois Summer Youth Music camps. Ms. Lee joined the full-time piano faculty at ISYM in 2013 and 2015. She has performed with vocalists, choirs, and instrumentalists as a collaborative pianist. She has actively attended conferences, including the MTNA National Conference and State Conferences, MTNA Collegiate Chapters Piano Pedagogy Symposium, and CMS Regional Conferences, and presented on various topics. Her research interests include piano pedagogy, public music education, music appreciation, music theory, and music history. Dr. Lee received the Ceny Walker Graduate Fellowship to research Reinhold Glière and his 25 *Préludes pour piano*, op. 30 in Moscow, Russia during summer 2019.

### **Exploring New Landscapes in Applied Ethnomusicology: A Case Study of the Drum Corps Heritage Society and Its Creative Strategies for Reconnecting the Past with the Present**

Dennis E. Cole, Drum Corps Heritage Society

Over the last fifty years, the landscape of academia has been slowly shifting. Universities continually manufacture degrees at a pace faster than what the job force demands. At best, a large majority of graduates are resigned to employment at the part-time adjunct level to remain active within the boundaries of their chosen field. And now, with COVID-19, we are commanded to remain as flexible as possible in order to survive. How do we adapt our fields as the traditional institutions around us either crumble or transform? How do we create non-traditional real-world opportunities in our fields that are sustainable within a seemingly ever-changing environment?

Utilizing recent theories of archival selection and appraisal, the Drum Corps Heritage Society [DCHS] employs unique documentation strategies for unearthing historical collections from deep within the drum corps community. The DCHS is a thematic repository whose mission is to collect, preserve and provide access to its collections to broaden the awareness of the drum and bugle corps, its historical roots and evolution, and its impact in the larger history and cultural fabric of North American music.

This paper examines the organization's creative strategies in applied ethnomusicology, oral history, archival development, music history and education. To date, these interdisciplinary techniques have procured over seventy private collections, which are put on display to the public through traveling and multimedia exhibitions. The goal of this paper is to reexamine the landscape of traditional academia, and challenge our current and future scholars to redefine the boundaries of our fields.

Dennis Cole is a recognized authority of American Studies, whose primary research interest centers on 20th and 21st musics, along with vernacular and popular musical traditions from the United States and Canada. Dr. Cole's research began with the music and cultural influence of the Beatles, and has shifted, more recently, to the music of Frank Zappa. As the Executive Director for the Drum Corps Heritage Society, his efforts focus toward the history and preservation of the North American drum and bugle corps.

Dr. Cole has a proven record of excellence in interdisciplinary music research, exemplified through publications in the United States, Germany and Poland, coupled with conference papers, delivered across the United States and Canada. Beyond his primary concentration in American Studies, his secondary interests focus on African and African-Diaspora Studies. In all, his works fuse the applied, theory and methods of musicology, ethnomusicology and cultural studies, and has explored topics related to global popular musics, world music ensemble pedagogy, transcriptions, research methodologies, teaching and classroom technologies, acculturation theories and the issues of identity.

Presently, Dr. Cole teaches at George Mason University, where he lectures on the topics of American popular music and 19th century African-American music. In addition to his work at George Mason, Dr. Cole teaches online music appreciation courses at Ashland University. Since 2004, he has taught various undergraduate courses in music history, 20th Century music, world music and culture, jazz history, and the history of rock and roll at Ashland University.

### **Duke Ellington's Sacred Concerts: A Historical Perspective**

Patrick Brown, Middle Georgia State University

In 1965, Duke Ellington was invited to present a concert of sacred music in Grace Cathedral in San Francisco, California as a part of a celebration and consecration of the new cathedral. Ellington composed new arrangements for his orchestra for the occasion, later writing music for two other sacred concerts, which premiered in 1968 and 1973. Ellington called these sacred concerts “the most important thing I have ever done.”<sup>1</sup>

Unfortunately, there is little information on Ellington’s sacred concerts, especially the second and third concerts, which received very little recognition. This research goes into great detail on the three sacred concerts providing personnel, songs/movements, and in-depth information on the performances.

This research also provides a rare, inside look at Duke Ellington’s life during the time the music was written. This document compiles information about the three separate concerts and places it into one resource, helping give context and meaning to the music and it’s historical significance.

Duke Ellington’s sacred concerts are a vital, yet often overlooked part of his career. It is extremely important to share Ellington’s sacred music with the jazz education community so that it may be studied and preserved for years to come.

<sup>1</sup> Duke Ellington, *Music Is My Mistress*, (New York: Da Capo Press: 1973), 269.

Dr. Patrick Brown is Assistant Professor of Music at Middle Georgia State University. Patrick obtained his B.M. in Saxophone Performance from Appalachian State University, M.M. in Multiple Woodwind Performance (Flute, Clarinet, and Saxophone) from Winthrop University, and D.M.A in Saxophone/Jazz Studies from University of Nebraska-Lincoln. Before coming to Middle Georgia State University, Patrick was Coordinator of Woodwind Studies and Instructor of Saxophone at the University of Nebraska at Omaha where he directed the Metropolitan Area Youth Jazz Orchestra. He has also served as an Adjunct Instructor of Saxophone and/or Jazz Studies at Davidson College, Wingate University, Lenoir-Rhyne University, Union College, and

Mitchell Community College. Patrick has presented clinics and research at the Jazz Education Network International Conference, American Single Reed Summit, Nebraska Music Educators Association Conference, North American Saxophone Alliance Regional and National Conferences, and the Nebraska State Bandmasters Association Convention. Some of his performance highlights include sharing the stage with Aretha Franklin, Glenn Miller Orchestra, The Temptations, The Four Tops, Nelson Riddle Orchestra, North Carolina Symphony, Omaha Symphony, Western Piedmont Symphony, and Lincoln Symphony Orchestra. Patrick is a Conn-Selmer Artist who plays Selmer Paris saxophones exclusively and is also a D'Addario Woodwinds Performing Artist.

