



THE COLLEGE MUSIC SOCIETY MID-ATLANTIC CHAPTER

49th ANNUAL REGIONAL CONFERENCE March 13-14,
2020

(CANCELED DUE TO COVID-19 PANDEMIC)

Hayes School of Music at Appalachian State University
Boone, North Carolina



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Welcome from the President

It is with great pleasure that I welcome you to the 2020 conference of the College Music Society, Mid-Atlantic Chapter. This year's conference is a special one as three other professional music societies, Music Theory Southeast, American Musicological Society Southeast Chapter, and Society for Ethnomusicology Southeast and Caribbean Chapter, converge at the beautiful campus of Appalachian State University, Hayes School of Music in Boone, North Carolina. It is a fitting beginning to a new decade of exciting and innovative scholarship.

The program committee and the composition committee put together a promising program that includes paper sessions, workshops, demonstrations, performances, lecture-recitals, performances, and a composers' concert. I am also thrilled to welcome our keynote speaker Dr. Adriana Helbig of University of Pittsburgh, and guest composer Dr. Harvey J. Stokes of Hampton University as their presentations promise to be engaging and stimulating.

I would like to express gratitude to Dr. Andrew Hannon (program chair) and the program committee members, Dr. Anne Neikirk (composition chair) and the composition committee members, and Dr. Jennifer Snodgrass (local arrangements) as this conference would not have been possible without their hard work. I am also grateful to Dr. James Douthit, Dean of Hayes School of Music for providing us with the facility for the joint conference, and to all the performance faculty and guest performers who volunteered their time and talent.

Welcome to the 49th CMS Mid-Atlantic Conference!
Tomoko Deguchi

Welcome from the Hayes School of Music

On behalf of the Hayes School of Music Community, it is my pleasure to welcome you to the 2020 joint conference of the College Music Society Mid-Atlantic Chapter, Music Theory Southeast, American Musicological Society Southeast Chapter, and the Society for Ethnomusicology Southeast/Caribbean Chapter. The campus of Appalachian State University provides the perfect home for this gathering of scholars and performers. As our faculty members, Dr. Laurie Semmes, Dr. Victor Mansure, Dr. Reeves Shulstad, Dr. Jenny Snodgrass and Dr. Andrew Hannon, have been preparing for the conference, the reference to Fux's Gradus ad Parnassum seems to be an appropriate metaphor, given that the only way to get to Boone is going up a mountain. However, instead of seeking wisdom at the top of the mountain, the conference brings wisdom to the top of the mountain to share and disseminate new ideas that will refresh our teaching and offer new ideas for scholarship and artistry.

This gathering seems even more appropriate given the continuing changes in higher education, a "new normal" that poses several challenges. Our students have new and changing needs. Our student bodies reflect new demographics. Technology offers new opportunities, as well as challenges, to our instruction. The changing world of work offers new professional challenges

for our students as they complete our degree programs and move into their careers. Our society has new and changing expectations from our artistic and scholarly output. Our funding sources that support our colleges and universities are changing at a rapid rate, impacting the way in which we do “business”. The manner in which we disseminate scholarship and artistry is evolving. The “new normal” offers us significant challenge, but also, significant opportunity.

As we meet the challenges of the present, we are also confronted with the need to anticipate and address the challenges of tomorrow. Fortunately, our own art offers us models for meeting these challenges. The composer for whom we are celebrating a 250th anniversary this year offers many examples that were successful in addressing this problem. The piano sonatas of Beethoven demonstrate his eye toward the future, as he includes notes that were not present on the piano at the time, but are easily accommodated on modern instruments. The expansion of form that respected the traditions of the past, but also offered a new way of developing musical motives and stretching formal boundaries offer evidence that Beethoven’s art was capable of meeting the demands of the day, while looking into the future, so that the art would maintain its relevance as the world around it changed.

The mere fact that these societies are meeting together is a new and unique way to address the challenges of change. Our silos offer us a comfortable and supportive place to work, but when we leave these silos and widen our conversations, our thoughts expand and offer greater potential for addressing the ever-changing needs of society and the new variables that are part of higher education. The inclusion of various points of view in this conference will provide even stronger ways to advance our scholarship and artistry.

I am excited that this conference is happening in the Hayes School of Music and optimistically await the future impact of this weekend as the knowledge and artistry are shared, expanded, and developed when you return to your home campuses. As we transform our students’ passion for music into a profession for a lifetime, these gatherings offer great inspiration to assist in achieving that lofty goal.

Jame Douthit, Dean of the Hayes School of Music

Keynote Speaker:

Adriana Helbig, University of Pittsburg

Guest Composer:

Harvey J. Stokes, Hampton University

Program Committee:

Soo Goh, Appalachian State University

Andrew Hannon (chair), Appalachian State University

Kunio Hara, University of South Carolina

Jessica Lindsey, University of North Carolina, Charlotte

Local Host:

Jennifer Snodgrass, Appalachian State University

Composition Committee:

Linda Dusman, University of Maryland, Baltimore County

Anne Neikirk (chair), Norfolk State University

Ronald Parks, Winthrop University

Executive Board:

Tomoko Deguchi, Winthrop University – President

Andrew Hannon, Appalachian State University – President-Elect

Christopher Dillon, Towson University – Secretary-Treasurer

Anne Neikirk, Norfolk State University – Composition

Anastasia Pike, Music Business & Industry – Columbia University

Jennifer S. McDonel, Radford University – Music Education

Aaron Ziegel, Towson University – Musicology

Vicki Curry, James Madison University – Music Theory

Justin Alexander, Virginia Commonwealth – Performance

Eric Crawford, Coastal Carolina University – Member at Large

Elizabeth Sullivan, UNC Charlotte – Member at Large

Conference Schedule

Friday, March 13, 2020

8:00-9:00	Registration and refreshments
9:00-10:25	Session 1: Recital Hall
9:00-9:55	Creativity Through Contemporary A Cappella: Informal, Collaborative, Generative Practice in Choral Settings (workshop) Kari Francis, The College of Saint Rose
10:00-10:25	"I am, I Said": An Investigation of Identity Construction and Musical Preference (paper) Katherine Strand, Appalachian State University Anna Laura McAfee, Appalachian State University
10:45-12:10	Performer Showcase 1: Rosen Concert Hall (see page 25 for program)
10:45-12:10	Session 2: Recital Hall Presider – Bradley Green, University of Maryland, Baltimore County
10:45-11:10	Time Will Tell: Metric Reality and Fantasy in Contemporary Hollywood Films (paper) Andrew S. Powell
11:15-11:40	The Five Greek Folk Songs in Greek and Tripatos, the 6th Greek Song by Ravel (lecture-recital) Lisa Lowry, Chowan University Paula Pressnell, Chowan University (Emeritus)
11:45-12:10	Bridging Worldly Desires and Transcendence: A Tale of Two Sisters in Toshio Hosokawa's Opera Matsukaze (paper) Tomoko Deguchi, Winthrop University
12:15-1:45	Lunch
1:45-3:10	Performer Showcase 2: Rosen Concert Hall (see page 30 for program)

1:45-3:10 Session 3: Recital Hall

1:45-2:19 **The Importance of Social Media Engagement in the Promotion of Classical Music** (demonstration)

Kim L. Wangler, Appalachian State University

Ally Erwin, Appalachian State University

2:15-2:40 **Shining Light on Neglected Piano Works of Reinhold Glière: 25 Préludes pour piano, op. 30** (lecture-recital)

Sunjoo Lee, University of South Carolina

2:45-3:10 **Traditional Musics in the Southern African Education of 2020: Starring Role, Cameo, or Bit Part?** (paper)

Susan Wilson Mills, Appalachian State University

3:30-4:25 Session 4a: BMC 225

Presider - Kim Wangler, Appalachian State University

Playing matchmaker - insights into how and why students choose their graduate institution and program of choice. (panel)

Soo Goh, Appalachian State University

Jennifer Snodgrass, Appalachian State University

3:30-4:25 Session 4b: Recital Hall

Practice Mindfully, Effectively, and Successfully! (workshop)

Eunhae Grace Yun, Temple University

Joann Marie Kirchner, Temple University

4:45-5:45 Guest Composer Presentation: Rosen Concert Hall

On the Compositional Muse: Creation of Art music against the Odds

Harvey J. Stokes, Hampton University

5:45-7:30 Dinner

Saturday, March 14, 2020

8:00-9:30	Registration and refreshments
9:30-10:55	Session 5: Recital Hall
9:30-9:55	Modal conflict in Chopin's Nocturne in E major, Op. 62 No. 2 (lecture-recital) Hiu-Wah Au, Appalachian State University
10:00-10:25	Virtuosi Women Pianists (paper) Julia Mortyakova, Mississippi University for Women
10:30-10:55	Chopin's Op. 28 and Scriabin's Op. 11 Preludes: A Back-to-Back Comparison (lecture-recital) Annie Jeng, University of North Carolina at Greensboro Meihui Han, University of North Carolina at Greensboro
11:15-12:45	Performer Showcase 3: Recital Hall (see page 33 for program)
12:45-2:45	Lunch/Business Meeting: BMC 119
3:00-4:45	Composer Concert: Recital Hall (see page 37 for program)
5:00-6:00	Keynote Address: Rosen Concert Hall Prison Sounds: Time and Release Adriana Helbig, University of Pittsburg
	End of Conference

Keynote Speaker Biography



Adriana Helbig is Associate Professor of Music at the University of Pittsburgh where she leads a bluegrass ensemble and teaches courses on world music, global hip-hop, music and disability studies, and prison sounds. She also teaches world music at the Fayette State Correctional Institution as part of the Pitt Prison Education Project. Her research has been supported through generous grants from the American Council of Learned Societies, the National Endowment for the Humanities, IREX, American Councils for International Education, and Fulbright. Publications include *Hip Hop Ukraine: Music, Race, and African Migration* (Indiana University Press, 2014) and *Hip Hop at Europe's*

Edge: Music, Agency, and Social Change (Indiana University Press, 2017), co-edited with Milosz Mischczynski. She is presently working on a book titled *Re-Sounding Poverty: Romani Music and Development Aid* that analyzes how Roma musician-activists engage with discourses of civil society as promoted via Western aid networks.

Prison Sounds: Time and Release

The listening environment of a prison fosters specific relationships to sound. Sound and silence regulate time. Time is, perhaps, *the* most central factor of incarceration. The incarcerated *do* time and *have* time but have no control *over* their own time. Music speeds up the feeling of time or prolongs it with memories of time past. This presentation asks us to consider the role of musical time in relation to the traumas of incarceration. Augmenting the central tenet of the paper are four vignettes that center on the relationship between time and sound in a prison setting: time as confession in operatic prison arias, time as narrative in bluegrass murder ballads, time as catharsis in prison pow wows, and time as release in the prison music classroom. Each analysis borrows from approaches in musicology, ethnomusicology, music theory, and sound studies to shed insights on the role of the acoustic in phenomenological experiences of incarceration.

Guest Composer Biography



Harvey J. Stokes is Professor of Music at Hampton University, where he also is the Founder and Director of the Computer Music Laboratory. He has taught also at Miami University, Christopher Newport University, and the College of William and Mary. His degrees are from Michigan State University (Ph. D.), The University of Georgia (M. M.), and East Carolina University (B. M.). His composition instructors include Drs. Brett Watson, Alan Leichtling, John Corina, Lewis Nielson, Jere Hutcheson, and Charles Ruggerio. Currently, he serves on the National Council of the Society of Composers, Inc. as well as President of the Southeastern Composers League. Additionally, several composer residencies have been completed at West Chester University, Chowan University, and the University of Tennessee at Chattanooga. He is the author of two books on music

as well as an award-winning composer of numerous works, and these works are available from Seesaw Music (c/o Subito Music Corporation), Ars Nova Music, Centaur Records, Albany Records, and Harkie Music. His works have been performed recently in Hong Kong, Argentina, France, Canada, and the United States.

