

2023 CMS INTERNATIONAL CONFERENCE

July 2–10, 2023

Lithuania, Latvia, & Estonia

ABSTRACTS & PROGRAM NOTES

updated March 12, 2023

**Aguilar, Carla E.**

see Farrell, David E. (*Progressive Practice: Effective Use of the Digital Audio Workstation in Music Education*)

**Allerton, Ali**

**Research Paper: Hugo Distler's *Totentanz*: The Work of an "Inner Emigrant?"**

Hugo Distler (1908–1942) has been described as the most important composer of Protestant Church music in Germany in the early twentieth century—a remarkable epithet given that he was a professional church musician and composer for only about twelve years before his life was abruptly ended with his suicide in 1942. His career spanned the ascension and rule of Adolf Hitler and the National Socialist party in Germany.

In 1934, the same year Hitler assumed the title of Führer, Distler composed *Totentanz*, op. 12 no. 2, an idiosyncratic, if charming, work among his oeuvre. The work was inspired by the famous medieval *Totentanz* artwork in the Marienkirche in Lübeck, Germany, which is credited to the Baltic artist Bernt Notke. A similar piece by Notke still exists today in the Nikolaikirche in Tallinn, Estonia.

Distler's *Totentanz* contains fourteen brief a cappella choral movements, encompassing an array of stylistic traits found in medieval, Renaissance, and twentieth-century music. The text comprises aphorisms by Angelus Silesius (1624–1677), a mystic poet and Catholic priest, with spoken dialogue and solo flute interpolations interspersed between each choral movement. The subject matter explores Distler's eschatological views in an overt and undeniable way, and these views are in stark contrast with the Nazi view toward eschatology.

The question this paper explores is, "Was Distler's *Totentanz* the work of an 'inner emigrant;' i.e., a member of a resistance movement from within Germany's borders who courageously acted in defiance of the prevailing Nazi ethos, at great personal risk?"

**Badgerow, Justin**

see Van Winkle, Lisa (*Soundscapes from Slovenia: Modern Music for Flute and Piano from Slovenian Composers*)

**Baldoria, Charisse**

**Original Composition: *Three Rhapsodies***

*Three Rhapsodies* is an exploration of musical multiplicity from a finite set of tones which altogether form a whole-tone scale. "One-Note Rhapsody" is based on the note F-sharp, whose ringing begins the piece and stays constant to the end, branching out to neighboring tones that envelop it and that open up to varied sonorities, implying harmonies and melodies through multiple layers, evoking gamelan in parts. "Three-Note Rhapsody" is based on D, C, and E, a melodic fragment that floats above chromatic figurations, pensive yet propulsive, with layers of sound in various harmonic contexts alluding to jazz and the blues. "Two-Note Rhapsody" is based on G-sharp and A-sharp, which form the germ of the main melody and are present in almost all chords and measures of the piece. The more lively tempo and contrapuntal touches build up to a dynamic final section utilizing the Latin American tresillo clave.

The first two movements are written-out improvisations created in 2020 during the first months of the pandemic, when I was exploring performative aspects of music creation with a newly purchased instrument, during a time of societal pain and personal introspection. The last movement was composed months after, in the summer of 2021, rounding out the whole-tone scale tonal basis and giving the set a more optimistic, vibrant close.

**Barry, Nancy**

**Research Paper: *College Music Teaching for a Diverse and Global Society***

Music is often called the universal language, but is a diverse, global perspective genuinely represented in college music curriculum and teaching in the United States? Students of color, ELLs, students from lower-income communities, and first-generation students are underrepresented in many college music programs. Students from diverse backgrounds may confront daunting challenges as they navigate the culture of their college or university music program.

How can college music faculty and programs better serve students in an increasingly diverse and global society? This review of the literature emphasizes practical applications of research, and real-world models of successful practice for recruiting, teaching, supporting, and retaining diverse students in college music courses and ensembles.

This research paper presentation will provide an overview including:

- (1)The Equity Gap: What the research shows about access to and participation in music classes across diverse student populations
- (2)Diversity and Social Justice in Music Education: Ensuring that our music classes are democratic spaces
- (3)Teaching ELLs: How can college music teachers help students succeed academically while also coping with a foreign culture and language?
- (4)Diverse Learners in the Large Ensemble Classroom: Music ensembles as safe and inviting democratic learning environments
- (5)Implications for College Music: Recruiting and retaining diverse students in College Music courses and degree programs.
- (6)Implications for Music Teacher Education: Empowering future music teachers to support diverse learners
- (7)Culturally Responsive Music Teaching: Music teachers CAN make a difference!

Participants will be invited to share effective strategies for supporting diverse learners.

**Battersby, Sharyn**

**Demonstration: *Culturally Responsive Teaching: Nonverbal Awareness and Understanding Cultural Conditioning***

A considerable number of schools in the United States comprise an ever-growing demographic of immigrants, migrants, and refugees reflecting a richly diverse student body with a limited vocabulary or little command of the dominant language spoken by their newly encountered peers. This high percentage of English Language Learners (ELL), a broad term that refers to students who are in the process of acquiring English as a new language, also experience cultural shock as they grapple to learn new customs and acclimate to the realities of living in their newly adopted countries. Our music classrooms already reflect this cultural diversity, demonstrating the need for teachers' increased awareness in behaving culturally responsive both verbally and nonverbally, so that we learn to serve all our students equally and to the best of our ability. Music educators are always striving to learn new methods and techniques for improving our craft. Learning more about our students and successful methods of communication for all, regardless of the number of languages spoken and/or the various aspects of each culture our students bring with them to our classrooms is an on-going learning process. This presentation will highlight recent studies and provide strategies, communication tips, and examples that will raise awareness of the cultural journey of our international and diverse population of American students and also so that we are equipped to serve them more justly and responsibly.

**Bergman, Mark Elliot**

**Lecture-Recital: *"Bass Trip" Across the Baltic Nations***

Composer Pēteris Vasks has deep ties to all three Baltic states. He was born in Latvia and studied in Lithuania at the State Conservatory in Vilnius. Later, in 2005, he received the Order of the White Star from the Estonian government, recognizing his service to the Estonian state. 2023 marks the twentieth anniversary of one of Mr. Vasks' most important solo works, *Bass Trip*, for unaccompanied double bass. The presentation includes a performance of *Bass Trip* and an analysis of the structural components forming the essential narrative of the piece.

Like much of his music, *Bass Trip* references Baltic folk music in its incorporation of mixed meter and tuneful melodies. It also embodies the conference theme of "Stronger Together: Music and Culture in the Face of Adversity." The ten-minute work opens with a pleasant, folk-inspired melody in d minor played against an open-string drone. As the composition progresses, the musical language becomes more adversarial. Gestures become fragmented, dissonant and disjunct. In the final segment of the work, a simple folk-like d minor melody returns. Having overcome the turbulent middle portion of the work, balance and order is restored. This time, however, Vasks strengthens the tune by employing a surprise element. The composer brings together instrumental and vocal elements by asking the performer to "whistle or sing in an octave suitable for the musician" while playing an accompanying waltz rhythm on the double bass.

**Bergman, Rachel**

**Lecture-Recital: *A Latvian Summer: Symmetry and Structure in Peter Vasks's "Little Summer Music"***

Pēteris Vasks (b. 1946) is a prolific Latvian composer who has written choral, orchestral, chamber, and solo instrumental works spanning four decades. While he wrote several works for flute, including *Landscape with Birds* for solo flute in 1980 and a flute/alto flute sonata in 1992, *Mazā vasaras mūzika* (Little Summer Music) was originally written for violin and piano (1985), later transcribed for viola and piano (2012) and finally for flute and piano in 2016. One of his more accessible works, *Mazā vasaras mūzika* consists of six movements: Broadly, sonorously; Unhurried; Vigorously; Sadly; Cheerfully; Broadly, sonorously. The two outer movements provide symmetry and structure while the three inner movements explore various moods. After presenting an overview of Vasks's chamber and solo works for

flute and briefly outlining differences between the various versions of this work, this lecture-recital will highlight Vasks's unique musical language while bringing to light a delightful addition to the intermediate flute repertoire.

**Branker, Anthony**

**Workshop: *Creating with the Spirit of We: Reimagining Music Making by Crossing Borders, Celebrating Difference, and Collaborating***

Our classrooms can be spaces that are reflective of the best practices of equity, diversity, and inclusion where a willingness to engage in dialogue and explore each other's perspectives exists; opportunities for sharing and exchange are provided; there is respect for difference; individual identities interact; new insights emerge; openness and democracy are practiced; and where difference is a fuel for facilitating the development of understanding.

What would happen if students from diverse musical backgrounds had the opportunity to come together in a learning space that promoted sharing and exchange, improvisational exploration and risk taking? What if they were presented with situations where they were compelled to reexamine their previously held beliefs about music making? How would they negotiate the challenges associated with creating "outside the box" or in those spaces located beyond their own conceptual comfort zones?

I have explored these concepts within the space of *The Improvising Ensemble*, a course for non-major instrumental and vocal music students at a liberal arts institution whose musical backgrounds were representative of a wide variety of traditions (e.g., classical, jazz, popular, R&B, Hip Hop, and ethnic music).

Workshop activities will provide educators with an opportunity to experience these concepts firsthand so they will be better equipped to facilitate their own classroom activities that embrace such a pedagogical stance. This will include crafting improvisational group response compositions and interacting with artifacts of visual arts to create the sonic.

**Bronkhorst, Julia**

**Lecture-Recital: *The Genius of Hafez and the Resilience of His Hidden Resistance***

In this lecture-recital I would like to showcase the 14<sup>th</sup> century Persian poet Hafez through word and music. Hafez is still considered the greatest Iranian poet and has inspired many. What makes Hafez so special and magical? During fundamentalist times Hafez could not write openly about love or freedom of mind. Therefore, he wrote in allusive language, which everybody could understand. He criticized hypocrisy, restraint, and the dictates of purist Islam and is known worldwide for his wisdom and clarity, regarding difficult political situations, oppression, imprisonment and tyranny. His written words are a source of consolation as he puts into words what the common people cannot express openly, even now. Persians all over the world recite his poetry by heart and feel strong together when doing so. For Hafez music symbolizes freedom. Several musicians have used his work for their compositions. To illustrate the greatness of Hafez, I have taken two compositions based on the same poem by Hafez, in German by Jan Brandts Buys (19<sup>th</sup> century) and in English by Maarten Benschop (21<sup>st</sup> century). I will perform them live. In both compositions, it's as if the powerful poem was waiting for composers to set it to music. Benschop's version is a dramatic soundscape with voice while Brandts Buys's is lyrical and expresses eloquently the meaning of the poem. Because no recording of this last song is available, I have attached the score and a song by a contemporary composer.

**Bruce, Judy****Original Composition: *Animals (Suite for Solo Piano)***

*Animals* is a piece that musically tells the story of three different animals: Dragons, Mice, and Tigers. Each movement begins with a small, narrated poem about the animal the music is characterizing. I have young grandchildren who are fascinated with dragons and dinosaurs and love to hear stories about them. I made up a story about several families of dragons with young “dragonette” children going on a picnic and playing games with each other. After telling the story, I decided to make the scenes into music.

Movement 1, “A Bonfire of Dragons,” begins with father dragons, large and fierce showing their strength while the mother dragons race each other and set up the food to share and marshmallows to roast. The little dragons play jump rope, hide and seek, climb trees, and generally get into lots of trouble.

