

Conference Engagement Activities 2017
as of October 23, 2017

The following schedule will be updated as needed to reflect the most current information

To explore ways in which musicians in higher education can interact with the cultural life of various communities, the 2017 Committee on Conference Engagement has organized opportunities for CMS members to share musical experiences with the San Antonio community during its National Conference.

Conference attendees are cordially invited to attend all engagement presentations except those noted as “Private Event.”

THURSDAY, OCTOBER 26

9:00–9:45 a.m.

The Supersonic Duo: Adventures in Extreme Sonorities

Matthew Mireles (St. Mary's University)

Kathy L. Scherler (Oklahoma Baptist University)

Where: Judge Andy Mireles Elementary School, 12260 Rockwall Mill, San Antonio 78253

An interactive concert for elementary school students exploring the extreme sonorities of pitch and dynamics demonstrated by live performance of euphonium and soprano. Students will hear musical selections from classical and popular repertoire, accompanied by piano, that demonstrate

contrasting pitch and dynamics. Students will participate in hands-on activities with the performers that illustrate the scientific properties of sound. Extreme dynamics and the importance and implications of hearing health will be discussed. An engaging and fun presentation providing science curricular extensions for teachers, including experiments and vocabulary development.

10:30–11:30 a.m.

The Many Connections between Music and War

Linda L. Pohly (Ball State University)

Where: Commander's House, 622 S. Flores, San Antonio, TX 78204

Two constant features of human existence are music making and war. Music was and remains an important source for expressing our interaction with war, whether in lamentation, telling history, energizing troupes and the nation, longing for loved ones, protesting war, honoring heroes, lambasting the enemy, giving the soldier's perspective, etc.

During this 50–90-minute event, I will offer examples from across time and geography showing several ways that war and music interact—this goes beyond playing popular songs of recent wars. I will contact my engagement location in advance so some of the time will be devoted to audience members commenting on their experiences with music connected to war. I will encourage them to bring written notes that might be shared with others in the audience, or perhaps (ideally?) encourage someone from the host institution to collect and archive the comments.

(Thursday, October 26 continued)

My presentation will begin with music of the Baroque period and move quickly chronologically to our own day, playing recorded excerpts. Along the way we will look at some songs associated with the Mexican-American war and the Texas Revolution, even a song written long after the event, “Fernando,” popularized by ABBA.

3:00–3:50 p.m.

La Cultura; Latin Influences on Music in the Classical Canon

The Appalachian Brass Quintet:

Timothy Michael Hamilton (Appalachian State University)

Alexander James Hoffman (Appalachian State University)

Caleb McMahon (Appalachian State University)

Christopher Jordan Moore (Appalachian State University)

Brittney Nicole Self (Appalachian State University)

Where: Gus Garcia Middle School, 3306 Ruiz Street, San Antonio, TX 78228

Latin American music has a powerful history as a long-standing cultural force passed down through generations. While it is admired throughout the world, it has been largely excluded from the body of Western Classical music. With today’s increasing global awareness, however, the traditions and styles of Latin American works have found their way into the Classical canon in the form of meaningful references that refrain from indulging in exoticization or misappropriation. This concert will feature a series of such works that demonstrate the influences of Latin music on the brass quintet repertoire. The material presented is notable especially for its flexibility; the repertoire is highly accessible, and audience interaction and presentation can be adjusted greatly to achieve a similar effect in front of any age group or cultural background. Composers presented include Marquez, Rosas, and Villalpando. The main goal is for audience members to develop a greater understanding of and connection to the cross-cultural influences of traditional Latin American music.

3:15–4:15 p.m.

Relevance of Rachmaninoff: Singing the Song of a Refugee

Amelia Nagoski (Naugatuck, CT)

Where: Roosevelt High School, 5110 Walzem Rd, San Antonio, TX 78218

*** Private Event**

2017 bring us to the hundred-year anniversary of the day Sergei Rachmaninoff fled Russia’s communist revolution. He was working on *Three Russian Songs*, a choral-orchestral work that turned out to be his last.