Abstracts and Presenter Biographies

(in presentation order)

Friday March 13, 2020

Creativity Through Contemporary A Cappella: Informal, Collaborative, Generative Practice in Choral Settings

Kari Francis, The College of Saint Rose

This introductory workshop will acquaint participants with the contemporary a cappella style of group singing through its recent history, common musical attributes (including vocal percussion and basic group arranging), and inroads to collaborative teaching and learning. Participants will also explore warm-up, improvisation, and rehearsal techniques intended to share creative responsibility and invite contributions from ensemble members. By becoming familiarized with the tropes of popular and culturally relevant repertoire as well as ways to effectively utilize these in rehearsal settings, ensemble leaders and choir directors can draw inspiration from contemporary a cappella practices in order to more deeply engage a 21st century student demographic in shared, generative vocal music-making.

Dubbed “the next generation of a cappella specialist” by Pitch Perfect vocal producer Deke Sharon, Kari Francis is an avid vocalist, arranger, and choral music educator. She has shared the stage with Taylor Swift, Imogen Heap, and competed on Season 3 of NBC’s *The Sing-Off* with Kinfolk 9. Recent publications include the chapter “Vocal Percussion for Everyone” in *So You Want to Sing A Cappella: A Guide for Performers* published by the National Association of Teachers of Singing (NATS). She is currently a visiting instructor of choral music at the College of Saint Rose in Albany, NY, and has taught at Mannes School of Music, CUNY Hunter College, and Teachers College Columbia University. Kari is an active lecturer and clinician, leading workshops on musicianship, arranging, and vocal percussion at music festivals and vocal camps across the States.

Kari holds degrees from the Eastman School of Music, Teachers College Columbia University, and the University of California, San Diego. Her research interests include choral improvisation, vocal painting, collaborative learning, and popular music in the choral classroom.

“I am, I Said”: An Investigation of Identity Construction and Musical Preference

Katherine Strand, Appalachian State University

Anna Laura McAfee, Appalachian State University

There has been a great deal of recent attention given to the relationship between musical experience and self-identity, resulting in investigations of social conventions that are adopted through musical experience, social stereotypes associated with musical genres, and the ways that people use music to create self-identities, build a sense of belonging, and create meaning. We began an inquiry over the relationship between musical experiences, music preference, and self-identity, expecting that this might be a complex and dynamic process. We

also posited that the ways a person uses music in the service of self-identity may shift throughout different periods of their life.

Our research questions were “How do people of three different age groups; adolescents, young adults, and senior citizens, use music to construct, perform, and internalize their social identities?” and “How might people of different age groups perform their sense of self in descriptions of music with which they strongly identify?” to uncover some of the processes that participants used in thinking about their identities in light of their music preference. We interviewed participants from the three age groups about their musical preferences and the ways they believed their preferences related to their sense of identity. We then asked each participant to select two different pieces of music. While we played each piece, they were asked to speak about the ways that their selections give voice to their self-identities. Results from this study have implications for course development in higher education music appreciation and other general education-inspired classes and ensembles.

Katherine Strand is the Dottie Sink Sykes Distinguished Professor of Music in the Hayes School of Music at Appalachian State University and Past Editor for the Music Educators Journal. She has presented research at regional, national, and international conferences. In addition to co-editing and writing chapters for *Musicianship: Composing in Choir* (2016), Katherine has research publications in the *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Journal of Music Teacher Education*, *Philosophy of Music Education Review*, and *Music Education Researcher* as well as several book chapters, and teaching articles in the *Music Educators Journal*, *Teaching Music*, and *General Music Today*. Her current research interests include personal and professional music identities, musical creativity, music and ESL connections, and world music pedagogy.

Anna Laura McAfee is a music therapy student at Appalachian State University working towards her combined equivalency and master’s degree in Music Therapy. She holds a Bachelor of Arts degree in music from University of Central Arkansas. Anna Laura has presented research at local, regional, and national conferences.

Time Will Tell: Metric Reality and Fantasy in Contemporary Hollywood Films

Andrew S. Powell

Drawing from oft-cited (if not overstated) influence of nineteenth-century program music and especially opera, film music incorporates many historical conventions to articulate elements of narrative. The establishment of a fantastic world, separate from the reality of the filmgoer and/or the diegetic realm of the film’s reality itself, often employs its own musical qualities to create this distinct entity. Fantasy and reality, however, are not simply manifested in the physical setting of the film’s narrative, but also in the characters’ psychological states, and music can provide critical insight for the unspoken and the unseen.

This paper explores the use of meter in contemporary Hollywood films to express the divide between reality and fantasy in the expression of filmic narrative. Utilizing a Zeitnetz to depict the perception of meter, film excerpts will be presented and analyzed to develop a visual

model of metric groupings and divisions which embody the separation between narrative realms of the authentic and fantastic through duple and triple patterns, respectively. To present the manifestation of the duple/triple conflict and the significance of such instances evolving within a narrative, a concluding analysis of the principal thematic material of Tim Burton's *Corpse Bride* (2005) will trace a metric love triangle between the central character and his two love interests. Through manipulation of divisions and the interaction of multiple rhythmic layers, Elfman's score expresses the inner turmoil and reflects the characters and settings of Burton's film worlds as the protagonist traverses two worlds, torn between two loves.

Andrew S. Powell received his Ph. D. in Music Theory from the University of Kansas in 2018, where his work focused on transformational analyses of harmony, melody, and meter and its connection to narrative in Danny Elfman's scores for Tim Burton films. His writings on film music have appeared in the anthology *A Critical Companion to Tim Burton*, and his work in video game music has been presented at the Ludomusicology Society of Australia Symposium in Sydney, as well as the North American Conference on Video Game Music. Andrew's current research includes the expression of narrative in the *MediEvil* video game series, as well as transformational processes and foreshadowing in *The Dark Pictures Anthology*, each of which involves collaborations with the composers.

The Five Greek Folk Songs in Greek and Tripatos, the 6th Greek Song by Ravel

Lisa Lowry, Chowan University

Paula Pressnell, Chowan University (Emeritus)

Singers are very familiar with the Five Greek Folk Songs by Ravel. However, there is a 6th called "Tripatos." Why is it not part of the original set of five and why is it relatively unknown while the other five are famous? What are the linguistic considerations when performing them in Greek? Both topics are relatively unaddressed in English articles, though French publications shed light on the answers. The answer to the first question lies in the history of how these songs came to be. These are not compositions but harmonizations of existing folk songs. Ravel actually harmonized 3 other Greek folk songs that were never published, and "Tripatos" was harmonized after the five were published as a set. It remained unpublished until after Ravel's death. When performing these songs in Greek, one must recognize both pronunciation and proper syllabic stress. Although these songs were not compositions, it is probable that some rhythmic distortions happened along the way between their collection and Ravel's publication; in many instances, the syllabic emphasis is incompatible with the metrical accent of the music. Singers must be aware of this and compensate for the awkward setting. Despite this, performing these songs in Greek is a worthwhile ambition for singers who wish to expand their linguistic experience.

Soprano Lisa Lowry completed her Doctor and Master of Music degrees, and a Performer Diploma in Voice at Indiana University. Lisa has performed in concerts, operas, and musicals in Canada and the United States. Roles have included Lucy in *The Telephone*, Jasmine in *Bagdad Café*, Marie in *The Most Happy Fella*, Alice Ford in *Verdi's Falstaff*, and Fire in *L'Enfant*

et les Sortilèges by Ravel. Concert or oratorio works have included Mark Hayes' Spirit Suite, Haydn's Creation (Gabriel), Orff's Carmina Burana, and Vivaldi's Gloria. She has appeared with the Canadian chamber groups Land's End and Rosa Selvatica, singing modern works such as Joseph Schwantner's Sparrows, this is a beautiful way by Peter Jancewicz, and other new Canadian music. She recently premiered and recorded Paul Pisano's Seven Limericks. She teaches at Chowan University and previously taught at Indiana State, Southern Virginia, Vincennes Universities, and Wabash College.

Paula Pressnell is the retired Artist in Residence for the Music Department of Chowan University. While there, she accompanied the Chowan Singers, Chowan Chorus, Men's Chorus, and Cantare. She collaborated with students for all degree recitals, taught music fundamentals, class piano and coached all vocal majors.

Mrs. Pressnell's performances have taken her to Italy to perform at St. Peter's Basilica in Rome, and to Ireland to perform at St. Patrick's Cathedral in Dublin.

She has performed piano and organ with the Reston Chorale in Reston, Virginia, where one concert included accompanying tenor soloist Pablo Talamante, who has been requested by the White House to perform for the last six presidents of the United States. She continued to collaborate with Wayne Hendrick, former principal flutist of the US Air Force Heritage of American Band.

Mrs. Pressnell holds the Bachelor of Music Degree in Piano Performance from Salem College and currently serves as choir director, pianist and organist at Murfreesboro Baptist Church. She resides with her husband Larry.

**Bridging Worldly Desires and Transcendence: A Tale of Two Sisters in Toshio Hosokawa's
Opera *Matsukaze***

Tomoko Deguchi, Winthrop University

Toshio Hosokawa's opera *Matsukaze* (2010) is an adaptation of a popular Noh play by the same title. The original *Matsukaze* is a "Mugen Noh," in which reality and dream intersect, and the protagonist is a spirit that lingers in this world. The story follows a monk who encounters the spirits of two sisters (*Matsukaze* and *Murasame*) who were loved by a nobleman *Yukihira*. Hosokawa follows the original text faithfully, but translated into German. It is written for Western-trained voice and scored for traditional Western orchestra (with an array of percussion instruments both Western and Japanese). The form seems to follow the traditional Japanese form of *jo-ha-kyū*, and the opera clearly attempts to preserve the aesthetics of Noh theater, especially the *yūgen*.

In this paper, I focus on the musical gestures of the chorus that take the role of "hashikagari," a passageway in Noh stage that often signifies the bridge that connects the earthly and other worlds. The musical gestures of the chorus correspond to the psyches of the two sisters that shift from lingering in the earthly world to eventually attaining transcendence and disappearing to the other world. The chorus foreshadows the presence of the spirits, echoes and amplifies their emotions when they speak, and carries the narrative throughout the

opera. I explore the functions of the chorus in conjunction with the music by the three soloists, and the short melodic snippets by the harp, celesta, and flute.

Tomoko Deguchi, a native of Kobe, Japan, teaches and coordinates courses in music theory and aural skills at Winthrop University, SC. Her articles appear in the *Journal of Film Music*, *Indiana Theory Review*, *Journal of Music Theory Pedagogy*, *Musicology Now*, *Athens Journal of Humanities & Arts* (forthcoming), and is currently working on a book on Toru Takemitsu's music. She has presented papers at Society for Music Theory, American Musicological Society, numerous regional music theory societies, and national and regional conferences of the College Music Society. She was invited as a guest speaker for the symposium in the 2007 conference of International Society of Contemporary Music held in Hong Kong, which she discussed Japanese composer Toru Takemitsu's music and its relationship to the musical canon. Deguchi also is active as a member of professional organizations, and most recently, she was elected as the president of College Music Society Mid-Atlantic chapter.

