

College Music Society



48th Regional Conference



March 30-31, 2018
Coastal Carolina University
Conway, SC

**Site Hosts:**

Eric Crawford (CMSMA Executive Board, Member at Large), Coastal Carolina University
Amy Hardison Tully, Associate Professor of Music/Associate Dean, Coastal Carolina University
Philip Powell, Chair, Department of Music, Coastal Carolina University

Keynote Speaker:

Steve Bailey, Berklee College of Music / Coastal Carolina University

Program Committee:

Eric Crawford, Coastal Carolina University
Thomas Dempster, Claflin University
Christopher Dillon, Towson University
Bruce Mahin, Radford University
Matthew White, Coastal Carolina University

CMS Mid-Atlantic Executive Board, 2018:

Christopher Swanson, President (Longwood University)
Thomas Dempster, President-Elect (Claflin University)
Christopher Dillon, Secretary-Treasurer (Towson University)
Bruce Mahin, Composition (Radford University)
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Lisa Maynard, Music Education (James Madison University)
Amy Zigler, Musicology (Salem College)
Vicki L. Curry, Music Theory (James Madison University)
Hallie Coppedge Hogan, Performance (University of Virginia)
Eric Crawford, Member at Large (Coastal Carolina University)
Pamela McDermott, Member at Large (Hampden-Sydney College)
JW Turner, Immediate Past President (High Point University) (ex officio)

Acknowledgments:

The Program Committee wishes to thank Coastal Carolina University, the faculty and students of the department of music at CCU, the Composition Selection Committee members, the Program Selection Committee Members, Peter Park, JW Turner, Rivertown Bistro, and all presenters, performers, and composers for helping to make this year's conference happen.



Dear CMS friends and colleagues,

We are thrilled to be hosting the CMS Mid-Atlantic Chapter on the campus of Coastal Carolina University. As a longtime member of the association, I understand how important these conferences are, not only for professional development, but also for personal creative rejuvenation and camaraderie among fellow artists.

We live in an era and region in which fine and performing arts, institutes, and organizations demand continuing advocacy to the public, donors, and government. However, as you experience our beautiful campus, you will find that CCU is growing and thriving, as evidenced in new programs, buildings, and facilities. This conference only serves to bolster the importance of the arts at our university and within our surrounding community and region.

During your stay, we hope you will take advantage of all we have to offer in our fine arts departments, art galleries, and student and faculty performances across our grounds, not to mention the beauty of nature here on the coast of South Carolina.

Lastly, thank you to Dr. Eric Crawford, who fearlessly took on the task of hosting and organizing this conference, and thank you to Dr. Thomas Dempster for his new leadership in the Mid-Atlantic Chapter.

We hope you find the conference rewarding and your stay invigorating as you return to reality at your home institutions. Thank you for joining us this holiday weekend, and may you meet with much success in your chosen artistic musical field.

Sincerely,

Amy Hardison Tully, D.M.A.

Associate Professor of Music/Associate Dean

Thomas W. and Robin W. Edwards College of Humanities and Fine Arts



Dear Colleagues,

I am so pleased to welcome you to Coastal Carolina University for the 2018 CMS Mid-Atlantic Chapter Conference. While there are many competing forces in our society for our time and attention, I believe it is a deep, artistic reflection that gives our society a foundation to weather these turbulent times, and it is my fervent hope that this conference gives each participant the necessary tools for challenging reflection and growth. We recognize the critical work of CMS in building professional relationships, stimulating creative thought and expression, and developing the leadership and talent of the next generation. Every performer, every presenter, every participant and every audience member provides an opportunity to strengthen the fabric of our musical society which gives context and meaning to our world. I trust that you will find your time at Coastal to be invigorating, restorative, challenging, and inspirational. While I would like to thank the entire faculty of the Coastal Carolina University Department of Music for their support of the CMS Mid-Atlantic Chapter Conference, I must specifically recognize the Herculean effort of Dr. Eric Crawford in making this conference a reality. If there is anything we can do to help make this conference successful and meaningful to you, we are at your service. On behalf of the Department of Music at Coastal Carolina University – WELCOME!

Sincerely,

Philip Powell, Chair

Department of Music



SCHEDULE

Friday, March 30, 2018

8:30-1:00 Registration - Edwards Building Main Entrance

8:45-9:00 Welcome: Philip Powell, Chair, Department of Music; Amy Tully, Associate Dean (Edwards Recital Hall)

9:00-10:30 **Session 1 - Edwards 137 (Session Chair: Eric Crawford)**

- 2018 Centennial: Debussy and the Great War (On the Centennial of the End of the World War I and Debussy's Death) – **Jelena Schiff** (Portland State University)
- Mario Castelnuovo-Tedesco and The Book of Ruth – **Noah Delong** (Milligan College)
- The Lasting Influence of Red Garland's Background Figures in the Miles Davis First Quintet – **Timothy Fischer** (Coastal Carolina University)

10:30-10:45 **Break**

10:45-11:45 **Session 2A - Edwards 137 (Session Chair: Christopher Dillon)**

- Hildegard von Bingen: The Early Musical Influences of Jutta of Sponheim – **Brenna Kallod** (Coastal Carolina University) (CMS-MA Student Presenter)
- Early Nineteenth-Century German Idealism and Historical Perspectives in Beethoven's Eroica Variations Op 35 – **Alessandra Tiraterra** (Independent Scholar)

10:45-11:45 **Session 2B - Edwards Recital Hall (Session Chair: Thomas Dempster)**

- A Two-Piano Tribute to Bolcom, Corigliano, Rzewski, Tower, and Rochberg – **Mark Tollefson** (University of North Carolina – Pembroke) and **Jae Won Kim** (University of North Carolina – Pembroke)
- A Modern-Rock Arrangement of Schubert's "Erlking" – **Nolan Stolz** and the **Nolan Stolz Rock Orchestra** (University of South Carolina – Upstate)

12:00-12:30 **Poster Session - Edwards Building Entrance**

- Unto the Hills: Crumb's Use of Appalachian Folk Melodies – **Andrew Hannon** (Appalachian State University)
- Pearls of Pedagogy: An Analysis of the Content of the Marianne Murray Perkins String Pedagogy Collection – **Lisa Maynard** (James Madison University)
- The Normalized Pairwise Variability Index: Its Use in Understanding the Speech Patterns in Joseph Maurice Ravel's Instrumental Music – **Christopher Wright** (Coastal Carolina University)

12:30-2:00 **Lunch - Hicks Dining Hall**

2:00-4:00 **Session 3A - Edwards 136 (Session Chair: Eric Crawford)**



- Sabbatical “Notes from a Small Island.” Lessons from School Music Programs in London Successfully Addressing Issues of Diversity, Equity, Inclusion, and Access – **Lisa Maynard** (James Madison University)
- Sight-Singing and Video Assessment – **Andrew Hannon** (Appalachian State University)
- Post-Tonal Improvisation: A New System of Notation – **Keith Kramer** (University of Massachusetts – Lowell)
- World Music in Nashville: A Choral Approach – **Felicity Mazur-Park** (Tennessee State University)

2:00-4:00 Session 3B - Wall Johnson Auditorium (Session Chair: Christopher Dillon)

- A Collective Case Study of Gay Men in Religious Collegiate A Cappella Groups – **Alexander Alberti** (Longleaf School of the Arts)
- Japanese Musical Identity in Takemitsu’s Orion – **J.W. Turner** (High Point University)
- Symbol and Critique in Anthony Davis’ You Have the Right to Remain Silent – Thomas Dempster (Claflin University)

4:00-4:15 Break

4:15-5:15 Keynote Speaker: Steve Bailey – Edwards Recital Hall (Session Chair: Eric Crawford)

5:15-7:30 Dinner (Rivertown Bistro Restaurant, Conway, SC)

7:30-9:00 Coastal Carolina University Ensembles Concert - Wheelwright Auditorium (Session Chair/Host: Eric Crawford)

Saturday, 31 March 2018

8:30-11:00 Registration

9:15-10:15 Session 4 - Edwards 136 (Session Chair: Christopher Dillon)

- Beyond the Machine – **Jesse Guessford** (George Mason University)
- Conceptions of Time in Maurice Ravel’s Violin Sonata in G Major Hannah Compton (University of North Carolina at Wilmington) (CMS-MA Student Presenter)

10:15-10:30 Break

10:30-12:00 Session 5 - Wall Johnson Auditorium (Session Chair: Thomas Dempster)

- Forgotten Fairytales: The Piano Music of Philippa Duke Schuyler – **Sarah Masterson** (Newberry College)
- A Perspective: Margaret Bonds – **Denise Payton** (Fayetteville State University)
- Forgotten Voices: An Examination of Black Louisiana Creole Folk Song Through the Works of Maud Cuney-Hare and Camille Nickerson – **Jessica Long** (Independent Scholar / New Orleans, LA)



12:00-1:00 **CMS Composers Concert 1 - Edwards Recital Hall**
(Session Chair: Bruce Mahin)
Program on page 26

1:00-2:00 **Lunch-Edwards Courtyard**

2:00-3:00 **Session 6 - Edwards Recital Hall (Session Chair: Eric Crawford)**

- An Australian Voice: Music for Solo Violin – **Guy Harrison** (Auburn University)
- The Life and Works of Gisela Hernandez – Yanet Bermudez Ortiz (James Madison University)
(CMS-MA Student Presenter)

3:00-4:30 **CMS Composers Concert 2 - Wheelwright Auditorium**
(Session Chair: Bruce Mahin)
Program on page 30

4:30-?? **Board Meeting and Final Get-Together, Location TBD**

End of Conference





KEYNOTE SPEAKER

Steve Bailey – Berklee College of Music and Coastal Carolina University

Bass Player Magazine has stated, “Steve Bailey is to the 6-string fretless bass what Columbus is to America.” He has toured and recorded with the likes of Dizzy Gillespie, Willie Nelson, Jethro Tull, Paquito D’Rivera, Larry Carlton, and the Rippingtons... and all points in between.

Steve has performed solo concerts and clinics all over the world. He has written six books and released numerous solo CD’s and instructional DVD’s. He has also been voted as one of the top 5 Bass Players in World and was a regular columnist for Bass Player Magazine.

His latest multi-bass production is Warwicks Fuss On The Buss 2, a live DVD, featuring Bootsy Collins, Larry Graham, Robert Trujillo, Lee Sklar, and many others.