**Equity and Justice - American Women Composing in Diverse Musical Voices in the Emerging 20th Century: Adaline Shepherd, Jean Ritchie, Ruth Crawford, Margaret Bonds**

Susan Wheatley, Indiana University of Pennsylvania

Julianne Laird, West Virginia University

This Lecture-Recital explores women's voices composing in the years surrounding Women's Suffrage. In today's world racism and gender equality are on our minds. Our concert pairs vocal and piano selections in diverse genres reflecting the socio-cultural aspects of 20th Century Women's Voices addressing these social issues.

Women's Voices before Suffrage. Women marginalized by gender inequality found ways to impact socio-political issues with parlor music and folk ballads. Women ragtime composers were plentiful – like Adaline-Shepherd (1883-1950) who couldn't vote but composed Pickles & Peppers for William-Jennings-Bryan's presidential campaign. Folksinger/songwriter Jean-Ritchie's (1922-2015) rendition of traditional songs like Barbry Ellen, first published in 1836 in the U.S., exalted the power of women to overcome abusive sexual advances.

Women's Voices of Protest. Social protest is a prevalent theme of 20th C. women composers. Jean-Ritchie's folksong West Virginia Mine Disaster describes a wife grieving her husband's death in the mine from neglected safety issues. Ruth-Crawford (1901-1953), who composed in the modernist style of dissonant serialism, also archived American folk songs in the Smithsonian recognizing the socio-economic devastation of poverty. Her piano prelude Andante mystico offers an evocative reflection of economic depression and WWI.

Women's Voices Resolving Racism. African-American women focused on the legacy of Negro Spirituals voicing stories of enslavement. Margaret-Bonds' (1913-72) Troubled Water piano rhapsody expresses triumph over racism. He's Got the Whole World affirms our humanity – as women or men, of Native-American, African, European or Asian descent - that gives us dignity and equality through our cultural heritage and through our music.

Susan Wheatley, pianist, has been performed throughout the United States, Europe, Canada, Australia and Asia. Dr. Wheatley has an active interest in research about women in music. She directed Indiana University of Pennsylvania's Festival of Women Composers, performing the music of Libby Larsen, Judith Zaimont, Katherine Hoover, Cecile Chaminade, Lili Boulanger, Louise Talma, Germaine Tailleferre, Amy Beach, Ruth Crawford, and Marian McPartland, among others. Dr. Wheatley holds a Ph.D. in music from the University of Michigan

and has served on the faculties of Oakland University in Michigan and as Professor of Music at Indiana University of Pennsylvania. She received a Fulbright research award and grants from the American Association of University Women, National Endowment for the Arts, and the Pennsylvania Council on the Arts. Internationally, her piano performances include premieres of Daniel Perlongo's piano works in Salzburg, Madrid, Zagreb, South Korea, Buenos Aires, Helsinki, and Baku, Azerbaijan. wheatleyse@gmail.com. • <http://www.windoverpianomusic.com>

Julianne Laird, soprano, holds a Doctor of Musical Arts in voice performance from West Virginia University, where she studied with Dr. Hope Koehler. Dr. Laird has performed as guest soloist throughout Ohio, Pennsylvania, and Virginia, and sang in the professional core of the Mendelssohn Choir of Pittsburgh under the direction of Robert Page. She has been an invited artist at Indiana University of Pennsylvania's Festival of Women Composers, The University of Akron Opera Theater, the Canton Symphony, and the Johnstown Symphony Orchestra. Her doctoral research on interpreting the folk songs of Jean Ritchie as art song, led her to a collaboration with West Virginia composer R.J. Nestor, resulting in the addition of eight folk-song arrangements to the song repertory. While at WVU, she taught applied voice as a guest lecturer. She is currently the senior high school choral and orchestra director at Indiana Senior High School in Indiana, PA. [jlaird@iasd.cc](mailto:jlaird@iasd.cc)



## Concert Programs

### Composer Concert

*Dances at the Border*

[Daniel Perlongo](#)

Indiana University of Pennsylvania

Susan Wheatley and Daniel Perlongo, piano

*Gravitation*

[Nolan Stolz](#)

University of South Carolina Upstate

Nolan Stolz, open instrumentation

*Can't Take You Anywhere*

[Ralph Lewis](#)

University of Illinois at Urbana-Champaign

Stephen Marotto, cello

*Crest/Clutter/Clamor*

[Bradley S. Green](#)

University of Maryland, Baltimore County

Lisl Kuutti Doughton, cello

*Symphonic Prayers, II. Confession*

[Anne Neikirk](#)

Norfolk State University

Temple University Symphony Orchestra; Luis Biava, conductor; Pei Ju Yu, soprano

### Composer and Performer Biographies and Program Notes

***Dances at the Border*** is a four-hand piano suite that celebrates the rich cultural fusion from the music and dance traditions of so many immigrants migrating through the Americas from around the world. In Columbia, for example, the popular cumbia and jorupa dances are of Afro-Colombian origin. The small quick steps of cumbia were danced in chains by immigrants stowed away from their native lands on slave ships. Columbian local stories and baladas are found in their old vallenato melodies, and there is also an influx of traditions from many nations bringing salsa, merengue tangos, reggae, romantic bachata, and many more Afro-Caribbean musical styles.