She also remains active as a pianist, specializing in contemporary music. She has been a soloist and featured performer at numerous concerts since 1988. Her solo piano album *Syncopated Lady*, featuring works of members of the American Composers Forum was released by Capstone Records (1999), and her recording is also included in the *Music of Laurel Firant* (2006, Capstone Records). She continues to perform in composer's conferences, contemporary concerts, and regional concert series, and as a member of her new music ensemble, *Out of Bounds*, which features professional performers from the Charlotte region.

The Importance of Social Media Engagement in the Promotion of Classical Music

Kim L. Wangler, Appalachian State University

Ally Erwin, Appalachian State University

Social Media has become one the primary means that many artists reach fans with information about their careers. However, marketing professionals have brought to light that simply feeding information to potential fans and collecting "likes" does not have a high return on investment. Much more effective in creating real, loyal fans that will come to concerts and buy CDs and merchandise, are interactive experiences that allow fans to engage with artists. This presentation will cite research in the field of social media engagement and present examples of best practices amongst seasoned classical music professionals (teachers, performers, industry professionals) as well as young musicians that are just coming into the field.

Ms. Wangler, M.M., M.B.A joined the faculty of Appalachian State University in 2005 as the Director of the Music Industries Program where she teaches music management, marketing and entrepreneurship. She developed her acumen in the music industry as President of the Board of Directors for the Orchestra of Northern New York, Front of House Manager for the Community Performance Series (serving audiences of over 1,000 people) and as CEO of *Bel Canto Reeds* – a successful on-line venture and seeks to serve local musicians through *Ars Nova* – a micro-entrepreneurial consulting business. Ms. Wangler has served the local community on

the boards of The Harper School for the Performing Arts, Singers of Renaissance, the Watauga Arts Council, and the Cultural Resources Board for the Town of Boone. At the national level, she has served over 15 years on the MEIEA Board of Directors and holds the inaugural Music Industries position on the CMS Board. She is published through the Music and Entertainment Industry Educator's Association (MEIEA) Journal, CMS Music Business Symposium, the National Association of Collegiate Wind and Percussion Instructors (NACWPI), Hal Leonard Publications and Sage Publishing, and was regularly featured in the MEIEA eZine with her column, "Wisdom from the Web." Ms. Wangler enjoys performing with community groups including Northern Symphonic Winds, the Watauga Community Band, and on recitals in the Hayes School of Music.

Ally Erwin is a senior at Appalachian State University, majoring in Music Industry Studies with a concentration in Marketing and Promotion and a minor in general Business. She developed a passion for music early beginning in choirs in the 6th grade. Now in University Singers at Appalachian, she continues to be a part of the music and the community of musicians. These experiences have enhanced her love of music and the industry that supports the musicians behind it. She has been a part of Split Rail Records marketing team, and is proficient with many types of social media platforms. After graduation Ms. Erwin hopes to be the social media force behind an artist or record label, or work in the festival realm, preferably with design.

Shining Light on Neglected Piano Works of Reinhold Glière: 25 Préludes pour piano, op. 30
Sunjoo Lee, University of South Carolina

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

His compositions for solo piano were all written before the Russian Revolution except for 2 Pieces, op. 99. The piano works of Glière are short characteristic pieces. He wrote pedagogical pieces for young pianists including 12 Pièces Enfants, op. 31 and 8 Pièces Faciles pour Piano, op. 43. Unlike pieces mentioned earlier, the 25 Préludes pour piano, op. 30 is a set of concert works for advanced pianists. Compared to preludes by other composers such as Chopin and Debussy, Glière's preludes are barely known.

The year 2020 is of 145th anniversary of Glière's birth. With the celebration of the 145th birthday of Glière, the purpose of the lecture recital is to reintroduce his 25 Préludes pour piano, op. 30. The selected works of the set will be performed. This lecture recital can give an opportunity to learn Glière's 25 Préludes pour piano and his compositional style in solo piano works as well as extend teachers' repertoire list for themselves and their students.

Sunjoo Lee is currently pursuing DMA in Piano Pedagogy at the University of South Carolina. She received two master's degrees from the University of Illinois at Urbana-

Champaign in Piano Pedagogy and in Piano Performance and Literature. In Korea, Ms. Lee began teaching piano during her freshman year and focused even more on teaching after completing her undergraduate degree at Kyunghee University, where she also completed her music education certification. Sunjoo joined the instructor of the School of Music Piano Laboratory Program at UIUC while pursuing the master's degrees. She currently teaches students in the School of Music Center for Piano Studies at USC. Additionally, she has served as an accompanist for Illinois Summer Youth Music camps. Ms. Lee joined the full-time piano faculty at ISYM in 2013 and 2015. Sunjoo has performed with vocalists, choirs, and instrumentalists as a collaborative pianist. She has actively attended conferences and presented various topics, including the MTNA National Conference and State Conferences, MTNA Collegiate Chapters Piano Pedagogy Symposium, and CMS Regional Conferences. Her research interests include piano pedagogy, public music education, music appreciation, music theory, and music history.

Traditional Musics in the Southern African Education of 2020: Starring Role, Cameo, or Bit Part?

Susan Wilson Mills, Appalachian State University

Traditional musics in Namibian, Kenyan and South African educational settings were explored in an ethnographic study situated in schools, teacher professional development programs, with review of African music education literature. The purpose was to formulate recommended teacher education practices that would link the role of traditional music in each curriculum to issues of social justice for revised teacher education in these democratic societies; each with stated commitments to decolonization through emerging government and educational policies.

Researchers spent a minimum of three weeks visiting and observing music classes and activities in the primary and secondary schools in each of the three nations. School principals, teachers, students, and community musicians were interviewed, along with university students in pre-service music education courses. Data from questionnaires, transcribed interviews, and post-workshop reflections clarified and provided insight on the various proposals and findings in the relevant literature.

Participants demonstrated strong interest in starring roles that traditional music could play in their various educational settings. Limitations and challenges often existed due to the very policies established to engender cultural decolonization, especially with curricular revisions at all levels, including higher education. Their successes often materialized due to partnerships with community members, interested in promoting and preserving traditional music practices.

This presentation will report findings from both the fieldwork and literature review, along with critical commentary from a peer-review team of African educational authors, who will include the report in an upcoming collection of recommendations for embedding social justice in teacher education preparation throughout Africa.

Dr. Susan W. Mills is Director of Music Education at Appalachian State University, focusing on music education that is relevant, balanced, and inclusive of classical and folk

traditions. Mills studies the pedagogical practices of music educators internationally and was awarded a Fulbright to study Freedom and Folk Song traditions in South Africa, followed by curricular development service at the University of Zululand and as a Senior Research Associate at the University of Johannesburg. After fieldwork in eastern Kentucky, Puerto Rico and other American venues, Mills championed opportunities for undergraduate and graduate research. Inducted into the Cratis D. Williams Academy of Outstanding Mentors for work with graduate research students; she is an active Fulbright Alumna as a Mandela Washington Fellowship mentor for Young African Leaders, a Mandela Washington Reciprocal Fellow, and a Fulbright Specialist.

Her performance career spans 30 years in American Folk, Bluegrass, Celtic, Country, Reggae, Rock and Cajun music. Dr. Mills is an active clinician, conductor and adjudicator for multicultural music. Articles and book chapters authored by Dr. Mills have appeared in *The International Journal of Music Education*, *The International Journal of Community Music*, *General Music Today*, *Contemporary Research in Music Learning Across the*

Lifespan, *The Mountain Lake Reader*, *The International Journal of Education and the Arts*, *Maryland Music Educator*, *Florida Educational Leadership*, *Encyclopedia of American Folklife*, and *Resources in Education*.

Dr. Mills earned both the Doctorate in Curriculum and Instruction and the Master of Arts in Music Education degrees from the University of Central Florida.

Playing matchmaker - insights into how and why students choose their graduate institution and program of choice.

Soo Goh, Appalachian State University

Jennifer Snodgrass, Appalachian State University

In 2012, U.S. News and World Report ran a piece entitled “Graduate Students Explain Why They Picked Their Schools.” The student responses varied from a welcoming faculty and academic reputation, to curricula and a diverse student population. None of the students interviewed in this piece were enrolled in programs in the arts, so do the responses in the 2012 article best represent graduate students in music? Are there specific factors that determine where music students apply to graduate school? According to NASM, from 2016-2017, 4,600 Master degrees were awarded along with 1043 doctoral degrees. So why did these 5000+ students end up in certain programs and what can we do to recruit the brightest and best to our campuses? This panel, made up of undergraduate students currently looking for graduate programs and current students on the graduate level, will speak to some of these questions. Coupled with student responses from the CMS national session entitled “Preparing for Graduate School,” faculty members from Appalachian State University will provide survey responses to questions such as:

What factors influenced your decision to apply to a certain school?

What do you feel is missing from your current institution’s curriculum?

Your current institution is preparing you well for what lies ahead (Likert scale response)

Why did you decide to apply to a master’s or doctoral program?

While students on the panel will provide their rationale for choosing an institution, audience members will be encouraged to ask questions during an extended Q and A session.

Soo Goh is an Assistant Professor of Clarinet at Appalachian State University. He is one of the first few musicians from Penang, Malaysia to further his studies on the clarinet. He holds a B.A. in Music and Computer Science from Luther College, a M.M. from Bowling Green State University, and a D.M.A from the University of North Carolina at Greensboro. His primary teachers have been Michael Chesher, Kevin Schempf, and Kelly Burke. Previously, he was an Associate Professor of Music at Kutztown University of Pennsylvania. While at Kutztown, Soo was the Music Admissions and Outreach Coordinator. He firmly believes in mentorship and advocacy for students who may otherwise not have access to quality music education. Soo has performed with the Western Piedmont Symphony Orchestra, Johnson City Symphony Orchestra, Carolina Philharmonic, Greensboro Symphony Orchestra, Fayetteville Symphony Orchestra, Raleigh Civic Symphony Orchestra, Southside Sinfonietta, and Pennsylvania Philharmonic. Soo has served as an adjudicator for the Music Teachers National Association and the Reading Musical Foundation. He has presented and performed in music conferences such as the North Carolina Music Educators Association, Pennsylvania Music Educators Association, ClarinetFest, Society of Composers, Inc., Festival of Women Composers, College of Music Society, Music by Women Festival, National Association of College Wind and Percussion Instructors, and others. Additionally, he has performed and taught masterclasses in Malaysia, Singapore, Austria, and Jordan. Soo Goh has a strong interest in technology and loves exploring ways to integrate them in his daily life and teachings. He particularly enjoys working with geeky students.

Jennifer Snodgrass is professor of music theory in the Hayes School of Music at Appalachian State University. Her research has been published in numerous journals including *Journal of Music Theory Pedagogy*, *College Music Symposium*, *Inside Higher Ed* and the *Music Educators Journal*. She is also the author of several texts including *Fundamentals of Music*, *Contemporary Musicianship*, and the forthcoming *Teaching Music Theory: New Voices and Approaches*. Snodgrass maintains an active presentation schedule, most recently presenting at the national meetings of the Society for Music Theory, College Music Society, and the National Association of Schools of Music. Dr. Snodgrass has received numerous awards in relation to excellence in undergraduate education, and in 2017 was named an official quarter finalist for the Grammy Foundation Music Educator Award. She currently serves as an editor with the *Journal of Music Theory Pedagogy* and as assistant director of the de Stwolinkski Center for Theory Pedagogy.

Practice Mindfully, Effectively, and Successfully!

Eunhae Grace Yun, Temple University

Joann Marie Kirchner, Temple University

As music educators and performers, we recognize that the quality of practice and preparation is central to the development of musical proficiency. Developing effective practice strategies is crucial for skill acquisition. Research has reported that beginners spend over 90% of practice time simply playing through a piece once or twice (Hallam, 2001; McPherson & Renwick, 2001). It is essential that individuals learn ways to structure their practice time more effectively and work to enhance performance.