For over 20 years he has partnered with fellow bassist Victor Wooten in the cutting-edge group Bass Extremes and most recently with fellow bass legends Lee Sklar and Jonas Hellborg in the three-bass group JoStLe. He endorses Warwick basses and amps, BassLines pickups, D’Addario Strings, and is constantly in demand worldwide as a clinician and performer.

Combining 35 years as a working musician and ten years faculty experience at B.I.T. in Hollywood, another decade at University of North Carolina Wilmington and Coastal Carolina University, Steve is a premier “pro/educator.” He is currently Chair of the Berklee College of Music Bass Department, and Artist in Residence at Coastal Carolina University.



PRESENTER BIOGRAPHIES and ABSTRACTS

Alexander Alberti is the current director of instrumental music and psychology at Longleaf School of the Arts in Raleigh, North Carolina. In addition, he works with the Middle Creek High School Marching Mustang Band, instructing front ensemble and percussion. Alberti is an active researcher in the field of music theory pedagogy and music education, presenting his findings at NAFME, CMS National, and NCUR. Alberti currently holds a Bachelors of Music in Music Education from Appalachian State University with a minor in Psychology. At Appalachian State, Alberti participated in the wind ensemble, concert band, Men's Glee Club, symphonic band, marching band, and orchestra, while also serving as a music theory tutor for the entire sequence of theory and aural skills courses. In his spare time, Alberti composes choral and instrumental works, judges for the International Competition for Collegiate A Cappella, and participates in the semi-professional a cappella group, Spectrum Vocals.

A Collective Case Study of Gay Men in Religious Collegiate A Cappella Groups: Music, as an activity, may serve as a safe space for artists of all backgrounds, including LGBT students. Fitzpatrick and Hansen (2011) explored the appeal of music as a practice for gay and lesbian high school musicians, discovering that the activity provided opportunities for these students to (a) develop community; (b) feel like they “fit in,” (c) negotiate merging identities, and (d) express themselves. Despite music's role in providing a space for negotiating identities, how does the religious collegiate a cappella setting intersect with the development of sexual identity?

The present study seeks to explore the experiences of gay men in collegiate religious a cappella groups, investigating how these students navigate the interaction between their sexual orientation and religious beliefs. Using a collective case study methodology, the research highlights the development of four self-identified gay men in religious a cappella groups from across the United States. Utilizing a semi-structured interview process, participants reflected on their experiences developing both their faith and sexual identity in tandem within the context of their social a cappella ensemble. Participant interviews were coded for reported discourses between their merging identities, and the strategies used to approach these discourses. Results are contextualized to understand the role of collegiate a cappella singing in negotiating complex personal identities for undergraduate students.

Yanet Bermudez Ortiz - Born in Havana, Cuba, Mrs. Bermudez earned her Bachelor of Arts in 2012 at the Instituto Superior de Arte in Havana. After graduating she travelled to Venezuela to work for “El Sistema” as a piano professor and collaborative pianist. In 2013, she moved to the United States of America and in 2015 she finished her Master's degree of Music from the University of Tennessee in Knoxville. She is currently at the end of her three-year DMA piano program at the James Madison University where she teaches all levels of the keyboard skills classes as well as collaborate with graduate students in chamber music recitals. In her homeland, she earned first prizes in piano and chamber music competitions. Her participation in the DVD Mozart en la Habana in 2006 made her receive the Grand Prize “Cubadisco” in the soloist category.

The Life and Works of Gisela Hernandez: Gisela Hernandez (1912-1971) was a Cuban pianist, composer and pedagogue. Hernandez was also a member of the nationalist group of musicians called Minorista, whose goal in the early 1950's was to incorporate Afro-Cuban rhythms and sounds into concert hall music. Fidel Castro's revolution in the late '50's, resulted in Hernandez creating and developing the national system of Music Education throughout Cuba. As part of this process, she became Director of the National Conservatory of Music in Havana city.



Based on her experiences at the National Conservatory, Gisela Hernandez also served as an advisor to Mexico in helping to improve their system of Music Education. In the 1960's, she came to the United States on multiple occasions to study with Gustav Strube, a conductor and composer at the Peabody Conservatory. After 1963 she could no longer come to the United States due to the embargo between the two countries. Another of Hernandez's major contributions to the music of Cuba was to edit and publish critical editions of major works by the 19th century piano composer, Ignacio Cervantes. In addition, she composed works for piano and voice, and for piano solo, as well as minor works for orchestra and choir. These works reflect the goals of *Minorista*, in their use of Afro-Cuban rhythms and characteristic sounds taken from its folk music.

The purpose of this session will be to present historical background information about the life of Gisela Hernandez, and to share and explore through performance works from the solo piano repertoire.

Hannah Compton is a senior at the University of North Carolina at Wilmington, pursuing a Bachelor of Science in Business Administration with a concentration in Economics, in addition to a Bachelor of Arts in Music with a concentration in Violin Performance. Hannah has studied violin for thirteen years and expanded her training through participation in the Greensboro Symphony Youth Orchestra, UNCG Summer Music Camp, Southeast Honors String Festival, and All-County and All-Western Region orchestras. She currently performs with the Wilmington Symphony Orchestra and the UNCW String Quartet. Hannah began her research on Ravel's Violin Sonata in the spring of 2017, after studying the piece in her applied violin lessons. After graduation, Hannah plans to combine her business knowledge and love of music by pursuing a career in Arts Administration.

Conceptions of Time in Maurice Ravel's Violin Sonata in G Major: Maurice Ravel's Violin Sonata in G Major (1923–27) is perhaps best known for its second movement, "Blues," for its inclusion of jazz elements such as syncopated rhythms, flattened pitches, and slides. This movement is extremely striking when considered in the context of its outer movements: the first movement contains dream-like lyricism, while the third movement is an incessant technical exercise. The extreme stylistic contrast among these movements has led scholars to investigate how the sonata is cohesive. Musicologists Michael Puri and Arbie Orenstein have argued that the sonata is unified through thematic cyclicism; Puri further argues that the sonata's three movements convey a trajectory from idyll to bacchanal. While Puri's analysis is compelling, it does not adequately explain how the "Blues" movement fits into that trajectory, nor does it explain the sudden appearance of a jarringly agitated passage in the first movement. In this paper, I draw on theories of modernism and time-consciousness to argue for a new interpretation of Ravel's sonata as a progression through three distinct temporal perspectives.

In my reading, the first movement looks to the past, creating a nostalgic mood through techniques of musical Impressionism; however, this enchanting atmosphere is shattered by an agitated atonal passage that suggests a realization of the horrors of war. The second movement evokes the fleeting present by borrowing from the contemporary vernacular idioms of jazz and blues. Finally, the third movement represents a vision of the future through its frenzied, mechanical quality that alludes to fears surrounding increased industrialization.

Dr. Noah DeLong is a versatile musician who has found success as a conductor, educator, tenor soloist, collaborative pianist, and church musician. He is an Associate Professor of Music at Milligan College, where he conducts the Concert Choir, the Women's Chorale, and the a cappella ensemble Heritage. He also teaches applied voice, aural skills, conducting, and secondary music methods, and is the faculty sponsor for Milligan's collegiate



NAfME chapter. In addition, he is the Associate Artistic Director of the Tennessee Chamber Chorus and the Choir Director at Grandview Christian Church in Johnson City, TN. DeLong studied choral conducting at The University of Iowa with Dr. Timothy Stalter and Dr. David Puderbaugh, and completed his D.M.A. degree in December 2015. He also holds a B.A. in music and mathematics from Taylor University and a M.M. in choral conducting and vocal performance from Ball State University.

Mario Castelnuovo-Tedesco and The Book of Ruth: The Florentine Jew Mario Castelnuovo-Tedesco (1895-1968), garnered international acclaim as a composer and performer in the 1920s and 1930s. He received particular attention for his operas, winning the Concorso Lirico Nazionale in 1925 for *La Mandragola*, and his concertos, with performances by Jascha Heifetz and Andrés Segovia. During the 1930s, Castelnuovo-Tedesco and his family were impacted by the Fascist government's racial laws restricting the rights of Italian Jews. In 1938, after public performances of his music were canceled and his children were forbidden from attending public school, Castelnuovo-Tedesco and his wife Clara decided to immigrate to the United States. They arrived in the U.S. in 1939 and became American citizens in 1946. Nearly a decade after arriving in the U.S., Castelnuovo-Tedesco completed his first oratorio, *The Book of Ruth* (Op. 140), in 1949.

This talk will explore the genesis and composition of *The Book of Ruth*, tracing Castelnuovo-Tedesco's career through the 1930s and 1940s, resulting in an oratorio that the composer viewed as the "symbol and autobiography" of his life. Selected passages from Castelnuovo-Tedesco's autobiography *Una vita di musica*, newly translated into English, provide insight into this time period and uncover several personal connections between Castelnuovo-Tedesco and the story of *The Book of Ruth*. Also, this presentation will include a brief musical analysis of a newly prepared edition of the work. The 2018 conference coincides with the 50th anniversary of the composer's death.

Thomas Dempster is a composer whose music has been performed widely throughout the world, including the Toronto International Electroacoustic Symposium, the San Francisco New Music Festival, the New York City Electronic Music Festival, International Computer Music Conference, the International Double Reed Society, PERUsax, Saxofoneando-Bolivia, and other venues. Dempster is a recipient of awards, honors, and grants from BMI, ASCAP, the South Carolina Arts Commission, to name a few, and he has held residencies at the Osage Arts Community and the Kimmel Harding Nelson Center, and is a Cortona Fellow. Several of his works are commercially available from Potenza Music Publishing, MusicSpoke, Quiet Design Records, and Navona Records. He holds degrees from the University of North Carolina at Greensboro (BM) and the University of Texas at Austin (MM, DMA). His research involves pitch, time, and folklore in music by Henze and Ginastera as well as semiotics and critical theory in the music of Anthony Davis and Pamela Z. He is Assistant Professor of Music Theory and Composition at Claflin University in Orangeburg, SC. www.thomasdempster.com

Symbol and Critique in Anthony Davis's *You Have the Right to Remain Silent*: African-American composer Anthony Davis, drawing on his life experience and upbringing in both Jazz and Classical idioms, completed the work *You Have the Right to Remain Silent* for clarinet soloist, Kurzweil synthesizer, and chamber orchestra in 2007. The work came into being well before the rise of the Black Lives Matter movement, but still within the context of Amadou Diallo, Sean Bell, and the Danziger Bridge Incident. As such, the work *You Have the Right...* includes a number of semiological objects that critique policing, particularly public policy and policing in black spaces long after the Terry v. Ohio decision that allowed minimal stop-and-frisk policing. Through the use of structured improvisation, speech, synthesizers, harmonic techniques, and various Jazz and blues devices, Davis creates a work of



music of frank confrontation, protest, and illustration of how Blackness is apprehended in public life and how it interacts with the judicial system. Finally, the work asks us to reconsider how we approach music as listeners – and how we create as artists – and music of meaning, in the post-colonial United States.