The work unfolds in 7 sections, each relating to a Columbian dance. 1 - Cumbia Groove sets the stage with its driving rhythmic gestures and arpeggios over a descending chromatic scale bass line. This is followed by a contrast in two parts, 2 - Dream Balada and 3 - Vallenato Waltz. Further developing the initial themes with augmentation, sequence and harmonic modulation, is 4 - Jorupa Jive. The music then returns with variation to the contrast, 5 - Bachata Tryst and 6 - Merengue Swing. After that comes a piu mosso finale with rousing chordal interruptions, 7 - Cumbia Carnaval. We hope you enjoy this potpourri of dance-like rhythms in *Dances at the Border* – from chains rattling in the first movement, Cumbia Groove to the

culminating liberation and cultural fusion celebrated in the Cumbia Carnival finale. (Notes created by composer and performer.)

Daniel Perlongo, emeritus professor at Indiana University of Pennsylvania where he taught Theory and Composition, received his musical education at the University of Michigan, studying with George Balch Wilson, Leslie Bassett and Ross Lee Finney. With a Fulbright Fellowship, he continued his studies for two years in Rome at the Academy of Santa Cecilia with Gofreddo Petrassi. Mr. Perlongo's compositions have received numerous awards, including the American Prix de Rome, a Guggenheim Fellowship, the American Academy-National Institute of Arts and Letters, and the National Endowment for the Arts. He has been resident composer at the Rockefeller Foundation's Villa Serbelloni in Bellagio, Italy. A CD of his Concerto for piano and orchestra is released on Master Musicians Recordings (MMC), with pianist, Donna Coleman and the Slovak Radio Symphony Orchestra of Bratislava, Slovakia. Also on MMC is Mr. Perlongo's Sunburst for clarinet and orchestra, commissioned by a grant from the National Endowment for the Arts, and recorded by clarinetist, Richard Stoltzman and the Warsaw Philharmonic Orchestra. Windhover for piano duo is recorded on Ravello Records by Sang-Hie Lee and Martha Thomas. His Symphony No.1, Millennium Voyage, was premiered by the RTV Slovenia Symphony Orchestra, En Shao, conductor. Mr. Perlongo has had works performed at College Music Society (CMS) International Conferences in Spain-2005, Gallery Set; Croatia-2009, Thai Souvenir; South Korea-2011, Five Pieces on Korean Zen Poems; Argentina-2013, Tango Around Cape Horn; Helsinki-2015, Earth Soundprints; Belgium-2019, Safari Game Drive. His works are available through American Composers Alliance. (BMI)  
<http://www.composers.com/daniel-perlongo>

Susan Wheatley, pianist, has been invited as performer and music educator throughout the United States, Europe, and Asia. Dr. Wheatley has an active interest in research about women in music and received a Fulbright to transcribe Gunild Keetman's dance pieces at the Orff Institute in Salzburg. She co-founded Indiana University of Pennsylvania's prestigious Festival of Women Composers, performing the music of Libby Larsen, Judith Zaimont, Katherine Hoover, Cecile Chaminade, Lili Boulanger, Louise Talma, Germaine Tailleferre, Amy Beach, Ruth Crawford, and Marian McPartland, among others. Dr. Wheatley holds a Ph.D. in music from the University of Michigan and has served on the faculties of Oakland University in Michigan and Indiana University of Pennsylvania. She has received grants from the American Association of University Women, National Endowment for the Arts, and the Pennsylvania Council on the Arts to sponsor her performances and research on the music of women composers. Internationally, her piano performances include premieres of Daniel Perlongo's piano works in Salzburg, Madrid, Zagreb, South Korea, Buenos Aires, Helsinki, and Baku, Azerbaijan; as well as her performances of works by Germaine Tailleferre in Beijing, and Lili Boulanger and Marian McPartland in Vancouver. wheatleyse@gmail.com. • <http://www.windoverpianomusic.com>

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**Gravitation** is an open-instrumentation work written in graphic notation. Each music gesture is specific in regard to timing, dynamics, and registers of the instruments. Although the timings are exact, there is no beat or standard rhythmic notation. Although the various registers are

precise from low to high, the pitches are not, as they are only relative to each instrument. Thus, each performance will differ based on which instruments are used. The musical backgrounds of the individual performers naturally influence the interpretation. Although the gestures heard in each performance of the work are consistent, each performance sounds vastly different.

The five- to eight-member ensemble is divided into two groups. Originally written for one gathered at the center of the stage and the other beginning in the corners of the performance space, this COVID-19-era revision has each performer socially distanced (recorded separately, but carefully placed in the stereo image to retain the original intention). For the second movement, "Attraction," the outside group is attracted to the center group and has moved closer. The sounds of wood hitting wood, metal hitting metal, and wood hitting metal can be found objects or an extension of the instrument. In the third movement, "Gravitation," the musicians have "gravitated" to one another and have formed one group. References to earlier movements represent how the groups were once separate, but now one. Listen for the three-voice fugue at 2:00 to 2:20 in this final movement: fugue subject, answer, then another answer, but in inversion and diminution.

