



**THE COLLEGE MUSIC SOCIETY
MID-ATLANTIC CHAPTER**

50th ANNUAL REGIONAL CONFERENCE

**WASHINGTON COLLEGE
GIBSON CENTER FOR THE ARTS
CHESTERTOWN, MARYLAND
APRIL 8-9, 2022
PROGRAM BOOK**

Table of Contents

CONFERENCE SCHEDULE

FRIDAY, APRIL 8, 2022	4
SATURDAY, APRIL 9, 2022	5

ABSTRACTS AND PRESENTER BIOGRAPHIES

FRIDAY, APRIL 8, 2022	6
SATURDAY, APRIL 9, 2022	11

CONCERT PROGRAMS

PERFORMER SHOWCASE and COMPOSER CONCERT (FRIDAY, APRIL 8, 2022)	17
Performer Biographies and Program Notes	18
PERFORMER SHOWCASE II (SATURDAY, APRIL 9, 2022)	22
Performer Biographies and Program Notes	22

Program Committee:

Richard Marcus, *Chair*, William & Mary
Jennifer Cable, University of Richmond
Tracy Patterson, Winthrop University
Kimberley Ankney, Christopher Newport University

Composition Committee:

Nicholas Cline, *Chair*, Appalachian State University
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Richard Anatone, *Music Theory*, Prince George's Community College
Ashley Barrett, *Performance*, University of North Carolina at Greensboro
Harlan Zackery, *Member-at-Large*, Norfolk State University

Conference Site:

John Leupold, *Host*, Washington College

Conference Schedule

Friday, April 8, 2022

9:00-10:00	On-site Registration	Gibson Center for the Arts Lobby
10:00-11:30	Session I Richard Anatone, chair, Prince George's Community College	Gibson 204
10:00-10:25	The Formation of the "Greek National Sound" as seen through Manolis Kalomiris's Pedagogical Pieces for Piano (lecture-recital) Dr. Anna Siampani, Pacific Piano School	
10:30-11:25	Behavioral Skills for Learning to Thrive in an Unstable Learning and Performance Landscape (workshop) Mr. Adam Hockman, Heifetz International Music Institute	
11:45-12:30	Keynote Address: "Can't Help but Wonder..." Andrew Hannon, chair, Appalachian State University Dr. Michael Stepniak, Dean and Professor, Shenandoah Conservatory	Hotchkiss Recital Hall
12:30-2:00	Lunch Break	
2:00-4:00	Session II Bradley Green, chair, American University	Gibson 204
2:00-2:25	The Pedagogical Works of Florence Price (paper) Ms. Katie Ostrosky, University of Oklahoma	
2:30-2:55	Creative Processes in Jazz Improvisation: Stan Getz's 1952 Solos on "Autumn Leaves" (paper) Dr. Charles Kinzer, Longwood University	
3:00-3:25	The Torture Never Stops: Mapping the Compositional and Performance Styles of Frank Zappa from 1966 to 1976 (paper) Dr. Dennis Cole, George Mason University	
3:30-3:55	Aaron Cassidy's Second String Quartet: Resilient Structures, Indeterminate Localities, and Performance Practice (paper) Dr. Ralph Lewis, Independent Scholar	
4:15-5:15	Session III Soo Goh, chair, Appalachian State University	Gibson 116
4:15-5:10	Leadership Succession Planning (panel) Dr. Michelle Kiec, Kutztown University Dr. Julia Mortyakova, Mississippi University for Women Dr. Caterina Bristol, Alabama State University	

5:15-7:00	Dinner Break	
7:00-9:00	Performer Showcase and Composer Concert (see page 17 for program)	Hotchkiss Recital Hall
9:00-9:30	Reception	