Movement 2, “The Timid Mouse” is a short, quiet composition about a scared little mouse, trying to sneak around and avoid being seen by predators. It is characterized by many quiet staccatos, when he is jumping forward or backward to stay away from enemies, and short, flowing sixteenth notes when he is running to find a hiding place.

The final movement, “Tiger Toccata” is about a ferocious tiger searching for prey. It features many changing time signatures and uses piano to forte episodes when he is stalking and catching other animals. It has a short middle section that is quiet and then an ending that gradually builds to a triple forte resolution.

**Bryant, Claire**

see Harding, Tayloe (*At the Marion Opera House (2012)*)

**Bryant, Claire**

see Wilson, Brian S. (*Yizkor*)

**Bush, Phillip**

see Harding, Tayloe (*At the Marion Opera House (2012)*)

**Clark, Adam****Lecture-Recital: *The Culmination of a Genre: Sergei Rachmaninoff's Transcription of Bach's E Major Violin Partita***

This lecture-recital is offered in commemoration of the 150<sup>th</sup> anniversary of Sergei Rachmaninoff's birth. It highlights features of the work itself and contextualizes it as the culmination of a tradition of pianist-composers transcribing the music of J. S. Bach.

Franz Liszt is arguably the grandfather of this genre. Other notable figures include Busoni, Brahms, Siloti, Bauer, d'Albert, Hess, Kempff, Petri, and Godowsky, among others. The earliest transcriptions by Liszt date from the mid-1800s while most contributions that followed were written before 1930. Rachmaninoff's transcription appeared in 1933/34 as one of the last and greatest in the genre.

There are two types of Bach piano transcriptions: those of multi-voice works where the harmony and counterpoint closely resemble the original, and those of unaccompanied solo works where new harmony and counterpoint are added to fill out the texture.

Most transcriptions fall into the first category, as the second requires a composer to add a substantial amount of original material. Rachmaninoff's transcription falls into this second category, showcasing his skill as a composer.

Recital programs throughout Rachmaninoff's career reveal he performed Bach transcriptions by Liszt and Busoni and was well acquainted with the works of his contemporaries. An examination of the solo violin and cello transcriptions by Godowsky, various transcriptions by Liszt, and Busoni's D Minor Chaconne reveal the influence these works had.

Rachmaninoff's transcription is a miracle of creativity and refinement. It is a fitting work to celebrate his accomplishment in this genre and his overall contribution to the world of music.

**Cornett-Murtada, Vanessa**

**Research Paper: *Performance Anxiety Experiences Among Turkish Musicians***

Performance anxiety may be a universal issue among musicians, but attitudes and solutions are culturally specific. Yet, the published research on stage fright favors the attitudes and mindsets of North American and Western European musicians. How do non-Western musicians navigate performance stress amid lingering cultural stigmas? What resources do they wish existed in their native language? How can Western teachers be more sensitive to the needs of their international students?

This study investigated the music performance anxiety experiences of musicians in three Turkish cities (n=270) to explore cultural differences in the attitudes toward the mental health of performing artists. We collected self-reports of Turkish musicians' physical and cognitive symptoms of anxiety, methods of coping with performance stress, and perceived need for resources and support. Analysis of the data revealed statistically significant differences in gender, with women reporting more frequent performance anxiety symptoms than men. The solution mentioned most frequently among students was the need to practice more, with a quarter of students not knowing how to manage their stress. Participants indicated a desire for greater psychological support, working with experts in the field, participating in required performance events, and having greater access to books and resources in their language. This paper approaches the topic of stage fright from a global perspective, with a comparison of the performance anxiety experiences of North American and Turkish musicians. By better understanding the needs of international musicians, interested Western music teachers can adopt a less Eurocentric approach to helping students manage their performance anxiety.

**Darmiento, Madeleine**

**Lecture-Recital: *The Unique Voice of the Violoncello Da Spalla***

Prior to the widespread adoption of the Stradivarius model across Europe in the early 18<sup>th</sup> century, the violoncello was not standardized. Documentary and iconographic evidence reveal a wide diversity of sizes, names, and playing postures depending on locale. The "violoncello da spalla" is one such variant described by Johann Mattheson in *Das neu-eröffnete* (Hamburg, 1713).

"It is attached to the chest with a band, and pushed into the right shoulder....A bass can never be more distinct and clearer than on this instrument...One can do all sorts of fast things, variation, and styles with easier work than on the larger machines."

Leipzig luthier Johann Christian Hoffman, a close colleague of J.S. Bach, made several small five string cellos which are extant. J.S. Bach used "piccolo cello" in nine of his church cantatas demonstrating his fondness for a petite instrument. Whether or not the Hoffman model was Bach's "piccolo cello" or can be considered a "violoncello da spalla" has evoked controversy. While this lecture/recital is not intended to resolve the issue, it will provide the opportunity to hear the unique voice of the Hoffman style small cello - a leaner, lighter and more focused sound than its modern counterpart. Selected movements of Bach's *Unaccompanied Suite No. 6 in D Major* (BWV 1012), a work originally written for a five string

cello, will be performed. From the player's perspective, both the merits and challenges of performing on "violoncello da spalla" will be discussed, a recent trend which has been gaining momentum.

**Dickhaus, Chris**

see Hui, Jerry (*Three Merton Songs*)

**Dickinson, Stefanie**

**Research Paper: *Specs Grading: A New Model for Aural Skills Classes***

Ear Training courses hold an important place in the music curriculum: training students in the essential skills of music literacy and audiation. However, aspects of these courses can be frustrating for students and faculty alike. Students are sometimes unmotivated and delay seeking help yet are often able to pass a class without meeting all learning outcomes. Faculty must deal with different ability levels in a single class, waste time making decisions about partial credit, and may not uphold the same standards between multiple sections of a course.

I propose these problems and others can be avoided by replacing a traditional points-based grading system with a "specifications grading" model developed by Linda Nilson, sociologist and educator. Based on adult learning theory and motivation theories, "specs grading" is appropriate for any discipline but is especially effective in aural skills classes.

This paper explains the essentials of specs grading and how they can be applied successfully to ear training courses. With specs grading, faculty clearly communicate learning outcomes and design assignments spanning basic outcomes to higher level thinking. Pass/fail grading raises the bar for student performance while easing the instructor's grading load. Students are more motivated because they are allowed choice and flexibility in their assignment load. Opportunities for student self-reflection give students more ownership of their learning.

The presentation reports on successful implementation in courses at the author's university. Discussion emphasizes course organization, converting traditional grading to specs grading, grade comparison to traditional systems, faculty and student response, and assignment samples.

**DiMedio, Annette**

**Lecture-Recital: *Lithuanian and Latvian Piano Works Inspired by the Suktinis, Dainas and the Sea***

Nationalism in music sonically portrays elements of a composer's homeland whether it be dance, folksong, folk poems or geographic entities.

Vytautas Bacevicius (1905–1970) though born in Poland, identified with his Lithuanian heritage, his father being a Lithuanian violinist. His early work *Four Lithuanian Dances*, Opus 35 is inspired by various Lithuanian folk dances. *Lithuanian Dance No. 4*, inspired by the round dance (Suktinis) is a solo piano piece that incorporates the characteristics of the dance through circular melodic lines and rhythm variance associated with stamping and turning movements.

Latvian composer Janis Medins (1890–1966) uses the inspiration of the "daina", Latvian folk poetry recited and sung, in his *Twenty-four Dainas* for piano, compositions spread over four decades interrupted by World War 2 and Medins' exile to Sweden. The "daina" is Latvia's own poetic folk form made up of four-line poems that served during times of occupation and oppression as a symbol of Latvian identity. The folk song/poem daina inspires the *Dainas no. 16* with a song-like melodic line of simplicity charged with emotional surges.

Lithuanian composer Mikalojus Konstantinas Ciurlionis (1875–1911) is also famous as a painter. His love of the Baltic Sea and Black Sea are evident through his synthesist approach of connecting visual images to sound. His symphonic poem *The Sea* (Jura, 1908), piano piece *The Sea*, Opus 28 (1908), as well as three paintings entitled *Sonata of the Sea* (1908), connect the visual images of the sea to sound in its change of lighting and rhythmic movement.

**DuHamel, Ann**

**Workshop: *Somatic Practices for Presence and Resilience***

As music students and educators, we spend thousands of hours at our instruments, often in poses that are anatomically unnatural; research indicates 80–90% or more of musicians have a performance-related injury at some point in their careers. As academics and administrators, we spend thousands more hours at computers, which has only been exacerbated by the explosion of online events and meetings during the recent pandemic. This workshop offers a movement-based session to counteract some of the physical hazards of modern life and music-making, both for ourselves and as potential options to share with students.

Drawing largely from the yoga tradition, this somatic, or body-based, practice will also borrow from “body mapping.” The session will include pranayama (breathing) techniques and gentle asana (movement). Special emphasis will be given to healthy movements for the neck, shoulders, and arms, physical regions in which overuse especially impacts musicians. Additional attention will be devoted to the ideas of “inclusive awareness” (from the body mapping modality) and sensing the self in space. These movements and ideas, such as attention to sensation, will be woven together during the 55 minutes to bring a greater sense of physical freedom and ease, as well as balance and a calm state of presence.

In times of personal and planetary upheaval, yoga and similar practices can assist us in cultivating both presence and resilience. The workshop is presented in the spirit of the conference theme “Stronger Together,” providing tools we can use for personal wellbeing in the face of adversity.

**Falzone, James**

**Lecture-Recital: *Already Not Yet: Improvising in the Midst of Adversity***

Improvisation is at the center of the human experience. At its core, improvisation is not the practice of “winging it” but the moment-by-moment manifestation of an individual’s deeply held and practiced beliefs (the already), mingling with the complexities of the present (the not yet). Paraphrasing George Lewis, a leading scholar in improvisation studies, improvisation is not a technique or practice but a “way of being.” While improvising plays an important role in all daily activity, it is heightened in the face of adversity, when individuals must live their “way of being” in the face of compromises and challenges to their identity. COVID-19 have made this known to us in new ways, especially in areas of performing arts and education.

Historically, improvisation in music has flourished in communities facing struggle, especially those coming out of the African diaspora, with powerful expressions in blues, jazz, and hip-hop, to name only a few. Additionally, improvisation has played an increasingly important role in music education at all levels, allowing growing musicians a means of creativity, while building strong musicianship skills.

My lecture-recital will offer examples of musical improvisation, performed by myself on clarinet, penny whistles, and piano, with discussion as to how the practice of improvisation creates awareness, in both practitioners and listeners, of momentariness, the importance of preparedness, and the relationship between process and outcome, all of which illuminates the path of adversity and struggle. This

lecture-recital will offer connection points for practicing musicians, music educators at all levels, and the general public.

**Farrell, David**

**Demonstration: *Progressive Practice: Effective Use of the Digital Audio Workstation in Music Education***

Technology is a widely used resource by contemporary musicians. Despite this ubiquity, many collegiate programs are just beginning to give special attention to the pedagogy of music technology. One tool, the digital audio workstation is particularly useful as an entry point for music students at a variety of levels. Digital audio workstations allow for the easy creation of a wide range of musics, and give student creators instantaneous feedback on their creations. Despite this usefulness, the complexity of these programs can make them challenging for music educators to effectively incorporate into their teaching practice.