Dr. Tim Fischer is a jazz guitarist, composer, and educator, currently serving as an Assistant Professor of Jazz/Commercial Music and Music Technology at Coastal Carolina University. Dr. Fischer is active in jazz education, having presented his research on the Miles Davis first quintet at Northwestern University, University of Southern California, California Institute of the Arts, Eastern Washington University, Pasadena City College, and the Seattle Jazz Guitar Society. He is the coauthor of *Jazz Guitar Duets* (Mel Bay Publications); his writing has also appeared in *Just Jazz Guitar Magazine*. An experienced computer programmer, Dr. Fischer has also presented clinics on website development and online marketing for the music and design schools at California Institute of the Arts. Prior to joining CCU, he taught music at several colleges throughout Los Angeles and St. Louis. He holds a doctorate in music from the University of Southern California.

The Lasting Influence of Red Garland's Background Figures in the Miles Davis First Quintet:

The Miles Davis first quintet, active from 1955 to 1957, had a significant impact on the development of small group jazz performance practices. Much has been written about the contributions of members John Coltrane, Philly Joe Jones, and Paul Chambers, yet the contributions of Red Garland, the pianist for the group, remain largely undocumented in jazz scholarship.

In this paper I demonstrate that Garland's adaptation of swing era background figures into a codified rhythm section device helped frame the "sheets of sound" approach Coltrane developed during his time in the quintet. In addition, I suggest that these background figures provided a historical bridge to the previous era of jazz, grounding the small group emphasis on improvisation with a big band era device that brought excitement through climactic builds in texture, unified rhythms, and a wider range of dynamics previously unused in this format.

My presentation will detail the rhythmic figures, their origins in big band literature, and the melodic and rhythmic cues used to communicate between members of the band. By examining all known Davis studio and live recordings that include Garland (some of which are not commercially available), as well as Garland's albums as a leader in the mid-to-late 1950s, I will establish a musical timeline that allows a fuller understanding of Garland's musical innovations and his subsequent influence on future generations of jazz pianists.

Jesse Guessford received a B.S. in Music Education from West Chester University, a M.M. in Music Composition from the Crane School of Music at SUNY Potsdam, and a D.M.A. in Music Composition from the University of Illinois at Urbana-Champaign. Dr. Guessford has studied composition with Andrew Simpson, Zack Browning, Sever Tipei, Warren Burt, Vinko Globokar, and Lucas Foss. His music has been heard throughout North America, including performances during the SEAMUS Nation Conference, in Europe at the Etchings Festival in Auville, France, and in Africa on South African Radio. Dr. Guessford has received numerous awards, including the Subito Grant for Emerging Composers awarded by the American Composer's Forum. As an Associate Professor in the School of Music at George Mason University, Dr. Guessford has focused on the scholarship of teaching with and about technology and the music of John Cage. (<http://www.jesseguessford.com>)

Beyond the Machine: The musical canon is changing. A wider variety of music is being studied in universities. However, this music is often treated separately on the concert stage through pops concerts or "gimmick" concerts. The larger question is how do we curate concert experiences that do not present



one genre or another but present works that genre-bend. To explore the curation of style-mixing concerts, we decided to create a new work for solo concert percussion and fixed media. This work will fuse the music of trip-hop artists such as Tricky, Massive Attack, and Portishead with traditional concert percussion instruments. The choice of mixing trip-hop and percussion is a challenging combination because one of the main stylistic features of trip-hop is an altered drum loop. The percussion part cannot just be a quotation of a trip-hop drum loop. The loop has been altered, spliced, and effected; this cannot be simply placed on to a few toms and a bass drum. In order to make a successful style-bending work, we will have to decide what makes up the trip-hop style. This will be done by examining the stylistic markers of the genre using exemplary songs within the style. All of this leads to a discussion on the curation of an evening of musical style mixture in new compositions for percussion chamber groups. The lecture recital will conclude with a full performance of a yet untitled new work for solo percussion and fixed media.

Andrew Hannon is a composer and bassist located in Boone, NC. His music is an amalgamation of many diverse influences and alternates between moments of violence and serenity. His music contains themes of tension in the musical elements as well as the philosophical nature. Andrew earned a DMA in music composition from the University of South Carolina. His dissertation concentrated on an analysis of Ligeti's final composition, *Hamburg Concerto*. This research focuses on how Ligeti creates an expansion and contraction of the melody, harmony, and formal design in the composition. His additional research works to help students overcome the fear of aural skills and bridge the gap between secondary and post-secondary music education. He currently teaches theory and aural skills at Appalachian State University.

Sight Singing and Video Assessment: Sight singing assessment can be a time consuming task for professors and an anxiety inducing experience for students. The traditional model of assigning melodies for students to "prepare" and then sing in class, for a grade, is a contributing factor to these problems. This paper presents a model where sight-singing homework is video recorded and submitted online. These assignments help reduce student stress and create an opportunity for reflection. Logistical elements of implementation will be discussed as well as student responses to the assignments. **Unto the Hills:** Crumb's use of Appalachian folk melodies (Poster): George Crumb's *Unto The Hills* – Songs of sadness, yearning, and innocence combines Appalachian folk melodies with Crumb's compositional voice. This poster displays an analysis of how Crumb uses the folk melodies in his composition. While the melodies are mostly unaltered, the composition integrates the folk melodies in ways that develop and make statements about the original tunes.

Guy Harrison serves as Assistant Professor of Violin/Viola & String Music Education at Auburn University, where he teaches applied violin and viola, chamber music, music theory and music education courses. Dr. Harrison also serves as director of the Auburn University Youth Orchestras and in 2015 launched the Auburn University Music Project – an after school orchestral string program for local elementary students. Originally from Australia, he completed his Doctoral degree in Violin Performance at Michigan State University in 2012 under the direction of Dr. Walter Verdehr. He also holds degrees from the University of Adelaide (B.M. – Honors), and Michigan State University (M.M.). Since moving to the United States, he has served as Associate Concertmaster of the Lansing Symphony Orchestra (MI), held principal positions with the Jackson Symphony (MI) and Lubbock Symphony (TX) Orchestras, and has performed with several regional orchestras. Dr. Harrison performs on a J.B. Vuillaume circa 1858.

An Australian Voice: Music for Solo Violin: The violin has become a favorite medium of Australian



composers due to its flexibility in creating a variety of unique soundscapes; it has the capacity to produce a wide range of sounds encompassing long legato lines often used to signify the stillness and remoteness of the Australian landscape to the sharp staccato sounds used, for example, to portray the myriad of insect life in Australia's deserts and rainforests. Reflecting on the broad developments in Australian composition from its early European roots, the search for a unique Australian sound, and recent trends towards music that is global in nature, it is possible to gain an enhanced appreciation for the quality of works written for solo violin in Australia in the 20th and 21st centuries.

Two works written for solo violin that represent these compositional developments are Peter Sculthorpe's *Irkanda I* (1955), which explores his early attempts to create a unique Australian sound centered on the surrounding landscape and sounds of the Australian bush, and more recently, Paul Stanhope's *Two Movements for Solo Violin* (2001), which reflect upon the relationship between European settlers and Australia's indigenous population.

Brenna Kallod is a sophomore at Coastal Carolina University, majoring in Music Performance with an emphasis in flute. She currently serves as the principal flutist in the University's premier ensemble, the Coastal Carolina Wind Ensemble and is a member of the CCU Flute Choir. Brenna is also a Research Fellow for the Edwards College of Humanities and Fine Arts, which gives her the unique opportunity to study a variety of topics pertaining to music. Her current research focuses on Mozart's flute writing, specifically his unfinished concertos for the instrument. Brenna auditioned and was selected for the masterclass of the South Carolina Flute Society and was awarded the Outstanding Sophomore Music Student Award by the CCU Music Department, both in the spring of 2016. She is currently a music intern at Christ United Methodist Church in Myrtle Beach, where she is mentored by great leaders and musicians of the church.

Hildegard von Bingen: *The Early Musical Influences of Jutta of Sponheim:* Hildegard von Bingen is one of the most influential and innovative women of the medieval period, and her works continue to be widely translated, studied, practiced, and performed. Despite Hildegard's popularity there remains great uncertainty surrounding the six years of musical training and spiritual guidance Hildegard received under the abbess Jutta of Sponheim. This period of time began when her parents offered her as a tithe to the Benedictine Monastery in Disibodenerg at the age of eight and continued until she took the veil at the age of fourteen. In my paper presentation, I discuss Hildegard's letters, her *Vita*, *Scivias*, and Jutta's *Vita, domnae Juttae*, which offer insights into the vital six years shared between these two women. Translated within the last few decades, the *Vita domnae Juttae* provides a plethora of new information that has yet to be fully examined. It has been previously known that the lives of Jutta and Hildegard were structured around observance of the Divine Office, the reading of the Psalter in Latin, and the ten-stringed psalter. However, new evidence from the *Vita Juttae* as well as textual analyses of these other sources reveal the musical influences Jutta imparted to her most important pupil, Hildegard.

