

ABSTRACTS & PROGRAM NOTES

Admiral, Roger

see Tardif, Guillaume (*Hubert Léonard and The Belgian School of Violin Playing*)

Alexander, Justin

Performance: *A Confluence of Cultures in Flute and Percussion Music*

This flute and percussion program addresses the conference call for diversity by comprising works from three different continents. All three works are similarly contemporary in form and composition date, yet each draw from age old traditions in which the composer was enculturated or acculturated. More specifically, the program encompasses an amalgamation of the Western classical genre with the indigenous musics of Colombia, Egypt, and India.

The program begins with a short selection called *Pa' Chicho*, for flute and maracas. It is a recently composed work by Colombian composer Walter Menesses, in the folk music style of a pasillo. This form, particularly popular in Ecuador and Colombia in the 19th century, is still popular today, especially in Popayán, where the composer is based. Premiered in 1995, the second work is by Egyptian composer Halim El-Dahb, who passed away in 2017. *Big Tooth Aspen* for flute and darbucca is a three-movement work based on life, death and resurrection in each respective movement titled "Twigs," "Droopy Flowers," and "Hairy Seeds in the Wind." Additionally, the flute uses many extended techniques throughout the piece, including pitch bending, multiphonics, and singing while playing. The final selection titled *Devil Dance*, also for flute and darbucca, is by Peyton MacDonald. This work, and many others by this American composer, is based on Hindustani themes from his extensive training in the East Indian tabla tradition. The work also features multiphonics by the flutist through simultaneous singing and playing.

Alexander, Michael

Paper: *A Comparison of Public Music Education Systems in Belgium and the USA*

The public systems of music education in Belgium and the United States are very different in both their pedagogical format and their instructional outcomes. The U.S.-based presenter gathered data during travel to Belgium in which he interviewed teachers, students, and administrators within multiple publicly-supported music academies. While the music education systems of both countries result in the development of musical skills, the schools of the United States approach this through ensemble instruction while the academies of Belgium utilize studio instruction. While both countries support music education financially, such instruction in the United States is limited to K-12 instruction while the academies of Belgium are open to the general populace. While there is no precursor to instrumental instruction in the school system of the United States, one year of instruction in solfege is required before students can begin instrumental study in the academies of Belgium. Additional areas of similarity and contrast will be discussed. Based on his observations of publicly-supported music education programs in the U.S. and Belgium, the presenter will discuss unique aspects of each and make recommendations for implementation of certain concepts from one to the other that may strengthen the pedagogical outcomes of both.

Anatone, Richard

Original Composition: *"Revolution" from "On the History of Secrecy"*

"Revolution" is the third movement of a 5-movement piano sonata titled "On the History of Secrecy," a cyclic work based on the various instances throughout history where secrecy played an integral role in shaping human events. While the inner three movements are all played without break to create a larger sonata-rondo form, they all contain their own localized form. "Revolution" is its own rondo form and joins the second and fourth movement together. Its name is taken from various revolutions that occurred in the 18th and 19th centuries. Throughout the movement, one will hear the "Revolution" theme, which is derived from the sonata's cyclic theme, as it interrupted by various musical quotations, which represent the various revolutions upon which this movement is based.

Antinone, Patrick

Workshop: *Innovative Strategies for Differentiated Instruction in the Aural Skills Classroom*

Aural skills courses are typically composed of music majors with widely diverse backgrounds in music literacy, vocal skills, and solfège systems. Students whose background included little previous vocal training or music literacy instruction may be reticent to fully participate or feel they do not adequately have the opportunity to demonstrate aural abilities due to gaps in these areas. Advanced students may be equally reticent to participate due

to apathy resulting from a lack of challenge. Research suggests that less able students, perceived as having the more imminent need typically receive greater attention than students with equal need for differentiation on the accelerated end of the spectrum. (Renzulli & Reis, 1991) As a result accelerated students in like settings are typically underserved (Westberg, Archambault & Brown, 1997). Therefore, in lieu of ability group tracking, innovative differentiation strategies might be employed to allow students of widely varied backgrounds to be served in a unified classroom setting.

Participants in this innovative teaching workshop will have the opportunity to actively engage with numerous differentiation strategies (accommodations and extensions) under a variety of sight-singing conditions. Student autonomy as well as protocols for self-selection in or out of either mode of intervention will be addressed. Participants will practice innovative accommodations for less-abled students under a variety of sight-singing conditions. Participants will practice innovative extensions for advanced students under a variety of sight-singing conditions. Creative strategies for concurrent accommodations and extensions during instruction and assessment are addressed. Outcomes include improved instructional pace, student engagement, autonomy, and performance.

Asakura, Iwao

see Shimizu, Kumiko (*A Kaleidoscopic Composer from Japan, Kunihiko Hashimoto*)

Baldoria, Charisse

Paper: *Godowsky in Asia*

From 1922–1923, composer and virtuoso pianist Leopold Godowsky went on a concert tour to various cities in Japan, China, Hong Kong, the Philippines, Singapore, and the Dutch East Indies (modern-day Indonesia)—perhaps the only classical pianist then to have gone on a trip of this magnitude to this region of the world. Aside from its immediate success, financial and otherwise, it provided seminal ideas for his monumental Java Suite, a 50-minute set of 12 pieces for piano inspired by his travels on the island of Java. Sorabji declared them his finest piano writing and “among the masterpieces of modern piano music.”

New archival evidence related to this tour has emerged, providing insights on several topics, from the musical life of the various countries, to musical life in the United States where Godowsky was living, to details about Godowsky’s life, perceptions, and inspirations. Documents include numerous correspondence, photographs, program booklets, and unpublished manuscripts. To this date, no other researcher but this author has had access to these materials.

The purpose of this paper is to address the lacunae that exist in this period in Godowsky’s life as well as to disseminate new findings on musical life in Asia, with Godowsky’s tour as a lens and as a springboard for further research. A tour timeline will be constructed; colonial, historical, and social contexts explored (most of the countries were European or American colonies at the time); and connections between his time in Java and his composition of Java Suite investigated.

Baldoria, Charisse

Lecture-Recital: *Indonesian-Dutch Piano Composers: Colonial and Post-Colonial Views*

Since the 16th century, the Netherlands had established a presence in the Indonesian archipelago, making it the center of its spice trade and a colony until 1949. The Dutch East Indies (Indonesia’s colonial name) became home to Dutch composers who were born or lived there, and who tapped into indigenous culture for inspiration.

In this lecture-recital, I will demonstrate how three such composers whose works are just being discovered drew from elements of gamelan, wayang (shadow-play), dance, and Classical Javanese and Malay poetic forms in their music.

Constant Van de Wall (1871–1945) was born in Surabaya and studied music in The Hague and Berlin. Mainly utilizing a Romantic style, he was one of the first to use *pelog* tuning in piano music. He also wrote Islamic songs and an opera with gamelan. The program features a movement from *Memories of Java*.

Paul Seelig (1876–1945) spent most of his life in Java, studied music in Leipzig, and attended gamelan concerts in the houses of the regents of Semarang, Jepara, and Demak. As director of a court symphony orchestra, he learned how to play the gamelan, employing its musical elements in “Wirèng” (from *Trois Danses Javanaises*) and other piano works.

Sinta Wullur (b. 1958) was born in postcolonial Bandung and immigrated to the Netherlands when she was 10. She studied piano and composition in

Amsterdam and The Hague, and studies gamelan and singing in Bali and Java. *Bali in Blue* fuses the moods and tonal characteristics of Balinese pelog and the blues.

Becker, Juanita M.

see Mattson, Sheri L. (*An Introduction to the Music of Günter Raphael – His Music for Oboe*)

Becker, Juanita M.

Lecture-Recital: *Difficult Choices under Nazi Rule: Three Composers, Two Choices*

The Nazis invaded both (neutral) Belgium and The Netherlands on May 10, 1940. We explore the choices made by three Dutch composers, namely Hendrik Andriessen, Alexander Voormolen, and Henk Badings (who in 1949 became a member of honor of the Flanders Academy of Sciences); and we perform their works. In order to officially work and perform under Nazi rule, musicians were required to join the Nazi “Kultur Kammer” (Chamber of Culture). Of these three composers, only Hendrik Andriessen refused to join. As a consequence, he was removed from most of his public positions, and his compositions were forbidden public performance. After the war, Andriessen was made Director of the Royal Conservatory in The Hague, replacing Henk Badings (appointed by the Nazis).

Both Henk Badings and Alexander Voormolen cooperated by joining the Kultur Kammer, both worked at the Royal Conservatory in The Hague during the occupation, both were punished after the war with a three-year ban on participation in Dutch musical life, and both eventually returned to favor. Badings became a leading figure in electronic music, garnering international recognition and awards. Voormolen, though greatly respected, had no students to carry on his legacy. As more Avante-grade composers came to take center stage, Voormolen gradually faded to the sidelines.

Selected Works for Oboe and Piano:

- *Ballade* (1952), by Hendrik Andriessen
- *Cavatina* (1952), by Henk Badings
- *Pastorale* (1940), by Alexander Voormolen

Billaud, Louise

Lecture-Recital: *Transcending Imposed Creative Boundaries through the Musical Portrayal of the Human Spirit: A Soviet Composer’s Leap to the Soul*

Boundaries, both imagined and real, guide our lives from the moment we are born. As a means of forming character or prohibiting behavior, boundaries serve to unite as well as divide. When a political system seeks to impose creative boundaries while promoting established traditions, how does a composer respond? The creative framework imposed on Soviet composers served as a catalyst for Dmitri Kabalevsky to transcend those boundaries to portray the depths of the universal human spirit through his Preludes for Piano, Opus 38.

From the naïve innocence of the first prelude to the war-like marches of the last, Kabalevsky draws his inspiration from the kaleidoscopic nature of Russia and from the boundless emotions of the human soul. Ranging in size from a miniaturized format to that of a dramatic fresco, he does not hesitate to quote Stravinsky’s *Firebird* in his 13th *Prelude*, nor share the simplicity and warmth, spirited humor, melancholy and savage nature that is part of being human. Each prelude reflects Kabalevsky’s innate ability to portray, within a limited scope, dramas that are wholly complete, intensely satisfying, even mesmerizing at times. Kabalevsky rallies not only the Russian soul through his distinct harmonies, but calls, intentionally or not, for all who listen to reflect on and sense our own internal diverse nature. Eight of the twenty-four preludes selected for this program transcend nationality and imposed boundaries as their distinct personalities leap the imagined wall directly to the heart that vibrates with humanity’s diversity.