In this session we will discuss philosophical reasons why technology is useful both to engage with student learners and to overcome some common challenges that are faced in other learning environments. We will then discuss the characteristics of effective teaching incorporating the digital audio workstation, which includes collaborative learning and student-centered learning. We will conclude by demonstrating lesson ideas for instruction in private lessons, classes, and ensembles that incorporate these concepts. Attendees will have access to lesson materials to take away and guide future teaching.

**Fulmer, Mimmi**

**Lecture-Recital: *Finland: A Nation Sustained by Song***

Music played a crucial role in giving the Finnish people an identity and unifying them in the drive toward independence from Russia in 1917. My presentation will explore the role songs played in achieving independence, and the ways in which songs, classical and traditional, have continued to be a touchstone of Finnish culture and spirit through peace and war into this new era of joining NATO. Finland's history is inextricably bound with songs. I will discuss and sing representative repertoire from key periods in Finnish history linked with overcoming adversity. I will also present songs reflecting traditions and new international influences.

After centuries of political turbulence, the National Romantic period of the late 19<sup>th</sup> to early 20<sup>th</sup> century played a crucial role in forging a strong Finnish national identity. The *Kalevala*, an epic poem set to music, helped inspire the national awakening that led to Finland's independence. Sibelius's "Finlandia" became emblematic of the struggle and protest of the Finnish people against Russian occupation. During the Winter War, when Russia invaded Finland, Taneli Kuusisto's hymn "Suomalainen rukous" was performed in solidarity numerous times in public and on the radio. The distinctive *Kalevala* meter continues to be a source of identity, from classical music to heavy metal bands, including contemporary compositions like Olli Kortekangas's "Maalari" and Kim Borg's "Sydämeni laulu".

Finland developed from a war-torn new nation into a prosperous world player in the century since independence, and songs have played a central role in establishing and maintaining its identity.

**Graniti, Giuliano**

see Hahn, Alexander (*Flower Songs of Lithuania: Interwar Interpretations of Kazys Binkis' Floral Poetry*)

**Grote, Adalbert**

see Monson, Linda Apple (*Fighting, Searching, Finding: Arvo Pärt's Compositional Development*)

**Hafey, Brooks**

see Bergman, Rachel (*A Latvian Summer: Symmetry and Structure in Peter Vasks's "Little Summer Music"*)

**Hahn, Alexander**

**Lecture-Recital: *Flower Songs of Lithuania: Interwar Interpretations of Kazys Binkis' Floral Poetry***

Lithuanian poet Kazys Binkis (1893–1942) is best known as the founder of the literary movement Keturi vėjai (The Four Winds) which introduced Lithuanian arts and society to Russian futurism. But before his role as the pioneer of the avant-garde, the young Binkis composed verses that can best be described as neo-romantic and folkloristic, often centered around pastoral and flower themes. This poetry inspired a generation of interwar Lithuanian composers, primarily the three composers of the “Kaunas School”: Juozas Gruodis (1884–1948), Kazimieras Viktoras Banaitis (1896–1963), and Vladas Jakubėnas (1904–1976).

This lecture-recital will highlight the floral poetry of the Kazys Binkis through performance and analysis of art songs by Gruodis, Banaitis, and Jakubėnas. The azure landscape of “Rugiagėlės” (Cornflowers) introduce us to the musical-folkloric characteristics of the first of our Lithuanian composers, Juozas Gruodis. Composed in 1921, Gruodis utilizes attributes of German neo-romanticism to depict the delicacy of Binkis’ prose. Composed in 1924, Jakubėnas’ “Gėlės iš šieno” (Flowers from Hay) brilliantly depicts Binkis’ narrative of a coy, adolescent maiden and her inviting affections for her beloved with sophisticated use of compound rhythms. Lastly, Banaitis’ accentuates femininity and floridity in an ironic interpretation of Binkis’ antiwar symbolism in “Tulpės” (Tulips).”

**Hanks, N. Lincoln**

**Original Composition: *Look Out!***

In my early twenties, I was introduced to the poetry and other writings of Wendell Berry, and I immediately felt a deep affinity to his words and thoughts that tightly weave together personal faith and environmentalism. For this performance, we will hear two movements from Look Out for flute and piano; the work is a series of abstract musical renderings of some of the ideas taken from a variety of Berry’s poems, particularly those from his Sabbaths series, dating as far back as 1986. I borrow short titles and phrases from those poems and create “tone poetry” from them. Starting with the inherent differences in the natures of the flute and the piano, I construct sound worlds within these movements that express the plight of our contemporary world, especially its incessant wars and ecological disasters, all rendered with impunity. In this piece of music, you will hear dominance overwhelming fragility, discord upending concord, and devastation replacing cultivation, but just as Berry reminds us, there is redemption and justice awaiting.

“May we be as a song sung within the tree, though beside us the river of oil flows, burning...” – from *The Sabbath Poems: 1989, VI* by Wendell Berry

**Hansen, Collin**

see Roland-Silverstein, Kathleen (*Kalevala and Karelia: Myth, Language, and Poetry in the Songs of Sibelius*)

**Harbin, Doug****Research Paper: *Empathy and Music: A Model for Experiential and Integrative Learning for the 21st-century Musician***

How does one design a course for which the goal is to explore diversity, empathy, adversity, and creativity? Empathy and Music is a new course that uses the Narrative 4 story exchange as a launching point, pairing students with members of local, underserved populations to share stories and experiences. These stories form the basis for a creative, musical project expressing the lessons learned from the Narrative 4 story exchange.

This presentation will define the Narrative 4 story exchange, discuss the collaborative nature of the design and implementation of the course, provide teaching methodologies utilized throughout the semester, and reflect on the impact of the course on students' awareness of under-represented populations. By sharing our experiences and offering a course that is rooted in creativity while also being integrative and experiential, we hope to inspire others to explore ways of connecting students with their local communities.

A short video including student reflections and examples of their work will conclude the presentation. Time will then be allotted to address questions pertaining to the course and presentation.

**Harbin, Doug****Original Composition: *Terrores Magicos***

The text for *Terrores Magicos* comes from *The Discoverie of Witchcraft* by Reginald Scot (1584). The piece depicts a character who is grounded in reason and logic but is also fascinated by fantasy and the supernatural. Sources for the electronic sounds come from student recitations in aural skills classes and altered recordings of acoustic works by the composer.

**Harding, Tayloe****Original Composition: *At the Marion Opera House (2012)***

As it did the year it opened in 1892, The Marion Opera House (SC) has annually hosted as many criminals as music performances, as many bakery and butcher shop customers as operas, and served as many community citizens stricken by home fires as it has patrons of theatre and visual art openings. While its modern manifestation is a civic center where meetings and auditoria events are held, it has served a great variety of common good capacities over the decades. Each of the work's three movements has a very specific former public use of the Opera House as its title and inspiration.

The Pink Tea was where the Marion citizenry selected its annual representatives to a debutante fashion event in New York. Movement 1 is inspired by the formality and etiquette for which this tea was locally famous. Early in the Opera House's history a part of the main floor was devoted to an almost old-west-style courtroom and jail. Persons accused of every conceivable crime were tried here and many of them served time in its long-gone jail cell behind the "bench." A lament for the duo is the result of my imagining what such an occurrence might have been like there. Marioners tell me that the firehouse on the ground floor saved many a burning building in Marion in the early years of the 1900s...what better way to capture the madhouse of volunteers rushing to a blaze than a circus march.

**Heazlewood-Dale, James**

**Research Paper: *Where is the Soul in Soul? Limitations and Innovations in Pixar's First Jazz-Infused Score***

The award-winning score for Pixar's *Soul* (2020) comprises two distinct and contrasting sound worlds to represent two different realms: Jon Batiste's jazz music for the physical plane and Atticus Ross and Trent Reznor's music for the soul inhabited domains known as the Great Beyond and the Great Before.

Pixar's first film to center jazz music (a genre rooted in African American culture) within its narrative and feature an African American protagonist elicits several questions: How does jazz music participate in the animated film's narrative? How does this contrast to previous films with a jazz-centered narrative? How do the two sound worlds (Batiste's jazz music and Ross and Reznor's electronic music) interact throughout the film? How do sound and image unite to establish new filmic associations with jazz?

In many respects, *Soul's* narrative celebrates jazz music. It diverges from a cinematic tradition that fixates on the "crime jazz" trope: jazz music as a signifier of criminality, immorality, and the questionable lifestyles of characters and their urban dwellings. However, addressing the aforementioned questions illuminates how *Soul* excludes jazz music from participating in pivotal moments of the characters' interpersonal development and profound existential realizations.

This research draws and builds upon scholarship in jazz studies and film musicology. In particular, work by David Butler, Krin Gabbard, David Meeker, Ingrid Monson, and Ted Gioia. This inquiry demonstrates how *Soul's* implementation of jazz, the film's musical centerpiece, fails to communicate the characters' hearts and souls.

**Hoch, Matthew**

**Lecture-Recital: *Ellen Taaffe Zwilich's "Einsame Nacht": Sonic Depictions of Existential Loneliness***

*Einsame Nacht* was written by Ellen Taaffe Zwilich (b. 1939) in 1971 while she was enrolled as the first-ever woman DMA student at the Juilliard School. The short cycle sets six expressionistic lyrics by the German poet Hermann Hesse (1877–1962). The result is a series of dark monologues composed an atonal style that perfectly complements the unifying poetic theme of existential loneliness. This lecture-recital will provide an overview and analysis of *Einsame Nacht*, focusing on its genesis, Zwilich's compositional process, unifying motives, and formal concerns. Excerpts from an unpublished interview with Zwilich will also be shared and discussed. The presentation will end with a complete performance of *Einsame Nacht* and argue for its inclusion on programs of twentieth-century music by women composers.

**Hoch, Matthew**

**Research Paper: *Vocal Terminology in the Twenty-First Century: Reconciling the Traditions of the Past with a Changing Pedagogic and Societal Landscape***

For generations, singing teachers and choral directors have relied on a common lexicon of vocal terminology rooted in the European bel canto tradition. However, science-informed pedagogic practice in recent years has provided the impetus to revisit our terminology, reconciling traditional terminology with an evidence-based approach that more accurately reflects biomechanical and acoustic phenomena in singing. In addition, societal norms—particularly regarding enlightened perspectives on gender—have called upon educators to rethink the terminology we use with our students and colleagues in a nongendered light. This presentation will argue for a mid-twenty-first century approach to vocal terminology with an emphasis on science-informed and nongendered language. Much of the content of this presentation will reflect the recent efforts of the National Association of Teachers of Singing (NATS) to codify such pedagogic language, drawing on the author's work cochairing the terminology

committee in addition to his role on the NATS voice science committee and as associate editor of the voice pedagogy column in the *Journal of Singing*.

### **Howard, Karen**

#### **Research Paper: *Realizing Diversity: An Equity Framework for Music Education***

This paper is an exploration of a possible path forward in the journey toward a more socially just music education. Social movements related to the diversification of music education in schools, university music departments, and communities are critiqued while exploring matters of culturally relevant, responsive, and sustaining pedagogies. With permission from Learning for Justice (LfJ), the education branch of the Southern Poverty Law Center, the author uses LfJ's Social Justice Standards to develop a new framework for music education. This conceptual framework includes work in four dimensions of music education: Identity, Diversity, Justice, and Action. To better understand the newly designed framework for music, several constructs are considered. In the realm of identity work, this includes personal and social identities, gender and sexual diversity, disability culture, and social class. In the domain of diversity, included are discussions of power and privilege, appropriation and othering, and intersectionality. Matters of justice consider urban and rural schooling, immigration, and the possibilities of a diasporic approach. Taking action involves anti-racism, activist, and perhaps even abolitionist practices. The intention of the framework is to support music educators and their students in engendering empathy and educating morally. Through reflective pedagogy and experiences, music educators may work toward what Paulo Freire (1970) called critical consciousness, the "process of developing a critical awareness of one's social reality through reflection and action" ([www.freire.org](http://www.freire.org)). This framework challenges us to ask: Whose music are we not listening to or performing and why?