John Kilkenny enjoys a unique career as a performer, conductor, educator and artistic administrator. Hailed as a "particularly fine timpanist" by the Washington Post, John is Director of Percussion Studies and Assistant Director of Concert Bands at George Mason University and founder of Mason Percussion Group. Recent and upcoming highlights include the 2016 Percussive Arts Society International Convention (new literature showcase and FOCUS day performances), the 2016 New York State Music Educators Conference, 2014 Virginia Music Educators Conference, and the Millennium stage of the John F Kennedy Center for the Performing Arts. In the summer months, John is artist in residence at the Sewanee Summer Music and faculty advisor for International Teaching Scholars: Costa Rica. John received his BM from Juilliard and MM from Temple University, and is



proudly sponsored by Vic Firth mallets, Zildjian cymbals, Remo percussion products and is a Yamaha Performing Artist. For more information visit www.johnkilkennypercussion.com

Dr. Jae Won Kim was a first prize-winner in the 2010 Lee Biennial Piano Competition, a prizewinner in the 54th World Piano Competition in Cincinnati, a laureate of the 2011 Florida and Louisiana International Piano Competitions, and attended the 2010 Gilmore International Keyboard Festival as an invited fellow. As winner of CCM's Concerto Competition, Dr. Kim performed Rachmaninoff's Second Piano Concerto with the CCM Philharmonia and the Montgomery/Blue Ash Symphony Orchestra. Dr. Kim has given solo and chamber performances across the United States and Europe. Recent highlights include a recital with Pittsburgh Symphony Principal Trombonist Peter Sullivan and collaborations with IMG violinist Chad Hoopes, Metropolitan Opera tenor Rodrick Dixon, and Cincinnati Symphony Orchestra Principal Oboist Dwight Parry. Her recording of selected piano works by Poulenc and Françaix was released in 2013. Before UNCP, she was an Assistant Professor of Piano at Kentucky State University. Please visit her website at www.jaewonkimpiano.com.

Keith Allan Kramer's compositions are performed frequently throughout the U.S. as well as internationally. Keith received his D.M.A. from the University of Miami and his M.Mus. from the University of Maryland, College Park. His music has been performed and recorded by the Slovak National Symphony Orchestra, the Moravian Philharmonic Orchestra, David Taylor, Leonard Garrison, Anna D'Errico, Martin Jones and many others. Recent performances of his work include two highly successful all-Kramer programs at New York's Merkin Hall, documented on the DVD *Beyond Sonic Boundaries Live!*. Additional all-Kramer releases include the critically acclaimed albums *Causal Dualism* and *Emerge*.

Post-Tonal Improvisation: A New System of Notation: This paper demonstrates, for the first time, an improvisational notation system for pitch collections (sets) that are in no way tethered to the tonal chord symbol notation that is commonly used today. However, it is flexible enough to be used in many capacities, including tonal and modal musical structures as well as post-tonal ones. Such a notation system would greatly benefit improvisers looking to communicate more progressive harmonic and melodic constructs. This system has vast potential to successfully fuse modern classical and jazz innovations into new genres, including improvised opera. The lecture format of the paper will include audio and visual demonstrations, utilizing a number of renowned harmonies from the 20th century for the sake of familiarity.

Jessica Foy Long is a soprano from New Orleans, Louisiana. She currently holds degrees from Northwestern State University (B.M. and M.M.) in Natchitoches, Louisiana and Shenandoah University Conservatory (D.M.A.) in Winchester, VA. Dr. Long's primary research interest is the study and incorporation of African-American composers into mainstream performance practices. It is through this research that she hopes to contribute to the diversification of standard vocal repertoire and expose other teachers and performers to the musical contributions of African-American composers. Her performance experience ranges from dramatic roles such as Dido in *Dido and Aeneas* by Henry Purcell and the title role of Suor Angelica by Giacomo Puccini to Ruth in Gilbert and Sullivan's *Pirates of Penzance*. She was also a featured artist on a new cultural series in downtown Winchester, VA. "A Joyful Noise!" and has appeared with the soprano group Sopranessence.

Forgotten Voices: An Examination of Black Louisiana Creole Folk Song Through the Works of Maud Cuney-Hare and Camille Nickerson: Out of New Orleans in the late seven early eighteenth-century emerged a new culture of people, Black Louisiana Creole. These people of African and French and/or Spanish decent, created not only their own unique culture, but language as well, and through this lan



guage a new facet of folk song was born. Early ethnomusicologists Maud Cuney-Hare (1874–1936) and Camille Lucie Nickerson (1888–1982) were instrumental to the research and promotion of Black Louisiana Creole folksong. Both women were able to document and notate music that was solely passed on in oral tradition totaling over 100 songs.

This lecture recital explores Black Louisiana Creole folk song's musical characteristics through a discussion of the history of the culture and its key contributors, Maud Cuney-Hare and Camille Lucie Nickerson. Research findings include a textual analysis of select folksongs as well as an IPA (International Phonetic Alphabet) guide with performance notes for both singers and teachers. At the culmination of the lecture, the presenter will perform selections of Black Louisiana Creole songs. The purpose of lecture recital is to aide in the diversification of solo voice repertoire by introducing both performers and educators to Black Louisiana Creole folk music.

Dr. Sarah Masterson is currently Assistant Professor of Piano and Music Theory at Newberry College in Newberry, SC, where she also serves as Director of Department Social Media, Freshman Faculty Mentor, and founding Artistic Director of the W. Darr Wise Piano Competition. Dr. Masterson's recent research focuses on the work of twentieth-century American women composers, and she presented related lecture-recitals at the 2015 Women Composers Festival of Hartford and 2016 CMS Mid-Atlantic Conference. Dr. Masterson also maintains an active solo and collaborative performance schedule throughout New England, the Midwest, and Southeast.

Forgotten Fairytales: The Piano Music of Philippa Duke Schuyler: Initially famous as a child prodigy in 1930s Harlem, Philippa Duke Schuyler attained remarkable success as a composer, performer, and journalist during her short lifetime. From a young age, she travelled the world, touring on five continents by the age of 23. In her correspondences, Schuyler spoke of feeling like an “outsider” everywhere, due to her mixed-race heritage. She wrote books and articles about the political situation in Africa and worked as a freelance journalist during the Vietnam War. During those years, she continued to compose and tour as a pianist; at 35 years old, she was killed in a helicopter crash while helping to evacuate orphans from Hue.

Although Schuyler wrote multiple pieces for orchestra and piano, very few were published during her lifetime. Due to copyright issues, most are still unavailable, with the manuscripts housed in restricted special collections. Only two piano scores were published – a transcription of the scherzo from her Rumpelstiltsken fairy tale orchestral suite, and Fortune Favored the Bold Player, from her unpublished White Nile Suite. These two compositions provide an intriguing glimpse of Schuyler's compositional style. Both feature a rhythmic drive and technical virtuosity described by critics as characteristic of her piano performance style. Additionally, both pieces involve the prominent use of varying ostinato bass lines and pentatonic scales and modes. Interestingly, the White Nile Suite also reflects the influence of Schuyler's extensive travel and study of Africa, with movements inspired by the ancient capital of Sudan, Alexandria, Port Said, and Babylon.

Lisa Maynard is Music Education Officer for the Mid-Atlantic Chapter of CMS, and Associate Professor of String Music Education at James Madison University. Her initial experiences as a music educator were in Australia. A graduate of the University of Queensland, she completed a Master of Music in Music Education at the University of Texas at Austin prior to teaching in the Eanes Independent School District. Her PhD is also from UT Austin. Maynard's articles have appeared in the Bulletin of the Council for Research in Music Education, Teaching Music, Southwestern Musician, Texas Music Education Research, Florida Music Director, and Teach-



ing Music through Performance in Orchestra (Volume II). She is active as a clinician at conferences of music educators at the state and national level and an experienced adjudicator and conductor. During the 2017-2018 academic year, Maynard is an Honorary Research Associate for the Institute of Education at University College London.

Sabbatical “Notes from a Small Island”: Lessons from School Music Programs in London Successfully Addressing Issues of Diversity, Equity, Inclusion and Access London’s city schools offer an amazing range of program possibilities in terms of definitions of “Music Education” that differ greatly from the traditional norm of the United States of America’s “Band, Choir, Orchestra” model, and as such, offer a wealth of ‘food for thought’ as we in the US system continue to explore our shared goal of successfully addressing issues of diversity, equity, inclusion and access in our school music programs. These UK projects can serve as inspirational models for similar programs here in the US.

Examples of outstanding music education models observed during the course of a semester’s sabbatical in London will be presented along with existing data and the presenter’s own impressions. The “Sounding Out” program offers students opportunities to make music with classes led by itinerant music faculty. Students in nursery schools where Music for Change classes take place work with an itinerant speech pathologist and music teacher who develop curriculum together and team teach the students in the class with the idea of using music and language to help ensure developmental language goals are met. The Music, Movement and Executive Function program offers Old Oak primary school students the opportunity to enjoy music making in an environment that is an oasis for children living where the walled, wired fence of an infamous men’s prison, Her Majesty’s Wormwood Scrubs is just an innocent hop, skip and a jump across a field.

Pearls of Pedagogy: An Analysis of the Content of the Marianne Murray Perkins String Pedagogy Collection (Poster): Dr. Marianne Murray Perkins (1954-2008), was a well-known and highly respected string pedagogue in the United States. In 1995, her article “A Comparison of Violin Playing Techniques: Kato Havas, Paul Rolland, and Shinichi Suzuki” (based on her doctoral dissertation) was published by American String Teachers Association (ASTA) and was one of its best sellers over a ten-year period. Dr. Perkins obtained her Bachelor’s degree in Music Education at Temple University in 1976, her Master’s degree in Education at the University of Pennsylvania in 1982, and in 1993, she completed a Doctor of Musical Arts degree in Music Education at Catholic University, Washington, D.C.

Dr. Perkins studied directly with the three most important string pedagogues of the twentieth century: Dr. Shinichi Suzuki, Kato Havas, and Paul Rolland; and acquired a unique understanding of their pedagogies. As such, she acquired a special understanding of these pedagogies and built a reputation for her comprehensive interpretation of string playing technique. Unfortunately, Dr. Perkins passed away from cancer on July 10, 2008, but left a major contribution to the field of string pedagogy in her collection of notes and video recordings.

The purpose of this research is to summarize the content and pedagogical approaches Dr. Perkins wrote about and recorded during her studies at the Suzuki Institute in Matsumoto, Japan, in the ’80s through examining her own personal notebook writings and through observation and analysis of 10 video recordings taken during individual and group lessons during her studies in Japan.