Blackburn, Bradford

Paper: *Mashup of the Millennia: Harry Partch’s Revelation*

The work of Harry Partch is highly eclectic and draws from a dizzying array of musical influences and cultures. From Ancient Greece to mid-20th century American popular music, Partch’s unique quest for compositional freedom deliberately abandons any fustian notions of good taste in order to dismantle the systems that limit such freedom. Partch’s music is full of dualities — it can be simultaneously refined and deeply intellectual, as well as campy and blatantly bombastic. These paradoxes make for an unsettling listening experience, while the music shifts through a kaleidoscope of musical epochs,

mercurial stylistic contrasts, and displays a bewildering array of artistic intentions. It can be viewed as high art, low art, and everything in-between.

In this presentation, Partch's *Revelation in the Courthouse Park*, based on *The Bacchae of Euripides*, will be examined for these characteristics. The story of *Revelation* itself is a study in the tension that exists between the rational and the sensual sides of human nature. Partch heightens this duality through his use of "Monophonic" intonation, his paraphrasing of popular music, his insistence on "Corporeal" staging, and his orchestration of musical gestures that facilitate athletic movements by the performers. The cumulative result is a multi-faceted work of theatrical art that does not seek to engage its listeners through the traditional suspension of disbelief, but instead, to boldly challenge whatever they might believe.

Borja, Jonathan

Paper: Exploring a Personal Style in a Global Society Through the Flute Works of Samuel Zyman

Mexican-born, New York-based composer Samuel Zyman has written extensively for the flute in the last twenty-six years. His first work for flute dates from 1991, only three years after the start of his professional career. In August 2018, his tenth work for the instrument will be given its first performance. Other than his works for cello, these works for flute make up the bulk of Zyman's compositional output. By looking at the flute works, one can trace the development of his compositional style: from a modernist and neo-romantic early style to the jazzy-Mexican-sounding-modernist style today. This presentation will explore the elements and circumstances that have made Zyman's stylistic development possible, as they are evident through his works for flute. In his search for a personal style, Zyman answers the question, "What does it mean to sound Mexican in a globalized world?" The presentation will include recorded examples performed by either the artists who commissioned the works or the presenter himself.

Botes, Johan

see Worthington, Oliver (*Crossing European Boundaries: Embracing the Art Songs of South Africa*)

Bowyer, Don

Original Composition: 50+50 Trombone Triathlon

This piece was composed as a commission for a friend, as a surprise birthday gift to honor the 50th birthday of another friend who is a trumpet player and triathlete. The friend who commissioned the piece initially asked me to compose something with only 50 notes (one for each year). I asked her if we could stretch it to three movements with 100 notes each (one for each year, plus 50 more for the future). We decided to make it a theatre piece based on the triathlon. I later adapted the piece for trombone.

Each movement represents a different stage of the triathlon. The performer should play each movement in a different space on the stage, as far apart as possible. The performer wears a different prop for each movement — swim goggles, a bicycle helmet, and a runner number - and must move as quickly as possible from movement to movement, changing props during the transitions.

Brown, Jeremy

see Wilkins, Jack (*New Music: The Legacy of the Tenor Saxophone*)

Bruce, Judy

Original Composition: Aussie Echoes for Voice, Flute, and Piano

Aussie Echoes is a four-movement piece scored for flute, soprano, and piano. The genesis of the piece was a trip to Sydney, Australia and a tour of several cities on the east coast of the country. A friend who was also along on the trip began writing poetry about his experiences and thoughts of Australia. When we returned to Pennsylvania, I set four of his poems to music.

The first movement, "Is There Coffee in Paradise?" evokes a birdlike quality, with the fluttering of 32nds and trills and the answering back and forth between the flute and piano. It is followed by "The People's Tongue." This movement uses different modal melodies and percussive musical sounds. The piano begins by striking the soundboard with a rubber mallet, and the flute uses flutter tongueing and speaking "cha" into the mouthpiece using air and no pitch. The sounds evoke the mysteries of natural wonders and the music of the indigenous people. Movement 3 is called "Rain Forest Station, Queensland." It is characterized by the flowing sound of river grasses and the echoing between the flute and piano in the quiet and soothing rapid flow of scalar and arpeggio patterns. The florid, melodic lines reflect the abundance of growth in the rain forest. The final movement is called "Tangalooma Tango." The finale has a strong, forte sound with cross rhythmic patterns between the flute and piano,

percussive blowing in the flute, and short, percussive motives bringing the cycle to a rousing close.

Cable, Jennifer

Workshop: *Breath, Balance, and Harmony: The Study of Qigong and its Application in the Applied Vocal Studio*

Dr. Yang Jwing-Ming, in the introduction to his text *The Root of Chinese Qigong*, broadly defines Qigong (pronounced chee gung) as “the science of cultivating the body’s internal energy.” That internal energy is qi, also known as “life energy,” while gong means “work,” “skill,” and “achievement.” Though Qigong has been practiced in China for over four thousand years, only a rudimentary appreciation of the benefits of Qigong, and knowledge of its role in Traditional Chinese Medicine (TCM), has penetrated the boundaries of most Western culture wellness programs. This presentation will introduce Qigong by sharing a brief history of the practice and offer an overview of its function as one of the main branches of TCM. The use of Qigong in applied music instruction will also be discussed, specifically through application in the vocal studio, examining how Qigong can free the voice by lessening body tension and rigidity. In addition, attention will be given to exploring how the regulation of breath, through the practice of Qigong, can aid in reducing the sometimes-crippling symptoms that accompany stage fright. Finally, the opportunity to participate in a shortened therapeutic Qigong sequence will be shared with those in attendance, allowing them to experience a few movements from this pillar of TCM.

Cline, Benjamin

see Olivieri, Mark (*Trio for the Common Man*)

Cline, Benjamin

see Rolls, Timothy (*Geamennon Aotrom*)

Cremaschi, Alejandro

Lecture-Recital: *Chronicles of a Belgian Gaucho: Julio (Jules) Perceval, his Eclectic Piano Music, and his Influence in Argentina’s Music Education*

This lecture-recital will introduce the life, style, and piano works by the Belgian-Argentine composer Julio (Jules) Perceval (1903–1963). Perceval studied at the Royal Conservatory in Brussels and immigrated in Argentina in 1926. A skillful composer, organist, and educator, he became an influential musical figure in mid-century Argentina. He was a well-known performer of academic and popular music at the organ, a famed improviser, a composer of Argentine nationalistic music, a member of the influential Argentine avant-garde Grupo Renovación, and the organizer and long-time director of the Conservatory of Music of the Universidad Nacional de Cuyo in Mendoza (1939–1955), an important music school in western Argentina where I completed my undergraduate degree in piano performance.

Just like his professional career, Perceval’s musical style was highly eclectic. He never shied away from the use of national elements framed by romantic harmony, yet some of his works show an inclination for abstract neoclassicism, and, sometimes, for a language that shares elements with young contemporary Argentine nationalistic composers such as Luis Gianneo and Gilardo Gilardi.

My presentation will include the following pieces:

1. *Danza* (1932), premiered at the Grupo Renovación recital, it shows trends present in other composers of the group at the time: the use of strong national dance rhythms, dissonance, and chords based on 4ths.
2. “Jeux,” from *Pièces pour le piano* (dated by musicologists c. 1956, probably earlier), shows his inclination for lean neoclassical writing and counterpoint.
3. *Capricho* (c. 1957), an effective example of unapologetic and expansive Romantic Argentine nationalism.

Danielsson, Per

see Wilkins, Jack (*New Music: The Legacy of the Tenor Saxophone*)

Davies, Carrie

see Davies, David (*Songs of Supplication*)

Davies, David Horace**Original Composition: *Songs of Supplication***

This pair of short songs reflects my long-standing interest in the “recycling” of old hymn texts with newly composed music. The first is bright in tone and texture... melodic cells and Lydian pitch collections abound. “Be Thou My Vision” is somewhat darker and more contemplative in tone. The challenge with this text was the familiarity of its tune. Though I did my best to keep it from creeping in, close listeners will note that the harmonic and rhythmic characteristics of the final stanza are inspired by the familiar tune, with an occasional quotation of the original melody in the accompaniment.

Day, James**Performance: *Crossing Boundaries: Works for Solo Guitar***

Crossing Boundaries presents a set of compositions for solo guitar that explore boundaries of style, technology, and venue.

Donald Crockett composed “The Falcon’s Eye” as part of a rediscovery of his own guitar playing after a hiatus of more than twenty years. Drawing upon a wide range of approaches to the instrument, “Night Music” utilizes a dreamlike tremolo to mimic a digital delay or echo effect; “Guiding the Minotaur” features a nervous texture through abrupt, leaping slur figures that utilize the open strings of the guitar in a manner common to rock guitar textures.

A pioneer of electronic and computer music, Paul Lansky shifted entirely to composing for acoustic instruments in the late 1990’s and has since frequently utilized the guitar in his compositions. “Roll Out” features a broad array of arpeggios that undulate through continuously shifting patterns and metric changes, the subtle complexity of which remain reminiscent of his approach to computer-based composition.

No Boundaries is inspired by experiences of playing the guitar in a variety of settings and circumstances. “Night Gig” is a reference to the composer’s many performances on the guitar playing “gigs” of all varieties from classical concerts to weekend parties; “Uptown Jam,” is a reference to the “uptown” area of Oxford, Ohio, where students and locals mingle in a vibrant pub and restaurant scene.

Dickinson, Paul**Original Composition: *Cloud Composing***

Cloud Composing is a live, interactive piece for phone and computer created with Max/MSP and the iPhone app c74. Max is a powerful platform used by many composers to create computer music. The c74 app allows a phone to control any musical parameter in Max that I choose. Together, the phone and computer become a responsive and expressive virtual instrument. The gestures I make with my phone generate compass, gyroscope, and accelerometer data which is then fed into Max to create all the sounds in the piece. *Cloud Composing* was premiered in July 2017 at Sunway University in Kuala Lumpur, Malaysia.

Docker, Robert K.

see Salathé, Phil (*On the Beach*)

DuHamel, Ann**Lecture-Recital: *Borrowed from Brahms: Evoking Musical Nostalgia in Works by Marc Chan and Edie Hill***

This lecture recital for solo piano explores the intersection of tradition with innovation via two recently composed works: the two-movement *Playing Brahms* (2016) by Marc Chan, and the three-movement *Rückblick* (2018) by Edie Hill. Drawing inspiration from the solo piano oeuvre of Johannes Brahms, the pieces investigate the syntheses and juxtapositions inherent in musical borrowing and quotation. By using Brahms’ original material as a musical frame, these works borrow from and embrace tradition in a similar fashion to Brahms’ own borrowing from and embracing of tradition. In particular, through Chan’s use of quotation of Brahms’ Op. 39 waltzes, and Hill’s employment of musical material from both the Op. 5 sonata and the Op. 119 *Klavierstücke*, the pieces “re-imagine” the original works through a new lens. Moreover, both Chan and Hill have described *Playing Brahms* and *Rückblick* as evoking a sort of musical nostalgia. This sense of nostalgia is achieved through a variety of musical devices, including sostenuto and damper pedal effects to maintain lingering resonances; strategic use of rests; fragmented musical motives; ephemeral rhythms; and melodies woven into both sparse and thick textures with more modern, chromatic harmonies. These musical elements create qualities that can suggest a dream-like, suspended state, as if one is lost in recollection, or experiencing a state of longing. Chan has indicated that his compositional work is “a conversation with the past,” and these two pieces exemplify such a conversation, melding the musical past with the present, looking backwards and looking forwards simultaneously.