Nolan Stolz is a composer, scholar and drummer living in Spartanburg, South Carolina. His compositions are clearly influenced by his performance background in jazz fusion and progressive rock, yet firmly rooted in the contemporary classical tradition. The Brno Philharmonic recording of his Lincoln Highway Suite was awarded second place in the 2020 American Prize's Ernst Bacon Award. Fanfare magazine called it a "brilliant piece of Americana. . . a piece of inspiration and skill," the "orchestration is brilliantly managed." and "Stolz clearly has a fine repository of [melodies] in his back pocket." His flute piece Princess Ka'iulani was published in SCI Journal of Scores (51) and SCI's CD series (30). Stolz's other works may be heard on releases from Ablaze, ESM, Six Strings Sounds, and Tributary Music. He has been commissioned by the Alturas Duo, CCSU Chamber Players, Las Vegas Academy Jazz Ensemble, Las Vegas Music Festival Orchestra, SUNY-Stony Brook, Synchronix and several solo performers. Dr. Stolz holds degrees in composition from The Hartt School, University of Oregon, and University of Nevada-Las Vegas. Stolz is Associate Professor and Coordinator of Music at University of South Carolina Upstate. Previously, he taught at the University of Nevada-Las Vegas, Southeast Missouri State University, University of South Dakota, and at two community colleges in Connecticut. In addition to his work as a composer, Stolz has published a book about Black Sabbath's music, a jazz theory article, essays on Black Sabbath, Genesis, Rush, and Frank Zappa, and appears on several albums from jazz and rock artists.

***Can't Take You Anywhere*** is the result of wandering around a music building with a cranky little light-sensor cracklebox. It doesn't like the second-floor lounge, it did not like my old office or morse-code pulses from my flashlight app, and it HATED the elevator. The cello and electronics (mostly samples of the crackle box) share the cantankerous journey together.

Ralph Lewis is a doctoral candidate in music composition at University of Illinois at Urbana-Champaign who is passionate about exploring, supporting, and understanding new musical expression. Active as a composer, music theorist, and educator, his work is often

centered on creating welcoming, inclusive spaces and engaging less discussed music and technology. In 2019, he received one of ten Phi Kappa Phi Graduate Research Grant awarded throughout the US to support his music theory dissertation research about Aaron Cassidy's Second String Quartet at the University of Huddersfield.

Lewis's compositions have been performed at festivals and conferences including SCI National Student Conference, Electronic Music Midwest, SEAMUS, College Music Society, Radiophrenia Glasgow, Boston Microtonal Society, the International Conference on Technologies for Music Notation and Representation (TENOR), and the Music for People and Thingamajigs Festival. Previously, he received an M.F.A. in Electronic Music and Recording Media and an M.A. in Music Composition from Mills College, a B.M. in Music Composition from Oberlin Conservatory, and a B.A. in Classical Civilization from Oberlin College.

A native of Norwalk, Connecticut, Stephen Marotto has received a Bachelors degree with honors from the University of Connecticut, and Masters and Doctor of Musical Arts degrees from Boston University. Stephen's formative teachers include Michael Reynolds, Kangho Lee, Marc Johnson, and Rhonda Rider. A passionate advocate for contemporary music, Stephen plays regularly with groups such as Sound Icon, Callithumpian Consort, the Boston Modern Orchestra Project, and also performs on various new music concert series in the Boston area and beyond. Stephen has attended music festivals at the Banff Centre, Cortona Sessions for New Music and SoundSCAPE festival in Italy, and the and the Summer Course for New Music in Darmstadt, Germany. Stephen has a wide range of musical interest that include contemporary chamber music, improvisatory music, and electroacoustic music. As a soloist, Stephen has commissioned several new works for the instrument, and is concerned with expanding and augmenting the tonal pallet of his instrument both with and without technology. Stephen can be heard as a featured artist on Mode Records. In his spare time, Stephen is an avid hiker and outdoorsman.

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The title of this piece, *Crest/Clutter/Clamor*, illustrates mainly the most pronounced, audible progression of materials in the work, which does not need to be described for the relationships to be understood. However, one of the most integral underlying structures involves pitch collection/tonality. In working with the performer, it was decided that the pitch collections would be chosen based on the physical properties of the cello's open strings (C, G, D, and A), specifically by evoking (or combining) each of their respective overtone series. This is accomplished in multiple ways throughout the piece, most prominently by bowing very close to the bridge (a technique known as *molto sul ponticello*) which, if done softly and with great control, allows various overtones to sound and overlap above the fundamental pitch. As such, the tonality of the piece is inseparable from the construction and acoustic properties of the cello.

Bradley S. Green is a composer, theorist, and educator based in Washington, DC whose music is frequently performed both nationally and internationally and has been programmed at multiple music festivals and conferences, including various SCI and CMS regional and national conferences, the Electroacoustic Barn Dance Festival, the New York City Electroacoustic Music

Festival, the StageFree concert series, the Mise-en Music Festival, and the CMS International Conference in Belgium. Bradley is also one of the founding members and serves on the leadership committee of DISTRICT NEW MUSIC COALITION, an organization of musicians and new music lovers that aim to promote the performance and appreciation of contemporary music by connecting performers, composers, institutions, and audiences located in the Washington, DC metropolitan area through concerts, conferences, and active community-building. Currently, he is an adjunct professor at American University, the University of Maryland, Baltimore County, and the University of the District of Columbia.