While many teachers believe they are educating their students in ways to practice (Barry & McArthur, 1994), students claim that their instructors did not place importance on practice strategies (Jorgensen, 1995, 2000; Schatt, 2011). Thus, it is imperative that teachers assist students in creating valuable practice sessions to support continued motivation and improvement. Without such, students cannot progress. They need to be guided in ways to practice and exposed to techniques they can readily implement in their practice routines. Historically, the approach to practicing a musical instrument “has shifted from very specific practice techniques to discussions of the overall performing experience involving the mind and body” (Sturm et al., 1997, p.51-52).

A brief overview of the development of methods of practicing will first be presented. The remainder of the workshop will discuss the importance of metacognition and self-regulated learning in students’ practice sessions. Also, several practice strategies will be explored to help take mindless repetition out of practice and replace it with a mindful approach to effective practicing.

Dr. Eunhae Grace Yun, a piano pedagogue and music educator, instructs collegiate level music major students in both the studio and classroom setting at Temple University, Philadelphia, Pennsylvania. As a researcher and performer, Dr. Yun has participated in major national music conferences. Most recently, she presented research at the National Conference on Keyboard Pedagogy, the Music Teachers National Association, the College Music Society and performed at the Music Teachers National Association’s Group Piano Pedagogy Forum. Her research interests include the teaching and learning dynamics of piano classes at the collegiate level, pedagogy of informal music learners, and self-regulated learning. Dr. Yun earned a Bachelors and Masters of Music in piano pedagogy and performance at the Esther Boyer College of Music, Temple University, Philadelphia and a Doctorate degree in music education, specializing in piano pedagogy at Teachers College, Columbia University, New York.

Dr. Yun regularly adjudicates piano competitions and festivals in Pennsylvania, New Jersey and Delaware area. She is currently teaching at Temple University in Philadelphia as an Artist in Residence.

Dr. Joann Marie Kirchner is an Assistant Professor of Piano at Temple University in Philadelphia, Pennsylvania, where she coordinates the class piano program and teaches applied and class piano. She holds degrees from the Philadelphia College of the Performing Arts, Temple University, and the University of Oklahoma. Dr. Kirchner has published in *American Music Teacher*, *Keyboard Companion*, *Medical Problems of Performing Artists*, *Piano Guild Notes*, and *Work: A Journal of Prevention, Assessment and Rehabilitation*. In demand as a workshop clinician, Dr. Kirchner has presented papers and workshops throughout the United States, Canada, and Europe, including the Hawaii International Conference on Arts and

Humanities, the Canadian Federation of Music Teachers' Association Conference, the European Piano Teachers Association, the World Piano Pedagogy Conference, and the National Conference on Keyboard Pedagogy, as well as both regionally and nationally for the College Music Society and the Music Teachers National Association. Dr. Kirchner is active in the Music Teachers National Association (MTNA), and locally where she serves as Co-President of the Philadelphia Music Teachers Association. She is a faculty advisor to the Temple University Collegiate Chapter of MTNA. Kirchner is also co-chair of the Research Committee for the National Conference on Keyboard Pedagogy. She is regularly invited to serve as an adjudicator. Her research interests include musical performance anxiety, the relationship between flow and musical performance anxiety, metacognition, intermediate teaching repertoire, and four-handed piano music by women composers.

Saturday March 14, 2020

Modal conflict in Chopin's Nocturne in E major, Op. 62 No. 2

Hiu-Wah Au, Appalachian State University

This lecture-recital presentation will examine the role modal conflict plays in the formal and dramatic structure of Chopin's Nocturne in E major, Op. 62/2. Major and minor modes interact in various ways throughout this piece. Through relating their specific structural interactions with distinctive expressive qualities, Chopin promotes an overarching dramatic narrative. Section A sets up the stage of antagonism between the modes; each of its four phrases presents a different and ever intensifying effort of E minor in striving for dominance. The aggressive stance of the minor mode undergoes a transformation in Section B, in which the minor mode appears to be subversive. Sneaking in near the end of the transition, B# and Fx—the enharmonic counterpart of C and G—usher the music to C# minor to begin Section B1. B# and Fx maintain their supporting role as the music traverses E major and G# minor; together with C# minor, they maximize the harmonic potential of G#. Minor mode dominates B2. Replicating B1 at a third higher, B2 affects a large-scale unfolding of E minor-G major-B minor. Chopin's use of this transpositional level creates an obstacle in restoring E major, compelling an off-tonic beginning for the reprise. Section A' presents the ultimate struggle between the opposite modes. Through chromatic sequences, the music strives to resolve the conflict once and for all and restore the reign of E major, a victory which nevertheless imparts a sense of regret and nostalgia in the coda.

Hiu-Wah Au received her Ph.D. in Music Theory from the Eastman School of Music. Her research interests include Schenkerian theory, variation form, and performance and analysis. She has presented papers at Music Theory Southeast, the Music Theory Society of New York State, and the Music Theory Society of the Mid-Atlantic, and has published articles in *Gamut*, *Intégral*, and *Journal of Schenkerian Studies*. She is associate professor of music at Appalachian State University, where she teaches courses in tonal harmony, aural skills, and counterpoint.

Virtuosi Women Pianists

Julia Mortyakova, Mississippi University for Women

Recently there has been an increased interest in research on the role of women composers in classical music. However, there is still not as much discussion regarding the history of women performers. This session will examine the contributions of selected women concert pianists in the late 19th early 20th centuries: Fannie Bloomfield-Zeisler, Olga Samaroff, Teresa Carreno, Ethel Leginska, and Amy Fay.

While some of the women were also composers, their fame during their lifetime originated due to their performance careers. They were equally renowned, respected and in demand as their male performer counterparts and also served as role models for many women. They all, to a certain degree, participated in advocating for women composers. Several of them were equally active in other musical spheres such as conducting and singing.

This session will briefly cover biographical information about their lives as well as discussion on their career development, performance schedules, concert business practices and marketing/promotional strategies. The paper will discuss their different ways of balancing their career with their personal lives and the public's reception of those choices at the time.

As a performer, the presenter of this session hopes that it will offer a glimpse into the lives of women performers of the past and help rewrite musical performance history by including more women and providing more role models for piano students.

2017 Mississippi Honored Artist, pianist Julia Mortyakova has performed around the world: Assisi Performing Arts (Italy), Banff Centre for Arts and Creativity (Canada), Musica Nueva Malaga (Spain), Symphonic Workshops (Bulgaria), Festival Spread Spectrum (Russia), Sala Patria (Romania), Prokofiev Museum (Russia), Transilvania University Concert Series (Romania), Yaroslavl Art Museum (Russia), Zhytomyr's Musical Spring (Ukraine), Aspen Music Festival, Clayton Piano Festival, College Music Society, Eastern Music Festival, Music Teachers National Association (MTNA), Natchez Festival of Music, National Association of Composers USA (NACUSA) and Women Composers Festival of Hartford. Dr. Mortyakova is Professor and Chair of the Department of Music at the Mississippi University for Women and the Founder/Artistic Director of the Music by Women Festival. Julia is a laureate of the 2014 American Prize for her performance Cecile Chaminade, and the winner of the 2012 Sigma Alpha Iota Career Performance Grant.

The 2018 concert season included recitals throughout Italy, Romania, Russia, and concerto soloist appearances with the Assisi Performing Arts (Italy) (Gershwin's Rhapsody in Blue and Francisc Poulenc's Two Piano Concerto), Starkville Symphony Orchestra (Mozart's Two Piano Concerto in E flat Major with Valentin Bogdan), and Yaroslavl Academic Gubernatorial Philharmonic Orchestras (Concertsuck by Cecile Chaminade and Piano Concerto No. 2 by Olga Harris). The 2019 concert season includes solo, duo piano, and concerto soloist performances around the United States as well as in Russia, Romania and Italy.

Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami.

Chopin's Op. 28 and Scriabin's Op. 11 Preludes: A Back-to-Back Comparison

Annie Jeng, University of North Carolina at Greensboro

Meihui Han, University of North Carolina at Greensboro

Preludes are often perceived as short pieces of varying musical styles that introduce another work. They sometimes include improvisatory elements and in the case of J.S. Bach's Preludes from the Well-Tempered Clavier, they always precede a Fugue. However, when Frédéric Chopin wrote his cycle of 24 Preludes, Op. 28 between 1835 and 1839, he elevated the genre of the Prelude to be much more than a brief piece. His Preludes became miniature gems of emotional depth, passion, joy, and character. Decades later, Aleksander Scriabin wrote 24 Preludes, Op. 11 between 1888 and 1896. Scriabin was greatly influenced by Chopin's works and organized the pieces in the same harmonic structure as Chopin's Op. 28. In both sets of Preludes, the pieces cycle through the circle of fifths and their relative minor keys with the first piece in C Major, the second piece in A minor, the third piece in G Major, and so on. Both composers paved a way for Preludes to be performed as standalone works in both private homes and concert halls. This lecture recital will compare a selection of Preludes from Chopin and Scriabin's 24 Preludes to reveal the uncanny similarities between the works. The pieces will then be performed back-to-back in order to demonstrate the comparisons.

Annie Jeng enjoys a diverse career as an internationally active performer, educator, and arts entrepreneur. She currently teaches at The University of North Carolina at Greensboro as Assistant Professor of Piano and Piano Pedagogy. She has performed widely in such settings as the Brancaloni International Music Festival in Italy, the Gijón International Piano Festival in Spain, the Kennedy Center, University of Wisconsin-Madison, and China. A Presser scholar, Annie has presented at Music Teachers National Association (MTNA) conferences at the national and collegiate level. Annie strives to make music accessible to audiences of all backgrounds by expanding and rethinking the traditional recital format to include interdisciplinary and interactive elements, all with the aim of encouraging audiences to engage with the artistic experience. Much of Annie's research is devoted to contemporary music and studying the pedagogical capabilities of contemporary piano techniques. In 2018, Annie received the Rackham Predoctoral Fellowship from the University of Michigan to create a pedagogical resource called Circles and Lines that will feature newly commissioned works by female composers that introduce unconventional piano techniques to intermediate pianists. Annie received her BM in Piano Performance with a minor in Public Health from New York University, and her MM in Piano Performance from the University of Michigan. She received her DMA in Piano Performance and Pedagogy from the University of Michigan in 2019. Her teachers include Logan Skelton, José Ramón Mendez, Miyoko Lotto, Anne-Marie McDermott, and Faye Bonner.

Meihui Han is currently a Post-Baccalaureate Certificate in Piano Performance at UNC Greensboro with Dr. Annie Jeng. She received her master degree in piano performance for UNCG in 2019. She is originally from Liaoning, China and has given performances and recitals widely in Tianjin, Shenyang, Fushun, and Changchun. She loves performing works of all musical style periods. She is also passionate about chamber music, and enjoys collaborating with other

forms of arts, such as instrumentalists, vocalists and dancers. In 2018, she performed twice in the Chamber Collage Series at Greensboro Project Space and UNC Greensboro, featuring works of Malcolm Arnold Suite Bourgeoise and Debussy Piano Trio in G major. In 2013-2014 academic year, she worked as an accompanist for the ballet classes in Tianjin Normal University. In 2015, She accompanied the school choir of Shenyang International School, instructing and performing Mendelssohn's Elijah. Highlights of her honors include the Third Prize in the Regional Competition of Italy Imola International Piano Competition in 2013. Honorable Mention in the International Piano Competition in Memory of Chopin's 200th Anniversary in Changchun, China, and the Third Prize in Tianjin Piano Competition in 2013.