### **Hui, Jerry**

#### **Original Composition: *Three Merton Songs***

Thomas Merton (1915–1968), or Father Louis as he was known once he was ordained, was a Trappist monk whose poetry has always fascinated me with its pan-religion meditation of nature, distilled into crisp images, through words that ring a Psalm-like overtone. In these three poems, there is a strong admiration for the quiet beauty of nature; my musical setting strives for a simplicity that favors understanding of the text, shaded by the intervallic play between the voice and the instrument.

### **Hutchins, Kyle**

see Nichols, Charles (*Sonder*)

### **Joyce, Molly**

#### **Research Paper: *Seeking Virtuosity from Disability***

*Virtuosity from Disability* will present how the disabled performer develops virtuosity unique to oneself, and how this process can serve disabled and nondisabled performers alike.

As a disabled composer and performer, I have found limited definitions of virtuosity based on specific skill rather than a spectrum of physicality and conventionally understood as a fast, impressive embodiment grounded in ability rather than disability. I therefore seek to cultivate virtuosity learned from disabled dancers, expanding upon my collaborations with dance and seeking to bring those processes to my musical practice. Dance is the most developed discipline in disability arts, with activity worldwide and stemming back to the 1980s, and music is arguably the least developed, particularly due to specific physical requirements of common musical instruments.

The disabled body offers generative pathways to new movement and understanding regarding virtuosity. Through incorporating literature from embodiment and disability studies (Kasnitz, 2020 and Honisch, 2018), a new and exciting potential in cultivating virtuosity unique to oneself will be revealed, utilizing

examples from disabled dancers Marc Brew and Kayla Hamilton. Both dancers offer unique perspectives to approaching and executing virtuosity from disability, specifically Brew with physical acquirment of disability and Hamilton with vision impairment and questioning ocular importances. This will convey how virtuosity unique to oneself, that beyond comparison and in a lane of its own, is critical in moving virtuosity towards more inclusive and exciting potentials.

### **Kim, Sun Min**

#### **Performance: *Fighting Racism Through Music***

*Dream and Variations* was written in 1974. Moore lived through the civil rights movement era and she believed in non-violent ways to achieve the goal. Moore wrote that this work is her black power statement. It has an introduction, theme, and six variations, which showcase athletic pianism full of fast octaves, dense chords, jumps, double-thirds, and double-sixths. While individual variations are wildly different from one another in character, Moore maintains cohesiveness through thematic connections presented as a whole or in fragments.

*Let Freedom Ring* is one of twelve works for solo piano commissioned by the Texas New Music Ensemble (TNME). The ensemble sought works to address crises that we faced in 2020 (pandemic, racism, politics, global warming). TNME recognized that this is the time that artists should be a voice for change, as through the arts we can grieve, heal, and eventually progress. Through multiple variations of “My Country ‘Tis of Thee,” *Let Freedom Ring* seeks to signify the crises that currently engulf our country and endanger our democracy. To represent the fragility of our democracy and its ever-present threats, the first presentation of the song occurs as a single line in the upper register of piano. As the work progresses, the music becomes more aggressive and chaotic, exemplifying the multiple conflicts we now face. At the height of the chaos, the gospel song “We Shall Overcome” emerges, which served as the anthem of the civil rights movement. It is a direct reference to the continuing problem of racism.

### **Ko, Eunbyol**

see Hoch, Matthew (*Ellen Taaffe Zwilich’s “Einsame Nacht”*: *Sonic Depictions of Existential Loneliness*)

### **Lackey, Mark**

#### **Original Composition: *Starscapes***

With *Starscapes* the pianist paints colorfully imagined alien worlds, now bold, now capricious, now stark and frozen, now delicate and vaporous. Harmony negotiates between the tension of modernism, the mystical stasis of minimalism, and a rich tonal romanticism. Melodies emerge, ranging from jagged to lyrical in character. An underlying pulse propels the work throughout, even with occasional shifts in tempo and frequent changes of meter, while the use of the lowest and highest notes on the instrument creates a sense of space, of the surreal. I wish to express my deep gratitude to dedicatee Dr. Kathryn Fouse for her commitment to new music.

### **Lackey, Mark**

#### **Lecture-Recital: *The Piano Sonata in F Minor by Sophia Maria Westenholz***

This lecture-recital centers on the life and work of Sophie Maria Westenholz (1759–1838). Born just three years after Mozart, Sophie Maria Westenholz was a pianist, singer, and composer. Following a series of setbacks that included the death of her Kapellmeister husband, she became the Kapellmeisterin of the Mecklenburg-Schwerin court chapel at Ludwigslust, which music program she led for four very successful decades.

During her lifetime, Sophie Maria Westenholz was considered one of the leading musicians of Europe, but she is relatively unknown today. I wish to change this. Having worked from the only

widely-available format, a scan of the manuscript, to create and publish the first Urtext edition of the *Sonata in F Minor*, I now present this beautiful and substantial work to encourage further study and performance. Careful consideration of this sonata reveals a vast and richly chromatic yet tightly integrated tonal plan, as well as daring structural choices. Ultimately, it is my desire to elucidate the compelling work and the particular historical importance of this under-appreciated composer through analysis and performance of her *Sonata in F Minor*.

**Lantz, Elizabeth**

see Nichols, Charles (*Sonder*)

**Lee, HyeKyung**

**Original Composition: *Opposed Directions***

*Opposed Directions* was originally written for Disklavier and Live-electronics and adjusted for Solo Piano later in the year. A fast growling explosion part in the bass is very chromatic and controlled. The following ethereal passage of darting trills and arpeggio-runs in the high register is freer. These two opposed ideas struggle, but eventually they are brought together at the end.

**Liao, Amber Yiu-Hsuan**

**Performance: *Piano Solo Pieces by Taiwanese Composers Kuo Chih-Yuan and Chiang Wen-Yeh***

This program features works by two Taiwanese composers who lived in an era of upheaval and instability in Taiwanese history. Both were born when the island was a Japanese colony, lived through the takeover of the Nationalist government after WWII, and endured the suppressed experience of being regarded as second-class citizens. In spite of the adversity of confronting the oppressing political ideologies, both persisted in pursuing their musical careers and creative freedom, never ceasing to write in their most authentic voices.

Kuo Chih-Yuan composed *6 Pieces for Piano* in 1964 at a time when he shifted from folk-inspired topics and styles to reflective, expressive writing. While showing influences of Impressionism and Nationalism in Western music, this collection also highlights Kuo's connection to his musical heritage. *Bagatelles, Op. 8* was composed by Chiang Wen-Yeh in 1936. While studying in Japan, Chiang was encouraged by his mentor Alexander Tcherepnin to combine western and eastern elements to create his individual style. In this opus, we can hear hints of traditional Chinese instrumental music, and the deftly application of modern Western compositional techniques.

Due to the length of the works, only excerpts will be presented in this performance.

**Little, Deanna**

see Hanks, N. Lincoln (*Look Out*)

**Makela, Steve**

see Harbin, Doug (*Empathy and Music: A Model for Experiential and Integrative Learning for the 21st-century Musician*)

## **Marcus, Richard**

### **Research Paper: *Folk Elements in Maria Faust's "Sacrum Facere"***

Maria Faust (b. 1979) is an Estonian saxophonist, composer, and arranger currently living in Denmark. She has released eight albums since 2008 and has amassed several prestigious awards including Estonian Jazz Musician of the Year (2016) and four Danish Music Awards (equivalent of the American Grammy Awards). Although some have described her work as third stream or modern big band, her unique style transcends genres. A self-described neo-romanticist, Faust merges elements of jazz, classical music, and improvisation to create compelling stories inspired by events in her own life. Her experiments with instrumental technique, electronics, instrumentation, and free improvisation have attracted enthusiasts across many fields. Faust's much-acclaimed album, *Sacrum Facere* (Barefoot Records, 2014) is essentially a song cycle describing the life of a young woman before marriage. The inventive instrumentation includes the kannel, an Estonian folk instrument of the zither family. Quotes from traditional songs and Orthodox hymns including "Maga, maga, Matsikene" ("Sleep, sleep, tiny Mats") are heard throughout the album as are masterful instrumental imitations of Seto leelo, the polyphonic choral music of a small, ethnic community in southeastern Estonia near the Russian border. Through her art, Faust aims to preserve the ancient traditions of the Seto people, particularly the songs that accompany and reflect the whole cycle of human life.

## **Marshall, Florrie**

### **Performance: *Through Her Eyes: A Woman's Life and Love***

As an artist paints on a canvas, a musician paints sound on a canvas of silence. In "A Tale of One Viola," an unaccompanied viola etches a silhouette of a woman's journey through life. "A Tale of One Viola" presents variations on a simple, descending scale. However, the main theme does not reveal itself until the ending of the piece. The delayed presentation of the theme mirrors the natural arc of life, when one recognizes her life's beauty as she draws her final breath. Through demanding extended techniques such as scordatura tuning, false harmonics, right and left-handed pizzicato and a plethora of ledger lines, this compelling work takes a listener on a journey as seen through her eyes.

Originally from Uzbekistan, composer Liliya Ugay created this work in 2020 reflecting stories from countless inspiring woman. Reflecting stages of life, "A Tale of One Viola" weaves many stories into a single narrative. From innocence to peaceful death, through jagged edges of hardship, the contour of love, the shadows of betrayal, and the warmth of parental love, this piece can be viewed as a modern *Frauenliebe und Leben* for just viola solo.

## **Molumby, Nicole**

### **Performance: *Mid-20th-century Estonian Flute and Oboe Chamber Music***

The only Soviet Era baby boomer on the program is Mati Kuulberg (1947–2001). Although he wrote in traditional musical forms, he used motivic repetition, octave displacement, and modal fragments to create rich textures. *Sonatiin*, originally written for two flutes, has been arranged for flute and oboe. Listen for the complex rhythmic structure and coloristic interplay of the two instruments as they volley between registers. Estonian, Setu and Lappish folk music are present in Kuulberg's work.

Eino Tamberg (1930–2010), born in Tallin, was Director of Composition at the Estonian Academy of Music. His music for orchestra and stage occupies a central position in his work. Resounding with the beauty and pain of being human, and with love as the all-pervading theme, his virtuosic *Muusikat Oboele, Op. 35* breathes 20<sup>th</sup> century harmonies into classical forms. The work opens with a "Dialog" for oboe solo, followed by four movements in duo with piano: "Preüüd," "Rondo," "Äaria," and "Sonatün."

Heino Eller (1887–1970) was born in Tartu in eastern Estonia and is considered the most influential 20<sup>th</sup> century Estonian composer. From 1940 to his death, Eller was Professor of Composition at the Tallinn Conservatory. Written in 1951, *Kolm pala* presents pastoral images of the Estonian countryside and is infused with folk melodies. His works between 1940–1970 met the expectations of Soviet cultural policy in which folk melodies are presented within Classical and Romantic structures and harmonies. He was a Member of the Estonian Composers' Union from 1944 until his death.