Easley, Tabatha

see Alexander, Justin (*A Confluence of Cultures in Flute and Percussion Music*)

Easley, Tabatha

Performance: *Analepses of the 1920's in Flute and Clarinet Music*

This twenty-five-minute performance comprises works for flute and clarinet by two award-winning female composers: Valerie Coleman, and Augusta Read Thomas, as well as one of the earliest works for the duo, *Choros no. 2* by Heitor Villa-Lobos. Though Coleman and Thomas's works are recent, the thematic material is from the 1920's, the same time in which the *Choros* was written.

Portraits of Langston is based on the life and work of African American poet Langston Hughes during the 1920's Harlem Renaissance. Composer Valerie Coleman writes, "Stylistically, this work incorporates many different elements that are translated into woodwind technique: the stride piano technique, big band swing, cabaret music, Mambo, African drumming, and even traditional spirituals." This presentation includes the first three of six movements (two with piano), and readings from Hughes's poetry and memoir.

Similarly, Augusta Read Thomas's work, *Capricci* is influenced by jazz music. An avid listener of the genre, she likens the use of imitation in this composition to that of Louis Armstrong and Johnny Dodds improvising in their New Orleans "Hot Five" and "Hot Seven" sessions, which also occurred in the 1920's.

Honoring the 60th anniversary of Heitor Villa Lobos's passing, 2019 also denotes the 95th anniversary of his *Choros no. 2* for flute and clarinet. The "chorinho" tradition encompasses improvisation and rhythmic vitality in instrumental music akin to jazz. The shortest in duration, *Choros no. 2* is one of fourteen numbered compositions by Villa-Lobos indicative of the Brazilian genre.

Edmonstone, Alastair

see Fraser, Stacey (*Spiritual Forest: A Chamber Opera and a Confluence of Musical Cultures*)

Eisenreich, Cassandra

see Bruce, Judy (*Aussie Echoes for Voice, Flute, and Piano*)

Fraser, Stacey

Lecture-Recital: *Spiritual Forest: A Chamber Opera and a Confluence of Musical Cultures*

A lecture and performance of excerpts from *Spiritual Forest*, a new chamber opera for soprano, shinobue (Japanese traditional flute), small chamber choir, cello, piano and percussion by critically acclaimed Japanese composer Koji Nakano. The work explores various forms of musical confluence between traditional Japanese music and the European bel canto aesthetic. The challenges of staging and producing the piece while being sensitive to the danger of the appropriation of Japanese traditional music will be discussed. In addition, the presenter will examine approaches to collaboration between musicians who work from standard Western notation and those musicians who primarily come from an aural tradition of musical training. Excerpts from the work will be performed by the presenter as well as an in-depth explanation of the challenges encountered by Western trained singers when incorporating various vocal aesthetics from Japanese traditional music. *Spiritual Forest* is a work that challenges the performers to bridge the gap between Western art music and the aesthetics of Asian traditional music in an effort to create and perform something that is filled with innovation yet rooted in the tradition of both cultures. This in turn creates an original work that appeals to the universal human condition.

Gebrian, Molly

see Hsu, Chia Yu (*Twelve Signs Selections*)

Glidden, Jennifer

see Davies, David (*Songs of Supplication*)

Grall, Jeremy**Paper: Signifyin' in John Coltrane's "My Favorite Things" in Belgium, 1965**

When John Coltrane recorded his famous rendition of Rogers and Hammerstein's "Favorite Things" in 1960, he had emerged from his many years as a sideman and at thirty-four years old was first coming into his artistic maturity. While Coltrane had previously released *Blue Train* and *Giant Steps*, it would not be until his 1961 performances at the Village Vanguard that Coltrane began releasing his most advanced work.

In the years leading up to Coltrane's tour of Belgium in 1965, his hits had evolved through years of performances with his longtime quartet members: Elvin Jones, McCoy Tyner, and Jimmy Garrison. His set at Comblain-La-Tour included only three pieces, the highlight of which was a twenty-one-minute version of "My Favorite Things." When Jones was asked how the group achieved its intensity, he seriously replied, "You gotta be willing to die for the motherfucker." This is no more apparent than in the extended solos of the band members in this particular performance of "My Favorite Things." In this paper I analyze this performance in the context of signifyin'—a process in which the meaning of stock borrowed material is strategically altered using well-documented African American oral traditions. I analyze and classify the types of motivic and harmonic signifyin' between the members of the quartet as well as the source material for these solos. The broader implications of this study are for us to consider not only how pieces evolve over time, but also how we contextualize this evolution in a culturally relevant manner.

Grall, Jeremy

see Price, William (*Crucible*)

Gray, Colleen

see Bruce, Judy (*Aussie Echoes for Voice, Flute, and Piano*)

Green, Bradley**Original Composition: Pale Blare**

Every sound used in each movement of *Pale Blare* originated as a generic white noise signal. The piece attempts to take this generic, recognizable sound and gradually make it unrecognizable and less aperiodic through various filtering processes and effects, to eventually reach a point where the sounds take on other sonic properties altogether. As the piece progresses, the white noise is altered through increasingly complex filters and processes, eventually destroying almost any likeness to the original sound.

Grote, Adalbert

see Monson, Linda (*Viktor Ullmann: A Retrospective on the 75th Anniversary of his Death*)

Gullings, Kyle**Demonstration: Ditch Your Textbook: OER as Drivers of Diverse & Inclusive Pedagogy**

In this demonstration, I introduce attendees to some practical resources and strategies to begin implementing open educational resources (OER) into their college music lecture courses. The expected benefits include lowering student costs, greater diversity of sources and repertoire, and more flexible and customizable course designs.

The demonstration begins with a thorough description of OER, and a rubric for evaluating the quality of such materials based on parameters such as alignment to standards/learning outcomes, quality of exercises, opportunities for deeper learning, and more.

I then demonstrate the use of <http://openmusictheory.com> as a free, online alternative textbook for the lower-division music theory sequence, and how I've incorporated it into my own face-to-face courses. I also display my own collection of over 100 original worksheets and other teaching materials that I've released for free, for use as a workbook to accompany <http://openmusictheory.com>.

Lastly, I walk attendees through building their own shareable OER using any familiar software (such as Word or Finale), taking into account the aforementioned OER evaluation rubric, and demonstrating how to select and indicate an appropriate Creative Commons license.

Attendees will leave with an understanding of how open educational resources can supplement or even replace the proprietary textbooks used in roughly 95% of college courses, in order to support a more affordable, diverse, and inclusive pedagogy.

Hackel, Erin

Demonstration: *The Belt Voice for Contemporary Teachers and Singers*

Of the many styles of singing, none has been more contentious to vocal pedagogues than the belt voice. Often considered dangerous and risky, and rarely addressed in classical conservatory voice studios, belting is the often maligned and rarely researched sister to classical voice techniques. Finding a safe, researched and tested method for teaching and singing in this style is extremely timely, with a new wave of college programs beginning to serve the many new contemporary vocal singers entering their programs.

In this presentation, the belt voice will be clearly shown through visual examples of vocal fold function, as well as aural examples of healthy belt voice singing. Aspects of gross motor and fine motor usage of the larynx will be presented and demonstrated; audience involvement is incorporated. Through this, the participants will be able to self-actualize the techniques, which include vertical and horizontal positioning of the larynx, as well as identifying and using the various musculatures associated with abducting and adducting the vocal folds. Results, research and other resources on the topic of the pedagogy of contemporary singing styles will be discussed and presented to add to the knowledge base.

Haning, Marshall

Paper: *The Role and Effects of Presentational Performance in American Music Education: A Grounded Theory*

In their report "Transforming Music Study from its Foundations," the *CMS Task Force on the Undergraduate Music Major* (Campbell et al., 2014) identified the primacy of interpretive performance of older works as one of three major deficiencies in the traditional model of music teaching and learning. These presentational performances (Turino, 2008) often represent the central experiences around which music learning is built at all levels. Despite the prominence of presentational performances, however, there has been almost no empirical research conducted to examine the role that they play in music teaching and learning or the "imagined boundaries" that they create for music curricula and pedagogy.

The purpose of this grounded theory research was to explore the role and effects of presentational performances within K-12 music education settings in the United States. Results showed that these performances were central to the participating music programs, and that they had a dramatic influence on the pedagogical and curricular decisions made by music teachers. In addition, findings also indicated that presentational performances often served primarily to satisfy community expectations rather than to advance or assess student learning, and that the process of preparing for these performances encompasses a pedagogical approach and set of instructional activities that are distinct from those used to teach other musical concepts and skills. The results of this research are presented in an emergent theory, which is structured as a set of propositions to facilitate discussion and elaboration. Implications for music teachers and music teacher educators will be discussed.

Harding, Adrienne

Paper: *Incorporating Dance into College Music Pedagogy*

Prevailing practices of college music instruction would benefit from using dance movement as a pedagogical resource. Dance movement offers an alternative mode for diversifying learning and inclusive engagement that enhances students' historical knowledge, performance practice, deeper expressivity and emotive capacity, musical competency (aptitude), and improvisational skills. This study addresses this claim by examining three key areas: 1) intrinsic value, 2) feasibility, and 3) learning mode; using a mixed methods research design based on qualitative interviews with Founder/Artistic Director Catherine Turocy of the New York Baroque Dance Company, University of Maryland Symphony Orchestra (UMSO) Director James Ross, and dance pedagogue/choreographer and MacArthur Fellow, Liz Lerman; an intrinsic case study of UMSO's landmark performances of *Appalachian Spring* and *Prelude to the Afternoon of a Faun*, and a quantitative survey of college music faculty across the US. Results reveal that, while the majority of respondents agreed that dance would be a valuable asset to music training, stringent degree requirements and accreditation standards make it difficult to accommodate. The most practical setting is for tertiary music school programs to incorporate dance into the core course curriculum.

Hsu, Chia Yu**Original Composition: *Twelve Signs Selections***

Twelve Signs is based on the Chinese Zodiac, which is a cycle of twelve years. In Chinese astrology, the twelve animal signs represent twelve different types of personalities and this piece has twelve movements which correspond to each sign. The zodiac traditionally begins with the sign of the Rat, followed by the Ox, Tiger, Rabbit, Dragon, Snake, Horse, Sheep, Monkey, Rooster, Dog and Boar. Although the twelve animals have their own characteristics, they can be classified into four trines based on thematic similarities. The animals of the first trine, the Rat, Dragon and Monkey, are described as extroverted, dynamic, and passionate. These three movements will therefore have a relatively fast tempo marked by energy and power. The animals of the second trine, the Ox, Snake, and Rooster, are described as philosophical, patient and meditative. These three movements will be characterized by a freer tempo and more abstract tonality. The animals of the third trine, the Tiger, Horse, and Dog, are described as rash, impulsive, and idealistic. These three movements will have mixed tempo, less rational and more fragmented materials. The piece will also incorporate various timbres and techniques which correspond to the five elements of the Chinese Astrology.