Concert Programs

Performer Showcase 1

Le Matin et Le Soir Op. 79
 Variations on a Balkan Theme
 Tarantelle

Cécile Chaminade's
 Amy Beach
 Madeleine Dring

Julia Mortyakova, piano
 Mississippi University for Women
 Valentin Bogdan, piano
 Mississippi University for Women

If I were only halfway home

Ledah Finck

Andy Hudson, bass clarinet
 University of North Carolina Greensboro

Eight Piano Pieces, Op. 3

György Kurtág

8. Vivo

Nin Ings

Henry Cowell

2. Frisking

Prelude

Kaija Saariaho

Six Encores

Luciano Berio

2. Leaf

Eight Piano Pieces, Op. 3

György Kurtág

3. Sostenuto

4. Scorrevole

A Hudson Cycle

Nico Muhly

Three Irish Legends

Henry Cowell

3. The Voice of Lir

Preludes, Op. 74

Alexander Scriabin

1. Dououreux, déchirant

4. Lent, vague, indécis

Mark Tollefsen, piano
 The University of North Carolina at Pembroke

Largo

Francesco Maria Veracini

Trombone Sonata No. 1: The Journey

Frank Gulino

I. Allegro Maestoso

II. Expressively

III. Allegro

Kyle Remnant, trombone
 James Madison University
 Amy Robertson, Piano
 Independent Musician

Program Notes and Performer Biographies

This performance features two-piano works by women composers from the late 19th/early 20th century. The works performed include Cécile Chaminade's "Le Matin et Le Soir" Op. 79, Amy Beach's "Variations on Balkan Themes" Op. 60, and Madeleine Dring's "Tarantelle". Due to both time constraints as well as the length of Beach's work, only select variations will be performed. These works were chosen due to their representation of different compositional styles and the different nationalities of their composers: Cécile Chaminade (1857-1944) is a French composer, and Amy Beach (1867-1944) is an American. Both Chaminade and Beach are of the Romantic school of composition and they were friends and pen pals. Madeleine Dring (1923-1977) is a British composer whose style blends 20th century compositional techniques within a charming music-hall style and lively rhythms. These three works are not performed often, and by presenting this session it is our hope that more piano duos will incorporate them into their concert repertoire. Our secondary goal is to contribute to the advocacy efforts for women in music and further inspire musicians, scholars, and audience members to study these great musical works and their composers.

2017 Mississippi Honored Artist, pianist **Julia Mortyakova** has performed around the world: Assisi Performing Arts (Italy), Banff Centre for Arts and Creativity (Canada), Musica Nueva Malaga (Spain), Symphonic Workshops (Bulgaria), Festival Spread Spectrum (Russia), Sala Patria (Romania), Prokofiev Museum (Russia), Transilvania University Concert Series (Romania), Yaroslavl Art Museum (Russia), Zhytomyr's Musical Spring (Ukraine), Aspen Music Festival, Clayton Piano Festival, CMS, Eastern Music Festival, MTNA, Natchez Festival of Music, National Association of Composers USA (NACUSA) and Women Composers Festival of Hartford. Dr. Mortyakova is Professor and Chair of the Department of Music at the Mississippi University for Women and the Founder/Artistic Director of the Music by Women Festival. Julia is a laureate of the 2014 American Prize for her performance Cecile Chaminade, and the winner of the 2012 Sigma Alpha Iota Career Performance Grant.

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The Mortyakova/Bogdan piano duo are the The Second Prize Winners at the 2017 Ellis Duo Piano Competition, Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and University of Miami.

Pianist and composer Valentin **Mihai Bogdan** is Associate Professor of Music at Mississippi University for Women. He has won awards at national and international competitions, including the Ellis Two Piano Competition (2017), Varna International Piano Competition (2008), Wayne State Concerto Competition, and many more. The past two

summers, along his colleague Dr. Julia Mortyakova, he concertized in Russia, Romania, and Italy (including concerts at the Russian Union of Composers (Moscow, Russia), Prokofiev Museum (Moscow, Russia), at Spectrum Festival (Kazan, Russia), Aula Sergiu T. Chiriacescu (Transilvania University, Romania), Sala Patria (Brasov, Romania) and Assisi Performing Arts in Italy. Throughout his career he has performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He has performed on stages and festivals throughout the world, including Oregon Bach Festival, Festival Miami, American-Romanian Festival, National Association of Composers USA Festival, and many more. He was a soloist with the Starkville Symphony Orchestra, Assisi Performing Arts Orchestra, Wayne State Symphony Orchestra, and Arizona Western College Concert Band. He was the winner of an Artist Fellowship from the Mississippi Arts Commission (2018). His compositions were performed in Europe and North America. Valentin was named the 2010 Florida State Music Teachers Association commissioned composer of the year, and the 2015 Mississippi Music Teachers Association commissioned composer. He is a graduate of Wayne State University, Michigan State University, and University of Miami with degrees in piano as well as music composition.

Growing up a stone's throw from the Blue Ridge Mountains in Boone, North Carolina, Ledah Finck's compositional voice is deeply shaped by her Southern upbringing. An accomplished violinist and fiddler in addition to her numerous compositional accolades (fellowships at Aspen, Banff, Bang on a Can, and Yellow Barn; a commission from the Imani Winds; recent performances of her music by Alarm Will Sound and earspace), Finck studied at UNC Chapel Hill before earning degrees in Violin and Music Composition from the Peabody Institute. Finck's work interacts meaningfully with the legacies of Appalachian, Folk, and Old Time music, and this work, "If I were only halfway home," embraces elements of each as it charts a musical course soaked with exile, hope, and loss. The solo bass clarinet is utilized to maximum potential as a dichotomous vessel of gentleness and power, employing fiddle rhythms and traditional vocal styles toward a prophetic end. If it is true that the best music makes us nostalgic for places we've never known, then Finck's keen sense of placemaking enters her in that important conversation.

Having grown up in Georgia before calling Chicago home for many years, I now reside in Finck's home state of North Carolina. I too am well-acquainted with the complicated nature of Southern identity and the complex stew of beauty and horror that defines its past. Finck's writing makes me nostalgic for what the world might've been, or ought to be. If I'm honest, it makes me feel right at home - well, halfway.

Performances by clarinetist **Andy Hudson** have been hailed as "a treat for the listener" and praised for "an uncommon singularity of purpose, technical virtuosity, youthful vigor and a mature sensitivity." He has performed widely across the United States and Europe, including recent engagements at Carnegie Hall's Weill Recital Hall, the International Clarinet Association 'ClarinetFests' in Belgium, Knoxville, Los Angeles, and Orlando, with the Chicago Symphony Orchestra on their MusicNOW series, and across Switzerland and Germany as a member of the Lucerne Festival Academy Orchestra. A fierce advocate for new music, Andy has premiered

dozens of works to date and has performed at the Bang on a Can Summer Marathon, the Art Institute of Chicago, the New Music Gathering, and Constellation Chicago. Several of his performances have been broadcast on WFMT Chicago, including his 2011 performance of Scott McAllister's "Black Dog" with the Northwestern University Symphonic Wind Ensemble. Andy has toured widely with the dynamic mixed-chamber sextet Latitude 49 and is a founding member of the trio F-PLUS. Andy earned his Doctor of Musical Arts in Clarinet Performance with a Cognate Certification in Music Theory from Northwestern University, where he also earned his Master of Music degree. He earned his Bachelor of Music degree from Columbus State University. His primary teachers have included Steve Cohen, J. Lawrie Bloom, and Lisa Oberlander. Andy joined the clarinet faculty at the University of North Carolina Greensboro School of Music in 2018, and previously held teaching positions at Northwestern University and Lake Forest College.

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

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.marktollefsen.com.

The trombone solo repertoire is a relatively new idea in comparison with other instruments within the western music tradition. The earliest known solos come from the early half of the 17th Century, but much of the music written for trombone in the Baroque Era is no longer extant. Due to the lack of early repertoire, many trombonists seek out solos written for

other instruments and adapt them for the trombone. In the 21st Century, there has been a resurgence of trombone solo compositions. Though many new compositions explore the limits of the instrument, technology and tonality, many are still written in standard forms with familiar sonorities.

The music of Francesco Maria Veracini (1690-1768) points to a more individual expressiveness than many of his contemporaries. Though Baroque in period, his Largo foreshadows the harmonic language of the Romantic Era. Originally for violin, Keith Brown arranged and edited this version for trombone in 1985.

Frank Gulino (b. 1987) is a Northern Virginia-based musician and composer and a graduate of The Peabody Conservatory of Johns Hopkins University. Gulino has composed new works for brass musicians of the National Symphony Orchestra, Boston Symphony Orchestra, and Atlanta Symphony Orchestra. Gulino's first large-scale trombone solo, Trombone Sonata No. 1: The Journey, was premiered in September 2019, by Matthew Vaughn of the Philadelphia Orchestra.

Kyle Remnant is a doctoral student at James Madison University and Adjunct Professor at Bridgewater College. Mr. Remnant holds degrees from Bridgewater College (B.A.), James Madison University (M.M.), and Bethany Theological Seminary.

As a performer, Mr. Remnant has appeared with the Middletown (OH) Symphony, Cincinnati Brass Band, Sulzbach-Rosenberg International Music Festival, Staunton Music Festival, Charlottesville Symphony Orchestra, and the Charlottesville Opera. He has performed twice at the annual American Trombone Workshop with the JMU Trombone Choir, an ensemble he also serves as assistant conductor. In 2019, Mr. Remnant was a participant at the inaugural Santa Fe Trombone Summit and a Teaching Assistant at the DC Trombone Workshop. He is a two-time finalist in the JMU Concerto-Aria Competition, performing Ferdinand David's Concertino, op. 4 and Henri Tomasi's Concerto pour Trombone et Orchestre.

Amy Robertson holds a B.A. in Piano Performance, with an emphasis in Accompanying and Coaching, and a M.M. in Piano Performance from James Madison University. She has been a featured soloist with the Prince William Symphony Orchestra and a finalist in the Hilton Head Island International Competition.

In 1997, Amy premiered a piece for cello and piano at the Mid-Atlantic Chapter annual meeting of the College Music Society. In 1999, she was the staff accompanist for the School of Music at James Madison University. In 2000, she attended the American Institute of Music Studies program in Graz, Austria. While there, Amy focused her studies on German Lied and accompanied vocalists in local concerts.

Amy has been piano accompanist of the Shenandoah Valley Choral Society since 1996. She has been the accompanist at the North American Brass Band Association Championships since 2012. In addition to working with students and faculty at JMU, Amy has worked with guest artists such as Mark Theile, Sheona White, Steven Mead, Weston Sprott, David Thornton, Brett Baker, Abel Pereira, and James Markey.

Performer Showcase 2

Flammes-Cinq études pour Clarinette Janos Komives

- I. Impétueux et brusque
- II. Fébrile, nerveux traqué
- III. Cajoleur, un peu mélancolique, parfois plaintif
- IV. Criard, hectique, saccadé, calme, simple, régulier
- V. Très rapide, très pointu, très incisive

Lucas Gianini, clarinet
University of North Carolina at Greensboro

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

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

Fabio Menchetti, piano
Independent Scholar

Eine Kleine Mitternachtmusik George Crumb

Yu-Hsuan Liao, piano
Shepherd University

Program Notes and Performer Biographies

One might think that a virtuosic work for solo clarinet by a composition student of Zoltan Kodaly would be an obvious standard of the clarinet repertoire, but *Flammes* by Janos Komives has somewhat been relegated to obscurity. While not a recent composition, *Flammes* is seldom performed outside of contemporary circles and truly deserves a wider audience.