At the conference workshop, I’ll coach and rehearse the choir and lead discussion of how the singers feel Rachmaninoff’s refugee status is connected to the way the music sounds, how it feels to sing it, and whether his history makes the work more or less emotional and meaningful to them.

They’ll receive the historical context, including the facts that he maintained close relationships with fellow refugees, trying to maintain a way of life that no longer existed in his new country or in his old home. He abandoned *Three Russian Songs* for decades, writing some new piano and orchestral works, but never expecting to have his Russian language songs performed again.

(Thursday, October 26 continued)

Eventually, though, he completed the 10-minute work. It was performed and published, along with a piano reduction of the orchestral accompaniment.

In preparation for this workshop, a San Antonio choir will be provided with the score to the third of the *Three Russian Songs*, which is scored for SAB, well in advance of the conference. Except for the language, it is very accessible to a choir of moderate skill. They will receive, along with the scores, coaching on the pronunciation of the Russian along with explanation of the translation, and recordings to guide them.

7:30–8:30 p.m.

Now I See the Music

Susan Sturman (Del Mar College)

Where: Temple Beth-El, 211 Belknap Place, San Antonio, TX 78212

Contemporary composer Michael Shapiro's *Eliahu Hanavi Variations for solo cello* will be performed in conjunction with artworks created and specifically inspired by this music. This deeply spiritual 30-minute musical work (originally premiered by Sato Knudsen at Meyerhoff Hall in the United States Holocaust Memorial Museum) presents a theme based on the Jewish prayer by the same name followed by 12 variations which fully explore the range and scope of the cello. The featured artist has created one artwork for the theme and one for each variation. This concert is designed for presentation in an art gallery (or other open space) where audience members can walk from artwork to artwork while the music is performed live. The artworks will also be displayed on a screen with each change of slide corresponding to the start of a new variation, thereby alerting the audience as to which artwork is being featured. This connection of art and music invites the audience down a new pathway to experiencing the arts and frees them from the confines of a concert hall. To further connect musician, artist, and audience, a question/answer session and group discussion allowing audience members to share their response to the event will follow. Some topics to be explored include: Did audience members initially engage with one medium over the other? How did the combination affect their response? How did the environment affect their response? What questions came to their minds as they experienced this event?

FRIDAY, OCTOBER 27

9:15–10:00 a.m.

Francette and Pià: Culture, Immigration and War through an Original Puppet Play and Recital for Children Based on Heitor Villa-Lobos' Piano Piece

Alejandro M. Cremaschi (University of Colorado–Boulder)

Jéssica Pacheco-Hjelmstad (Laramie County Community College)

Where: Kinder Ranch Elementary, 2035 Kinder Pkwy, San Antonio, TX 78260-3240

*** Private Event**

This original puppet play and concert explores themes of multicultural friendship, cultural awareness, language, immigration, war and war refugees. The original play, written by one of the presenters, was inspired by the piano work for children, *Francette et Pià*, by the Brazilian composer Heitor Villa-Lobos. The play is organized into several short scenes, interspersed with short musical performances at the piano of Villa-Lobos' work, played by the presenters themselves. The two presenters, originally from Argentina and Brazil, will act and handle three puppets, and will alternate to perform the piece (the last movement is a duet). The play introduces projected images from Brazil and France, and teaches phrases and words in French, Portuguese and Spanish to the elementary-aged audience. It tells the story of Pià, a Brazilian immigrant boy in Paris, who befriends the French girl Francette. Their friendship is temporarily strained by a child fight, but they learn to make amends and to continue their friendship. At the same time, France and Germany enter World War II, and the two children and their families are separated as they flee and become refugees. The two children struggle to understand why these two countries could not make amends and stop fighting, "just like they did." Francette and her family must move to Switzerland to seek refuge, while Pià and his family move back to Brazil temporarily. The two friends happily reunite in Paris after the war is over.

10:45–11:30 a.m.