Johnston, Linda

see Easley, Tabatha (*Analepses of the 1920's in Flute and Clarinet Music*)

Kashiwagi, Tomoko

see Olivieri, Mark (*Trio for the Common Man*)

Kim, April Ryun**Lecture-Recital: *Exploring Three East Asian Composers: Toru Takemitsu, Chen Yi, and Jiyoun Chung***

In a society where studying and composing in the traditional Western classical style is more common, there has been a large growth of non-Western composers and musicians in the twentieth and twenty-first centuries. This presentation will examine Toru Takemitsu's "Rain Tree Sketch", Chen Yi's Variations on "Awariguli," and Korean composer Jiyoun Chung's newly composed work 가위 ("Scissors"): Fantasia Toccata. How each composer preserves aspects of their native culture, which ranges from music to aesthetics while fusing traditional Western music techniques, will be observed mainly through their compositional and culture's influences.

Kloeckner, Phillip**Performance: *The Belgian Forerunners of the French Romantic Organ School***

The Belgian roots of the grand French romantic organ tradition are often overlooked and cannot be overemphasized. Notably, the legendary organist of St. Sulpice, Charles-Marie Widor, came to the Brussels Conservatory to study organ playing with Jaak-Nicolaas Lemmens and composition with François-Joseph Fétis before returning to Paris to establish himself as one of the preeminent French musicians of his era, teaching the next generation of illustrious French organ composers, Louis Vierne, Charles Tournemire, and Marcel Dupré. Félix-Alexandre Guilmant, the Parisian organ virtuoso and founder of the influential Schola Cantorum, also came to Brussels early in his life to assimilate the effective technical training that Lemmens imparted to all of his students. César Franck, from Liège, trained as an organist in Belgium and France before taking up his post as professor of organ at the Paris Conservatory, is universally regarded as the progenitor of the French organ symphony. Through the agency of the master teachers Fétis, Lemmens (also a composition student of Fétis), and Franck, Belgium was the fertile ground that nurtured these avatars of progress for the instrument whose influence continues to the present day. Beyond these pivotal contributions to the culture of organs, organists, and organ music elsewhere in nineteenth-century Europe, the region that is now known as Belgium has an early and extensive organ culture of its own that dates from the Middle Ages. Therefore, the music on this program bears witness to centuries of distinguished contributions to the development and maintenance of a noble and enriching tradition.

Kozlova, Yulia

Lecture-Recital: *Gideon Klein: 100th Anniversary, A Musical Picture*

This presentation will focus on life and music by Gideon Klein, a talented Czech-Jewish composer, pianist and conductor, whose life tragically ended in Auschwitz. Klein's music remained undiscovered until very recent time. Gideon played an important role in Prague's cultural and musical scene during the years before WWII. As an example of Klein's mature style, his piano sonata, written in 1943 in Terezin ghetto, will be the main topic of this lecture-demonstration.

As with many other Jewish intellectuals, scientists, artists, and musicians, Gideon was sent to the Terezin ghetto, which played a very important role on Klein's development as a composer. His presence in the ghetto, his involvement in the creation and maintenance of musical activities of the ghetto benefitted greatly both, musicians and their audiences. Gideon used the three years he was forced to spend in Terezin for writing music as far as the existing conditions allowed. Klein wrote several compositions while being incarcerated, but the most striking result of his compositional activity during the Terezin period and, perhaps, the best of all his works is the piano sonata in three movements.

The purpose of this presentation is to draw a musical picture of this unknown composer, performer, and cultural activist in the year that marks his 100th birthday anniversary with focus on his style, involvement in the Czech avant-guard scene, and his works written in the Terezin camp.

- Performance: *Piano Sonata #1*
Allegro
Adagio
Allegro vivace

Landa, Héctor

see Thompson, Mary-Elizabeth (*Approximations: The Mexican Contemporary Flute/Piano Duo Sonata*)

Lee, HyeKyung

Original Composition: *Frenetic Dream*

Frenetic Dream was written for Jack Sutte (Cleveland Orchestra). The outer parts have jagged rhythmic drive while the middle part has lyrical melody over perpetual motion.

Marcus, Richard

Paper: *The Royal Symphonic Band of the Belgian Guides: A Highlight of the 1930 ISCM Festival*

The 8th annual festival of the International Society for Contemporary Music was held in September 1930 in Liège, Belgium. Official jury selections included works by Arnold Bax, Germaine Tailleferre, Bernard Wagenaar, and William Walton. The festival was criticized for its mediocrity by several reviewers including Henry Prunières, writing for the *New York Times*, and Frederick Jacobi, director of the American section of the ISCM and regular contributor to *Modern Music*. It was noted that some of the best compositions were heard on the sidelines of the festival proper. One such fringe event was the concert by the Royal Symphonic Band of the Belgian Guides. Under the direction of Arthur Prévost, the ensemble was known as one of the finest wind bands in the world. The band's weighty program included Stravinsky's *Symphonies of Wind Instruments*, Hindemith's *Konzertmusik*, op. 41, and Florent Schmitt's *Dionysiaques* as well as pieces by several Belgian composers. As this paper demonstrates, the band's Liège performance played a significant role in the history of the wind band repertoire.

Mattson, Sheri L.

Performance: *An Introduction to the Music of Günter Raphael – His Music for Oboe*

Before WWII, Günter Raphael (1903–1960) was a rising star in Germany. Appointed to the faculty of the State Conservatory of Music in Leipzig at age 23 to teach theory and composition, he flourished for eight years as a composer and teacher, creating music in a wide variety of genres and rooted in the traditions of the romantics. But, in 1934 he was declared a "half-Jew" by Nazi officials because his father was of Jewish descent. He lost his job, was forbidden to work, and his music was banned. The same year, he contracted tuberculosis, which greatly affected his life and eventually caused his death. Raphael continued to compose during this "silent period of his life" developing a distinctive style that was rooted in the traditional Leipzig school but was uniquely his own. After the war, Raphael continued composing but was unable to regain prominence.

Even though Raphael was a prolific composer, his music is relatively unknown. As there aren't many pieces for the oboe from the Romantic era, Raphael's Oboe Sonata, Op. 32 (1931) is a hidden gem that should be more prominent in the oboe's repertoire. This Sonata, his Sonatina for Oboe and Harp, op. 65, #2 (1947), and the Sonatina in modo lidico for oboe and organ (1959) also represent each of Raphael's three compositional periods. This allows one to see the development of Raphael's style over time.

Mattson, Sheri L.

see Becker, Juanita (*Difficult Choices under Nazi Rule: Three Composers, Two Choices*)

Molina, Oliver

Performance: Mellits on the Marimba: "Zodiac" for Solo Marimba

Marc Mellits (b. 1966) is one of the leading American composers of his generation, creating unique musical style with an eclectic combination of driving rhythms, soaring lyricism, and colorful orchestrations. One of the post-minimalist generation of composers, who gave a fresh approach to the sounds of the 1960s minimalists, Mellits developed a style all his own, merging his love for classical music and rock music. His compositional style has gravitated to using the marimba and other percussion instruments in his music.

The music of Marc Mellits is steadily gaining prominence in today's percussion community. His chamber works that include percussion and his stand-alone percussion works are being programmed regularly at both professional and educational levels. Mellits currently has 58 works that include percussion. The marimba has become Mellits's favorite instrument and if given the opportunity, he will use it in his compositions.

Zodiac is his first piece for solo marimba and the work exemplifies his compositional style. With a performance length of 22 minutes, this tour de force marimba solo displays a wide array of character through different movements to match each of the astrological signs. *Zodiac* was commissioned by a consortium of 30 percussionists and was completed in June of 2016.

Monson, Linda

Lecture-Recital: Viktor Ullmann: A Retrospective on the 75th Anniversary of his Death

The year 2019 marks the 75th anniversary of the death of Austrian composer Viktor Ullmann (1898–1944) who was deported to the Terezin concentration camp during the Holocaust and murdered in Auschwitz in 1944. Although his last works composed in Terezin have received greater attention, the consideration and impact of Ullman's earlier works will be highlighted in this lecture-recital. As a student of Arnold Schoenberg in his *Seminar für Composition* (1918–19), Viktor Ullmann's compositions clearly reflect an influence of the Second Viennese School. His early piano sonatas also demonstrate his strong connection to the music of Alban Berg, Gustav Mahler, and Alexander Zemlinsky with whom he cooperated at the Deutsche Theatre in Prague. As an active music critic and author in Prague, Ullmann embraced Anthroposophy—a philosophy that attempts to bridge the gap between science, art, and religion by connecting the soul to that in nature. This lecture-recital will feature analysis and performance excerpts of Ullmann's *Variationen und Doppelfuge über ein Thema von Arnold Schoenberg* (1933), wherein Ullmann appropriated the concept of "one recurring structural unit" from Schoenberg. In addition, excerpts of Ullmann's *Klaviersonaten* Nos. 1-3 (1936–1940) will be performed, revealing his fondness for symmetrical structures, whole-tone scales, compelling rhythmic structures, and *Theme and Variations* (inspired by Mahler, Mozart, and others). Although Ullmann's piano sonatas establish a quasi-tonal and non-dodecaphonic style, this lecture-recital will show how these sonatas form a direct connection to his Terezin concentration camp works that paradoxically feature transparency and lightness.

Nemko, Deborah

see Swinden, Laurel (*Celebrating Women! Music for Flute and Piano by Women Composers*)

Nemko, Deborah

Lecture-Recital: Forgotten and Suppressed Dutch Composers of WWII: A Presentation on Selected Piano Works of Fania Chapiro

Dutch Jewish composers who, because of their religion or their resistance to the Nazi regime, were suppressed during WW II. Their music was forbidden to be performed or published and many of the composers themselves went into hiding, were sent to concentration camps, or fled the Netherlands as refugees. Since most of the works from this time exist only in manuscript and few recordings have been made, the music is not accessible to musicians and

the general public both in the Netherlands and in the United States though it is deserving of recognition.