Lisl Kuutti Doughton is a cellist and artist in Boone, North Carolina. She earned a M.M. in Cello Performance at Appalachian State University and a B.A. in Music and Art at Furman University. Lisl is a cello teacher and the Program Manager at the App State Community Music School and is the Administrative Assistant for Communications at the Hayes School of Music. She has played with the Western Piedmont Symphony, the Appalachian Symphony Orchestra (principal), and Orchestra Yura in Osaka, Japan, and has performed twice as a guest soloist with the DeKalb Youth Symphony. Lisl is a member of the College Music Society, Pi Kappa Lambda, and Sigma Alpha Iota. Lisl has lived in Atlanta, Raleigh, and Osaka, Japan, where she taught English at the high school and college level.

Lisl has a passion for welcoming people to enjoy music and art no matter their background or knowledge level. Her goal is to invite audience members to connect with the performer, the composer, the music, and their own inner selves

***Symphonic Prayers*** is a four-movement work for orchestra and soprano soloist. The work uses four poems from Rainer Maria Rilke's collection *The Book of Hours*, written between 1895 and 1903. Rilke was a German poet, mystic, traveler, and lover of art and nature. The *Stundenbuch* (*Book of Hours*) is comprised of poems addressed to God or reflecting on a relationship with God. Rilke's poems delicately weave together the joys and struggles of a faith journey and of finding one's place in the world and in eternity. Equally striking is the beauty and nuance with which he utilizes the German language. There is an irresistible rhythm to his words. Rilke believed that poetry truly came to life only when read aloud. For this reason, I felt setting his poems to song would honor his work. The four poems I chose each reflect on a different category of prayer. Confession is a statement of the brokenness of the world, recounting how murder has ripped through God's call for us to love life, and how our attempts to atone for this brokenness fall short.

Anne Neikirk is a composer and music educator. She is drawn to creative processes that involve interdisciplinary work. Her works often focus on telling a story or depicting an extra-musical idea. She has worked with a poet, a biologist, a painter, and numerous performing artists who have commissioned original works from her. Her background in vocal music instilled a particular interest in the relationship between music and the written word. Some of the accolades that these projects have received include a Presser Music Award, an American Composers Forum Subito Grant, and inclusion on the SCI CD Series. Her work has also been selected for presentation at many regional and national conferences including the Society of Composers

Conferences, the College Music Society Conferences, the North American Saxophone Alliance Biennial Conference, and the American Harp Society National Conference, among others. Neikirk received her DMA in Composition from Temple University, preceded by an MM from Bowling Green State University and a BA in Music from Hamilton College. Before attending graduate school, she lived and worked in Argentina for a year, teaching English as a Foreign Language. Dr. Neikirk has taught at Temple University and the University of Delaware. In 2016 she began as an Assistant Professor of Composition/Theory at Norfolk State University in Virginia. Her music is distributed by ADJ•ective New Music, LLC, and she is a member of the ADJ•ective Composers' Collective."

Soprano Pei-Ju (Peggy) Yu received her Master's degree in Voice Performance and full scholarship on Professional Studies certificate from Temple University's Esther Boyer College of Music, where she studied with Benita Valente and coached by Valery Rvkin and Donna Gill, and her Bachelor's degree in Voice Performance from the National Taiwan Normal University. Highlights of Ms. Yu's past professional seasons include featured in Christmas Concert Series "Child King" and "Good News for A Change" as a soloist of excerpt from Handel Messiah, and Bach Cantata No.51 with Church of the Saviour's festival choir and orchestra; performing Bach Solo Cantata No. 199 with Chamber Philharmonic Taipei, performing and premiered Wind Rose by Andrew Litts with Temple University New Music Ensemble, and her debut as Norina from the opera Don Pasquale with Princeton Opera Alliance. She was also invited in the Los Angeles Opera and Musical Night Concert, in scenes from I Pagliacci as Nedda and Le nozze di Figaro as Susanna.

During her studies at Temple, Ms. Yu discovered a strong interest in performing contemporary music. In the spring of 2013, she was invited to participate in two ConTemplum concerts, in which she premiered ""Adoration"" from Symphonic Prayers by Anne Neikirk and "Magis" by Ryan Olivier. In the season of 2014-2015, Ms. Yu was invited by many contemporary composers, her premiered performances include "Juego de Lunas" by Daniel Fox with Temple University New Music Ensemble and Symphonic Prayers by Anne Neikirk with Temple University Symphony Orchestra.