### **Monson, Kristofer**

#### **Research Paper: *From Coltrane to Charlottesville: Jazz as a Template for Empathy***

In September 1963 the KKK bombed the 16<sup>th</sup> Street Baptist Church in Birmingham, Alabama. Deeply affected by this tragedy, John Coltrane recorded his haunting composition “Alabama” two months later.

54 years later, in August 2017 hundreds of torch-bearing White nationalist Klansmen gathered, marched, and chanted racist slogans in Charlottesville, Virginia. In the coming months, a young Charlottesville composer wrote a four-movement suite that describes the physical and emotional settings before, during, and after the 2017 protest events, and an older Charlottesville jazz musician highlighted some of the lesser-known historical contradictions surrounding Robert E Lee and his memorialization, in his work.

In both these horrific moments from history, the hatred between groups of people was so extreme that it is difficult to comprehend that the other side could exist as human beings. But in all three of these musical responses to acts of extreme hate, the composers write with empathy, even pity towards the agitators and the larger issues that they represent. John Coltrane's phrasing throughout “Alabama” is directly based on the rhythmic cadences of Dr. Martin Luther King's speech a few weeks earlier, in which King repeatedly promotes peace and patience. In both examples by the Charlottesville composers, we hear the evolution of opposing motivic sections morphing (at times) to become one.

Jazz music, born out of oppression, has endured to embody the most fundamental ideals of democracy and human understanding. It may not promise that people agree, but it certainly demands that they start by listening to one another.

### **Monson, Linda**

#### **Lecture-Recital: *Fighting, Searching, Finding: Arvo Pärt's Compositional Development***

The Estonian composer Arvo Pärt, born 1935, is one of the most prominent and revered living composers of sacred music. However, the great success of his stylistic independence is hard fought and has an extremely challenging history that is little-known by most of his devotees. This lecture-recital will showcase brief solo piano performances to illustrate his compositional development, first as a young composer in the then- communist Estland, and will next address how his unique “Tintinnabuli” compositional style became a prerequisite for his later popularity.

Between 1950 and 1976, Pärt's piano pieces marked very clearly his search for a compositional style that resonated with him. For his Sonatines from 1958/59 written in the Prokofieff and Shostakovich styles, Pärt was very praised by the Communist Composer Association of Estonia, while publicly criticized for the first Estonian twelve-tone work “Necrology” from 1960. Pärt's punctualistic “Diagrams” for piano from 1964 was accompanied by a painful process of distancing that included humiliation and isolation.

Apart from his third symphony and commercial film music, Pärt composed nothing between 1968 and 1976, was silent, thoroughly absorbed Christianity, and changed his musical thinking.

In the piano piece “Alina” from 1976, Pärt developed “Tintinnabuli” for the first time, reminiscent of bell-like sounds, combined with simplistic shapes, lack of meter, and directed at the soul. Since then, Pärt’s deeply religious feelings have permeated his works. He has been composing music for self-awareness, reflection, and meditation for millions of people. Indeed, Arvo Part’s music speaks to the soul.

### **Murtada, Salam**

#### **Original Composition: *The Phoenix: Still We Rise***

Rising from the ashes and soaring into the skies, the sacred mythical firebird overcomes destruction and ruin. Out of despair she is born again, more resilient, more powerful. The legend of the phoenix symbolizes rebirth, renewal, and healing. In this piece, the phoenix represents hope. Our hope. Our yearning to end war, overcome oppression, and free ourselves from the internal and external conflicts that imprison us. Our primordial outcry is our human struggle for justice, freedom, and the pursuit of happiness; for victory in the face of adversity.

The dark, dissonant opening motives of this piece are reminiscent of hot ash, swirling smoke, and glowing embers. A feathery triplet melody transitions into a march-like theme that quotes the nationalistic anthem “Mawtini,” based on a poem by Ibrahim Tuqan and commonly sung in the Levant. As the piece develops, there emerges a tension between the phoenix struggling to break free and the oppressive inferno that ensnares her. Eventually, the phoenix triumphs in a swirl of fire and wind. At the very end, we are left only with a fragment of “Mawtini,” echoing the rhythm of Maya Angelou’s poetic refrain, “Still I rise.” Like the phoenix, we shall rise.

### **Nash, Anne Jennifer**

see Harbin, Doug (*Empathy and Music: A Model for Experiential and Integrative Learning for the 21st-century Musician*)

### **Nash, Anne Jennifer**

see Harbin, Doug (*Terrores Magicos*)

### **Nemko, Deborah**

#### **Lecture-Recital: *Grazyna Bacewicz: The Voice of a Lost Generation***

This lecture recital will compare works by Grazyna Bacewicz written before and after the “Doctrine of Social Realism” imposed by the Polish government. Bacewicz composed essentially in a “cultural vacuum,” unable to travel abroad or hear music from other countries until the middle of the 1950’s. Widely considered Poland’s most important woman composer of the twentieth century, she was very prolific and wrote over 200 compositions including four symphonies, seven violin concertos, several string quartets, a piano concerto and five sonatas as well as numerous character pieces. Many of her earlier works reflect a nationalistic tendency through the incorporation of folk-song elements. In 1956, Bacewicz directed the International Festival of Contemporary Music during the “Warsaw Autumn” – a thaw in the authoritarianism that prevailed at the time. As a result, her music became more experimental and included fewer references to folk music. As if coming out of a time-warp – she was already a mature, 46-year-old artist, – Bacewicz became interested in post-tonality and innovation. Though, like many Polish composers of the post-World War II era, she was mostly isolated musically from the rest of the world and her works were censored by the Polish government, Bacewicz succeeded in creating a style that was both modern and deeply connected to the musical traditions of the past. Bacewicz continued to develop a keenly individual compositional voice until her death in 1969. Movements from Bacewicz’ *Sonatina*, *Children’s Suite*, and *Sonata* will be performed in the lecture-recital.

**Nemko, Deborah**

see Bronkhorst, Julia (*The Genius of Hafez and the Resilience of His Hidden Resistance*)

**Nichols, Charles**

**Original Composition: *Sonder***

*Sonder*, as defined in *The Dictionary of Obscure Sorrows* by John Koenig, is the realization that everyone around you is living a complex and interesting story that you may never know. In the piece *Sonder*, for flute, alto saxophone, and computer, singing while playing, multiphonics, timbral trills, and flutter tongue serve as background textures to a lilting melody and rolling arpeggios, while the performance is recorded in the computer and played as looped accompaniment. Short samples of the performance, stored in video matrices, are processed with video filters, smearing and scattering the recording, while playing back the parts forward and backward. Longer samples are stored in buffers that are played back in different directions while rhythmically jumping to random sections of the recording.

**Nordstrom, Stephen**

**Performance: *A Collection of Contemporary Lithuanian Short Pieces for Solo Violin***

This performance features a selection of four contemporary solo violin works by living Lithuanian composers. Each represented composer takes an innovative approach to solo violin writing, creating compositions that are both eclectic and intriguing. *Canzona* juxtaposes a melismatic chorale theme in open-string double stops with a hauntingly beautiful and slowly arpeggiated theme. Left-hand pizzicato, double stops, and aggressive rhythmic interjections punctuate the otherwise placid themes throughout, infusing this evocative piece with sudden bursts of energy. The dissonant chords which open *Quasi Improvisazione* serve as a starting point for the rhythmically propulsive and melodically varied ideas that follow. Each successive phrase is presented in ever-increasing tempo and peppered with syncopation and rapid string crossings. The opening chords return near the end, lending a rounded form to this seemingly improvised piece. The timbre-rich sound world of *Incantations* is devoid of melody and phrase structure. The mysterious sonic world it weaves is colorfully enhanced with quarter tones, glissandi, and gradations of *sul ponticello* and *sul tasto*. A grotesque quote from Bach's *Partita #1* appears briefly at the end, suggesting that all experimental sounds evolve from somewhere. *The Wave Follows the Bird's Flight* is a tour-de-force of rapidly undulating chords that depict the waves of the ocean as they mimic a bird's flight. The turbulently arpeggiated primary motive is interspersed with a "pecking" theme that alternates erratically between single notes and double-stops. The piece finishes with a flurry of energetic rising scales portraying unpredictable winds.

**Nordstrom, Stephen**

**Demonstration: *Mirjam Tally's "Winter Island": Musical Portraiture Through the Use of Extended Techniques and Folkloric Material***

Chamber music forms the core of Estonian composer Mirjam Tally's compositional oeuvre. Her primarily abstract works are infused with rhythmically complex ideas and focus on the timbre of environmental sounds, which are often recreated in performance with extended techniques on acoustic instruments. Folkloric material likewise proves a common thread within the colorful modernist language of Tally's compositions. A prime example of this mixture of atmospheric and folkloric material is the string trio *Winter Island*, a two-part work which musically depicts the Baltic Sea island of Gotland. In Part I, Tally describes Gotland's desolate winter landscape through a colorful combination of extended techniques. These include circular bowing at varying speeds, left-hand pizzicato, knocking on the wood of the instrument, and unmeasured *col legno ricochet*. Layered amongst these effects are sharply-whispered consonant syllables, such as "du!" and "ka!", which invoke an ancient ritualistic chant. In Part II, Tally enhances her wintry portrait of the island with quick rhythmic figurations and trills reminiscent of Vivaldi's *Four Seasons*. This rhythmic interplay eventually calms into an atmospheric tremolo of glissandi natural harmonics, a colorful texture from which appears a Gotlandic

folk-tune dressed up in grace notes. After passing through the ensemble, the folk-tune dissolves and the piece finishes with a wispy texture punctuated by left-hand pizzicato. In this presentation, through a mixture of live demonstration and recordings, I will show how Tally skillfully weaves extended techniques and folk material into *Winter Island* to paint an effective musical portrait of Gotland.

**Nordstrom, Stephen**

see **Wilson, Brian S. (*Yizkor*)**

**Ostrosky, Katie**

**Workshop: *Exceptional Learners in Focus: Strategies for Students with ADHD***

ADHD affects approximately 8% of children. As cultural shifts make room for neurodivergence in educational settings, it is imperative that music teachers develop strategies that work with these students, and not against them. In this presentation, I will discuss how ADHD affects the brain and provide examples of practical strategies based on experience with neurodivergent piano students. These strategies can be helpful, not only to students with ADHD, but to anyone who needs additional scaffolding of material.

Studies have demonstrated that 70% of those with ADHD have rhythmic deficiencies due to abnormalities in temporal perception (Carrer, 2015; Walg et al., 2017). In addition to temporal deficits, more than 50% of those diagnosed with ADHD also suffer from Developmental Coordination Disorder, which increases the challenge of learning an instrument that necessitates fine motor control. As a result, the practical activities presented are based on an embodied view of cognition, as the research suggests that a hands-on way of knowing is essential for connecting with students with ADHD. Movement and other multi-sensory approaches help students overcome temporal and motor deficiencies and aid in the development of an internal sense of pulse.

While most applied music programs in higher education do not provide opportunities for special education coursework, many music teachers will undoubtedly teach students exhibiting symptoms of ADHD. Regardless of diagnosis, teachers can learn to recognize common symptoms and adjust teaching strategies as necessary. Teaching with this mindset helps teachers develop adaptive strategies that provide the best possible experiences for all students.