As the result of research performed during my Fulbright, I located largely unknown manuscript scores by Dutch composer Fania Chapiro and others in the Netherlands Music Institute in The Haag. Fania was pressured to become a member of the Kultuurkamer, a regulatory cultural agency installed by the German occupying forces during World War II. She essentially went underground, continuing to study composition with Sem Dresden. Chapiro evacuated Den Haag after the bombing of her home, and lost her possessions including most of her compositions. The post-war period reflects Chapiro's struggle to regroup as a musician and rekindle her connection to her country and her compositional voice. In this lecture recital, I will perform and discuss three short works by Chapiro from her three compositional periods of composition; war years, post-war United States, and post-war Netherlands. The presentation is both important and timely as 2019 marks the 75th anniversary of D-Day in Normandy.

Nordstrom, Stephen

Lecture-Recital: *Flausino Vale's 26 Preludes for Solo Violin: A Pedagogical Alternative for Introducing Advanced Technique*

The *26 Preludes for Solo Violin* of the Brazilian violinist and composer Flausino Vale (1894–1954) are great introductory technical pieces for students. They provide a modern alternative to the traditional European pedagogical studies of the Italian and Franco-Belgian masters and can be used in the studio to prepare students for the study of more advanced technical repertoire. These short works encompass a broad array of musical landscapes, and as an homage to Paganini and others, employ the same advanced technical language that can be seen in the core repertoire of technical showpieces. Vale's preludes are more approachable for students and enjoyable to play because of their folk-like nature and humorous depictions of Brazilian culture. For this lecture recital, I have chosen five preludes which employ advanced techniques but present them in less demanding passages. Through demonstration of a diverse array of technical passages and performance of several preludes, I will show how Vale's engaging pieces fit pedagogically into the solo violin repertoire. In learning these works, students can progress to the level of technical proficiency required for further study of the traditional showpiece repertoire.

Nordstrom, Stephen

see Olivieri, Mark (*Trio for the Common Man*)

Ohtake, Noriko

Lecture-Recital: *Clarifying the Ambiguity: Rethinking Takemitsu through Specific Concepts Found in His Piano Music*

The works of Toru Takemitsu (1930–1996), associated with visual and verbal images, are often perceived as “music of atmosphere.” While it is true that many of his works do have extra-musical inspirational sources such as a painting or a poem, his compositional content embodying these influences can be analyzed into purely musical details. These simple but meaningful materials create what many call “Takemitsu tone.” The presenter has witnessed, in Japanese educational scenes, that by using such materials in creative music activities, students and listeners were able to grasp the essential and true quality of Takemitsu. The lecture-recital will first examine the models of creative music activities, previously practiced at Japanese elementary schools, incorporating the composer's well-known “SEA motive” and employing his ensemble works including *Rain Tree* and *Waterways*. It will then bring forth the presenter's original analyses of the composer's piano repertoire. The piano pieces, from the earliest “*Romance*” and “*Litany*” to the experimental “*Uninterrupted Rests*” and the masterly “*Les Yeux Clos*”, represent the tendency of each period of his life and can be translated into unambiguous and specific modes and motives. These elements can conceivably be applied into school music activities. What Takemitsu realized is a composite of many musical and non-musical influences. In the end, ideally, students would become a part of the flow of reciprocal relationships in the social culture.

Olivieri, Mark**Original Composition: *Trio for the Common Man***

Commissioned by the Rothko Piano Trio, *Trio for the Common Man* was written for a collaboration with choreographer Suzanne Oliver. There exists a strong connection between the musical aesthetic and movement rhetoric she created for her choreographic essay. The piece chronicles the mother/daughter relationship—birth, the innocence and spirit of childhood, defiance of our teenage years, the fellowship and awareness we enjoy without parents in adulthood, becoming a caregiver ourselves, and finally, the passing of one's mother. I wrote a series of vignettes to encapsulate these specific moments.

The music opens and finishes with a simple chaconne played by the pianist, over which the other parts freely unfold. The violin and cello are at times, deliberately dependent on the piano for harmonic context—which serves as a metaphor for the cyclical nurturing narrative of the choreography.

Park, Soo-Ah**Lecture-Recital: *Poldowski's Songs Written to Poems by Paul Verlaine***

A Belgian-born British composer and pianist, Poldowski (1879–1932) was the daughter of Henryk Wieniawski, a celebrated Polish composer and violinist who was a music professor at the Brussels Conservatory. Naturally, her early musical training happened at the Brussels Conservatory. Her Belgian music training later fused with French melodie style and created unique musical personality in her songs. Poldowski composed 35 songs and her original compositional styles are most present in the 21 songs that were set to Verlaine's poems.

Poldowski had an appalling life. Although a lot of her biographical information is missing, narrative about her family, marriage, and financial problems indicate a series of misfortunes Poldowski underwent throughout her life.

Like many other women composers, Poldowski is not particularly well known today, but her songs are becoming a more popular subject in concerts, recordings, and research. My lecture recital will introduce the biography of Poldowski, her musical training, and her song writing styles. In order to highlight Poldowski's original compositional styles and French influences, the comparison of different settings to Paul Verlaine's poems will be discussed. Finally, I will perform five representative Poldowski's songs (*En sourdine*, *L'heure exquise*, *Mandoline*, *Brume*, and *Sur l'herbe*) written to poems by Paul Verlaine.

This lecture-recital will exhibit how her song writing styles are effective and expressive while breaking conventional tonal structures and forms, therefore, convincing the audiences that they deserve more frequent performance and research.

Parker, Craig

see Lee, HyeKyung (*Frenetic Dream*)

Parker, Craig**Paper: *Diverse Musical Traditions in Recent Compositions by Reena Esmail***

Indian-American composer Reena Esmail (born 1983, Chicago) ranks among the most versatile composers of her generation. A graduate of Juilliard and Yale currently residing in California, her compositional output includes solo, chamber, choral, and orchestral works as well as film scores, and reflects her training both as a Western classical pianist and as a Hindustani singer. Her unique compositions, which have been commissioned by such organizations as the Albany Symphony, American Composers Orchestra, Imani Winds, Kronos Quartet, and the Santa Fe Chamber Music Festival, have received widespread performances in the U. S., Europe, and India.

This paper focuses on two recent Esmail compositions written for American musicians, *This Love Between Us: Prayers for Unity* and *Khirkiyaan: Three Transformations for Brass Quintet*. *This Love Between Us*, an oratorio premiered by forces from Yale and Juilliard, is scored for Baroque orchestra, choir, sitar, and tabla. Its libretto is derived from sacred texts of India's chief religious traditions (Buddhism, Christianity, Hinduism, Islam, Jainism, Sikhism, and Zoroastrianism), and deals with unity, brotherhood, and treating others with kindness. *Khirkiyaan* transforms three prior Esmail compositions utilizing traditional musical Asian elements into a suite for brass quintet. Both works are primarily Western, but contain various Hindustani elements such as ragas, sliding pitches, abundant grace notes, complex rhythms, and improvisatory sections. This paper examines how Esmail unites and contrasts Western and Hindustani musical idioms in these transcultural compositions.

This paper includes video excerpts of the author's interviews with Esmail as well as excerpts from live performances.

Perlongo, Daniel

Original Composition: *Safari Game Drive*

Intended as a multi-media presentation/collaboration with a visual artist, *Safari Game Drive* is inspired by my game-drive photo-safari through Kruger, Hwange and Chobe National Parks in southern Africa. It is an 8-part serenade composed for piano 4-hands, performed with a slide show of photographs of the animals, and augmented with visual expressions of each of the animal groupings created by artist Vaughn Clay (<https://www.vaughnclay.com>).

The first 3 parts (A-B-C) act as an exposition, 1-Dazzle Of Zebras consists of a series of expanding varied arches in quick tempo. 2-Crash Of Rhinos is a dialogue in slow tempo between the high and low voices. 3-Journey Of Giraffes divides the soundscape into three layers – lower, 4-part harmonization; middle, narrative melody; and upper, countermelody in quicker rhythmic sub-divisions. The work's mid-section (D-E) consists of a slow tempo, dolce cantabile, 4-Ancient Baobab Tree; and a dance-like scherzo, 5-Troop of Baboons. The last 3 parts form a recapitulation where the exposition returns, now varied and in reverse order (C-B-A) – a metaphor of the animals' transitory journey. 6-Pod Of Hippopotamuses, shaped from the material of Giraffes, now rewoven mosaic-like into an harmonic bridge. 7-Parade Of Elephants, an ostinato accompaniment rising through transpositions and increasing in volume, while the main line trumpets a sliding trunk in a two-voice canon. 8-Pride of Lions, a driving finale with lively syncopation and quickly changing meters referring to the Zebras of part one and even perhaps giving chase.

Phang, May

see Park, Soo-Ah (*Poldowski's Songs Written to Poems by Paul Verlaine*)

Phang, May

see Werfelmann, David (*Suite à l'antique*)

Price, William

Original Composition: *Crucible*

A technically demanding work for solo guitar, *Crucible* explores the wide range, unique extended techniques (rasqueado, sul ponticello, harmonics, etc.), and non-traditional harmonic resources offered by the instrument, and is cast as a modified arch form.

Rinsema, Rebecca

Paper: *Toward an Ecological View of Musical Creativity*

In this paper I develop a view of musical creativity that takes into account ecological theories of perception, as articulated by James Gibson and the philosophers Susan Hurley and Alva Noë. I use Peter Webster's "Model of Creative Thinking Process in Music" as a starting point, identifying ways in which his model and definition of musical creativity adequately characterize some creative musical engagements, e.g. traditional composition, but not others, e.g. listening and improvisation. I point out that Webster's model seems to depend on a specific view of perception, namely the computational view, and introduce the ecological and enactive views of perception as alternatives to the computational view. I use basic tenants of the ecological and enactive views, e.g. the concept of 'affordances,' to support a new definition and model of musical creativity, incorporating such 21st century musical creativities as digital composition and production alongside the traditional musical creativities of composition, listening, playing, and conducting, among others. As part of the model, I divide all the musical creativities into two categories, the enactive and the representational, based on the degree to which they are stimulus dependent. Finally, I suggest that music educators foster musical creativity within students by providing opportunities for them to move back and forth between the proposed enactive and representational categories of musical creativity.

Rolls, Timothy

Original Composition: *Geamennon Aotrom*

Geamennon Aotrom is Scottish Gaelic for Light Games. This work is a computer assisted work created using the software *Opusmodus* and uses a select number of predefined rhythms with the overtone series extracted from a recording of sea waves. As I was composing this work and had run into trouble with how to finish it, I came across a video of the northern lights as seen one night from northern Scotland. The flickering light and the reflection on the unusually calm sea gave me an idea of inverting the source material. When the inverted form of the series was combined somewhat randomly with the rhythms of the opening section, it produced a section that seems reminiscent of the opening but filling in the unused pitch field in the low area of the opening. This work has an electronic component comprising mainly of an infinite reverb with ring modulation created in MAX/MSP.