Saturday, April 9, 2022

10:00-11:30	Session IV Bradley Green, chair, American University	Gibson 204
10:00-10:25	Open Music Theory: a New Resource for Collegiate Music Theory Instructors (demonstration) Dr. Chelsey Hamm, Christopher Newport University Mr. Samuel Brady, Christopher Newport University	
10:30-11:25	The Secret Ingredient of Your Technique: The Pelvis! (workshop) Dr. Anna Siampani, Pacific Piano School	
11:30-12:30	Business Meeting	Gibson 204
1:00-2:30	Session V Ashley Barrett chair, University of North Carolina at Greensboro	Hotchkiss Recital Hall
1:00-1:25	Expressionism in Hollywood: The Songs of Hanns Eisler (lecture-recital) Dr. James Douglass, University of North Carolina at Greensboro Professor Clara O'Brien, University of North Carolina at Greensboro	
1:30-1:55	Decoding Ross Lee Finney's "Variations on a Theme by Alban Berg" (lecture-recital) Dr. Mark Tollefsen, University of North Carolina at Pembroke	
2:00-2:25	Arab Music Research in Rehearsal and On Stage: The Ethnomusicologist's Pedagogy of Performance (lecture-recital) Dr. Anne Elise Thomas, Sweet Briar College Dr. Anne Rasmussen, William & Mary Ms. Nicole LeCorgne, Independent Scholar	
2:45-4:15	Performer Showcase II (see page 22 for program)	Hotchkiss Recital Hall
4:15	Closing Remarks	

Abstracts and Presenter Biographies

Friday, April 8, 2022

The Formation of the “Greek National Sound” as seen through Manolis Kalomiris’s Pedagogical Pieces for Piano

Dr. Anna Siampani, Pacific Piano School

Manolis Kalomiris (1883-1962) is considered the Father of Greek National Music. A prolific composer and a passionate pedagogue, he composed 24 advanced and pedagogical pieces for piano which encompass the characteristic idioms of the Greek Folklore. This session will be focused on Kalomiris’s 11 pedagogical pieces for piano, included in his collection “For the Greek Children-Easy Piano Pieces.”

Through these short but insightful pieces, I will demonstrate the complexity and inflection of the Greek folk rhythms, the unique choreography, and the imaginative rhythmic pacing this music requires. Approaching these works from the performer’s perspective, I will explore the performance practice of ornaments, the diverse range of articulation, and the characteristic intervallic relationships in his music. Analyzing the form and structure, I will investigate unfamiliar gestural movements that this music requires, offering solutions for fingerings and groupings of the hands to achieve an organic flow and sense of pacing. Drawing upon primary resources (memoirs, manuscripts), I will examine what Kalomiris described as the “Greek Sound” upon which he formed the Greek National School.

Holding degrees from Penn State University and the University of Wisconsin-Madison in Piano Performance and Pedagogy, Dr. Anna Siampani serves as advanced piano and theory faculty at Pacific Piano School. Devoted to the field of Piano Pedagogy, she has also completed minor studies in somatics, biomechanics and body awareness for optimal performance. As an active performer and frequent clinician, she has presented her work in Austria, Greece, China, and the U.S. Her research, centered on somatic education for musicians and Greek keyboard repertoire, has been presented in the U.S. through national and state conferences, including MTNA, NCKP, and MTAC while future engagements include international workshops and panels in the coming year. She is the recipient of numerous prestigious awards including the David and Edith Sinaiko Frank Graduate Fellowship for a Woman in the Arts, the Paul Collins Distinguished Fellowship, and the Alexandros Onassis Scholarship among others.

Behavioral Skills for Learning to Thrive in an Unstable Learning and Performance Landscape

Mr. Adam Hockman, Heifetz International Music Institute

COVID-19 has forced performers, students, faculty, and conservatories to adapt in order to stay afloat. These challenges put an enormous pressure on institutions to identify supports for students and early-career professionals. This session will overview the critical behavioral skills and tools that can help young students/performers successfully tackle the changing musical and work landscape. From performance problems (e.g., finding motivation, battling negative experiences) to facing personal issues (e.g., budgeting, self-management, joblessness), all students and young graduates should have access to strategies that will connect their daily habits and routines to their values and a sense of purpose. This session will also examine implementation and change management implications for embedding these practices in faculty teaching, school curricula, and other school-wide efforts.

Behavior analyst and learning/practice coach Adam Hockman is on the performance and communication faculty of the Heifetz International Music Institute where he teaches and coaches string musicians ages 7-30. Adam specializes in applying behavioral and learning science to music teaching, practice, and

performance. He has coached students at major conservatories and presented lectures and workshops at institutions including Northwestern University and the Greater Twin Cities Youth Symphonies and at international and national behavior science conferences. Adam received his academic training from Utah State University, Florida Institute of Technology, and MGH Institute of Health Professions (PhD candidate, simulation learning).