**Ostrosky, Katie**

**Research Paper: *Integrating the Pedagogical Works of Florence Price into The Modern Piano Studio***

In recent years, the music of Florence Price has gained prominence in standard piano literature as a result of current trends of expanding the repertoire to include music by women and BIPOC composers. In addition to her exquisite music for the concert stage, Price wrote many delightful works intended for the piano lesson. While these pieces were never organized into a formal piano method, they can be sequenced into a progression suitable for beginner through advanced pianists.

In this paper, I will present recommendations for how piano teachers may include the pedagogical works of Florence Price alongside pieces in modern, mainstream piano methods using Jane Magrath's leveling system as a baseline as well as popular piano methods such as Faber and Faber's *Piano Adventures*. Price's simplest pieces are from *Little Pieces on the White Keys* and *Little Pieces on the Black Keys* and they align with primer and level 1 method books. In addition to these collections, Price composed several stand-alone compositions that range from levels 1-10 and can be integrated as instructional pieces and also used as performance repertoire.

The music presented here is undeniably American and represents a rich cultural heritage that has historically been marginalized in the repertoire for both student instruction and performance. None of the modern mainstream piano methods have been authored by BIPOC composers, and inclusion of Price's music alongside and instead of pieces from modern methods will help students of all cultural backgrounds see BIPOC representation in the music they are exposed to.

### **Ovens, Douglas**

#### **Original Composition: *Improvisation 10 or Why the Beatles Stopped Touring***

*Improvisation 10* is my first purely "laptop" piece. I have made many tape/electronic/MIDI/computer pieces over the years but they always had live musicians playing instruments in coordination with the pre-recorded or sometimes interactive musical accompaniments. For this piece, the computer keyboard is the controller...the instrument.

The program used is Ableton Live which was created to allow this kind of live playing of musical chunks of material (called clips in Live-speak). The final page of the score shows a screen shot of the Live set. The clips of music are a combination of MIDI riffs and samples of acoustical instruments, often from orchestral and chamber pieces I have written. They include many variations on strumming inside a piano, bowing cymbals, and MIDI realizations of string textures. The score is a lead sheet, meaning it provides an outline of musical gestures against which the player may add (and subtract) musical material which lives in the Ableton set.

The attraction for me of this type of music is that it allows any digital artifact to be available in the musical palette immediately.

The Beatles reference is...why carry a bunch of stuff all over the world when you can have so many sounds living in your basement computer and a microwave and TV just upstairs? Aside from the screaming crowds, that is...

### **Parker, Craig**

#### **Research Paper: *Unification of Indian and Western Musical Idioms in Reena Esmail's "Meri Sakhi Ki Avaaz" ("My Sister's Voice")***

Indian-American Reena Esmail (born 1983; Chicago) ranks among the most widely-performed composers of her generation. Currently the Los Angeles Master Chorale's Swan Family Artist-in-Residence, she was composer-in-residence for the Seattle Symphony and Street Symphony of Los Angeles. Most prominent among her many awards are the \$50,000 United States Artist Fellow and the Grand Prize Winner of the S & R Foundation's Washington Award. Esmail is artistic director of Shastra, a non-profit promoting cross-cultural music connecting traditions of India and the West.

A graduate of Juilliard and Yale who studied Hindustani music in India, Dr. Esmail strives to bring communities together by creating equitable musical spaces in her compositions. This is evident in most of her works, including *Meri Sakhi Ki Avaaz* ("My Sister's Voice") (2018–19) for Hindustani singer, soprano, and orchestra or piano quintet. Among her common techniques for merging idioms are utilizing Hindustani raags, rhythmic cycles, and structures alongside Western modulations, orchestrations, and mirror-image phrases.

Leo Delibes' "Flower Duet" from *Lakmé* (1881–82), a popular 19th-century "orientalist" opera, served as inspiration for *Meri Sakhi Ki Avaaz*. Esmail's 20-minute piece (in Hindi and English) is about expanded sisterhood, when two women from different musical cultures allow each other's voices to be heard. Esmail achieves this by allowing each singer to switch languages and solfege systems (Indian and Western) during their virtuosic *jugalbandi* (Hindustani musical competition).

This paper details Esmail's numerous techniques in achieving this musical amalgamation. Extracts from the author's interviews with Esmail and excerpts from live performances will be included.

### **Perlongo, Daniel**

#### **Original Composition: *Gallery Suite for piano 4-hands***

*Gallery Suite for piano 4-hands* – inspired by African-American artist Jacob Lawrence's (1917–2000) "American-Struggle-Series" referencing indigenous, African-slave, and immigrant influences – is a poignant expression of cultural intersectionality and adversity in the arts. The music is paired with Lawrence's paintings and includes quotes from familiar American tunes.

1. "Rally-Mohawks" depicts 'Mohawks' in a melee of feathers at the Boston-Tea-Party. The music spirals a fast tea-pouring-tempo followed by a stately "Yankee-Doodle" masquerading in feathers and macaroni wigs.
2. "Hoorah!" reveals sweating revolutionists amid seven sword-hilts symbolizing a governing majority. The music bouncing in 5's-6's sounds contentious Constitutional-Convention debates, but the "Hoorah" in "When-Johnny-Comes-Marching-Home" trails off suggesting Lawrence's ending ellipsis, "We, the people ... establish justice...domestic tranquility..." – principals we have yet to realize.
3. "Independence," Lawrence's July-4th tribute depicts pioneers harvesting hay. The music is an ironic reminder that freedom is often hard-won, emphasized amid repetitions of "Simple-Gifts" in 3/8 time refraining "to turn-turn...'til by turning we come 'round right."
4. "Again Hoorah!" repeats the musical bouncing of 15 years of debates before ratifying the Constitution with the compromise of counting slaves as 2/3 of a person, and emphasizing Lawrence's unfinished inscription, "We, the people ... establish justice" but not freedom for all.
5. "River Crossing" harmonizes Lawrence's three boats foundering. The music, a violent sacrifice of immigrants and slaves in nation-building, infuses the spiritual "Michael-Row-the-Boat" with "Star-Spangled-Banner" expressing hope, freedom and equality for all in the Promised Land (Deuteronomy).

### **Phang, May**

see **Wilson, Brian S. (*Yizkor*)**

### **Phillips, Nicholas**

#### **Performance: *The Piano Music of Žibuoklė Martinaitytė***

Lithuanian composer Žibuoklė Martinaitytė (b.1973) has emerged as an important voice in contemporary music. As a result, she was awarded a Guggenheim Fellowship in 2020. *Saudade*, a recent album of her orchestral work, made the NPR "Top Ten Classical Albums of 2021" list and received rave reviews in *The New York Times*, *BBC Music Magazine*, and *Gramophone Magazine*, among others. While this critical attention has focused primarily on her orchestral writing, there is much to be admired in her works for solo piano. Martinaitytė notes that her music "revolves around the notion of beauty" and her evocative collection of piano miniatures showcase her commitment to embracing this aesthetic. Each piece is a sonic exploration of what is possible on the piano, creating aural landscapes that capture beauty, loneliness, tenderness, joy, and longing. Unique descriptive markings for the performer abound, such as "touch each key of the piano as though it was a fragile thing" and "tenderly as though touching petals of a spring flower or touching a beloved one for the first time," informing the performer in ways traditional markings cannot. In *Gradations of Light*, she notes how the second piece reminds one "of

encountering the unexpected stark light that keeps us blinded...the brightness is so uncomfortable at times that we have to close our eyes” and that the third represents “transitory states of transparency between light and dark where one can easily morph into another.”

**Pickart, Matthew**

see Werfelmann, David (*of earth and ash*)

**Pike, Pamela**

**Research Paper: *Eye Tracking to Improve Music Sight Reading: An Exploratory Study***

Researchers and psychologists have undertaken preliminary studies tracking the eye movements of expert pianists or musicians with at least 10 years of training (i.e., Ahken et al., 2012; Hadley et al., 2018; Huovinen et al., 2018) to understand more about the top-down cognitive processes involved with eye fixations, pattern recognition and eye-hand span in effective sight reading. To date, few studies have explored the eye movements of beginning musicians. This study sought to compare the eye movements, pattern recognition and sight-reading performance between two groups of beginning adult piano students. Following a pretest, a control group (n=20) rehearsed sight-reading examples without teacher support for three weeks, while an experimental group (n=20) engaged in chunking strategies during three 10-minute instructor-led sessions prior to rehearsing the sight reading examples on their own during the same three-week timeframe. Students’ pre and posttest data were gathered using the Aurora 120Hz screen-based eye-tracking hardware along with recordings of their performances on a Clavinova CVP 430 digital piano and video camera. Results were analyzed individually for eye fixations, pattern groupings and eye-hand span; then the groups were compared. There were significantly fewer eye fixations, more musical chunks recognized and slightly larger eye-hand span for the experimental group, suggesting that chunking drills can be effectively employed in lessons and classes to help beginning adult students improve sight-reading ability. Sample eye movements from each experimental group will be shared and implications for teaching practice will be explored during the presentation.

**Puderbaugh, David**

**Performance: *With One Voice: A Performance of American and Estonian Choral Music***

Estonia and the U.S. are separated by an ocean and different histories. This musical program, however—by an Estonian choir and American conductor—brings them together through imagery drawn from the natural world.

Evelin Seppar and Pärt Uusberg were born the same year (1986), and both studied at the Estonian Academy of Music and Theatre under Toivo Tulev. Major choral ensembles worldwide have performed Seppar’s music. *Sirelite aegu* [Time of the Lilacs] fuses texts by Estonian poet Marie Under and Estonian composer/conductor Gustav Ernesaks, using glissandi and thick chordal textures to convey a dreamscape of sorts. Uusberg’s music is gaining notoriety in the U.S. in recent years. His *Kodumaa laulud* [Homeland Songs] sets texts by Estonian poet Ellen Niit in a more direct, yet meditative manner. Gregory W. Brown (b. 1974) turns to nature for inspiration in many of his works. In *The Fabric of Streams*, Brown vividly sets John Muir’s account of his first visit to the Sierra Nevada Mountains. Then is an evocative setting of words by Richard Wilbur on the inevitable passing of seasons.

Choirs across the U.S. have performed University of Iowa alumnus Shawn Kirchner’s (b. 1970) music. His ebullient “Unclouded Day,” the finale of his *Heavenly Home: Three American Songs*, is based on the 19th-century hymn and tune of the same name. Kirchner’s rousing rendition combines bluegrass singing style with counterpoint and fugue. The “unclouded day” refers to the heavenly kingdom, but in this context, it also connotes the promise of peace in these turbulent times.

**The Road of Song: Body-Place Memory and the Latvian Song Festival**

**Pukinskis, Katherine**

**Keynote Presentation: *The Road of Song: Body-Place Memory and the Latvian Song Festival***

History is documented in books and newspapers, in photos and recordings. But the past is also chronicled in physical memory—the experiences we hold in our bodies. It is preserved in the memory of place—the spatial memory of furniture in a room, traveling down a road, the smell of the air. Cultural and collective memories forge and feed narratives that imbue meaning into specific events, locations, and as is the case for many social movements—song. In 2023, Latvia marks 150 years of their national Song Festival. The celebration is, at once, an historical artifact and a distinct marker of the present; it constantly toggles between what has happened before and what is perched on Latvia’s musical horizon.