Rosenthal, Iris Kaplan

see Solomon, Nanette Kaplan (*Pianistique Belgique: Solo and Four-Hand Piano Music of Jacqueline Fontyn*)

Salathé, Phil

Original Composition: *On the Beach*

On the Beach takes its title from the eponymous novel by Nevil Shute, which details the grim effects of nuclear war on a small town in Australia as a cloud of radioactive material slowly envelops and annihilates the Earth's biosphere. As one might expect, the mood of the piece reflects its subject, and the compositional language is bleak, cryptic, and at times violent.

Another inspiration, however, comes from the composer's memories of growing up in the early 1980s. As a child I lived near the end of a dirt road, in a house perched between forest, swamp, and mountain, and with no next-door neighbors except for a Revolutionary War-era graveyard that adjoined our property. My family's connection to the larger world was a slender electronic thread that, in winding its way through the backwoods, was often distorted or attenuated by the journey. I remember tuning into faraway radio stations and being fascinated by the uncanny, fragmented, overlapping narratives which permeated the AM dial.

In those years we knew that, should the unthinkable happen, our sole warning would come from these distant, haunted voices. And in fact, most of the sounds you'll hear in *On the Beach* are transformations and derivations of the human voice, including the veiled, murmuring timbre with which the piece begins and concludes – leaving only silence in its wake.

Salathé, Phil

Paper: *Metrical Dissonance as Signifier of the Progressive in Rock Music*

For over five decades the term "progressive" has been used to characterize rock music whose compositional and programmatic ambitions exceed perceived genre norms. As a descriptor, it proved so effective that the term itself became normative, giving its name to a sub-genre of rock that enjoyed surprising commercial success for a period of time in the 1970s and remains active to this day. Yet, as evidenced by endless arguments among its devotees, a precise definition of the term has remained elusive: what exactly makes a particular band, recording, or piece of music "progressive"? To what concrete musical events or techniques is this abstract concept inextricably bound?

In my paper I will argue that the phenomenon of metrical dissonance — defined here, per the groundbreaking work of Harald Krebs, as the superimposition or juxtaposition of rhythmic layers whose periodicity or phase is at odds with one another — is strongly correlative with the progressive in rock music, serving as a signifier for the concept while simultaneously constructing and concealing the rhythmic structure of the music itself. After providing an introduction to Krebs's terminology, I will present analysis of musical examples that explicitly employ metrical dissonance, by artists whose work epitomizes the progressive rock genre (Yes, *Happy the Man*) or has intermittently intersected with it (e.g. *Led Zeppelin*), concluding with an example by progressive Belgian band *Univers Zéro*.

Schimpf, Peter

Paper: *From Elective to Requirement: Using the "Manifesto" to bring Substantive Musical Diversity to the Curriculum*

In 2015, the Department of Music at Metropolitan State University of Denver approved a curricular change requiring all music students across all degree programs to participate for at least one semester in a "world music" ensemble, which include the Gamelan Ensemble, African Drumming and Dance Ensemble, and the Mariachi. These three ensembles were developed over the course of ten years, serving as extra-curricular electives, offered on the fringes of the program. As the music department was going through an internal program review and considering changes to its curriculum, The College Music Society's 2014 "Manifesto" appeared, advocating for "the need for students to engage with music of diverse cultures and the ways in which creative expression, including movement, underlie music across the globe." With the ensembles already in place in the schedule, the opportunity presented itself to more meaningfully incorporate these opportunities into the curriculum in an effort to expose students to broader perspectives on musical technique, theory, dance, dress, pedagogy, and so forth. This paper details the complex processes, internal dynamics, and negotiations that were involved in this curricular development, and offers strategies for infusing diverse cultural perspectives into a collegiate music program.

Shimizu, Kumiko

Lecture-Recital: A Kaleidoscopic Composer from Japan, Kunihiko Hashimoto

Initially trained as a violinist and conductor at the Tokyo Music School, Kunihiko Hashimoto (1904–1949) was largely self-taught as a composer. The formal training that he received was at the Tokyo Music School in 1927–1928, from Egon Wellesz in Vienna in 1934–1937, and from Arnold Schoenberg in Los Angeles during a return trip to Japan from the musical studies in Europe. His compositional style was incredibly diverse and experimental incorporating impressionism, nationalism, and Sprechgesang/Sprechstimme. In this lecture-recital, we will discuss and perform the following four songs to demonstrate his diverse compositional technique:

- “Cakes and Girls” (1928) is written hinting the French chanson style, which reflects the text that describes Parisiennes entertaining themselves with cakes and fine weather in Paris.
- The text used for “Fallen Leaves” (1930) is a Japanese translation of “Chanson d’automne” by Paul Verlaine. The piano part portrays the melancholy and the falling leaves with impressionistic tonal colors.
- Based on the subject matter, “Song of Travelers” (1939) is written in the style of folk song, including ornaments similar to the ones found in a type of folk song called “oiwakebushi.” The vocal part presents long melismatic lines, while the piano part supports the sustained notes in the vocal line.
- A theatrical song “Mold” (1928) serves as an example of the Sprechgesang technique. The technique allows the text to come to life in the suitable colors, reflecting the irritation, grotesqueness, and darkness.

Siebenaler, Dennis

Paper: Teaching Beginning Guitar: A Comparison of Two Methods

Musical performers have typically been categorized as either “classical” or “playing by ear”. The intent of this study was to explore a comparison between traditional teaching from notation (reading group), and another method that focused on playing by ear and imitation of a model (hearing/modeling group), with an intact class of music education majors learning to play the guitar (N=22). The music education students were divided into two matched groups based upon guitar experience. The two guitar classes were held in 12, 50-minute weekly meetings. The detailed lesson plans for both groups were designed by the researchers, and were taught and implemented by six advanced classical guitar students. The guitar instructors met on a weekly basis to prepare, review lesson plans, and to debrief after the lessons. At the conclusion of the 12 weeks, all students performed a mandatory prepared piece created for the assessment, incorporating technics and topics covered in the guitar classes. A panel of four judges who evaluated the student’s final performance without knowledge of their treatment group, scored each individual in five categories: note accuracy, rhythmic precision, confidence, expression, relaxation and posture, tone quality, and synchronization between the hands. There was a significant difference in the final performance assessment between the hearing/modeling and reading groups. The hearing/modeling group had higher average scores (M=3.07) than the reading group (M=2.50). Training “by ear” appears to have positive effects for accuracy and fluency of performance in beginning guitarists.

Solomon, Nanette Kaplan

see Bruce, Judy (*Aussie Echoes for Voice, Flute, and Piano*)

Solomon, Nanette Kaplan

Performance: Pianistique Belgique: Solo and Four-Hand Piano Music of Jacqueline Fontyn

Born in Antwerp in 1930, Jacqueline Fontyn is one of Belgium’s most distinguished composers. At the age of five, she began lessons with the pianist Ignace Bolotine. She studied composition with Marcel Quinet, and then in Paris with Max Deutsch, a disciple of Schoenberg, who introduced her to serial techniques, which she adopted freely in her own works until 1979. Between 1963 and 1990, Fontyn taught at conservatories in Antwerp and Brussels. She has also held guest lectureships at universities in Egypt, Korea, Taiwan, Israel, and the United States. In 1993, Fontyn was granted the title Baroness by the King of Belgium in recognition of her artistic merit.

The solo piano and piano duet works featured on this program demonstrate the rhythmic flexibility, exploration of pianistic resources, and deep inner logic that are the hallmarks of Fontyn’s evolving and expressive musical language. *Aura*, *Hommage à Brahms* composed in 1982, pays tribute to the

sweeping gestures, tight melodic cells, and chordal sonorities of late Brahms piano works. *Diurnes*, op. 100 (2003) for solo piano consists of three short movements that make extensive use of repeated ostinati in opposing registers of the piano, as well as quasi-aleatoric passages of notated cells. *Hamadryades* (2004) for piano four-hands, takes its title from the eponymous nymph of Greek mythology, whose life and death were dependent on the tree in which it lived. The four movements of this effective concert piece reflect that symbiosis in the way the two piano parts are complementary and intertwined.

Stoner, Kristen

Paper: *The Belgian Flutist Who Altered the Course of Brazilian Music*

Belgian flutist Mathieu-André Reichert (1830–1880) spent the majority of his career in Rio de Janeiro, serving the Brazilian Emperor and member of the Portuguese Royal Court, Dom Pedro II. The Emperor hired virtuosos from Paris for his Court during the 1850s, and Reichert remained in Brazil to perform for him from 1859 until Reichert's death in 1880.

During Reichert's tenure in Rio, he maintained a friendly but competitive rivalry with the Professor of Flute at the Conservatory in Rio, Joachim Antônio da Silva Callado (1848–1880). Reichert came to Rio bearing all the latest musical compositions and silver Boehm-system flute designs from Europe. He then challenged Callado — who insisted on performing on his older model, 5-keyed ebony flute — to performance contests. Although these contests typically ended in a draw, in the process, Reichert introduced the latest European Romantic compositional trends to Callado.

Callado, in addition to his Conservatory position, performed in popular Brazilian nightclubs and is widely acknowledged to be the creator of the popular genre choro. Interestingly, Callado incorporated many of Reichert's European virtuosic techniques into his new choro style, including fast wide leaps intended to make a single flutist sound like multiple performers. Callado's signature style and the new popular genre choro became a source of Brazilian identity throughout the twentieth century. This choro flute style was imitated by many Brazilian popular and classical composers intending to create nationalistic works based on inherently "Brazilian" styles — composers who unwittingly sampled European Romantic flute styles instead.

Stoner, Kristen

Original Composition: *The Five Rings*

The Book of Five Rings is an ancient Japanese text by Miyamoto Musashi (c. 1645) that addresses the art and philosophy of martial arts and combat. There are five sections of the text that align with the elements: *The Book of Earth*, *The Book of Water*, *The Book of Fire*, *The Book of Wind*, and *The Book of Void*. In this composition, we briefly travel through each element, while exploring the many different voices and technical capabilities of the solo piccolo. Through the use of contemporary techniques such as timbral trills, alternate fingerings, pitch bending, beatboxing syllables, and singing while playing, this piece for piccolo explores the wooden, breathy colors of the Japanese shakuhachi with a contemporary twist.

Strohschein, Heather

Paper: *Spioraid an dochais, Spirit of Hope: Imaginings and Implications of Gamelan in Scotland*

Frederick Lau and Christine Yano's edited work *Making Waves* notes that while music travels from culture to culture, "There is always a backstory behind each movement . . . any piece of music or an instrument can become resources that enable social actors to construct, shape, and imagine appropriate meanings for the context" (2018, 2). In 1990, the Scottish Chamber Orchestra (SCO)—in conjunction with several other local governing bodies in Glasgow, Scotland—commissioned a set of Javanese gamelan instruments from Pak Suhirdjan in Yogyakarta. This began a now twenty-eight-year project of gamelan music creation, performance, and learning in Scotland's largest city. While exoticism remains a trope of Western use of non-Western musics and instruments, the history of gamelan in Scotland provides more nuanced implications. The difference afforded by the instruments and sound was initially deemed pivotal to the gamelan's success in Glasgow. At the same time, however, the SCO and others also wanted to make use of the gamelan's participatory nature in order to create inclusive workshops and programs for marginalized people. Thus, the exoticness of Javanese gamelan was used to further the goal of local community-based, participatory musicking. This paper explores the backstory of Javanese gamelan and culture in Glasgow, the impetus that inspired city organizers to embrace, shape, and imagine the local potential of distant musical traditions, and the implications of those imaginings.