Felicity Mazur-Park, originally from England, is a composer, pianist, and organist. She was educated at Mount Kelly (United Kingdom), earned a Bachelor of Music degree in Music Composition from The Boston Conser-



vatory in May 2011, and will earn a Master of Education degree in Curriculum and Instruction with a Music Concentration from Tennessee State University in December 2017. Additionally, in July 2008 she attended the European American Musical Alliance Composition Program at L'École Normale de Musique de Paris with a Florence Gould Foundation/Michael Iovenko Memorial Scholarship. She has worked for Rehoboth United Methodist Church in Gallatin, Tennessee as Organist and Accompanist since 2013. Her compositions have been performed by: Xanthos, Juventas New Music Ensemble, The Boston Conservatory Orchestra, Ludovico Ensemble, Brave New Works, and The Boston Conservatory Chorale. She has studied music composition with Andrew M. Wilson, Jan Swafford, Dalit Warshaw, Andy Vores, Marti Epstein, and Olga Harris.

World Music in Nashville: A Choral Approach: Nashville is the largest city in the state of Tennessee and is commonly known as the capital of the country music industry. With over 120 languages spoken in the Nashville public school system there are many lesser known music cultures that are equally as valuable to the local community. World Music in Nashville: A Choral Approach was a research project centered on the development of a six-week unit plan designed for middle- or high-school choir featuring five Nashville world music cultures. Music technology and composition were infused into the music education setting. The five musical cultures selected, based on Nashville Public School demographic information, were: Somali music, Iraqi Maqam (Kurdish) music, Mariachi, Sacred Harp, and Gospel. Aspects of both immigrant and domestic folk music culture were addressed.

After six lesson plans that explored each musical culture, the unit culminated in a performance of the a cappella choral piece, "One Language is Never Enough," an original composition composed by the current researcher. This project aimed to teach students about the music and languages from these cultures in a way that was accessible, interactive, and improved both their understanding of the cultures and their musicianship skills. In addition to the choral composition and lesson plans, there were performance notes; an International Phonetic Alphabet transcription of the foreign text; and a unit website, which contained videos and background information. The overall aim was to improve Nashville students' awareness of the range of diversity within their communities.

Mayumi Osada has been on the piano faculty at High Point University since 2011. A native of Japan, Mayumi enjoys playing instruments from non-Western cultures, toy pianos, period instruments, and using household objects as musical instruments. Always looking for new and unique elements to keep music-making fresh and interesting, Mayumi incorporates those instruments in her performances and studio teaching. The collaboration with her colleague JW Turner started in the summer of 2017 with the unusual vision of performing a mixed program consisting of Japanese classical music and modern anime songs. Last winter, Mayumi and her new friend Sunny Lee formed "Duo Phoenix" and gave Christmas concerts and Studio Ghibli concerts at various venues including the Greensboro Steinway Piano Gallery.

Dr. Denise Murchison Payton has studied with Judith Pinnix Howell (NC), Sheila Carver (TX), Leroy Roberston, Dr. Samuel Barber, Phyllis Tektonidis (NC) and Christine Weidinger, formerly of the Metropolitan Opera Company. Dr. Payton has studied at North Carolina A&T State University, the University of North Carolina at Greensboro, Fayetteville State University, Boston University, and Walden University. Denise recently collaborated with Dr. Marvin Curtis in writing the lyrics for the Sesquicentennial Anthem for Fayetteville State University. Dr. Payton came to FSU in 2008. Under her direction, the FSU Concert Choir has maintained its stellar reputation for excellence, having performed at Carnegie Hall, for the governor of North Carolina, major university events, churches, civic functions, state and national events, and has produced three compact discs. Dr. Payton has extensive experience in performance, specializing in African American Choral and Vocal music.



A Perspective: Margaret Bonds: The purpose of this lecture/recital is to recognize the contributions of one African American woman obscure to American music: Margaret Bonds. American students have been deprived of information concerning the composers outside of the European circles. The treatment of the art music by African- Americans composers in general music history has been notoriously deficient. (Wyatt, Autumn 1996).

By identifying attributes that are unique to the black aesthetic experience, music teachers can explore, understand, and become sensitive to the emotions imbedded in the music. (Curtis, 1988, pp. 23-26). We begin at the time known as the Harlem Renaissance, which was fundamentally the black community's movement against American life and the Anglo ideologies restricting it. Historians of race, culture, gender, art, literature and politics cannot flee its significance and impact during national scholarship. Bonds although obscure to many made a commanding impression on music as we know it today.

Margaret Bonds lived from 1913-1972. Mrs. Bonds was an African-American composer, pianist, and educator. The Three Dream Portraits are poems by Langston Hughes, set to music by Margaret Bonds. "Minstrel Man," "Dream Variation," and "I Too, Sing America." Bonds wrote mostly vocal works, however has written music for large scale musical theater. Later in her career, she was commissioned by Leontyne Price for spirituals. Bonds' African American heritage led to spiritual and art song compositions.

Patricia L. Reeves is Associate Professor and Coordinator of Music Education at Tennessee State University. She received her bachelor's degree in piano from Jackson State University, master's in music education from Florida International University, and Ph.D. in music education (secondary area in Ethnomusicology) from Florida State University. Prior to her appointment at TSU, Dr. Reeves taught elementary and choral music in the Florida public schools, and on the faculties of Florida International University and Bethune-Cookman University. She has served as a board member on the Tennessee Alliance for Arts Administration, grants panelist for the Florida Alliance for Arts Education and the Tennessee Arts Commission, and a consultant for Big Brothers Big Sisters of Nashville. At TSU, Dr. Reeves teaches undergraduate and graduate courses in music education and piano. Her research interests include elementary music pedagogy, multicultural and world music studies, historical research in music education, and piano pedagogy.

Jelena Simonović Schiff is an Assistant Professor of Music History and Musicology at Portland State University. She holds a doctoral degree in Music Education from Boston University, MA in Music from Portland State University, and MA and BA in Musicology from the School of Music, Belgrade, Serbia. Her dissertation in the field of music history pedagogy examined the content transformation of the Norton Anthology of Western Music (1980-2009) and the ensuing ways music history has been taught in the United States. She presented at international, national, and regional conferences: on e-Learning in Kelowna, BC; NafME History Special Research Interest Group in Chattanooga, TN and Oklahoma City, OK; and CMS in Vancouver, BC, Moscow, ID, and Seattle, WA. Her publications include book chapters and articles about Yugoslav (Croatian) composer Petar Bergamo, "Course Development Strategies for e-Learning in Music Disciplines" (United Kingdom), book reviews (California), and a number of newspaper articles and critiques.

2018 Centennial: Debussy and the Great War (On the Centennial of the End of the World War I and Debussy's Death): This year, 2018, marks centenaries of the death of Claude Debussy and the end of World War I. Debussy's late and last works coincide with the war years. Some of these works were composed about the war and dedicated to friends who fell in battle or shared Debussy's outlook on war.



In this paper, I will address the five Debussy war-inspired works: *Berceuse heroïque* (1914), *En blanc et noire* (1915), *Les soirs illuminés* (1917) all for piano(s); song “Noël des enfants” (1915); and choral piece *Ode à la France* (1917).

There are disparate opinions in literature about the quality of Debussy’s late works devoted to the Great War. Apart from considering his illness as a reason for declining creativity, the sub-standard quality of Debussy’s late compositions was imputed to his “trivial” citations of the Lutheran chorale *Ein feste Burg ist unser Gott* and an Allied national anthem, and the glorification of French nationalism. These compositional devices were not used in war-related works for the first time, but appear in other instances in Debussy’s oeuvre, and are moreover mimicked by Stravinsky, an *En blanc et noire* dedicatee, in his *L’Histoire du soldat* (1918, another centenary occasion).

In these war-related works, Debussy established himself as an atypical French nationalist. Supported by his war-years correspondence, I will present the complex situation in which the composer found himself—detesting German aggression, scolding those who escaped defending the country, and at the same time being unable to join the front—all symbolized in his late compositions.

Nolan Stolz is a composer, scholar and drummer living in Spartanburg, SC. His compositions are clearly influenced by his performance background in jazz fusion and progressive rock, yet firmly rooted in the contemporary classical tradition. Stolz’s works may be heard on releases from Ablaze, ESM, Parma/Navona, Six Strings Sounds and Tributary Music. His flute piece *Princess Ka’iulani* was published in *SCI Journal of Scores* in 2014. Stolz has been commissioned by the Alturas Duo, CCSU Chamber Players, Las Vegas Academy Jazz Ensemble, Las Vegas Music Festival Orchestra, SUNY-Stony Brook, Synchronix and several solo performers. Dr. Stolz holds degrees in composition from The Hartt School, University of Oregon and University of Nevada-Las Vegas. Stolz is Assistant Professor and Coordinator of Music at University of South Carolina Upstate. Previously, he taught at the University of Nevada-Las Vegas, Southeast Missouri State University, University of South Dakota and at two community colleges in Connecticut.

A Modern Rock Arrangement of Schubert’s “Erlking”: The Nolan Stolz Rock Orchestra created a version of Schubert’s art song “Erlking” for their 2017 album. This lecture-recital discusses which compositional elements from the original versions are retained and what stylistic elements are different, making it distinctly rock music. This version was intended to bridge the gap between fans of rock music and classical music listeners so that they may find greater appreciation of both styles of music. It may be used as a teaching tool for music appreciation and music history students, and this twenty-first-century take on Schubert may pique the interest of some students.

Moreover, this version brings out the characters by the way the vocals are presented. For instance, the Father was recorded at a slightly faster tape speed to give a thicker timbre to his voice. Also, this version is transposed down to give the Father a deeper register. The Son—sung in falsetto and recorded at a slightly slower tape speed—has a thinner, childlike timbre when played back at normal speed. The Erlking character is sung with a creepy voice. Musicologist David Moskowitz says about this approach: “The overall effect is dazzling and creates even more fully defined character delineations.” The studio recording will be played to demonstrate these characteristics, but the lecture-recital will conclude with a live performance by the Nolan Stolz Rock Orchestra. Unlike the studio version in which the original German is mostly retained, their live version is sung entirely in English and utilizes two vocalists, the boy sung by an alto.



Alessandra Tiraterra started concertizing at the age of fourteen. She has performed hundreds of recitals for festivals and institutions in Europe and in the US, including Carnegie Hall Weill Recital Hall, Steinway Society, Rialto Center for the Arts in Atlanta, Wiener Saal in Salzburg, Salle Cortot in Paris, Teatro Ghione and Teatro Marcello in Rome, Festival Musicale delle Nazioni, Sabaudia Musica Festival, and Mallery Concert Series. Winner of many national and international piano and music competitions and prizes, she studied at the “A. Casella” Conservatory of Music in Italy, the Ecole Normale de Musique de Paris “A. Cortot”, France, Georgia State University, Mozarteum Universität in Salzburg, Austria, and Temple University, where she completed her Doctor of Musical Arts degree in May 2017. She has presented research works for CMS and MTNA, and has published with Dante University Press. She has taught in college and in pre-college divisions.