The location for some of the largest events in the Song Celebration—a forested, open-air stage on the outskirts of Rīga called the *Mežaparks*—has been home to the Festival’s grandest choral concerts since 1955. The amphitheater has been renovated and remade in its near-70 years, but the location of performance has remained the same. The *place* holds its own narrative history, influenced by and stored in the embodied memories of hundreds of thousands of people who have stood on its stage or taken a seat in the audience to participate in the festival traditions. What role, then, does place have in our conception of the Latvian Song Celebration? How does the literal, physical space influence, enhance, and limit the impact of the musical performances it holds? Further, how do participants and observers store the history of the Song Celebration in their own physicalized bodies? This keynote posits a topo-corporeal—place- and body-based—framework for approaching the Latvian Song Festival traditions, deepening the relationship between song, singer, and the location of performance.

**Reed, Jerome A.**

see Hanks, N. Lincoln (*Look Out*)

**Ridilla, Andrea**

see Molumby, Nicole (*Mid-20th-century Estonian Flute and Oboe Chamber Music*)

**Roland-Silverstein, Kathleen**

**Lecture-Recital: *Kalevala and Karelia: Myth, Language, and Poetry in the Songs of Sibelius***

The songs of Jean Sibelius (1865–1957) reflect the emergence of a strong Finnish national identity, after centuries of Swedish rule and one hundred years of domination by Russia, until Finland achieved independence in 1917. The composer’s choice of poetic texts (in Finland-Swedish and in Finnish), his championing of Finnish nationalism, and his deep attraction to the *Kalevala*, were all an important part of the flowering of the culture in the 19<sup>th</sup> and early 20<sup>th</sup> centuries. The *Kalevala*, one of the outstanding features of 19<sup>th</sup> century Finnish identity, consisted of the compilation and publication (1935) of Finnish epic poetry by scholar Elias Lönnrot. It helped launch a nationalist movement that included literature, music, language and politics. The area known as Karelia, which lies to the south and east of Finland and Sweden, and to the north and west of Russia and the Baltic states, is often considered the birthplace of the *Kalevala*, and was an important part of Sibelius’ strong sense of Finnish identity, as a composer and as a citizen. The presenters will discuss Sibelius’ “Luonnotar,” his unique tone poem for soprano and orchestra, a setting of a creation myth from the *Kalevala*. They will then present four important songs by Sibelius, in Finland-Swedish and in Finnish, which illustrate similar remarkable qualities of culture and identity at this important period. These songs demonstrate the mythical elements, the linguistic properties, and the cultural connection at the intersection of Nordic, Finnic, and Baltic culture.

**Ross, Nicholas**

**Performance: *Leopold Godowsky’s Concert Album for the Left Hand Alone***

Polish-American composer and pianist Leopold Godowsky (1870–1938) was born in Žasliai, near Vilnius, in what is now Lithuania in 1870. He became an internationally celebrated pianist and composer, who was particularly noted for his innovative and virtuosic piano writing. He also earned the nickname “Apostle of the left hand,” by contributing more music for the left hand alone than any other composer in the history of the genre. This performance features the *Concert Album*, which was composed between 1928 and 1930. Godowsky never provided program notes for these works, but gave some interesting context nonetheless. The *Étude macabre*, originally entitled “The Wailing Winds”, was in his view “an intensely dramatic and gruesome picture.” (It bears the performance indication “Murmuring and uncanny”, which was altered to “fearful and uncanny” in the 1931 edition.) He also wrote in 1934: “I consider my *Passacaglia* and my *Suite*, the latter for the left hand alone, my most mature compositions, while I believe that my *Étude macabre* is my most tragic and the *Capriccio patetico* my most humanly touching.” Tellingly, he wrote in 1928 while composing these works: “I wish to avoid the preconceived notion that because they are for the left-hand, they are therefore of an acrobatic nature – a virtuoso tour de force. They are as far removed from that world as is a fugue of Bach, or an Etude of Chopin.

### **Sadler, Shannon**

#### **Lecture-Recital: *Banned in Her Homeland: The Music of Latvian Composer Lūcija Garūta***

The music of Latvian composer Lūcija Garūta is characterized by references to Latvian folk music and allusions to the harmonies and chordal textures of Russian composers Scriabin and Rachmaninoff. The goals of this presentation are to:

1. Introduce Garūta’s musical language through her piano music, with particular attention to her Preludes for Piano.
2. Discuss the historical circumstances that prohibited Garūta’s music from being performed during her lifetime.
3. Discuss the expressive, stylistic, structural, and politically charged elements in these works.
4. Allow attendees to hear the Preludes for Piano and excerpts from her other piano works, and ask questions about the pieces.

Born in Riga, Latvia in 1902, Lūcija Garūta studied at the Latvian Academy of Music with professor Jāzeps Vītols, who is considered a patriarch of Latvian classical music. Political and cultural events surrounding World War II led the governmental Composer’s Union to ban the performance of Garūta’s music. Her concert music was not heard again publicly until 1980, three years after her death.

The presentation discusses and demonstrates how Garūta’s work expresses elements of Latvian nationalism and Russian Romanticism. Examination of Garūta’s keyboard esthetic focuses on extended tonality, intentional application of unresolved dissonance, and specificity of articulation with examples from:

#### *Preludes*

*Seven Pieces on Latvian Folk Songs*

*Variation on Themes of a Latvian Folk Song*

Selected pedagogical works

This presentation concludes with a performance of selections from Garūta’s *Preludes*.

**Sierra, Christopher**

**Demonstration: *A Culturally Responsive Teaching Lens in the Music Classroom and Applied Studio***

Grounded in educational equity, the following demonstration is designed to provide participants with an understanding of Culturally Responsive Teaching Pedagogy and its significance in the music classroom and applied studio. General principles and approaches to Culturally Responsive Teaching will be covered and music educators will learn the many ways they can improve their practices to create a learning environment where students across differences feel welcome and are set up for creative and academic success, especially those students from non-dominant intersections who have traditionally been underserved in education. The Culturally Responsive Teaching principles and instructional methods presented are informed by a diverse body of research grounded in neuroscience as well as real life case studies. Through the understanding of this research and case studies, music educators will also identify ways in which they can center students to empower their agency and honor all identities within the music classroom and applied studio.

A recurrent and focusing question in this demonstration is: How do music teachers develop culturally responsive instructional practices in their classrooms and/or applied studios to maximize students' learning opportunities?

**Solomon, Nanette Kaplan**

see **Bruce, Judy** (*Animals (Suite for Solo Piano)*)

**Solomon, Nanette Kaplan****Lecture-Recital: *The Wandering Estonian—From Tallinn to Pittsburgh: A Tribute to Nikolai Lopatnikoff (1903–1976)***

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

Born in Reval (now Tallinn), Estonia, Lopatnikoff emigrated to the United States in 1939, after studies in St. Petersburg, Russia, Karlsruhe, Germany (with Ernst Toch), and periods of composing and concertizing as a pianist in Berlin (1929–33), Helsinki and London (1933–1939). Lopatnikoff became an American citizen in 1944 and subsequently accepted a position as Professor of Composition at Carnegie Mellon University (then Carnegie Tech) from 1945–1969. Referred to by Nicholas Slonimsky as “an outstanding composer” and by Virgil Thomson as a “neoclassic master”, Lopatnikoff’s distinguished career included orchestral performances in the United States and Europe, as well as numerous commissions, awards, and two Guggenheim fellowships. In addition to a substantial output of large orchestral compositions, Lopatnikoff wrote numerous well-crafted piano works, which deserve to be more widely known. This lecture-recital will provide biographical background, and then feature performances of the Variations, op. 22 (1930), Gavotte (1929), Dance Piece (1955), and Intervals (1957). The richness of this music should generate further investigation of Lopatnikoff by performers and listeners.

**Starke, Ruta Smedina**

see Vlahcevic, Sonia (*In Memoriam*)

**Sung, Jennifer**

see Hahn, Alexander (*Flower Songs of Lithuania: Interwar Interpretations of Kazys Binkis’ Floral Poetry*)

**Takasawa, Manabu****Lecture-Recital: *Visual Music and Musical Vision: An Exploration of Close Relationships of Art and Music of M.K. Čiurlionis in Sea-Themed Paintings and Musical Compositions***

Mikalojus Konstantinas Čiurlionis (1875–1911) was a Lithuanian composer and painter. He was a prolific creator, producing hundreds of paintings and compositions in his short life of 35 years. He studied piano and composition at Warsaw Conservatory.

Like Debussy and others who were fascinated by the exotic and far-off culture of the orient, Čiurlionis was influenced by Japanese art, especially of ukiyo-e woodblock prints. The most famous example of this Japanese art form is undoubtedly “The Great Wave of Kanagawa” by Hokusai, and this print alone has influenced many artists in exploring new bold ways of expression. Čiurlionis, too, has used the energy and the dramatic lines as well as tonal and visual colors of this art form in his sea-themed paintings and music.

Fusing art and music as a means of his own unique artistic expression, the lecture recital will show how Čiurlionis uses musical concepts such as tempo, motive, polyphony, and time into his paintings focusing on a set of three paintings collectively called Sonata No.5 (“Sonata of the Sea”) and two separate musical compositions titled “The Sea” for orchestra and for piano. In addition, it will explore how his

music is influenced by visual art, notably the ukiyo-e prints of Hokusai, similar to the ways impressionism in paintings influenced music. The presentation will also touch broader discussion on how his methods and styles of expression are influenced by the esthetic of the East.

**Tan, Siok Lian**

see **Molumby, Nicole** (*Mid-20th-century Estonian Flute and Oboe Chamber Music*)

**Timms, Hannah**

**Lecture-Recital: *Cultural Folklore as Protest in Feliksas Bajoras's Song Cycle "Kodėl?"***

This lecture recital reviews the song cycle *Kodėl? or Why?* (1977) by Lithuanian composer Feliksas Bajoras (b. 1934). This work, written during the Soviet occupation of Lithuania, features folklore elements within the text and general construction, as well as the inherent rhythms and idiosyncrasies of the Lithuanian language. Bajoras's attention to detail in text setting is meant to find a more authentic way of expressing the tradition of Lithuanian folklore and music.

Deeper still, one can see the unique perspective he has of folk music through this song cycle. Although using folk material in art music is a centuries-old practice, one must question why Bajoras chose to use such old material in his heavily modern writing style. In *Kodėl?*, the representation of the people in folk music, which is then reinvented into art music, comes to symbolize political and philosophical movements. Bajoras cleverly criticizes the Soviet presence in Lithuania via local traditions, showing that culture and the spirit of the people will prevail.

**Van Winkle, Lisa**

**Performance: *Soundscapes from Slovenia: Modern Music for Flute and Piano from Slovenian Composers***

Rising from the shadows and adversity of the worldwide pandemic, these compositions reflect the rich heritage of the Slovenian people, their traditions, and scenic landscapes. Rok Golob's *Čarobna palica* and Črt Sojar Voglar's *Vetri v polju* were released as part of a compilation by the Society of Slovene Composers in 2020. These two works reflect the Slovenian world of landscapes and folklore.

Rozman's work *Phoenix* was written for the young, gifted Slovenian flutist, Eva-Nina Kozmus in 2010. Rozman has been recognized internationally for his film music as well as traditional classical music. *Phoenix* traces the mythological firebird's lifespan: birth, flight, death, and rebirth. Today's performance features the final movement "Rebirth" – a mysterious, pensive and yet joyful conclusion to the work. Rozman reveals that he had a very specific story in mind but instead of giving away his own ideas, he encourages the listener to have their own adventure.