Swinden, Laurel

Performance: *Celebrating Women! Music for Flute and Piano by Women Composers*

The program presents lesser known works of the flute repertoire written by women composers from the late 19th through 21st centuries.

Pièce, Op. 189 showcases lyrical writing in a short character piece, abundant in harmonic and melodic inspiration. The work reflects influence on the composer by a highly refined impressionism over the years.

Be Still My Soul was inspired by the hymn of the same title, which itself originated from Jean Sibelius' "Finlandia". The solo is written to have both harmony and melody built into the solo line; allowing the melody to sustain in the listener's ear, while defining the "mood" through the harmony that appears at the same time as the melody.

Chiaroscuro refers to a Renaissance painting technique exploiting the contrasts of light and dark areas of illumination in artwork. The work exploits contrasts of flute tone color with trills, flutter tonguing and other varied articulation, and the four-octave range of the instrument.

D'un Matin reflects influences of the Impressionists, combined with a harmonic vocabulary of more pungent dissonances, over an established rhythmic pulse. This is one of four pieces for solo instrument with accompaniment composed between 1911 and 1918.

Takasawa, Manabu

Performance: *Piano Sonata in G Minor by Guillaume Lekeu*

Guillaume Lekeu (1870–1894) was a Belgian composer of great promise whose life was cut short by typhoid at the age of 24. He was a prolific composer of great creativity and contrapuntal skills, and he has left approximately 50 completed works for orchestra, strings, various small ensembles, and voice. He studied with a fellow Belgian César Franck for a little more than a year, and Franck's austere emotional temperament especially represented in his late works had become Lekeu's greatest influence.

The *Piano Sonata in G Minor* was written in February and March of 1891, less than three years before his death. The conventional sonata structure is absent: The five-movement work begins with a group of a prelude and two fugue movements, followed by two movements that are performed without pause. The music has an ever-present sorrowful melancholy with bursts of fiery moments, a characteristic also seen in some of Franck's keyboard works such as *Prélude, choral et fugue for the piano*, and *Prélude, fugue and variation for the organ*.

Favored by Franck and other 19th century French composers, the movements of Lekeu's *Piano Sonata* are given stronger sense of unity by cyclic treatments of themes. For example, the first movement theme is used as a fugue subject in the second and third movements, and fourth and fifth movements share a thematic material sounding tragic in one and quietly hopeful in the other. An extensive work of more than 20 minutes, it is Lekeu's largest and most important composition for solo piano.

Tardif, Guillaume

Performance: *Hubert Léonard and The Belgian School of Violin Playing*

The year 2019 marks the 200th anniversary of Liège-born Hubert Léonard (1819–1870), who in 1848 succeeded de Bériot as leader of the violin program at the Brussels Conservatory. Through his concertizing, his interactions with composers and artists, his teaching in Belgium and Paris, and his composing, editing, and developing of pedagogical materials, Léonard influenced his generation and many that would follow. Yet today, little is known of him, and his works are rarely heard in concert.

This short concert offers a portrait of Léonard alongside his colleagues and students and simultaneously highlights a few key facets of the Belgian School of Violin Playing – distinct, in Eugène Ysaÿe's view, from the French School (F. H. Martens, "Violin Mastery", 1919). The program opens with two characteristic movements from Léonard's forgotten 3rd Concerto, dedicated to Léopold I of Belgium. The slow movement of this work is similar to Mendelssohn's Concerto (1844), which Léonard had premiered in Berlin at the invitation of the composer. The next selections are from a concerto that Léonard commissioned for Conservatoire examinations from his Belgian friend, virtuoso Henri Vieuxtemps (1820–1881) — who in turn borrowed from Liège-born opera composer André Grétry. The last two selections — a Passacaglia and Paraphrase — are drawn from the works of two of Léonard's celebrated Belgian pupils: César Thomson (1857–1931) and Ovide Musin (1854–1929). These compositions illustrate how Léonard and his students not only embraced the sentimental age of the salon but also the revival of repertoire from the past.

Telesco, Paula**Paper: Does Retrieval Practice Enhance Memorization of Piano Melodies?**

Cognitive psychology research has shown “retrieval” practice to be one of the most effective strategies to optimize learning in verbal domains. However, no attempt has been made to systematically apply these strategies to music learning. We have run studies to test this effect in the music domain; this paper presents the methods and results of our studies. The typical retrieval practice paradigm involves two experimental conditions:

1. “Restudy” condition: students study some material, then restudy the material, and after a delay, take a final test.
2. “Retrieval” practice condition: students study some material, take a practice test, and after a delay, take a final test.

Students in the second condition generally perform better on a delayed final test than students in the first condition. This effect is typically more pronounced when the time between study and test is a day or longer.

In our study, students participated in three within-subjects conditions:

1. playing a piano melody from the music ten times;
2. playing a second melody with the music five times, then attempting to play from memory five times; and
3. playing a third melody, alternating between playing from music and playing from memory.

During the learning phase, participants performed better with the music in front of them. However, the final test two days later showed the opposite pattern. The results revealed that the alternating condition produced higher memory accuracy.

This has broad implications for teaching everything from music fundamentals (spelling triads, etc.) to memorizing complex instrumental/vocal music for performance.

Thompson, Jason D.

see Weiss, Stephanie (*Crossing the Vocal Divide: Symbolic Boundaries, Inclusionary Paradigms, and Institutional Gatekeepers*)

Thompson, Mary-Elizabeth**Performance: Approximations: The Mexican Contemporary Flute/Piano Duo Sonata**

Sonata no tan breve by Leonardo Coral explores the duo sonata with influences from Mexican and European compositional styles. When Coral originally began this work, his intention was to compose only two movements. After beginning, he was inspired to continue for a more traditional four movement model. For this reason, he entitled the work the “not-so-short” sonata. The first movement, *Moderato espressivo*, creates a calm atmosphere in which the flute and piano trade off full statements or fragments of the melody. The second movement is a lively scherzo that includes a contrasting melodic interlude. The short but powerful *Lamento* bridges the gap between the Scherzo and the Allegro con brio, which contains hints of early jazz traditions.

Aproximaciones al Son Huasteco by Horacio Uribe approaches the duo sonata in a unique way. The first movement uses quarter tones in the flute line that are intended to contrast with the unison found between the flute and piano throughout the rest of the movement. This purposeful dissonance creates a suspenseful atmosphere that is shattered in the moments where the piano and flute resolve to a temporary unison. The second movement is based on the traditional Mexican folk song and dance known as the *son huasteco* but reimagined (or “approximated”) by Uribe. The underlying rhythm of the *son huasteco* is outlined in the piano and instead of capturing the melodic content of a traditional *son huasteco*, the flute soars above with technical passages in the highest range of the instrument.

Thompson, Tim**Carillon Score: Prélude for Carillon**

This short piece is, from the perspective of the composer, an exploration of some aspects of the carillon, including timbral possibilities with various intervallic combinations, repeated strikes, and textural processes. As for the perspectives of the performer and listener, my hope is that it is fun to play and interesting to listen to!

Tiraterra, Alessandra

Lecture-Recital: Astor Piazzolla's Heritage and the Magic of the Tango in the Piano Music of Saul Cosentino

Argentinian composer and pianist Saul Cosentino (b 1935) was a close friend of Astor Piazzolla. For Piazzolla, who gave tango musical dignity by innovating and transforming it from a dance genre to one for concert use, Cosentino was "the composer who had more possibilities than all the others" to further his legacy. According to Piazzolla's judgement, Cosentino felt Buenos Aires the way he did. Like Piazzolla's nuevo tango, Cosentino's music differs from the traditional tango in the employment of extended harmonies, the embodiment of jazz components, the adoption of counterpoint, and the use of dissonance. In his piano music, he synthesized Piazzolla's tango with a spectrum of Western musical aspects, transcending them and defining a new style: the avant-garde tango for piano. Cosentino's piano music is eloquent, vivid, and joyous at times; other times, it is sad, intimate, and melancholic. In his solo pieces (e.g., *Milonga Tristonga*, *Poema*, *Para Elisa*), the expressive profundity and the variety of moods, typical of Romantic composers like Chopin, transpire; whereas in four-hand works (e.g., *Pandemonium*, *Nuestra Esperanza*, *Callao y Santa Fe*), the drive and intensity of the dances of Brahms and Dvorak emerge. His piano selections represent excellent pedagogical material in any educational setting, besides being wonderful contemporary recital repertoire: they present a wide range of stylistic elements and the challenges of substantial piano works. This presentation discusses Cosentino's musical career milestones, analyzes his piano music with special focus on the influence of Piazzolla's tango, and offers a performance of selected Cosentino's piano works.

Tollefsen, Mark

Performance: H.G. Wells' The Time Machine, Chapter XI: A Musical Setting for the End of the World

Eschatology related to carbon-related climate change remains as relevant today as it was in 1895, the year that H.G. Wells published his influential novel, *The Time Machine*. In the eleventh chapter of the novel, the protagonist travels to a future world in which a scorched, dark, and cold Earth supports minimal life. While the novel has attracted much attention through film adaptations, the imagery that Wells presents is ripe for musical setting. With the aim of introducing a unique and interdisciplinary method towards concert programming – namely, creating original works for solo piano and narrator – the author of this lecture-recital juxtaposes works by Berio, Cowell, Debussy, Kurtág, Muhly, Pärt, Saariaho, and Scriabin with the text from Chapter XI of *The Time Machine*. This juxtaposition provides a new perspective on H.G. Wells' text and heightens the musical effect of the selected solo piano works. In lieu of a complete performance of the work, the lecture-recital will highlight particularly complementary passages, utilizing musical analysis, spoken narration, and solo piano performance.

Valvo, Tiffany

Workshop: Attending to Individual Difference: A Model for Teaching Improvisation in Aural Skills

With the increasing diversity of skills held by incoming freshman music majors, traditional approaches to teaching must be reexamined, reframed, and continuously improved. My own experience with aural skills as an undergraduate was plagued by fear and guesswork. As a teacher, I am now determined to develop methods that attend to each individual's level of understanding while allowing flexibility for students to grow at their own pace in the same classroom. One of my most successful solutions involves integrating improvisation into the aural skills curriculum.