Flammes is a performance etude in five movements, each depicting a different characteristic of fire. The first movement is explosive and extreme. The second movement moves quickly like an uncontrollable wildfire. Movement three begins calm and quiet, as if telling a story, only to become progressively more agitated and wild. The fourth movement alternates between unpredictable aggressiveness and a calm regularity. Finally, movement five brings visions of embers and ashes falling in the aftermath of a fire.

2020 marks the 15th birthday of the French-Hungarian composer's death and *Flammes* has recently celebrated its 40th year since being premiered by Guy Deplus. This important milestone for this under-appreciated masterwork deserves recognition. To share *Flammes* with the College Music Society community in Boone would be a worthy celebration!

North Carolina-based clarinetist **Lucas Gianini** has performed with the Charlotte Symphony Orchestra, the Lima Symphony, the Carolinas Wind Orchestra, and with ensembles across Ohio and North Carolina. An advocate for contemporary music, Lucas was a founding member of the Noise to Signal Ensemble, which premiered many works for Reed Quintet and

Piano from 2016-2017, and he recently performed 'Flammes' by Janos Komives at the International Clarinet Association's 'ClarinetFest' in Knoxville, TN. Lucas earned his MM in Clarinet Performance from Bowling Green State University, and his BM in Music Performance and Instrumental Music Education from The University of North Carolina at Greensboro. Lucas recently returned to UNCG to pursue his DMA in Clarinet Performance, where he is a Teaching Assistant for the clarinet studio. His primary teachers have included Kevin Schempf, Anthony Taylor, Kelly Burke, and Andy Hudson.

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

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

A native of Italy, **Fabio Menchetti** extensively concertized in many Italian cities: Lucca, Florence, Bologna, La Spezia, Parma, and Torino. He was invited to perform in Holland, Poland, France and in Germany, where he gave a solo recital for Liszt's birth bicentenary celebrations in Bayreuth.

In the US, he has given concerts in Cincinnati, East Aurora (NY), Wooster (OH), at the National Opera Center in New York, and, most recently, a solo piano tour in Florida.

Collaborating with English composer Peter Seabourne, he performed and recorded the fourth volume of his monumental collection of solo piano pieces (Libro di Canti Italiano – Steps vol. 4), a CD published by Sheva Collection.

An active chamber musician, he continuously collaborates with instrumentalists and singers. He recorded a CD with violinist Ruggero Marchesi, released by Sheva Collection, featuring music for violin and piano of 20th-century Italian composers. He also performed Brahms's Zigeunerlieder with the Glee Club at Dartmouth College, and the complete cycle of sonatas for cello and piano by Beethoven in Cincinnati.

A former Graduate Teaching Assistant at Houghton College and at College-Conservatory of Music, University of Cincinnati, in the 2018-2019 academic year, he won the CCM Excellence in Teaching Award for the best doctoral Teaching Assistant.

He received his MA from Houghton College, and his DMA, with cognates in piano

pedagogy and music history, from CCM, University of Cincinnati. His primary teachers include Pietro De Maria, Andrea Lucchesini, William John Newbrough, and Michael Chertock.

In 2001, pianist Emanuele Arciuli commissioned a group of composers to write variations based on jazz musician Thelonius Monk's classic 'Round Midnight.'

George Crumb (1929 -) expanded the project into an entire suite. Though the work opens and closes with literal statements of Monk's tune, from the very beginning, we know that the music is the incomparable work of George Crumb, with its strummed strings, full usage of resonant inside the piano, typically harmonic language of Crumb, and his hallmark in musical quotations. Crumb cleverly threw quotes from Debussy's Golliwog's Cakewalk, Wagner's Tristan, and Till Eulenspiegel's Merry Pranks by Richard Strauss.

Yu-Hsuan Liao serves as Associate Professor of Piano and Coordinator of Keyboard Studies at Shepherd University in West Virginia. A native of Taipei, Taiwan, Yu-Hsuan received her Masters and Doctoral Degrees of Musical Arts in Piano Performance from University of Texas at Austin under Danielle Martin, Dariusz Pawlas, and Gregory Allen. She began her musical studies in Tung-Hai University under Thomas Linde, receiving her Bachelor of Fine Arts degree. She is a piano soloist, collaborative artist, and music educator. She has expanded her repertoire in instrumental, chamber, vocal and choral music in various styles and periods. Yu-Hsuan is the district chair of Eastern Panhandle Music Teachers Association and WVMTA state collaborative performance chair. She regularly gives master classes and is in high demand for adjudication at festivals and competitions around the West Virginia, Maryland, Virginia, and D.C. region.

Performer Showcase 3

Fifteen Two-part Inventions Invention 2 Invention 4	Johann Sebastian Bach, arr. Larry Teal
Duet no. 1 I. Allegro commodo II. Larghetto sostenuto III. Rondo allegretto	Ludwig van Beethoven, arr. Klaus Bjerre
Konzertstück für Zwei Altsaxophone I. Lebhaft II. Mäßig langsam - Lebhaft	Paul Hindemith
	Matthew McClure, saxophone UNC Chapel Hill Benjamin Crouch, saxophone Rockingham Community College
Ruralia Hungarica, op. 32a I. Allegretto, molto tenero II. Presto, ma non tanto III. Andante poco moto, rubato IV. Vivace V. Allegro grazioso	Ernő Dohnányi
	Sarah Rushing, piano Virginia Tech
Black The Ox and the Lark Ragahoro Breakdown	Marc Mellits Nikola Resanovic Gregory Wanamaker
	Michelle Kiec, clarinet Kutztown University Jeremy Justeson, saxophone Kutztown University

Performer Biographies and Program Notes

Johann Sebastian Bach's Fifteen Two-Part Inventions was originally written as a training aid for amateur keyboardists to develop the ability to play multiple voices simultaneously. It is a testament to Bach's universal, idiom-defying style that these pieces, with some key and range adjustments, work equally well on a pair of woodwinds.

Ludwig van Beethoven originally composed this duo for Clarinet and Bassoon in 1790-2. Bjerre's adaptation for soprano and alto saxophone puts the work down a major second, allowing the soprano saxophone to play the original C clarinet part. The bassoon part is transposed up an octave throughout, and at times two octaves, but due to the range of the original instruments, there is very little resultant voice crossing. Bjerre does editorialize some,

but only in moments where the alto saxophone must project its (bassoon) melody above the soprano.

Sigurd Rascher, a German and American saxophonist active from 1930-1977, met Paul Hindemith in 1933 in Berlin. Rascher proposed a commission for saxophone from Hindemith, which the composer accepted immediately, saying that it would be a piece for two alto saxophones. With the rise to power of the Nazi Party in Germany, both Rascher and Hindemith left Germany, and so the piece went unperformed until its premiere at the Eastman School of Music, where Rascher taught saxophone, in 1960. The second part was played by Rascher's 14 year old daughter, Carina.

[Paraphrased from an interview with Carina Rascher, published by the Hindemith Foundation]

Saxophonist and conductor **Matthew McClure** is equally comfortable performing avant-garde improvisations and standard classic saxophone repertoire on the concert stage. His current professional pursuits include teaching saxophone at the University of North Carolina at Chapel Hill and as the Music Director at Church of the Good Shepherd in Durham, NC.

McClure enjoys musical experimentations including alternative venue performances, unusual collaborations, and multimedia and live electronic interactions. He has performed at The World Saxophone Congress, North American Saxophone Alliance, Navy Band International Saxophone Symposium as well as numerous music festivals in the United States and Europe.

Benjamin Crouch is a saxophonist, composer, and educator living in Stokesdale, NC. He has performed as a soloist and chamber musician throughout the United States. Benjamin serves on the faculty of Rockingham Community College, where he teaches music appreciation and jazz history courses. In the 2018-2019 school year, Benjamin was awarded RCC's prestigious Excellence in Teaching Award. He is also past faculty of Queens University of Charlotte, where he taught saxophone, clarinet, music theory lab, and jazz and rock history. Benjamin received his Doctor and Master of Music degrees from UNCG and his Bachelor of Music in from UNC Chapel Hill (where he studied with Matthew McClure).

Benjamin's compositions and arrangements have been performed throughout the Eastern US by ensembles as diverse as the Red Clay Saxophone Quartet and the East Mecklenburg and Monroe High School Marching Bands.

The Classical Voice of North Carolina praises Benjamin's "zesty and insightful" performing as well as his compositions for their "well-shaped and convincing narratives."

Ernő Dohnányi (1877-1960) captured the quintessential Hungarian spirit in his music, and nowhere is this clearer than in the "Ruralia Hungarica," op. 32a (1923-24). Each of the seven pieces is unmistakably Hungarian, with melodies drawn from a collection compiled by Bartók and Kodály, entitled "The Hungarians of Transylvania: Folksongs." With its full texture and thick chords, Dohnányi's set feels like Brahms but has a musical freedom that evades notation. The soundscape evokes the sounds of cimbaloms and zithers; the phrase lengths and irregular accents reflect the cadence of the Hungarian language.

Misguided accusations of his role as a Nazi-sympathizer prevented Dohnányi from

receiving the warm welcome from his home country that he deserved, despite his enthusiastic commitment to reviving the arts culture in Hungary in the early 20th century; some years saw him performing more than 100 concerts of music by Mozart, Beethoven and Schubert in addition to championing the music of his contemporaries, Bartók and Kodály. This juxtaposition of old versus new resulted in a unique compositional voice that pays its dues to the past while also existing within the spheres of modernism and nationalism.

Today's performance features the first five movements of op. 32a, which run the gamut from an improvisatory, through-composed introduction in No. 1, to a playful, "children's game" in No. 5. Passion and fire fuel the fast movements (No. 2 and No. 4), while the expressive center of the set is found in No. 3.

Dr. Sarah Rushing, originally from Baton Rouge, Louisiana, is an Instructor of Piano at Virginia Tech. Rushing's commitment to teaching is evidenced through her years of experience teaching private and group piano classes in both the community and university settings in Louisiana, New York, and Colorado. In 2017, Rushing led the University of Colorado Boulder Collegiate Chapter of Music Teachers National Association (MTNA) to receive the prestigious Collegiate Chapter of the Year Award. Additional involvement in MTNA includes the presentation of original research at national and state conferences.

As a performer, Rushing enjoys playing music off the beaten path and has appeared in competitions and recitals throughout the US. In 2013, she was featured on American Public Media's "Performance Today." Other radio appearances include a live broadcast on KGNU in Boulder, CO. Rushing worked as the Collaborative Piano Intern at Rocky Ridge Music Center in Estes Park, CO and spent two summers performing and studying at the Aspen Music Festival with legendary pianist and teacher Ann Schein.

Rushing completed the Doctor of Musical Arts degree at the University of Colorado Boulder in the studio of David Korevaar, where her research focused on the music of Johannes Brahms and Claude Debussy. She received the Masters of Music in Piano Performance degree from Ithaca College, where she studied with Jennifer Hayghe, and the Bachelor of Music in Piano Performance degree from Louisiana State University, where her teachers included Willis Delony and Gregory Sioles.