Collaborative Spontaneous Creation with Soundpainting

Mark Harris (Metropolitan State University of Denver)

Where: Kinder Ranch Elementary, 2035 Kinder Pkwy, San Antonio, TX 78260-3240

*** Private Event**

Soundpainting is living gestural language created by Walter Thompson. It uses 1200 gestures and is used by professionals, educators, students and lay people in at least 40 countries. Soundpainting is essentially a collaborative means of creating music in the moment that is joyful, engaging and non-intimidating. It offers tremendous opportunity to educators desiring to involve more group creativity and improvisation in their programs. It is not style specific (though it can be used with styles), it is universally accessible, and its fundamentals are quick to learn. It is also multidisciplinary - the same gestures work with musicians, dancers, actors and visual artists. It can be used with any sized and mixed group, or instrumentation, and with players of any skill and experience level. As the players are essentially co-creators of the music, they are asked to make many musical decisions. Soundpainting exercises player's musicality, listening ability, technique, memory, imagination, and ensemble skills, and the results can be as simple or complex as the players and soundpainters desire. [<http://www.soundpainting.com>]

In this demonstration/performance, after a bit of rehearsal, a short Soundpainting piece will be created by students newly familiar with the gestures, perhaps utilizing music or concepts the students are currently exploring, or including music of their own choosing. Musicians without particular improvisational experience would be preferred, as would the opportunity to work with

(Friday, October 27 continued)

‘at risk’ students. Soundpainting’s benefits and use will be discussed, gestures explained and demonstrated, and those in attendance will spontaneously create together, via Soundpainting.

1:00–1:50 a.m.

Escape Ten Percussion Duo with Ivan Trevino

Annie Stevens (Virginia Tech)

Ivan Trevino (Baylor University)

Andrea Venet (University of North Florida)

Where: Roosevelt High School, 5110 Walzem Rd, San Antonio, TX 78218

*** Private Event**

Escape Ten percussion duo will perform an interactive lecture recital consisting of new and innovative duos for marimba and vibraphone, with the inclusion of unique pitched instruments like almglocken and gongs—all performed simultaneously. For this intriguing engagement activity, the duo will collaborate with Ivan Trevino, a Mexican-American composer based in Austin, Texas. Specific to this proposal is the collaboration with Trevino on a new work that will reflect his interest and background in Tejano music, which the composer has offered to complete for a world premiere performance by Escape Ten at the CMS National Conference. As part of the engagement activities, Escape Ten will collaborate with Trevino as the piece is being composed, and share this collaborative experience on their website and social media.

Trevino will engage with the audience/participants about the world premiere; specifically, how his modern compositional practices blend with those of his Tejano upbringing in South Texas and how the work might resonate with others of Mexican heritage. The audience will be encouraged to share how music allows them to share their stories. The program will include Trevino’s *2300 Degrees* and *2+1*, and also recently commissioned works written specifically for Escape Ten by internationally acclaimed composers. The focus of this concert is to engage the audience through dialogue and provide a captivating concert that inspires creativity.

2:00–3:00 p.m.

La Cultura; Latin Influences on Music in the Classical Canon

The Appalachian Brass Quintet:

Timothy Michael Hamilton (Appalachian State University)

Alexander James Hoffman (Appalachian State University)

Caleb McMahon (Appalachian State University)

Christopher Jordan Moore (Appalachian State University)

Brittney Nicole Self (Appalachian State University)

Where: Salvation Army William Booth Apartments, 2710 W Ashby Pl, San Antonio, TX 78201

Latin American music has a powerful history as a long-standing cultural force passed down through generations. While it is admired throughout the world, it has been largely excluded from the body of Western Classical music. With today’s increasing global awareness, however, the traditions and styles of Latin American works have found their way into the Classical canon in the form of meaningful references that refrain from indulging in exoticization or misappropriation. This concert will feature a series of such works that demonstrate the influences of Latin music on the brass quintet repertoire. The material presented is notable especially for its flexibility; the repertoire is highly accessible, and audience interaction and presentation can be adjusted greatly to achieve a similar effect in front of any age group or cultural background.

(Friday, October 27 continued)

Composers presented include Marquez, Rosas, and Villalpando. The main goal is for audience members to develop a greater understanding of and connection to the cross-cultural influences of traditional Latin American music.