*Rituals* a through-composed work that includes 4 major sections was written in 2014 for Pucihar's wife Ana. The work begins by "imitating an ancient tribe, gathering in the evening around the fire where there is a flute player amongst them, no one speaks, there is just music from the flute." From a musical perspective, this challenging work takes the listener on a journey of contrasting moods and emotions and requires a balance of expression and technique from both performers.

Audiences will enjoy the variety and beauty of these contemporary works by living Slovenian composers.

## **Vlahcevic, Sonia**

### **Lecture-Recital: *In Memoriam***

Latvian Composer Pēteris Vasks is one of the most influential and well recognized European composers. Vasks' early style was influenced by Witold Lutoslawski, Krzysztof Penderecki and George Crumb. In his later compositions, Vasks incorporates folklore elements from Latvian folk music combined with the complicated language of contemporary music. His compositions have programmatic titles or references to environmental and ecological issues. His music frequently makes reference to his personal biography and recent Latvian history.

Questions to the composer: "What inspired you to compose the piece? Was the piece dedicated to anyone in particular?" Vasks replied: "the piece is dedicated to Latvian people who in 1944 were sent to exile detention camps in Siberia, as well as to those Latvians who had to flee the Communist regime. This piece is like an encrypted message to the world about sufferings of Latvian people."

*In Memoriam*, for two pianos, is an aleatoric composition featuring texture, dynamics and rhythm. The introduction consists of a repetitive rhythmic pattern played with leather-covered blocks on the strings. The dynamics begin at pppp and end at ffff.

The main body of this through-composed work repeats the same level of dynamics but with an added chant-like melody. The two pianists perform this scant melody in an unsynchronized unison notated by the composer. Once climaxed, a dynamic descent to the sound of a metal tremolo, concludes the piece. This haunting composition reflects the sadness and horror brought on by man.

## **Vogel, Jillian**

### **Research Paper: *Forward Out of Darkness: An Analysis of Music from Women's Marches***

Over the last century, the songs and hymns sung at women's marches have shared the common themes of a call to action for women's voices to be heard and that there is hope on the horizon if women band together to make their voices louder. Women have felt they were denied equal rights to their male counterparts forcing women to take a stand and rally together to fight injustice, sometimes through singing. This paper will examine four songs sung at women's marches over the last century, including, "The March of the Women" (1911), "Suffrage March Song" (1914), "Quiet" (2017), and "Suffrage Cantata" (2020). The analyses will explore the themes of the pieces through a gender studies lens to show how the lyrics empowered the women in rallying against adversity, such as the opposition women faced in the media and in music composed by men in response to the different marches. With the help of Fred Maus' narrative approach, I will explore how musical events are analogous to characters, gestures, and responses, leading to a story. This analysis will show that each piece is a direct response to adversity and each protestor is a character crying for her voice to be heard. The paper will further demonstrate how each composer used lyrics to provoke a reaction from people that stood with them, such as fellow protestors, and people that stood against them, such as politicians, to strengthen their fight for equality.

## **Weng, Lei**

### **Performance: *A Performance and Introduction of the Piano Music by Chinese Composers Chen Yi and Gao Ping***

After decades of isolation from the world and the end of China's Cultural Revolution in 1976, many Chinese composers have come to study in the United States and established themselves as prominent composers worldwide. Despite their diverse educational and sociological backgrounds, these composers strived to find their individual voices, inspirations, and cultural identities through traditional Chinese culture and music. This recital aims to showcase two piano compositions by Chinese composers from this period: Chen Yi's "Plum Blossom" (2019) and Gao Ping's "Distance Voices" (1999), both of which exemplify the unique and innovative approaches that these composers bring to their music.

Commissioned by The Chopin Society of Hong Kong, Chen Yi's "Plum Blossom" was written as the compulsory piece for the 5th Hong Kong International Piano Competition. In Chinese culture, the plum blossom symbolizes nobility, elegance, perseverance, independence, and faithfulness. The pitch material of the piece is taken from the beginning of a popular Cantonese children's song, "Moonlight." Throughout the composition, variations of the initial material are developed, featuring expressive imagery with performing techniques for both hands and layered textures.

Gao Ping's piano suite "Distant Voices" comprises three movements, each based on a well-known Chinese traditional folk song: "Nostalgia," "Love Song of the Kang-Ding Town," and "Blue Flower." In this work, Gao Ping skillfully draws motivic inspiration from these folk songs while also applying various Western compositional techniques, such as cyclicism and fragmentation. The result is a compelling and unique blend of traditional Chinese music and Western classical music.

**Werfelmann, David**

**Original Composition: *of earth and ash***

*of earth and ash* is intended as a lament for the persistent and accelerating destruction of the environment. Beyond the profound human suffering that results from ecological harm, it is deeply troubling to bear witness to the irreversible losses to the natural beauty of our planet. The work employs a solo violist and live electronics. Slow, somber phrases are performed with improvisational elements for both acoustic and electroacoustic parts.

**Wheatley, Susan E.**

see **Perlongo, Daniel** (*Gallery Suite for piano 4-hands*)

**Wheatley, Susan E.**

**Lecture-Recital: *Shall We Play That One [Stronger] Together? How McPartland Influenced the Face of American Piano Jazz***

This lecture (12.5-minutes) highlights how *Marian McPartland's Piano Jazz*, broadcast from 1978–2011 initiated an intersectionality of shared experiences among diverse jazz performers significantly changing the landscape for performers and the access to their repertoire. The recital portion (12.5 minutes) features: McPartland's "Twilight World"; and includes *Piano Jazz* guests' pieces – Mary Lou Williams' "Scratchin' in the Gravel," Alice Coltrane's "Turiya & Ramakrishna," and Valerie Capers' "Portraits in Jazz."

*Piano Jazz* was a weekly one-hour radio show hosted by Marian McPartland (1918–2013) for 33 years – the longest-running cultural program on NPR. English born, McPartland studied at London's Musicians Guild, played vaudeville during WWII, married an American jazz trumpeter, then moved to New York City composing over 50 tunes, including "Twilight World". Struggling for acceptance in jazz, she encountered three obstacles: she was a woman, white, and British, but hosting *Piano Jazz* helped overcome these stereotypes, and thereafter she was praised for bringing an underrepresented demographic to the jazz world. She hosted over 600 jazz greats and over 25% were women.

Marian initiated her signature line, "Shall we play that one together?" on her first show (June 4, 1978) with African-American jazzier Mary Lou Williams (1910–1981), performing her "Scratchin' in the Gravel" together. Alice Coltrane (1937–2007), jazz keyboardist-harpist-composer, guest on December 4, 1981, performed compositions influenced by Hinduism composed for her husband, John Coltrane (1926–67). Her adopted Sanskrit name *Turiya* is the title of "Turiya & Ramakrishna." In 1983, Valerie Capers (b.1935) performed Ellington's "Lush Life" with McPartland. Capers, blind from birth,

renowned for her internationally famed jazz trio, composed “Portraits in Jazz” to honor jazz greats Billie Holliday and Ella Fitzgerald (“Billie’s Song” and “Ella Scats the Blues”).

In summary, McPartland was an ambassador for legitimizing jazz in the concert hall and highlighting women and diverse voices in the jazz world.

### **Willis, Andrew**

#### **Lecture-Recital: *A Scion of the Bach Family in Riga: Johann Gottfried M $\ddot{u}$ thel (1728–1788)***

Johann Gottfried M $\ddot{u}$ thel studied composition with Johann Sebastian Bach during Bach’s last months of life, afterward embarking upon an extended study tour during which he met Carl Philipp Emanuel Bach and other prominent composers. In 1753, he was appointed to a Kapellmeister post in the Latvian capital Riga, retaining it for life. His published works are all keyboard-related, including concertos, sonatas, variations, and a Duetto for two keyboards.

Numerous traits in M $\ddot{u}$ thel’s keyboard works markedly resemble corresponding traits in C. P. E. Bach’s. In a lecture, excerpts from the three M $\ddot{u}$ thel sonatas published in 1756 will be compared with movements of the Bach *Probestücke* sonatas of 1753. Representative points of comparison include:

- Sudden, sharp, improvisatory contrasts of character: the “Largo e staccato” slow movement of M $\ddot{u}$ thel’s *Sonata I/ii* and Bach’s *Sonata VI/iii Fantasia*
- Intricate subdivision and variety of note values, maximizing activity within a given unit of time: the same M $\ddot{u}$ thel movement and Bach’s *Sonata V/ii Adagio assai mesto e sostenuto*
- Virtuoso passagework: M $\ddot{u}$ thel’s *Sonata III/i Vivace* and Bach’s *Sonata V/i Allegro di molto*
- Profusion of fixed ornaments: M $\ddot{u}$ thel’s *Sonata III/iii Allegro e vivace* and Bach’s *Sonata I/i Allegretto tranquillamente*

A performance of a composite sonata, comprised of the three movements referenced above and illustrating M $\ddot{u}$ thel’s introduction of the Bach family tradition into Latvia, will conclude the presentation.

### **Wilson, Brian S.**

#### **Original Composition: *Yizkor***

The piece is dedicated to my father who passed away. The piece was premiered on his Yahrzeit (death anniversary). The piece is titled *Yizkor* and features the mourning voice of the cello. *Yizkor* is the Hebrew word for Remembrance and is also the name of the religious service recited each year for our dearly departed. As my family are Jewish immigrants from Ukraine I thought the piece to be extra poignant given the universality of loss we are all experiencing in this past year(s).

### **Zick, Agnieszka**

#### **Performance: *Pedagogical Piano Gems from the Baltic Region***

The program celebrates composers that came from, or are related to, the Baltic region.

Emilie Mayer lived in Szczecin, Polish Baltic city, from 1841–1847, where she studied music under tutelage of Carl Loewe. Thanks to Loewe she was admitted to the intellectual circles of Szczecin, and performed and promoted her music before moving to Berlin. Mayer’s *Piano Sonata* was composed around the 1860s/1870s. In the Scherzo, minor mode refrains are juxtaposed with playful episodes in major mode. The piece concludes with a chorale-like coda that foreshadows a beautiful Adagio.

“Truly Renaissance individual,” Mikalojus Konstantinas Čiurlionis, represents Baltic country of Lithuania as a musician and painter. Born in Southeastern Lithuania (Russian Empire then), he did not identify himself as Lithuanian until the 1905 Russian Revolution. His *First Prelude* (1901) represents the early compositional period in which Čiurlionis often incorporated melodic vocabulary of Lithuanian folk music, while the second (1908) uses more modern musical language.

Estonian composer, Arvo Pärt, is often identified with a school of mystic minimalism. His early works were influenced by the neoclassical style of Shostakovich, Prokofiev, and Bartok. The *Tanzstücke* are delightful, short pieces written for a children’s theater in 1956–1957. While the first two dances are based on folk-tales by brothers Grimm, the third and fourth depict butterflies and ducklings using simple, yet charming and sonorous means. The *Sonatina* was written during Pärt’s Tallinn Conservatory studies. This atonal piece resembles neoclassical style, and a three-movement sonata cycle (the end of the second movement unexpectedly recalls the fast Allegro).

**END OF ABSTRACTS & PROGRAM NOTES**