Can't help but wonder...

Dr. Michael Stepniak, Shenandoah Conservatory

With an eye to spurring conversation, Stepniak shares reflections and asks questions on three topics connected to our higher education music communities: joy, diversity, and change.

Michael Stepniak is a broadly trained artist, educational innovator, and higher education leader. As a classical music soloist and chamber musician, he has performed in major concert halls and venues across the globe. Hailed by papers such as *The Washington Post* for his “tremendously poised” and “transcendent” performances, Stepniak grew up in Australia and, at the age of 15, left his home country to pursue musical studies in North America.

Stepniak currently serves as Dean and Professor of Music at Shenandoah Conservatory, where he strives to attract and support mischief makers. He oversees over 200 faculty and staff and around 700 students enrolled in 27 degree programs across music, dance, and theatre, as well as a 1,200-student arts academy. He has led his faculty and students in multiple innovative projects ranging from faculty development around diversity and inclusion to curriculum and fundraising. One groundbreaking initiative – ShenCoLAB – sees classes and rehearsals suspended across the entire Conservatory for one week each year to make room for student-led and collaborative creations.

As an educator and author, Stepniak is engaged in national conversations about arts and training. He has served on the board of directors of International Council of Fine Arts Deans; has advised and consulted with leaders from a range of institutions including the Harvard Kennedy School of Government and Rice University; and is a member of ICFAD's Diversity and Inclusion Committee. He is President-Elect of the College Music Society. He is the lead author of the recent volume *Beyond the Conservatory Model* (Routledge & CMS) and is editor of the in-publication volume *A More Promising Musical Future: Leading Transformational Change in Music Higher Education* (Routledge & CMS). His 2017 essay on the future of classical music performance training – “Beyond Beauty, Brilliance, and Expression...” – became one of the most read articles in the recent history of *College Music Symposium*.

Stepniak completed his award-winning studies in violin at New England Conservatory, musicology at Northwestern University, viola at Peabody Conservatory, and doctoral studies in the interdisciplinary fields of aesthetics, leadership, and arts education at Harvard University. He is a member of the alpha chapter of Pi Kappa Lambda.

The Pedagogical Works of Florence Price

Ms. Katie Ostrosky, University of Oklahoma

In higher education, there has been an effort to increase scholarship surrounding female composers and composers of color, with goals of expanding the standard repertoire. These efforts generally focus on large-scale, mature works, that seek to justify making space for them in the Western classical canon. While this is necessary and admirable, it often leaves out a significant body of extant works by female

composers—works created for pedagogical purposes. It is no surprise that many women in the 20th century composed teaching pieces, as the teaching field is female-dominated.

It is within this context that I present my survey and analysis of the pedagogical works of Florence Price. Since Price composed both teaching pieces and music intended for the concert hall, examining her pedagogical pieces can serve as a way to bridge the gap between “serious” composers and pedagogues. In this paper, I will discuss the body of Florence Price’s pedagogical piano compositions, offering levelling information as well as demonstrating how their inclusion can fit seamlessly into existing methods and anthologies.

As awareness of Price’s music grows, it is my hope that these pieces will be included in student anthologies. While Price’s reputation as a “serious” composer helps justify her inclusion into the ranks of accepted pedagogical music, it is important to consider that many others also composed high-quality music for teaching. Acknowledging that is a first step towards a more equitable view of pedagogy and artistry— a view where the two are integrated at all levels of performance.

Katie Ostrosky is pursuing a Ph.D. in Piano Pedagogy at the University of Oklahoma where she studies piano with Igor Lipinski and piano pedagogy with Barbara Fast and Jane Magrath. As a graduate assistant, she teaches piano and music theory. Katie holds B.M. and M.M. degrees in Piano Performance from Towson University. She has 20 years of piano-teaching experience and has presented research and workshops for local associations, MTNA, NCKP, and the International Conference for Dalcroze Studies.

Creative Processes in Jazz Improvisation: Stan Getz’s 1952 Solos on “Autumn Leaves”

Dr. Charles Kinzer, Longwood University

What goes into the creation of a memorable and compelling improvised solo in jazz? This study seeks to respond to this question, examining the art of improvisation via transcription and comparative analysis of solos by saxophonist Stan Getz (1927-1991) from two takes of “Autumn Leaves,” both recorded for Roost Records on December 19, 1952. By combining considerations from four distinct analytical viewpoints-- formulaic, schematic, motivic, and semiotic--the discussion identifies a multiplicity of creative processes active simultaneously as a jazz solo is crafted.