Black was originally composed for two amplified Bass Clarinets, and was written for the virtuoso duo, "Sqwonk." The two musicians weave tightly woven patterns together, creating a fabric of music that has complete integration. In this "integrated" world, the musicians are equals and complete each other's every move. As the musical patterns develop, they also move and change, allowing fractions to spin off and push the momentum forward. It is five minutes of rapid firing notes combining and merging into one, black (w)hole. - Marc Mellits

The Ox and the Lark

A single movement work commissioned by Cynthia and Tom Doggett, the three very intense sections (fast-slow-fast) are a curious mixture of Balkan and Celtic idioms - which, as an English born Serbian seems only natural to me. The title in this case can have many layers of meaning

as it relates to the music, but in reality "Ox" and "Lark" were chosen as simply word plays on "Sax" and "Clarinet." Since the premiere in 2004, it has been performed by numerous artists around the world and as far away as the International Music Festival in Xian, China and Sydney, Australia. -Nikola Resanovic

Ragahoro Breakdown

Ragahoro Breakdown is a virtuosic musical fantasy combining textural and modal elements of North Indian raga with rhythmic and metric characteristics of a Bulgarian Petrunino horo with subtle hints of American folk music. The piece is a dynamic, temporal, and textural crescendo to the end. –Gregory Wanamaker

Michelle Kiec, Dean of the College of Visual and Performing Arts at Kutztown University, balances a career as a clarinetist and administrator. She has performed with the Harrisburg Symphony, West Virginia Symphony, Kentucky Symphony Orchestra, Opera Lancaster, Aspen Music Festival, and Breckenridge Music Festival. Conference performances include International Clarinet Association, North American Saxophone Alliance, College Music Society, International Duo Symposium, and National Association of College Wind and Percussion Instructions. She is also a frequent conference presenter in the areas of curriculum development, enrollment management, program building, student success, leadership, and assessment. She earned master's and doctoral degrees in clarinet performance at Peabody Conservatory of Music of The Johns Hopkins University. She holds bachelor's degrees in saxophone performance and German from the State University of New York at Buffalo.

Jeremy Justeson has performed as an orchestral soloist and recitalist across the United States, Europe and Asia. Dr. Justeson currently serves as Professor of Saxophone and Chair of the Department of Music at Kutztown University of Pennsylvania. Active regionally, nationally, and internationally as a soloist, chamber musician, clinician, and conductor, Dr. Justeson has appeared in venues such as New York's Carnegie Hall Stern Auditorium and Lincoln Center Avery Fisher Hall, Dallas' Meyerson Center, San Antonio Symphony Hall, Allentown Symphony Hall and San Diego's Copley Symphony Hall.

A proponent of new music, Jeremy Justeson has premiered numerous pieces, worked with many of the day's leading composers and performs as a member of the New York City based, American Modern Ensemble. He also serves as the Executive Director of the CASE Arts Group, Inc. a non-profit arts organization supporting performances and commissions of new music. Jeremy Justeson's CDs Juggernaut and Pimpin' have met with critical acclaim.

A native of San Diego, Jeremy Justeson received the Bachelor of Music degree from California State University, Fullerton, the Master of Music degree from Northwestern University, and the Doctor of Musical Arts degree from The University of Texas at Austin. Jeremy Justeson's primary saxophone teachers have included James Rötter, Harvey Pittel and Dr. Frederick L. Hemke. Jeremy Justeson is a Selmer Performing Artist and Clinician.

Composer Concert

Sonata No. 1 – Antithetical References
Valentin M. Bogdan
Mississippi University for Women

Valentin M. Bogdan, piano

Stories on a Napkin
Duncan Boatright
University of Maryland, College Park

Fixed electronic media

Crest/Clutter/Clamor
Bradley S. Green
University of Maryland, Baltimore County

Lisle Doughton, cello

Second Sonata for Oboe and Piano
Harvey Stokes
Hampton University

I. Moderato

II. Allegretto

Elizabeth Sullivan, oboe

Tomoko Deguchi, piano

Barbara Allen String Quartet
David Barton Harris
Appalachian State University

Hayes String Quartet

Intermission

Looping for Oboe and Electronics
Daniel Pappas
Southeastern Community College Iowa

Thomas Pappas, oboe
electronics

Cello Sonata
Gregory Carroll
UNC Greensboro

Lisle Doughton, cello

Allison Bishop, piano

Envelop– Movement IV.
Bradley S. Green
University of Maryland, Baltimore County

Appalachian State University Percussion Ensemble

Trio Ruvido
Harvey Stokes
Hampton University

Soo Goh, clarinet
 Jon Beebe, bassoon
 Hiu-Wah Au, piano

Composer and Performer Biographies and Program Notes

Sonata No. 1 "Antithetical References" was created by the exploration of the two main attributes of the sonata form: balance and contrast. While the idea of balance is accomplished, quite simply, by an even layout of the thematic material as far as duration is concerned, the contrast between the thematic material represents the more interesting aspect of this work. The listener will observe contrast of dynamics (loud main theme, soft second theme), contrast of registers where these two themes are played, contrast of tempi (fast, tempestuous main theme vs. slow, pensive secondary theme), and, overall, contrast of overall mood. Throughout the sonata, the themes are introduced separately, and then pit against one another; they are truncated, and also expanded in order to serve as the basis for additional musical materials. The concept of contrast, of antithesis, is present throughout the entire piece, and it becomes the main pillar on which this work is built.

Pianist and composer **Valentin Mihai Bogdan** serves as Associate Professor of Music at Mississippi University for Women. His compositions were performed internationally at the Assisi Festival of Performing Arts (Italy), Moscow Composers' House (Moscow, Russia), Prokofiev Museum (Moscow, Russia), Spectrum Festival (Kazan, Russia), Sala Patria (Brasov, Romanian), Transilvania University Concert Series (Romania). In the US, some of most significant performances are at Festival Miami, Music at MOCA Concert Series, 2017 International Trumpet Guild Conference, the Oregon Bach Festival, and at new music concerts hosted the College Music Society, NACUSA, the Society of Composers Inc.

His music was premiered by musicians of the Cleveland Symphony Orchestra,, Grambling State University Wind Ensemble, Black Bayou Brass Trio, and the AWC Wind Ensemble. He has fulfilled commissions by trumpet virtuosos James Zingara, Randall Sorensen, the University of Alabama Birmingham Trumpet Ensemble, the Starkville-MSU Symphony, the AWC Concert Band, and Dranoff Two Piano Foundation of Miami. He was the winner of an Artist Fellowship from the Mississippi Arts Commission (2018). Valentin was named the 2010 Florida State Music Teachers Association commissioned composer of the year, and the 2015 Mississippi Music Teachers Association commissioned composer. As a pianist, he has won awards at national and international competitions, and he has performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He is a graduate of Wayne State University, Michigan State University and University of Miami, with degrees in piano and music composition.

Duncan Boatright is a composer and educator currently based in College Park, MD. Duncan is a doctoral candidate at the University of Maryland, College Park, and has previously

obtained an MM in Composition from UMD in 2015 and a BM in Theory and Composition from Appalachian State University in 2008. Duncan's compositional aesthetic draws strongly from his background as a percussionist, developing music based on original rhythmic concepts and internal structures. His repertoire includes works for solo musicians, mixed chamber ensembles, and mixed media stage works. In the past he has written for everything from string quartet to percussion ensemble to solo Game Boy, and he has collaborated with ensembles and music collectives including StageFree, the Kronos Quartet, and yMusic.

Programmatically, Duncan's work often draws heavily on popular literature from the last 30 years. Two recent fixed-media electronic works draw heavily upon concepts from Mark Danielewski's *House of Leaves*, mimicking the narrative content of the text by exploiting the audience's sense of space and personal safety. Duncan is heavily influenced by 20th and 21st century electroacoustic composers including Mario Davidovsky, Roger Reynolds, Thomas DeLio, Kenneth Gaburo, Luciano Berio, and Edgard Varèse.

A passionate pedagogue, Duncan has previously served as a music educator at both the public school and university levels. He is currently an adjunct lecturer at the University of Maryland, Baltimore County, where he teaches a course in electronic and computer music.

Crest/Clutter/Clamor

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

Bradley S. Green is a composer, theorist, and educator based in Washington, DC. Bradley's music is frequently performed both nationally and internationally, and his style is exemplified by an interest in creating unique and colorful textures that develop slowly and naturally over time. His music has been featured on the Takoma Public Radio show *Coda* (hosted by Matt Testa), and has been programmed at multiple music festivals and conferences, including various SCI and CMS conferences, the Electroacoustic Barn Dance Festival, the New York City Electroacoustic Music Festival, the StageFree concert series, and the CMS International Conference in Belgium. He is also one of the founding members of District New Music Coalition, an organization of musicians and new music lovers that aim to promote the performance and appreciation of contemporary music in the Washington DC metro area.

An alum of the Appalachian State University Hayes School of music, Bradley also received his DMA in music composition from the University of Maryland in College Park, and is now an adjunct professor at American University in Washington, DC, and the University of

Maryland, Baltimore County. Please visit <http://www.bradleygreencomposer.com> for more information.

Lisl Kuutti Doughton is a cellist and artist in Boone, North Carolina. She earned a M.M. in Cello Performance at Appalachian State University and a B.A. in Music and Art at Furman University. Lisl teaches cello at the ASU Community Music School. She has played with the Western Piedmont Symphony, the Appalachian Symphony Orchestra (principal), and Orchestra Yura in Osaka, Japan. Lisl is a member of the College Music Society, Pi Kappa Lambda, Sigma Alpha Iota, and the American String Teachers' Association. Lisl has lived in Atlanta, Raleigh, and Osaka, Japan, where she taught English at the high school and college level.

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

The *Second Sonata for Oboe and Piano* was composed during the summer of 2015 in Hampton, Virginia for Dr. Caterina Bristol, who is Professor of Music at Alabama State University. The work is to be performed attacca, and features a pastoral first movement, a jovial second movement, and a concluding somber movement.

Harvey J. Stokes is Professor of Music at Hampton University, where he also is the Founder and Director of the Computer Music Laboratory. He has taught also at Miami University, Christopher Newport University, and the College of William and Mary. His degrees are from Michigan State University (Ph. D.), The University of Georgia (M. M.), and East Carolina University (B. M.). His composition instructors include Drs. Brett Watson, Alan Leichtling, John Corina, Lewis Nielson, Jere Hutcheson, and Charles Ruggerio. Currently, he serves on the National Council of the Society of Composers, Inc. as well as President of the Southeastern Composers League. Additionally, several composer residencies have been completed at West Chester University, Chowan University, and the University of Tennessee at Chattanooga. He is the author of two books on music as well as an award-winning composer of numerous works, and these works are available from Seesaw Music (c/o Subito Music Corporation), Ars Nova Music, Centaur Records, Albany Records, and Harkie Music. His works have been performed recently in Hong Kong, Argentina, France, Canada, and the United States.

Recent transplant to North Carolina, **Dr. Elizabeth Sullivan** currently serves as Assistant Professor of Oboe and Musicianship at the University of North Carolina at Charlotte where she teaches oboe, music theory and ear training, and coaches woodwind chamber ensembles. She is active as a recitalist, orchestral musician and pedagogue throughout the region with strong commitment to engagement with local public schools and music educators.

Prior to joining the faculty at UNC Charlotte, she held teaching positions at Eastern Illinois University and Daytona State College. Her previous students have gone on to pursue music degrees at the undergraduate and graduate level at Florida State University, University of Florida, University of Illinois at Urbana-Champaign, Arizona State University and the Cincinnati Conservatory of Music.

Elizabeth holds a Doctor of Musical Arts degree and Master of Music degree from the University of Illinois at Urbana-Champaign, where she was the recipient of the Bill A. Nugent Fellowship award, and a Bachelor of Music degree from Stetson University. Elizabeth's primary teachers include John Dee, Dr. Ann Adams, Eric Olsson and Janet Mascaro.