Improvisation does not need to be complex to be useful. By teaching students how to create music spontaneously within a set of accepted principles, they develop true understanding and mastery. When I first implemented these techniques, 75% of my students had never improvised; by the end of the semester, 77% reported it was the most rewarding part of the class. Most encouragingly, 86% reported they felt "considerably more competent" in the subject after taking the course.

In this workshop, I will lead participants through my process for teaching students to improvise. I will demonstrate how to apply this model to traditional materials that are currently in use in classrooms across the world. I will also discuss fair and flexible ways to assess improvisation that promote student growth.

Valvo, Tiffany

see Easley, Tabatha (*Analepses of the 1920's in Flute and Clarinet Music*)

Vickers, Jace**Lecture-Recital: *The 75th Anniversary of a Belgian Artist: Etudes of Theo Charlier***

The theme of the 2019 CMS International Conference (“Imagined Boundaries: Embracing Traditions, Diversity, and Innovation in a Global Society”) is quite profound; imagined boundaries are numerous for historical periods, musical styles, and so on. There are also boundaries of instrumentation — certain works are written for certain instruments, and not for others. Breaking down this imagined boundary is one of the purposes of this lecture-recital. This presentation will center on the life and work of Theo Charlier. Charlier was a Belgian orchestral trumpet player and composer who also taught at the Royal Conservatory of Liège, Belgium. Charlier died in 1944, making 2019 the 75th anniversary of his death.

On tuba, I will play selections from Theo Charlier’s *Trente-Six Etudes Transcendantes*, originally conceived for trumpet, and present on Charlier and his etudes. First I will perform *Etude No. 4*, and then discuss the life, influence, and considerable musical contributions of the composer, Theo Charlier. For example, Charlier was an early proponent of the trumpet over the cornet, influencing the sound of the modern orchestral brass section. Then, I will perform *Etude No. 7*. After this, I will discuss Charlier’s *Trente-Six Etudes Transcendantes*, including the style and idiomatic tendencies of the etudes, as well as considerations for performing the etudes on tuba rather than trumpet. Finally, I will perform Charlier’s most famous etude from the set, *Etude No. 2*.

I believe this lecture-recital will have significance on many levels, including connections to the conference theme, date, and locale.

Vlahcevic, Sonia**see Easley, Tabatha (*Analepses of the 1920’s in Flute and Clarinet Music*)****Weiss, Stephanie****Paper: *Crossing the Vocal Divide: Symbolic Boundaries, Inclusionary Paradigms, and Institutional Gatekeepers***

Despite diverse singing traditions prevalent in global society, vocal study and ensemble participation in university programs continue to institutionalize and privilege Western musical paradigms and practices. The symbolic boundaries of closure placed around music that counts in the curriculum while excluding the musical “other” is an all too familiar story for music schools. The recent shift in some U.S. institutions to emphasize cross-cultural engagement as a focus of music study is promising. Even with these advances, the extent to which these institutions attach premium prices to the Western canon while continuing to discount “other” genres such as gospel, pop, and musical theatre is still problematic.

The purpose of this session is to highlight the imagined boundaries and presumed borders across music disciplines for two music program gatekeepers: a voice professor specializing in classical/music theatre and a choral/music education professor specializing in gospel music. Although we work in two seemingly separate music silos, we are united by music students who are involved in both of our programs. We employed Schwab’s (1983) *Four Commonplaces* to think through how instructors, learners, subject matter, and context interact both with each other and independently to influence the musical experience. During this session, we explore four interrelated themes derived from narrative inquiry: challenging preconceived notions of vocal health, problematizing the singing canon, reimagining “gatekeepers” as “gate openers” across music disciplines, and projecting all “voices” as legitimate sources of knowledge and expression. Best practices for inclusion and access across university singing experiences are offered.

Werfelmann, David**Original Composition: *Suite à l’antique***

Suite à l’antique is a collection of five movements loosely modeled on the dance suites of the Baroque era. Each movement is unique in character and affect, drawing relationships to the traditional dance form in different ways. The first movement, “Prelude,” is a cascade of broken chords that drift lower and lower over a chromatic bass. The second movement, “Pavane,” is not traditionally found in Baroque suites, yet occupies a special place in the dance literature. Movement three is a pair of minuets, played da capo, that perhaps more than the other movements, explores the traditional structure of baroque dances. The fourth, “Sarabande” is dark and foreboding — listen closely and you might hear Handel’s ghost. Finally, the “Passepied” is a quick dance that brings the work to a cheerful close.

Wheatley, Susan

see Perlongo, Daniel (*Safari Game Drive*)

Wilkins, Jack

Performance: *New Music: The Legacy of the Tenor Saxophone*

This concert of original compositions written and/or arranged for 2 tenor saxophones and piano celebrates the legacy of the tenor saxophone. These new works utilize contemporary styles and approaches and are composed and arranged especially for this group, with the CMS Conference in Belgium in mind, as Belgium is the home of saxophone inventor Adolph Sax.

This music connects to the conference theme, “Imagined Boundaries: Embracing Traditions, Diversity, and Innovation in a Global Society” as compositions are based on the music of African American Jazz saxophonists John Coltrane, Sonny Rollins, and Coleman Hawkins, all masters of the tenor saxophone whose innovations as improvisers and saxophonists provided important contributions to Jazz music, the American art form that has become a global music in the 21st century. Each artist advanced the technical boundaries of the instrument and, as innovators in the art of improvisation, each created an improvisational “language” of their own, rooted in the Jazz tradition, while reaching beyond to explore new territory.

Works to be performed:

- *Giant Madness* — creatively reworks melodic lines from the improvised solos of tenor saxophone masters John Coltrane, Sonny Rollins.
- *Woodwind Excursion* — This work showcases tenor saxophones and flute in a decidedly 21st century style, crossing boundaries between contemporary “classical” woodwind literature and jazz styles.
- *Embodiment of Soul: A Tribute to Coleman Hawkins* — pays homage to the sound and melodic improvisations of the master saxophonist.
- *Lake Louise Reflections* — a beautiful ballad composed for violinist Sara Caswell, which has been rearranged for this performance.

Willis, Andrew

Lecture-Recital: *Chopin’s Pedaling Notation: The Pleyel as Rosetta Stone*

Chopin’s autographs, first editions, and scholarly modern editions transmit a meticulously detailed notation of piano pedaling. Some extended passages are devoid of pedal markings; others apply unusually sustained pedaling that mixes non-chordal tones into the harmonic background. Because such markings often seem either too dry or too blurred when played on the modern piano, they are often changed by editors and performers. But on the Pleyel grand piano, with its prominent high partials and relatively rapid tonal decay, these pedalings are revealed to be precisely calculated devices to animate elements of phrasing, rhythm, harmony, and timbre.

Discussion and demonstration of short passages drawn from various genres will exemplify various musical advantages that can be gained using Chopin’s pedaling. Typical examples include:

- pedaling of long harmonic duration, as found in *Prelude in B flat minor*, Op. 28/16 mm. 2–7 and *Fantasy*, Op. 49 mm. 43–67
- extended absence of pedaling, as in *Mazurka*, Op. 17/4 mm. 1–18
- pedaling applied to draw attention to an unusual registral shift, as in *Nocturne in E*, Op. 62/2 mm. 78–79
- pedaling applied to enhance harmonic color, as in *Etude in C# minor*, Op. 25/7 m. 11
- pedaling applied to enhance rhythmic definition, as in *Etude in A minor*, Op. 25/4 mm. 31–35

A complete performance of the *Ballade in A flat*, Op. 47 replicating the pedaling indicated in the autograph will conclude the presentation.

Willis, Andrew

Paper: *Why Cristofori Matters*

The study of pianos from earlier eras, gathering considerable momentum in the later twentieth century, focused on the performance practices and sound environment of the First Viennese School and now extends into the Romantic era and beyond. Using the late eighteenth century as a historical starting point, however, overshadows the indispensable role of the piano in its first incarnation as an invention of Cristofori in Florence around 1700. As a result, the prevalence, influence, and musical quality of Florentine pianos is consistently underestimated.

Accompanied by images and video recorded examples played on a replica of an early eighteenth-century piano from the Cristofori tradition, this paper will demonstrate that the first pianos achieved recognized excellence, influenced keyboard style in radical and permanent ways, and continue to provide a medium that enhances appreciation of early eighteenth-century keyboard literature.

A brief, non-technical description of the action will explain its ability to elicit dynamic gradations from what remains in other respects a harpsichord. Evidence of its enthusiastic early reception in distinguished musical and scientific circles, its dissemination within and beyond Italy, and its likely production in significant numbers will be adduced.

Selected musical examples by Italian sonata composers including Marcello, Della Ciaia, Platti, and Alberti will be heard in recorded performances revealing their affinity for the dynamically sensitive piano. Finally, the advent of the piano into Saxony will be traced with reference to the late keyboard works of J. S. Bach.

Worthington, Oliver

Performance: *Crossing European Boundaries: Embracing the Art Songs of South Africa*

While vocal recitals are enjoying a resurgence in popularity, most performers limit themselves—and the audience—to repertoire by composers from, and in the major traditional languages of, Europe and the Americas. Looking beyond these boundaries reveals treasures that are at once familiar but also horizon-expanding. South Africa has a rich tradition of song literature ranging from traditional to experimental works that are not often performed because finding reliable phonetic sources and vocal coaches for Afrikaans, one of the native languages of South Africa, is an impediment to many singers. As with songs in other languages, though, the language of Afrikaans is a beautiful and integral part of the works themselves. This recital will serve as an introduction to discovering the rich musical tradition and cultural perspective of South Africa through its impressive song literature by composers such as S. Le Roux Marais (1896–1976), A. van Wyk (1916–1983), P. J. Lemmer (1896–1989), H. Hofmeyr (1957–), and P de Villiers (1924–2015). Although the composition styles might seem familiar, the unique color that the Afrikaans language lends to the texts is unmistakable. Because Afrikaans is a Germanic language descended from Dutch that is readily understood by speakers of German, Dutch, and Flemish, the texts will resonate with many of the conference attendees and hopefully encourage them to further explore this repertoire.

Zacharella, Alexandra

Paper: *The Fanfare Orchestra: An Inside look into Flemish Brass Bands*

The Fanfare Orchestra is a type of brass band that evolved out of the British Brass Band explosion that began in the mid-nineteenth century. Fanfare orchestras are found almost exclusively in Belgium and the Netherlands with instrumentation consisting of the entire saxhorn family, trumpets, flugel horns, trombones, euphoniums, alto horns, saxophones, and percussion. The tradition behind the fanfare orchestra is to provide entertainment as well as preserve the traditional folk music and traditions of the Low Countries. As such, fanfare orchestras also perform concerts at civil events and celebrations.

This paper will explore the origins of the fanfare orchestra, the impact of it on the cultural and musical history of Belgium and the Netherlands, and the resurgence of fanfare orchestras in the new millennium.

~ END OF ABSTRACTS & PROGRAM NOTES ~