## Performer Showcase

Pianobells Zhou Long

Xinshuang Jin, piano  
Florida State University

Ferdinand for Speaker and Solo Violin Alan Ridout  
Text Munro Leaf

Anna Cromwell, violin and recorded voice

Love Letters for Clarinet and Cello Ruth Schonthal

- I. Rubato
- II. Andantino
- III. Allegro
- IV. Allegro
- V. Allegretto
- VI. Andante
- VII. Moderato
- VIII. Allegretto

Jessica Lindsey, clarinet  
UNC Charlotte  
Mira Frisch, cello  
UNC Charlotte

Piano Sonata no. 1 in C minor, op. 4 Frederic Chopin

- I. Allegro Maestoso
- II. Minuetto
- III. Larghetto
- IV. Finale: Presto

Fabio Menchetti, piano  
Washington State University

Aria Alexander Raichev

Lisa Nelson, viola  
Illinois Wesleyan University

Trees Dream of Dancing Katherine Ann Murdock

Classical Appalachia  
East Tennessee State University  
Heather Killmeyer, English horn  
Lisa Perry, Clarinet  
Yi-Yang Chen, piano

## Program Notes and Performer Biographies

Zhou Long (b.1953) is an internationally recognized American-Chinese composer. Because his unique experiences in both eastern and western cultures, his compositions merge the essences of eastern and western musical traditions to transcend cultural and musical boundaries. In the solo piano work *Pianobells* (2012), Zhou Long combines national style of China such as pentatonic scales and symbolism of Chinese poetry with avant-garde style including glissando inside the piano and clusters, which seamlessly brings together the aesthetic concepts and musical elements of the East and West.

*Pianobells* was inspired by two ancient Chinese poems. The first poetry line Zhou Long refers to is "Upon the Mountains of Plenty, Nine Bells ring with Knowledge of the Frost." from *The Classic of Mountains and Seas*, a Chinese classic book from pre-Qin Dynasty (221 to 206 BC). Corresponds the Nine Bells in the first poetry, the music starts in 9/4 meter. The glissando inside the piano and the palm struck in the low registers create deep sound waves imitating the *Mighty Bells*.

The second poem that inspired Zhou Long is called "Listening to Jun, the Monk from Sichuan, Plucking the Transverse Lute." by the Tang poet Li Bai (701-762). Li Bai used Frost Bells as a symbol for the union of Heaven and Earth in his poetry. Zhou Long uses fast running passages and repetitive chords in the high register in *Pianobells* to represent "Frost Bells".

A native of China, Xinshuang Jin is an active soloist, accompanist, and chamber musician in both Asia and United States. Xinshuang is prolific with a wide range of repertoire and styles, and has successfully given numerous solo concerts and ensemble performances. She won the Honor Student Scholarship from Middle School attached to Shenyang Conservatory of Music and was selected into the Ameri-china International Elite Class of 2010 by world-renowned concert pianist Chu-Fang Huang. Xinshuang received her Bachelor of Music degree from East Tennessee State University and graduated summa cum laude. Xinshuang received her Master's Degree from Texas Christian University and she is currently pursuing her Doctor of Music in Piano Performance at Florida State University.

Apart from her performing and accompanying career, Xinshuang is also a devoted instructor with ten years of teaching experience and works with piano students of a wide age range both in the United States and China. As an educator, she has participated in conferences and given presentations for Music Teachers National Association and Florida State Music Teachers Association.

Xinshuang has participated in and performed solo pieces and chamber music at Brevard Music Festival, Heartland Chamber Music Festival, and Chautauqua Music Festival. She also won prizes in various competitions including FSU X. Annual Competition, TMTA Collegiate Piano Solo Competition, TMTA Collegiate Piano Ensemble, II Future Stars International Piano Competition, the North International Music Competition and the V Paderewski International Piano Competition.

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Munro Leaf's well-known children's book *Ferdinand the Bull* features a peaceful bull named Ferdinand who enjoys sitting in a pasture smelling flowers while the other bulls prepare



for the bullfights. The story was published in 1936 before the Spanish Civil War, and some saw the tale as a pacifist statement. It has remained a hugely popular story through the decades, and the independent little bull continues to resonate with children and adults today. In 1971, British composer Alan Ridout (1934-1996) set the story to music. Ridout composed many works for children, and his sense of humor and fun can be heard throughout FERDINAND. The work features a solo violinist performing technical acrobatics on the instrument while a speaker narrates the tale. Different musical themes accompany different characters and actions. Ridout uses word-painting to enrich the story; the violinist leaps when the bulls leap, and 'moos' humorously to represent a cow. His musical interpretation is delightful and engaging, and brings new depth to the story. FERDINAND THE BULL is a celebration of the outsider, and it remains a relevant story and musical composition for our times.

Anna Cromwell is Assistant Professor of Violin and Viola at the University of Wisconsin at Stevens Point. She has been on faculty at Eastern Illinois University, Western Kentucky University, Minnesota State University, Bravo! Summer String and Keyboard Institute, and the Tennessee Valley Music Festival. As an avid teacher and lecturer, Dr. Cromwell has given numerous presentations at the Music Teachers National Association Conference, the American String Teachers Association National Conference, and the Illinois, Kentucky, and Indiana Music Educators State Conferences. Cromwell can be heard performing on several Albany CDs featuring new music by living composers. In addition, Dr. Cromwell is a reviewer for the American String Teacher, and her articles have appeared in the NCASTA online journal and the Illinois ASTA journal *The Scroll*. Dr. Cromwell earned both her M.M. and D.M.A. under Sally O'Reilly at the University of Minnesota where she was a Dahl Fellowship recipient. She studied at Rice University under Kathleen Winkler, and graduated summa cum laude from Vanderbilt University where she was a student of Christian Teal.

Ruth Schonthal (1924–2006) was born in Germany, to Viennese parents. In 1938, to escape Hitler, her family moved to Sweden, and eventually to Mexico City. In Mexico City, she met Paul Hindemith and later pursued studies with him in the U.S.