The solos on “Autumn Leaves” are clearly representative of Getz’s early ballad style, examples of the kind of playing that made him one of the leading jazz artists of his day. He displays his characteristically burnished tone throughout, stringing together a series of flowing legato phrases. His note choice is rooted in the content of the original melody and its underlying harmonies, using its alternation of relative major and minor scales as a point of departure. In each solo, Getz presents an imaginative paraphrase and elaboration of the tune and a delineation of its tonal characteristics, at the same time maintaining flexible time and exploiting the timbre of the tenor saxophone.

The analysis argues that although the two solos--an issued take and an alternate—may at first listen show remarkable similarity in use of melodic formulae and adherence to the tonal structure of the tune, they nevertheless exhibit significant differences in conception that reveal themselves more clearly upon examination of motivic development and long-range gesture.

Dr. Charles Kinzer joined the music faculty of Longwood University in 1992. In addition to teaching music history and applied saxophone, he directs the university’s jazz ensembles. Kinzer holds degrees in saxophone performance from Auburn University and the University of Alabama, and he earned his Ph.D. in Musicology from Louisiana State University. His research specialties include early jazz and brass band

music. As a saxophonist, he has appeared with the Temptations, Barbara Mandrell, Percy Sledge, Pete Fountain, and others, and he has recorded with the celebrated C&W musician, Roy Clark. Currently he performs throughout Central Virginia, primarily with his own group, the Southside Jazz Quintet. He is also active as a classical performer, collaborating frequently with his wife, pianist Lisa Kinzer.

As a musicologist, Kinzer has published in the *Journal of Band Research*, *American Music*, *The Black Music Research Journal*, *The American Music Research Center Journal*, *Second Line*, and *The Saxophone Symposium*. He has presented papers at meetings of the American Musicological Society, the Louisiana Historical Society, and the Society for American Music. Recent projects include three presentations at national meetings of the Acoustical Society of America concerning the use of spectral sound analysis in applied music pedagogy.

The Torture Never Stops: Mapping the Compositional and Performance Styles of Frank Zappa from 1966 to 1976

Dr. Dennis Cole, George Mason University

Unlike other composers whose compositional and performance styles can be tracked in linear phases and models, Frank Zappa instead structured conscious layers of contradictions between and amongst songs within an album, or from album to album. In doing so, Zappa allowed himself to remain absolutely free from any conventional expectations from his fellow musicians, fans, and critics. In his career as a composer and performer, Frank Zappa released sixty-three albums during his lifetime, until his unfortunate death in 1993. While each album is unique, there were definite markers of Zappa's style that bound and tied the albums together. From 1966 to 1970, for instance, many albums were saturated in his passion for the classical avant-garde; while from 1970 to 1976, these albums gravitated toward jazz-fusion. While some of his stylistic changes were the result of his shift in musical influences, others were drawn from changes to the line-up of musicians within his band.

This paper is centered on the first decade of Zappa's musical output, from 1966 to 1976. At the 2004 CMS Northeast Regional Meeting, Michael Anklewicz delivered a paper entitled, "What's the Concept: Zappa's *Freak Out*." Anklewicz denoted some key aspects within Zappa's rookie commercial album (*Freak Out*, 1966) that would establish many of Zappa's most salient compositional and performance characteristics. Expanding on Anklewicz observations of *Freak Out*, this paper will illustrate how Anklewicz's "concept" to Zappa's first album, is in fact, a microcosm for Zappa's musical output in its entirety.

Dennis Cole is a recognized authority of American Studies, whose primary research interest centers on the music of the 20th and 21st centuries, along with various vernacular and popular musical traditions from the United States and Canada. Initially, Dr. Cole's musical research concentrated on the music and cultural influence of the Beatles. He has, more recently, shifted his musical research toward the music of Frank Zappa. In addition, as the Executive Director & Chief Curator for the Drum Corps Heritage Society, Dr. Cole's focuses his efforts toward the history and preservation of the North American drum and bugle corps.