Early Nineteenth Century German Idealism and Historical Perspectives in Beethoven’s Eroica Variations, Op. 35: This proposal argues that the dialectic and the metamorphosis of the basso del tema and tema in Beethoven’s Eroica Variations, Op. 35 mirror the stages of the philosophical thought of German Idealism. The philosophical systems of the post-Kantian generation were housed in the values of the Goethezeit, in which the concept of self was regarded as fundamental for the worldview. In Germany these systems generated a new intellectual ethos that merged cultural nationalism with the glorification of the self (Burnham). Beethoven’s music gave reliable expression to the values of the Goethezeit, depicting the self as a spiritual entity with a constitutive autonomy, a possibility for self-transcendence, and a fundamental condition of struggle for freedom. While research has focused on Beethoven’s heroic style (Broyles) and on the philosophy of his music (Adorno), there is little literature on the relationship between Beethoven’s music and the philosophical thought of the time. This proposal advances an analysis of Op. 35 as the musical statement of the philosophy of the Goethezeit and discusses the historical perspectives of Op. 35. Then, it applies this analysis to explain how an interpretation based on critical theory can give performers a deeper understanding of such a demanding piece.

Since debuting with the St. Louis Symphony Orchestra at the age of fifteen, pianist **Mark Tollefsen** has fashioned an international career as both a soloist and chamber musician, performing throughout Asia and Europe as well as across the United States. His performances have been presented within numerous concert series and festivals, collaborating with Grammy Award-winning ensemble Eighth Blackbird as well as members of the Cleveland Orchestra, Cincinnati Symphony, and New World Symphony. He has recorded six discs for Ablaze Records, Blue Shore Music, Rick Sowash Publishing Co., and MARK Records. Praised for his “tremendously lucid and effortless performances” and as an “exciting discovery” by Fanfare Magazine, Dr. Tollefsen has been a strong advocate of new music. This advocacy has included performances of over one hundred works by living composers and more than two dozen world or regional premieres. For more information, please visit his website at www.mark-tollefsen.com.

A Two-Piano Tribute to Bolcom, Corigliano, Rzewski, Tower, and Rochberg: In 2018, four iconic American composers – William Bolcom, John Corigliano, Frederic Rzewski, and Joan Tower – celebrate their 80th birthdays. George Rochberg would have celebrated his 100th birthday. Each composer has contributed to the American musical landscape in profound, albeit different, ways. This lecture-recital honors these influential composers by introducing the ways that select two-piano works reflect some of the innovative musical trends that arose during the twentieth-century. “Gargoyles” from Rochberg’s Circle of Fire displays twelve-tone technique, Rzewski’s A Machine is experimental through its use of a speaking pianist, “Serpent’s Kiss” from Bolcom’s Garden of Eden exhibits the influence of



ragtime, “Celebration” from Tower’s Stepping Stones has characteristics of minimalism, and Corigliano’s Kaleidoscope is jazzy and dissonant. This lecture-recital will highlight these traits through analysis and performed excerpts before presenting Rochberg’s “Gargoyles” and Bolcom’s “Serpent’s Kiss” in their entirety.

JW Turner is an Assistant Professor of Music at High Point University, and coordinates instruction in music history, theory, and composition. In the department, he teaches the four-semester Musicianship curriculum, an integrated study of music history, theory, literature, and aural skills, as well as courses in harmony, counterpoint, and form. Turner also teaches courses in the General Education curriculum, the Honors Scholar program, and the Service Learning program. Turner’s scholarship has been published in the *Indiana Theory Review*, *Virginia Review of Asian Studies*, and *Music Theory Online*, and has focused on Schenkerian theory, scholarship of teaching and learning, and the music of Isang Yun. His current research concerns traditional and popular music of Japan, with a focus on the shamisen. From 2014-2017, he served as the President of the College Music Society Mid-Atlantic Chapter and he also performs regularly as a cellist, most recently in collaboration with pianist Mayumi Osada.

Japanese Musical Identity in Takemitsu’s Orion: Throughout their history, the Japanese have adopted and reinvented elements of other cultures. While this suggests that there is a unique, Japanese sensibility that necessitates this reinvention, defining it has proved increasingly challenging. In the last century, Western art music, jazz, and pop styles have become ubiquitous in Japan, eclipsing traditional music to the point where most Japanese people have little knowledge or connection with it. If it plays no significant role in Japanese culture, then it hardly seems possible that traditional music can represent Japanese identity in any meaningful way. Scholar Gordon Matthews has even argued that “an earlier version of Japaneseness has become unlinked from most people’s lives, and a new version of Japaneseness has yet to take root.”

Composer Toru Takemitsu struggled with this issue, at first distancing himself from his Japanese identity, but later embracing it and creating a unique, “Japanese Modernist” style that infuses Western techniques with Japanese sensibility. *Orion*, written for cello and piano in 1984, is an effective example of the new style, and this lecture-recital will highlight the interaction of Western and Japanese elements within the work, using a framework derived from the philosophy of Deleuze and Guattari. In particular, the discussion will address the choice of instruments, the connotations of the title, pitch organization, the formal principle of “jo-ha-kyu” inspired by Nō theater, non-linear time, and the concept of “ma,” or negative space. The lecture-recital will conclude with a full performance of *Orion*.

Christopher Wright, a native of Portland, Oregon, studies piano performance at Coastal Carolina University. A senior at CCU, he will be graduating in the spring of 2018. He currently studies under Dr. Philip Powell and examines a wide range of piano literature, including chamber music and piano concerti. Christopher had his first musical experiences in an early group class, where students learned about notes, rhythms, and singing solfège. From that point forward, he decided to play piano, beginning private lessons and learning about musicianship. A lifetime of moving often meant numerous piano teachers, meaning he has learned a wide range of techniques and interpretations at the piano. In his studies, he has become fond of French piano literature and plans to delve deeper into this area during graduate school.

The Normalized Pairwise Variability Index: Its Use in Understanding the Speech Patterns in Joseph Maurice Ravel’s Instrumental Music (Poster): For over a decade linguists and neuroscientists have



proposed a connection between the rhythmic structure of spoken language and classical music composition. Through the use of the normalized Pairwise Variability Index (nPVI), which measures the differences between languages on the basis of vowel length, scholars such as Aniruddh Patel, Joseph Daniele (2003a), David Huron, and Joy Ollen (2003b) found that the native language of a composer directly correlates with his/her instrumental themes. One of the composers that Patel and Daniele chose, Joseph Maurice Ravel, stressed the importance of nationalism and the French language in his Introduction and Allegro (1905). In their study they eliminated themes containing set rhythmic patterns (gavottes or waltzes) and songs, focusing specifically on instrumental music.

Unlike previous studies, I will examine a larger range of works by Ravel in order to reveal any pertinent linguistic connections. I will be presenting his solo piano, chamber, and orchestral works, some containing Basque and Spanish rhythms and others American jazz elements. This lecture recital provides an in-depth analysis of Ravel's nPVI in comparison to Patel and Daniele's study and subsequent changes that are found in his Basque and jazz compositions. I will be playing excerpts from Valses Nobles et Sentimentales, Sonatine, La Valse, and the Piano Concerto in G major. From this study, the audience will gain a greater understanding of the inseparable quality of art and language and the tangible connection between music, linguistics, and science.

PROGRAMS, COMPOSER BIOGRAPHIES and PROGRAM NOTES on following pages

**Composer Concert I
Saturday, March 31, 2018, 12:00 PM
Edwards Recital Hall**

Many Named Beloved	Patti Edwards, soprano, Christopher Wright, piano	Lonnie Hevia
Jasmine	Annie Gill, Soprano; Chris Dillon, piano	Keith Kramer
The Suffering Servant	Coastal Carolina University Concert Choir Timothy Koch, conductor Rebecca Rollins, accompanist	Ryan Keebaugh
Sonnet #18	Coastal Carolina University Concert Choir Timothy Koch, conductor Rebecca Rollins, accompanist	Peter Bell
S:ER;EN?A!D!E of U	Jakub Polaczyk, Guitar and 2 ping-pongs	Jakub Polaczyk



Coastal Carolina University Concert Choir

SOPRANO

Aurora Agee
Maria Boissoneault
Kimberly Boyer
Ashton Fowler
Courtney Francis
Asia Frazier
Kaitlyn Harrison
Megan Hoffman
Shelby Hosack
Katiana Howell

Mackenzie Huff
Victorio Johnson
Ithaca Kurtinitis
Bri Markle
Jessica Myers
Katherine Rumrey
Gabrielle Sciortino
Bailey Sweet
Summer Thurman

ALTO

Hannah Battley
Alexandra Brady
Kelsey Brooks
Liana Robbins
Destiny Roberts
Rhiannon Robertson
Ariel Roebuck
Kourtnie Rogers
T'Asia Smalls
Jordan Thornburg
Katherine Van Dermark
Chelsea York

TENOR

Kevin Arnold
Jalil Bonds
Connor Cameron
Matthew Simpson
Brayden Williams

BASS

Patrick Boronski
Peter Clem
Xavier Jackson
Jihad Levermore
James Miller
Riley O'Brien
Ethan Toavs
Markel Warren

Many Named Beloved (Hevia) is a cycle of twelve short songs, each a setting of a poem by Samuel Menashe. I sought poetry for this work by asking Google for “contemporary poets,” and it is through sheer internet serendipity that I found precisely what I was looking for. Menashe’s terse, colorful poetry, penned upon an underlying spiritual fabric was more perfect than anything I could have wished to find. After reading some 200 of his poems, I selected 12, all of which refer to some degree of light or darkness. Many mention a time of the day or a season of the year. I ordered the poems in such a way so as to move from light to dark, morning to night, and/or spring to winter. One might even view the cycle as a metaphor for a lifetime, from birth to death, or, more abstractly, a spiritual journey from awakening to enlightenment. I contacted Mr. Menashe while I was working on the piece and had the pleasure of getting to know him a bit before his passing in 2011. Listening to him speak about his poems provided me with great insight into their essence and meaning.