Texts and literature are often a source material for Schonthal's music, especially her vocal music. She has set texts in German, English, and Spanish. The use of these different languages reflect the history of her life as she fled from German occupation.

*Love Letters* (1979) is inspired by Voltaire's *Candide* and conveys the different emotions one might experience in a romantic relationship. Schonthal says, "[E]ach musical variation [is] like a letter describing the various stages and moods of love: exasperation; romantic yearning; passion; humor and contentment."

This work has nine movements, all challenging and charming, each one outlining a phase of a romantic relationship. The first movement begins with a cello solo and features the clarinet later in the movement. The second movement presents the main love theme. In movement three a playful dialogue finds the cello echoing the short notes of the clarinet. In movement four the music builds to tension until suddenly one character erupts in a fiery rant! The middle movements continue with alterations to the main love theme: varying rhythms, conversationally sharing the theme, or exploring dissonances in supporting harmonies. The

entire work ends with the clarinetist holding the final note alone, implying that the clarinetist's character is telling the story.

Jessica Lindsey has established herself as a dynamic performer and pedagogue, pursuing a career that is equally devoted to both spheres. Her reputation as a clarinetist in both chamber and orchestral settings has seen her perform throughout the United States, and as far afield as China and New Zealand. As an orchestral player, she currently performs with the Nebraska Chamber Orchestra as bass clarinetist and as substitute clarinet with the Charlotte Symphony Orchestra. In 2018 Dr. Lindsey released *Set No Limits* with Albany Records, an album of music for clarinet and piano by women composers. She is currently the Associate Professor of Clarinet at UNC Charlotte. Drs. Lindsey and Frisch are colleagues at UNC Charlotte where they often join together to uncover works for clarinet and strings, particularly those by underrepresented composers.

Mira Frisch, Professor of Cello and Director of String Chamber Music at UNC Charlotte, has performed as a chamber musician throughout the United States and in Bermuda, Italy, and France. Dr. Frisch can also be heard on the album *There Lies the Home*, produced by Cantus; and on multiple other chamber music recordings by Albany recordings. She has presented at national conferences of the American String Teachers Association, College Music Society, Music Teachers National Association, and the Society of Composers. In the Carolinas, Dr. Frisch has performed as guest principal cellist with the Charleston Symphony, as a section cellist with the Charlotte Symphony Orchestra, and with the Madison Park String Quartet. Drs. Lindsey and Frisch are colleagues at UNC Charlotte where they often join together to uncover works for clarinet and strings, particularly those by underrepresented composers.

The first piano sonata in C minor op. 4, written in 1828, is one of the least performed works of Chopin, a piece that I define "in a state of neglect." A live performance in 2010, celebrating the bicentenary of Chopin's birth, piqued my interest in this sonata. Despite the attempt to bring it to the attention of the audience, the sonata did not gain any reconsideration. Unfortunately, this piece has been object of prejudiced criticism and lack of investigation from both scholars and performers, who generally label it as an immature work. An in-depth study of the work reveals a different perspective. This sonata does not merely distance itself from other works Chopin composed in the same period, but displays an organic unity and a structural solidity equaling those of the two later piano sonatas.

Chopin's unique ideas are evident throughout the four movements: in the structural peculiarities of the *Allegro Maestoso* and its contrapuntal writing, the unusual order of the movements, the grace of the *Minuet*, the 5/4 meter and the fluctuating rhythmic figures of the *Larghetto*, and the virtuosic *Finale*. These elements and the overall explosive creativity of the sonata make the piece a first-rate work in Chopin's catalogue, and it is my wish that Chopin's first piano sonata will become standard repertoire, gaining the interest of audiences and pianists.

A native of Lucca, Italy, Fabio Menchetti serves as Assistant Professor of Piano at Washington State University, while maintaining an active international performance career.

Dr. Menchetti has been teaching piano in many diverse settings, from Italian junior high schools to American universities. As a Teaching Assistant, he taught at Houghton College, and at College-Conservatory of Music, University of Cincinnati. He won the CCM Excellence in Teaching Award for the best doctoral Teaching Assistant and, after completing his doctorate, he returned to CCM as a visiting instructor of piano and piano pedagogy.

As an advocate for contemporary music, Dr. Menchetti enjoys bringing new music to life. He performed several works by Sarah Hutchings, and he collaborates with English composer Peter Seabourne, recording the fourth volume of his monumental collection of solo piano pieces (*Libro di Canti Italiano – Steps vol. 4*), a CD published by Sheva Collection. For the same label, he also recorded a CD with violinist Ruggero Marchesi, *Novecento Italiano*, featuring music for violin and piano by Italian composers written between the two world wars.

As an active member of MTNA and CMS, he participates in numerous conferences, presenting at the New York State School Music Association – Annual Conference in Rochester, at the 9th Annual North Kentucky Piano Pedagogy Conference, at the Ohio MTA Southwest District Meeting, and at Ball State University for the 9th Piano Pedagogy Symposium.

After completing his studies in Italy, he received his MA from Houghton College, and his DMA from University of Cincinnati.

Bulgarian composer, Alexander Raichev (1922-2003), has won numerous awards for his compositions. His works are highly regarded for representing classic Bulgarian features of the second half of the 20th century, namely an expressiveness and optimism reflected from society, along with innovative compositional techniques. Following years of governmental restrictions under Communist rule, Raichev and other Bulgarian composers were free to write in a more modern style in the later 1900s, and they often blended in elements of their rich folk tradition.