6:15–7:15 p.m.

Samba Batucada: Building Community through the Percussion Music of Rio de Janeiro, Brazil

Michael Mixtacki (University of Texas at San Antonio)

Neil Sisauyhoat (Del Mar College)

Where: SAMMinistries, 5254 Blanco Road, San Antonio, TX 78216

* This session generously sponsored by Latin Percussion, Remo, Inc., and Vic Firth Inc.

Of the many styles of samba that have originated throughout Brazil, samba batucada from the city of Rio de Janeiro is arguably one of the most iconic forms of music associated with the country among musicians in the United States. This presentation will introduce the attendees to this invigorating percussion-based music through audience participation. This hands-on workshop will discuss specific playing techniques on the primary percussion instruments associated with the style, provide appropriate ensemble relationships between instruments, and will discuss “groove” and “feel” concepts indicative of samba’s Afro-Brazilian roots. Ultimately, this presentation will serve as a resource to both students and educators alike, providing both musical techniques and cultural insight into the community-centered traditions cultivated from playing samba batucada.

SATURDAY, OCTOBER 28

10:30–11:15 a.m.

Celebrating Artistic Interactions

Laurel E. Zeiss (Baylor University)

Where: the McNay, 6000 North New Braunfels Avenue, San Antonio, TX 78209

This community engagement event celebrates and reflects on interconnections between the arts. Opera and ballet in particular are collaborative art forms that incorporate music, drama, and the visual arts. The McNay Museum in San Antonio has an extensive collection of set and costume designs for operas and ballets. If possible, I would like to arrange a lecture-recital connected to items in the McNay's Tobin Collection of Theatre Arts. Ideally, the event would integrate remarks by a musicologist who specializes in opera (myself), commentary by one of the curators at the McNay, and live musical performances from works represented in the collection by local performers or students. The event also could tie into the conference's theme of innovation by exploring how interdisciplinary collaborations have prompted creative innovations. For artists such as Stravinsky, Matisse, Picasso, Milhaud, and Nijinsky (all of whom are represented in the McNay's collections), theatrical collaborations led to works that pushed traditional boundaries.

10:30–11:20 a.m.

The Supersonic Duo: Adventures in Extreme Sonorities

Matthew Mireles (St. Mary's University)

Kathy L. Scherler (Oklahoma Baptist University)

Where: The Doseum, 2800 Broadway, San Antonio, TX 78209

An interactive concert for elementary school students exploring the extreme sonorities of pitch and dynamics demonstrated by live performance of euphonium and soprano. Students will hear musical selections from classical and popular repertoire, accompanied by piano, that demonstrate contrasting pitch and dynamics. Students will participate in hands-on activities with the performers that illustrate the scientific properties of sound. Extreme dynamics and the importance and implications of hearing health will be discussed. An engaging and fun presentation providing science curricular extensions for teachers, including experiments and vocabulary development.

12–12:50 p.m.

Composition and Sound Creation with Native Mexican Musical Instruments

Mauricio Rodriguez (Palo Alto, CA)

Where: The Doseum, 2800 Broadway, San Antonio, TX 78209

This engagement activity is proposed as a two-day (6 hrs. total) workshop in music composition and sound-art creation for native Mexican musical instruments. This workshop is targeted to a medium-sized group (ca. 40) of 8 to 12 years old kids with or without previous musical knowledge. Attendants to this workshop will be introduced to a wide variety of native Mexican instruments in a hands-on setting to learn about their general historic and technical background, giving special emphasis on their conventional and extended or contemporary playing techniques. The goal of the workshop is the creation and performance of a collective music composition that will be premiered by the attendants at the second day of the workshop. Attendants will be suggested to frame their collective composition as a multimodal artwork where sound, movement, and textual/vocal creations will shape an interdisciplinary piece, somewhat

(Saturday, October 28 continued)

reminiscent of theater-based practices as those found in some contemporary indigenous Mexican music. In order to facilitate the learning of playing techniques, interpretation, and composition of the work, attendants will be given different music-graphs and alternative music notation systems as models for the development of their own sonic creations.