Jasmine (Kramer) comes from a very dark space, manifested by extreme anguish. The lyrics are simple and direct to reflect the desolation. The opening movement reflects the perfect union of two souls. The second movement acts as a transition and the third movement establishes an extreme of horrors, implanted with numerous programmatic elements, such as the pale, empty perfect fifth, (also featured in the first movement as a presentiment) representing the ugliest void. The vulgar, pounding rhythm in the third movement embodies this concept of hideousness. The final words of the piece, “The dream is over,” clearly reflects the state of realization that what was carefully built and nurtured in the past is now, and for all time, curtailed. The titles of the movements form a simple statement reflecting the overall tenor of the work.

The Suffering Servant (Keebaugh) is a meditative tableau on the Suffering Servant text of Isaiah Chapter 53. The setting depicts the pain, anguish, oppression, spiritual path, and reckoning of the sacrificed “servant” of the world. Through diverse timbres, the text transcends an audible familiarity; hopefully, becoming an internal, reflective experience.

Sonnet 18 (Bell), an eight-part choral setting of Shakespeare’s “Shall I compare thee to a summer’s day?” is an ex-



ploration of vocal color in relation to textual meaning. After the incipit question, the women and men exchange descriptive textual phrases painting the problems inherent in the analogy. The forces then come together in a steady rise to the poet's promise of immortality in verse. Although the harmonic language throughout is based in modality, it makes a free use of those harmonies. Dr. Michael Barrett, the conductor of the MIT based choir Meridian, stated that the piece "... progresses within a certain tonal or modal center, only to suggest a turn to a new center just at the end of the phrase."

S:ER;EN?A!D!E of U (Polaczyk) is a piece in two movements referring to the "Two Sides" of extended techniques playing on the guitar inspired by poem of Joyce and Elvis Presley.

Peter Bell is a freelance composer and educator from New England. He holds a DMA in composition from the Hartt School of Music at the University of Hartford, Connecticut. He has held faculty positions at various New England colleges and universities teaching courses in composition and music theory. He is also an active church musician and serves as composer-in-residence at Christ Church in Andover, Massachusetts. His works receive regular performances within the Boston area, and range from traditional church anthems to experimental sound installations. Most recently he contributed music to an independent documentary film on the plight of Armenian Christians living in Iraq.

Wisconsin native **Ken Davies** (www.kendavies.net) has had acoustic and electronic works performed at numerous new music festivals such as the Society of Composers, Electroacoustic Barn Dance, Southeastern Composers League (he is a past president), Electronic Music Midwest, International Trombone Festival, National Association of Composers USA, Christian Fellowship of Art Music Composers, Parma Music Festival, London New Wind Festival (UK), and Sonic Coast (UK). Since 2002, he resides in coastal south Mississippi. Awards include the Mississippi Arts Commission's Performing Arts Fellowship for Composition (twice), the Mississippi Music Teachers' Association's Commissioned Composer Of The Year, and winner of the American Trombone Workshop National Composition Competition. His music studies were at the University of Wisconsin-Madison, Yale School of Music, Middle Tennessee State University at Murfreesboro (MA trombone), and the University of Colorado-Boulder (MM composition). A writer and publisher member of ASCAP, his music is published by Kenvad Music.

Lonnie Hevia holds a DMA in composition from The Peabody Conservatory where he studied with Christopher Theofanidis, Nicholas Maw, and Michael Hersch. He earned bachelor's and master's degrees in composition from Florida State University where he studied with John Boda and Ladislav Kubik. At Peabody, Lonnie earned a second master's degree in music theory pedagogy, and he has held teaching positions at Peabody, Johns Hopkins University, Towson University, and Florida State University. He is currently a Visiting Assistant Professor of Music Theory and Composition at Stetson University.

Ryan Keebaugh's "innovative and hauntingly beautiful" (The Washington Post) music has established him as a prominent composer and collaborator of his generation. Praised for its "gorgeous canvases of sacred minimalism" his music has been heard in venues throughout the United States, Canada, Puerto Rico, and Europe. He has received commissions and performances by pianist R. Andrew Lee, Megan Ihnen, mezzo-soprano; Anne Epperly, flutist; Diane Phoenix-Neal, violist; Musica Harmonia, Eastern Mennonite University Emulate Chamber Ensemble, Western Michigan University Chorale, Eastern Mennonite Chamber Singers, University of South Florida Chamber Singers, Holly Roadfeldt, pianist; Fresno State Concert Choir, Ethos Collective, Sesquisharp Productions, Great Noise Ensemble, The Catholic University of America Orchestra and Chorus, and the Winchester Musica Viva. Ryan has participated in the Aspen Composers' Conference, the Capital Fringe Festival, the



Interlochen Summer Music Festival, and has held residencies at Wildacres Artist Colony, Factory 449 Theatre Collective, and the Composers & Schools in Concert (CSIC). His compositions have received awards and recognition from Analog Arts, ASCAP, the American Prize, the Raabe Music Prize, and the Virginia Music Educators Association.

Keith Allan Kramer's compositions are performed frequently throughout the U.S. as well as internationally. Keith received his D.M.A. from the University of Miami and his M.Mus. from the University of Maryland, College Park. His music has been performed and recorded by the Slovak National Symphony Orchestra, the Moravian Philharmonic Orchestra, David Taylor, Leonard Garrison, Anna D'Errico, Martin Jones and many others. Recent performances of his work include two highly successful all-Kramer programs at New York's Merkin Hall, documented on the DVD *Beyond Sonic Boundaries Live!*. Additional all-Kramer releases include the critically acclaimed albums *Causal Dualism* and *Emerge*.

Jakub Polaczyk is a Polish composer and pianist living in New York City. Polaczyk obtained his Artist Diploma in Composition at Carnegie Mellon University (2013) as a full scholarship recipient studying under Dr. Reza Vali. Polaczyk completed his postgraduate studies in computer, audiovisual and film music at the Music Academy and Film School in Lodz, Poland (2011). He obtained his Master in Music Composition from the Academy of Music in Cracow, Poland (2010), where he studied under M. Chyrzynski, M. Choloniewski and K. Penderecki. In 2009, he graduated with M.A. and B.A in Musicology from the Jagiellonian University of Cracow. Polaczyk participated in many International composition masterclasses. He is currently teaching at the New York Conservatory of Music. Polaczyk has won numerous awards in composition and songwriting including the 3rd Place at the SongDoor Songwriting Competition in Nashville (2015), Finalist of the American Prize in Composition (2014), Iron Composer Award at Cleveland, Ohio (2013). Jakub was also a recipient of the Minister of Culture of Poland Scholarship (2013), and the President of Cracow Music Scholarship (2010). Jakub's works are published by PWM, and online by Babel Scores. His music is released by Ablaze Records in the USA.





Composer Concert II
Saturday, March 31, 2018, 3:00 PM
Wheelwright Auditorium

The Bare Plateau	Zachariah Zubow
Amy Hardison Tully, flute, Natalie Boeyink, string bass, Dan Hull, guitar James McDonald, percussion and Chad Hammer, cello	
Beyond the Machine	Jesse Guessford
Jose Rangel, Tj Anderson, Moses Ballard, percussion	
Skin Under Stress	Andrew Hannon
Micah Ray, Jacob Abarbanell, Ian Mahaffey, Tyrice Murray, percussion	
Rhapsody	Daniel Pappas
Daniel Pappas, Clarinet and pre-recorded tape	

The Bare Plateau (Zubow) was written in conjunction with an art exhibit at the Bechtler Museum of Modern Art in Charlotte, NC in 2017. The sculpture from which *The Bare Plateau* was inspired is called “The Santana” by artist Jean Tinguely. The idea is to transform a stream of thought or conscientiousness from nothing into something that is generative and consistent in nature. It begins jarring and finds its eventual perpetual motion. *Beyond the Machine* (Guessford) is written for found percussion and electronics. It explores what happens when the humans become the machines and the machines become human.

Skin Under Stress (Hannon) explores a fascination with the percussion section and in particular the drum. There is a primal brutality to the drum. Players take pieces of wood and strike stretched animal skins. In this primitive instrument, there is an elegant complexity similar to a primitive bow. In *Primitive Technology 2*, Hari Heath discusses the complexity operations in the primitive bow and arrow titled “Wood Under Stress”. This composition begins with a slow build in tension for more than half of the composition that is released in the final section with unison rhythms and extreme dynamics.

Clarinet Rhapsody No.1 (Pappas) for clarinet and pre-recorded electronics is the first in what will become a series of pieces giving the player more freedom to shape the music in performance. *Clarinet Rhapsody No.1* reflects a continuation of a process begun in a series called *Driving at Night*, which encourages natural phrasing through bar-less proximity notation. The new element here being the addition of wholly improvised sections. A keen interest in jazz and an effort to learn improvisation in this style clearly colors the composition. *Clarinet Rhapsody No.1* is an attempt to retain this composer’s harmonic language, while also borrowing the occasional blue note in the clarinet lines. The soundscape created by the bed of strings serves as the inspiration to the floating clarinet line. Listening closely may also reveal a blues progression, which helps structure the freely improvised portions.