*Aria* was written for a viola competition and dedicated to the winner, Dimitar Penkov. Described as a truly twentieth-century work with hints of Bulgarian folk influence, *Aria* is slow and improvisatory with disjoint, atonal melodies. Irregular meters are common in Bulgarian folk music, but this piece's 5/4 time signature is not clearly perceived through the long note values and rubato. As in the non-metrical, improvisatory pieces of the folk tradition, *Aria* shares elements of expression, harmonic variety, ornamentation, and passages with drones that highlight dissonant intervals. Contemporary characteristics of the piece include large leaps in unusual intervals, passages of parallel fifths and sixths, and chromatic lines.

Lisa Nelson is Assistant Professor of Viola, Violin, and String Pedagogy at Illinois Wesleyan University, where she also serves as Director of the String Preparatory Department, and Executive Director of the Illinois Chamber Music Festival. As an active chamber musician, she regularly appears in recitals throughout the U.S., Canada, Bulgaria, Italy, Israel, and the Czech Republic.

Lisa Nelson holds her doctorate in Viola Performance and Literature from the University of Illinois. She also earned a Bachelor of Music in violin performance and Bachelor of Arts in mathematics from St. Olaf College, Minnesota, where she graduated summa cum laude with

departmental distinction in music. Her teachers have included Masumi Per Rostad, Sherban Lupu, Charles Gray, and Mihai Craioveanu.

Dr. Nelson is a member of the Illinois Symphony Orchestra and serves as artistic advisor and faculty of the International Chamber Music Academy in Kyustendil, Bulgaria for young talented musicians. She has given presentations on viola literature, pedagogy, and chamber music at American String Teachers Association (ASTA) National Conferences, American Viola Society (AVS) Festival, and College Music Society (CMS), and violin/viola masterclasses in Illinois, Wisconsin, North Carolina, Indiana, and Washington. Her newly-released Albany Records CD "Dancing on Glass" with violinist Anna Cromwell and cellist Mira Frisch features works for strings by leading women composers.

The gender gap in classical music has been brought to the forefront in recent years, and many organizations have undertaken efforts to increase diversity and inclusion in programming works of female composers. The marginalization of women is not limited to the classical world, however. Women in the fields of science, technology, engineering, and math have also experienced marginalization and received less attention for their contributions. Biologist Suzanne Simard's groundbreaking research on trees has demonstrated that trees can communicate with and protect each other, which may enable scientists to help forests survive global warming.

The redwood forests of California served as inspiration for Katherine Ann Murdock's trio *Trees Dream of Dancing*. Composed in 2003, this one-movement work features the unusual instrumentation of clarinet, English horn, and piano. Although not a common chamber ensemble, the timbres of these instruments compliment one another and provide effective contrast and blend. Intrigued by the idea of great trees rooted to the ground, but dreaming of dancing as they slumber, Murdock stages a playful scene. The clarinet and English horn trade gestures, with motives imitated or inverted. Quartal harmony is a prominent feature throughout the piece, and along with arpeggiated runs of stacked augmented 4ths in the piano, evokes an atmospheric dream state. As is typical of Murdock's compositional style, the reed parts are idiomatic and feature the optimal tessituras of the clarinet and English horn.

Currently based in Johnson City, Tennessee, clarinetist Lisa Perry is the clarinet instructor at East Tennessee State University. Dr. Perry has appeared with the North Carolina Symphony Orchestra, the North Carolina Master Chorale, the Taneycomo Festival Orchestra, the Stamford International Chamber Music Festival (UK), and has recorded for Minnesota Public Radio (MPR). As a member of the International Clarinet Association, Dr. Perry has appeared in *The Clarinet Journal* and performed at the 2015 ICA Southeastern Festival in Birmingham, Alabama, the 2012 ClarinetFest in Lincoln, Nebraska, and the 2019 ClarinetFest in Knoxville, Tennessee. During the summer, Dr. Perry has assisted at the Interlochen Center for Arts Clarinet Academy and has been on faculty at Blue Lake Fine Arts Camp (MI), the Minnesota Clarinet Academy (MN), the International Music Camp in North Dakota/Canada, and has served on faculty and adjudicated for the International Clarinet Workshop and Competition (ICW) in Mizra, Israel.

Dr. Perry earned her doctor of musical arts degree in clarinet performance at the

University of Minnesota where she was a Berneking fellowship recipient. She received her master of music degree in clarinet performance at Florida State University where she served as a graduate teaching assistant. Lisa also holds a bachelor of music degree in clarinet performance from East Carolina University. Her teachers include Janice Lipson, Michael Cyzewski, Anne Dervin, Christopher Grymes, Frank Kowalsky, and Alexander Fiterstein.

Classical Appalachia is a faculty ensemble based at East Tennessee State University in Johnson City, Tennessee. Members Heather Killmeyer (oboe, English horn), Lisa Perry (clarinet, bass clarinet), and Yi-Yang Chen (piano) explore lesser-known repertoire for their unusual and flexible instrumentation. The group is active throughout the region, providing outreach concerts, events, and educational clinics for the Tri-Cities community and secondary school music programs. Devoted to promoting the music of underrepresented composers, the ensemble has performed for the 2019 and 2020 Music by Women Festival in Columbus, Mississippi.