Tomoko Deguchi started her performing career in Japan, specializing in contemporary music. She gave solo and joint recitals and has been featured performer at numerous concerts including the 20th-Century Piano Music series, the Young Artist Concert series, Kobe Art Conference Competition concert, and the Buffalo Contemporary Ensemble Concert series. She was selected to perform in Gabriel Chodos studio recital at Aspen Music Festival, was selected one of the six finalists in the Crane Festival of New Music, National Student Performers Competition, and was the 1998 Concerto Competition winner at the University of Wyoming. She was invited as a guest performer at the Northern Illinois University, where she did a recording for her first solo piano album *Syncoated Lady*, featuring works of members of the American Composers Forum (1999, Capstone Records). Her recording is also included in the *Music of Laurel Firant* (2006, Capstone Records). She was the featured pianist on Ronald Keith Parks' composition *Reflections and Lore*, which was released in 2017 on Albany Records' *Firebird* CD. In 2008, she founded a new music ensemble, *Out of Bounds*, which she performs with other featured professional performers from the Charlotte region. She has performed for Charlotte-based *Sensoria Festival of the Arts* (accompanying the Paul Taylor Dance Company), *Charlotte New Music Festival*, and *Providence Chamber Music Series*. Deguchi is a Professor of Music Theory at Winthrop University.

The *Barbara Allen String Quartet* was inspired by Howard Richardson and William Berney's 1942 stage play *Dark of the Moon*, which, itself, is based on the old Scottish ballad, "Barbara Allen" (circa 1600). This programmatic music unfolds in three movements; expressing Thomas Allen's ascent of the Appalachian mountain to pray for a child, his murder 16 years later committed by his daughter Barbara Allen, who was conceived through a pact with the devil, and her subsequent seduction of the town reverend through confession of her act.

David Harris earned his Bachelor of Arts in Music Composition at the University of North Carolina, Chapel Hill before studying, performing and teaching improv and sketch comedy in Los Angeles for 10 years. This theatrical experience was the basis of his compositional process in his pieces, *Barbara Allen* (string quartet) and *Ego* (rock ensemble). David is completing his master's in composition and theory at Appalachian State University and seeks to become a professor in the future.

Cello Sonata

This sonata is a single-movement work with various sections differentiated by tempo, mood, rhythmic patterns, and harmonic language. The pitch organization is governed by octatonic scales, where more familiar harmonic structures (triads and seventh chords) are

available. Harmonic progressions, using tonal resources, are handled in non-tonal ways—mostly through common-tone connections. My ultimate goal was to write a piece that would express and communicate beauty through sound.

Dr. Carroll has been a member of the School of Music faculty since 1981 where he coordinated the freshman theory/ear training program for 20 years, taught composition, and continues to teach courses in theory and musicology. His compositions have been performed internationally and at international music conferences. He served as President of the Southeastern Composers League and hosted a number of SCL Forums over the years. He currently serves as the Composition Area Representative on the National Student Advisory Council of the College Music Society.

In 1995 he was chosen the first winner of the Outstanding Teacher Award in the School of Music, and his virtual course—Musicopolis—won honors in 2010 at an international online course competition. In response to its international success, UNCG created a new university-wide award: the Excellence in Online Education Award with Dr. Carroll as its first winner. He remains active locally giving lectures for the UNCG Emeritus Society every semester, and serving as a principal lecturer for the Greensboro Symphony and Eastern Music Festival.

Lisl Kuutti Doughton is a cellist and artist in Boone, North Carolina. She earned a M.M. in Cello Performance at Appalachian State University and a B.A. in Music and Art at Furman University. Lisl teaches cello at the ASU Community Music School. She has played with the Western Piedmont Symphony, the Appalachian Symphony Orchestra (principal), and Orchestra Yura in Osaka, Japan. Lisl is a member of the College Music Society, Pi Kappa Lambda, Sigma Alpha Iota, and the American String Teachers' Association. Lisl has lived in Atlanta, Raleigh, and Osaka, Japan, where she taught English at the high school and college level.

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

Allison Bishop (1993) is a pianist, musical collaborator, teacher, composer, and visual artist from central North Carolina. She is currently living in the Blue Ridge Mountains and has recently completed a master's degree in piano performance from Appalachian State. Allison regularly accompanies vocalists, instrumentalists, and larger musical groups spanning a broad range of musical genres. Most recently, Allison was the accompanist for Appalachian State University's production of *Peter and the Starcatcher* as well as the ASU Men's Glee Club. Allison's solo performance experience centers primarily around beloved pieces of Chopin, Rachmaninoff, Ravel, and Mozart (and Bartók, Brahms, Grieg, and Debussy, etc.). Allison also leads weekly gatherings with song held at the Boone Unitarian Universalist Fellowship, and whenever she's not performing or practicing, loves to teach the art of the instrument!

Envelop

In this piece, an onstage soloist plays against four offstage performers, who are spatialized around the audience. When presented in all five movements, there are two formal

progressions occurring throughout the piece. The first is one of timbre, in which each movement uses a set number and type of timbres that are ultimately combined in the final movement. The second progression concerns the musical relationship between performers, as each movement requires a different level of coordination between the onstage soloist and offstage players, where sometimes they are highly coordinated, and at other times do not follow one-another at all. As such, each of these progressions are in support of the overall aural goal of the piece: to envelop the audience in sound.

In the fourth movement (IV.), each of the timbres are metallic, both sustaining and short, which are used to create "waves" of reverberant sound that constantly shifts and revolves around the audience.

Under the direction of Dr. Rob Falvo, the **Appalachian Percussion Ensemble** is of composed of 16 to 18 percussionists. The ensemble performs newly-composed and standard works representing a variety of styles including classic works for percussion by Cage, Harrison and others, newly-composed works, ragtime, free-improvisational music, performance art, standards, fusion, Indian music focusing on tabla, and jazz.

Trio Ruvido was composed during the Spring/Summer of 2016 in Hampton, Virginia for pianist Chialing Hsieh and the chamber trio Trifecta! (which includes clarinetist Lori Baruth and bassoonist David Oyen).

This work contains a wide range of "ruvido impressions" in an undocinaire style. Aspects of architectonic form, while somewhat traditional, are articulated with great freedom—with allowances for recapitulative gestures. A projection of a variety of tense and calm gestures of tonal relations is presented in a postmodern framework.

Soo Goh is an Assistant Professor of Clarinet at Appalachian State University. He is one of the first few musicians from Penang, Malaysia to further his studies on the clarinet. Soo holds a B.A. in Music and Computer Science from Luther College, a M.M. from Bowling Green State University, and a D.M.A from the University of North Carolina at Greensboro. His primary teachers have been Michael Chesher, Kevin Schempf, and Kelly Burke. Previously, he was an Associate Professor of Music at Kutztown University of Pennsylvania. While at Kutztown, Soo was the Music Admissions and Outreach Coordinator. He firmly believes in mentorship and advocacy for students who may otherwise not have access to quality music education. He has performed with the Asheville Symphony Orchestra, Western Piedmont Symphony Orchestra, Symphony of the Mountains, Carolina Philharmonic, Greensboro Symphony Orchestra, and others. Soo has adjudicated for the MTNA and the Reading Musical Foundation. He has presented and performed in music conferences such as the NCMEA, PMEA, ClarinetFest, Society of Composers, Inc., College of Music Society, Music by Women Festival, NACWPI, and others. Soo has a strong interest in technology and loves exploring ways to integrate them in his daily life and teachings.

Dr. Jon Beebe earned B.A. and M.M. degrees from the University of Nevada, Las Vegas, , where he studied with Yoshi Ishikawa, and a D.M.A. from the University of Wisconsin-Madison,

where he studied with Richard Lottridge. In 1991 he received a "Distinguished Alumni" award from UNLV's music department, and he was the recipient of the Hayes School of Music's "Excellence in Teaching" award in 2017.

His extensive performance experience has included performances at the Conference of the IDRS, and also at the Southern Division Conference of the CBDNA and NBA. He is the author of *Music for Unaccompanied Solo Bassoon, an Annotated Bibliography*, numerous articles for the International Double Reed Society, and he is the creator of [bassoONLY](#), a database devoted to information about music for unaccompanied bassoon and contrabassoon.

Although primarily a bassoonist, Dr. Beebe has an extensive background in music theory, having studied with Bruce Benward, Joseph Straus, Milton Babbitt, and Carl Schachter.

Dr. Beebe's responsibilities in the Hayes School of Music include bassoon, music theory, chamber music, and a graduate course devoted to the philosophy of music. Dr. Beebe also serves as the Coordinator of Programming for the Hayes School of Music Performance Seminar and the Faculty Performance Series.

Hiu-Wah Au received her Ph.D. in Music Theory from the Eastman School of Music. Her research interests include Schenkerian theory, variation form, and performance and analysis. She has presented papers at Music Theory Southeast, the Music Theory Society of New York State, and the Music Theory Society of the Mid-Atlantic, and has published articles in *Gamut*, *Intégral*, and *Journal of Schenkerian Studies*. She is associate professor of music at Appalachian State University, where she teaches courses in tonal harmony, aural skills, and counterpoint.

Maps



- LEGEND**
- A/V Audio-Visual
 - C Classroom
 - Ch Chairperson
 - CL Choral Library
 - CMC Cannon Music Camp
 - CD Conference Room
 - E Elevator
 - EL Electronic Laboratory
 - Ens Ensemble Rehearsal Room
 - H Housekeeping Supplies
 - I Instrumental Library
 - R Instrumental Repair
 - M Men's Rest Room
 - Mech Mechanical Equipment
 - MER Music Education Resource
 - O Office
 - P Practice Rooms
 - SO Studio/Office
 - St Storage
 - W Women's Rest Room

First Floor

BROYHILL MUSIC CENTER

Appalachian State University
Boone, N.C.

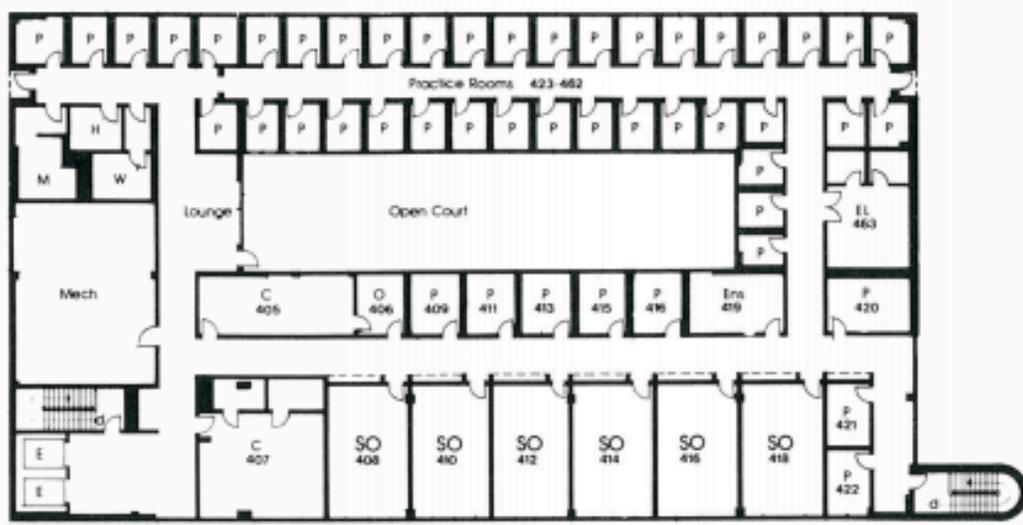


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Fourth Floor