Jesse Guessford received a B.S. in Music Education from West Chester University, a M.M. in Music Composition from the Crane School of Music at SUNY Potsdam, and a D.M.A. in Music Composition from the University of Illinois at Urbana-Champaign. Dr. Guessford has studied composition with Andrew Simpson, Zack Browning,

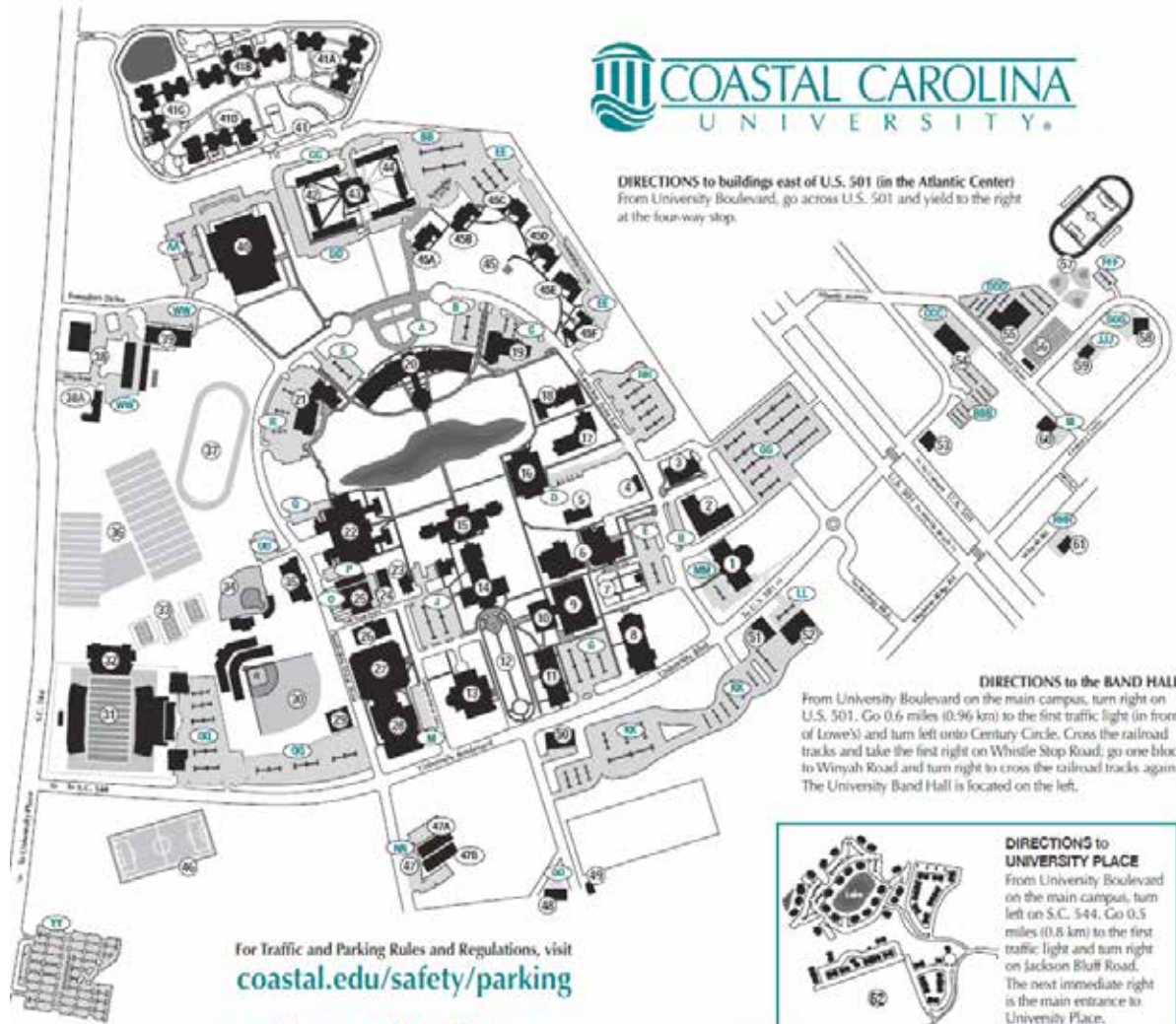


Sever Tipei, Warren Burt, Vinko Globokar, and Lucas Foss. His music has been heard throughout North America including performances during the SEAMUS Nation Conference, in Europe at the Etchings Festival in Auvillar, France, and in Africa on South African Radio. Dr. Guessford has received numerous awards including the Subito Grant for Emerging Composers awarded by the American Composer's Forum. As an Associate Professor in the School of Music at George Mason University, Dr. Guessford has focused on the scholarship of teaching with and about technology and the music of John Cage. Dr. Guessford is also co-founding director of MMT (Music, Motion, Technology), a dance and music collective based in Northern Virginia creating new evening length works involving dancers, musicians, and interactive audio and visual technologies.

Andrew Hannon is a composer and bassist located in Boone, NC. His music is an amalgamation of many diverse influences and alternates between moments of violence and serenity. His music contains themes of tension in the musical elements as well as the philosophical nature. Hannon's compositions have been performed throughout the United States at the National Association of Composers/USA, NASA National Conference, Kentucky New Music Festival, Outside the Box Music Festival, College Music Society National and Regional conferences, Electroacoustic Barn Dance. Hannon earned a DMA in music composition from the University of South Carolina. His dissertation concentrated on an analysis of Ligeti's final composition, Hamburg Concerto. This research focuses on how Ligeti creates an expansion and contraction of the melody, harmony, and formal design in the composition. His additional research works to help students overcome the fear of aural skills and bridge the gap between secondary and post-secondary music education. He currently teaches theory and aural skills at Appalachian State University.

Daniel C Pappas writes music in varying styles ranging from Orchestral to Chamber, Solo, and Electro-Acoustic. Daniel's music has been featured on several new music festivals including, the BGSU New Music Festival, the annual UNCG New Music Festival, and xMUSE at the University of South Carolina. Performances of his works have also taken place at both regional and national College Music Society conferences. Pappas frequently collaborates with orchestras in Germany where he first studied music. He has won awards and recognition for several of his works including his orchestral piece *The Silence About Heaven*, which enjoyed a successful German premier in 2006. Pappas is on the faculty of Fayetteville Technical Community College in NC and serves as their music program coordinator. He is also active as a contracted television composer for most all major networks. His music has appeared on shows such as *Good Morning America*, *World News with Diane Sawyer*, and *20/20*. Pappas is the founder and director of the annual American Music Festival presented by FTCC, which presents important works by 20th century American composers, an evening of jazz, and premiers/presents new works by living composers.

Zachariah Zubow's compositions have been featured on numerous new music conferences and festivals throughout the United States, Europe, and Asia including SEAMUS, ICMC/SMC, and Electronic Music Midwest. He has won awards from the College Music Society and SCI/ASCAP and was published in the *SCI Journal of Scores*. Zubow was the recipient of the 2015 Cedar Cultural Center's 416 Commissioning Project in Minneapolis, Minnesota where his new work for piano was premiered in January of 2016. Zubow received a grant from ArtPrize 2016 to collaborate with artist Emily Lynch Victory on an installation project that utilized Raspberry Pi computers, motion sensors, and mathematically derived electroacoustic music. The installation was featured at ArtPrize 2016 in Grand Rapids, MI from September to October, 2016. Zach Zubow is Assistant Professor and Director of Music at Queens University of Charlotte in Charlotte, NC.



DIRECTIONS to buildings east of U.S. 501 (in the Atlantic Center)
From University Boulevard, go across U.S. 501 and yield to the right at the four-way stop.

DIRECTIONS to the BAND HALL
From University Boulevard on the main campus, turn right on U.S. 501. Go 0.6 miles (0.96 km) to the first traffic light (in front of Lowe's) and turn left onto Century Circle. Cross the railroad tracks and take the first right on Whistle Stop Road, go one block to Winyah Road and turn right to cross the railroad tracks again. The University Band Hall is located on the left.

DIRECTIONS to UNIVERSITY PLACE
From University Boulevard on the main campus, turn left on S.C. 544. Go 0.5 miles (0.8 km) to the first traffic light and turn right on Jackson Bluff Road. The next immediate right is the main entrance to University Place.

For Traffic and Parking Rules and Regulations, visit coastal.edu/safety/parking

Campus Map Key

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| <ul style="list-style-type: none"> 1 Baxley Hall (BAXL) (Rotunda-Welcome Center / Admissions / Financial Aid / Student Accounts / Registrar / CINO Card Office / Graduate Studies) 2 Horry County Scholars Academy 3 Kingston Hall 4 Mense Hall (MNSD) (R.O.T.C.) 5 Central Energy Plant 6 Jackson Student Union (STCR) / CINO Grille (Career Services / Center for Global Engagement) 7 Spadoni Park / Graham Family Bell Tower 8 Wheelwright Auditorium (WHEU) 9 Kimbel Library (KLUB) 10 Bryan Information Commons (BICU) 11 Keatts Hall (KRNS) (University College) 12 Blanton Park 13 Athenaeum Hall (ATNA) (Philanthropy / Alumni Relations) 14 Singleton Building (SNGU) (University Administration) 15 Prince Building (PRIN) (Spadoni College of Education) 16 Smith Building (SCI) (College of Science) 17 Science II (SCI2) (College of Science) 18 Swain Hall (KESH) (College of Science) 19 Academic Building (AOC2) 20 Wall Building (WALL) (Wall College of Business Administration) | <ul style="list-style-type: none"> 21 Britain Hall (BRTH) 22 Edwards Building (EHFA) (Edwards College of Humanities and Fine Arts) 23 Indigo Hall (INDO) 24 Laurel Hall (Photography) 25 Hampton Hall (Video / Media Services) 26 Chauncey's Choice (Dining Facility) 27 Kimbel Arena (Intramural Basketball) 28 Williams-Brice (WB) (Recreation Center) 29 Hitting Facility 30 Springs Brooks Stadium / Vrooman Field 31 Brooks Stadium / Benton Field 32 Athletic Field House (ADF1) 33 Nichols Tennis Center 34 Softball Stadium 35 Arcadia Hall (ARCA) (Athletic Administration) 36 Athletic Practice Fields 37 Track and Field Facility 38 Facilities (JBA, Facilities Administration) 39 Sands Hall (U.S. Post Office) 40 HTC Center (SRCC) (Recreation Center / Chanticleer Store) 41 Student Housing Complex
41A Chanticleer Hall 41B Tradition Hall
41C Teal Hall 41D CINO Hall 42 Eaglin Residence Hall 43 Hicks Hall (Dining Hall) | <ul style="list-style-type: none"> 44 Ingle Residence Hall 45 Woods Residence Halls
45A Palmetto 45B Elm 45C Dogwood
45D Maple 45E Cypress 45F Oak 46 Soccer Stadium 47 Gardens Residence Halls
47A Azalea 47B Magnolia 48 Hackler Golf Course (HGOC) 49 Thrash Learning Center / Driving Range 50 Lackey Chapel 51 Public Safety 52 Student Health Center (Student Health Services / Counseling Services) 53 Human Resources 54 Burroughs & Chapin Center (BCMW) (School of Coastal and Marine Systems Science) 55 Coastal Science Center (CSCC) (College of Science / Academic Testing Center) 56 Stevens Tennis Complex 57 Intramural Fields (INFD) 58 Atlantic Hall (Procurement / Shipping and Receiving) 59 450 Century Circle 60 Department of Environmental Health and Safety / Transportation 61 Band Hall (CCBH) 62 University Place (Residence Halls) |
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