He has a proven record of excellence in interdisciplinary music research, exemplified through publications in the United States, Germany and Poland, coupled with conference papers, delivered across the United States and Canada. Beyond his primary concentration in American Studies, Dr. Cole's secondary interests focus on African, African-Diaspora, and East Asian Studies.

Presently, Dr. Cole teaches at George Mason University (Fairfax, Virginia), where he lectures on the topics of American popular music and 19th century African-American music. His textbook, *A History of Popular Music in America: Its Styles and Cultural Developments* is in development with McGraw-Hill. In addition to

his work at George Mason, Dr. Cole teaches online music appreciation courses at Ashland University (Ashland, Ohio). Since 2004, he has taught undergraduate courses in music history, 20th Century music, world music and culture, jazz history, the history of rock and roll, and various topics of music appreciation at Ashland University.

Aaron Cassidy's Second String Quartet: Resilient Structures, Indeterminate Localities, and Performance Practice

Dr. Ralph Lewis, Independent Scholar

When JACK Quartet premièred Aaron Cassidy's Second String Quartet in 2010, the work was hailed as a significant next step in his ongoing experimentation with choreographic compositional practices. While this work and others by Cassidy have had an impact on younger composers in the last fifteen years, his music is often mistakenly read using outdated or static definitions of Experimentalism and New Complexity. In applying new scholarship, including Jennie Gottschalk's "Experimental Music Since 1970," as well as my field research and interviews with Cassidy and JACK Quartet members, Cassidy's compositional and performance practices can be more accurately communicated.

This more expansive and contemporary understanding of experimental practices frames a discussion and analysis of the creation and interplay of Second String Quartet's provocative, resilient structures, and the indeterminate localities placed within them. Similarly, they inform the preparation and performance practices by longtime Cassidy collaborators that will be shared throughout the presentation, from initial discussions of the distinct tablature, how it allows more fluid interaction between its ever-shifting layers of physical activity and enables the work's richly volatile soundworld. Through this, the consistent methodologies and specific inquiries Cassidy employs in Second String Quartet ideally give audience members clearer paths towards listening to, performing, or studying his work whether in this work or what he envisions next.

Ralph Lewis is a composer whose works seek meeting points between sonorous music and arresting noise, alternative tunings and timbre, and the roles of performer and audience. His music and research have been presented at festivals and conferences including SEAMUS, College Music Society, Boston Microtonal Society, the International Conference on Technologies for Music Notation and Representation (TENOR), Thirsty Ears Festival, SCI National Conference, Electronic Music Midwest, Electroacoustic Barn Dance, and the Music for People and Thingamajigs Festival. He recently graduated with a DMA in composition from the University of Illinois, having written his dissertation about Aaron Cassidy's Second String Quartet, with the on-site research funded by one of ten nationally-awarded Phi Kappa Phi Graduate Research Grants. Since 2016, Lewis has led All Score Urbana, a community engagement music composition workshop program that offers free events open to residents and facilitates opportunities for them to collaborate with local performers.

Leadership Succession Planning

Dr. Michelle Kiec, Kutztown University

Dr. Julia Mortyakova, Mississippi University for Women

Dr. Caterina Bristol, Alabama State University

While planning for leadership succession in an academic unit is essential, the practice of selecting new leaders can vary widely across institutions. In an ideal situation, professional development opportunities would contribute to the creation of a pool of well-qualified and enthusiastic individuals ready to assume new responsibilities. Mentoring of potential and current academic leaders would encourage the exchange

of ideas and the sharing of best practices to ensure a smooth leadership transition and continuity of operations. These concepts apply internally whether the leader is selected from within or from outside the organization, and externally whether the leader transitions to another role at the current institution or departs for an outside opportunity. The panelists will share insight into successful leadership succession planning practices and offer suggestions for encouraging aspiring leaders to step forward into these roles. The session will conclude with an opportunity for attendees to share questions and comments.

Michelle Kiec, Dean of the College of Visual and Performing Arts at Kutztown University, merges a career as an academic administrator with performances as a clarinetist. Dr. Kiec has presented at conferences including the International Clarinet Association, College Music Society, and National Association of College Wind and Percussion Instructors and performed with Harrisburg Symphony and Opera, West Virginia Symphony, Kentucky Symphony Orchestra, Opera Lancaster, Aspen Music Festival, and Breckenridge Music Festival. She earned degrees from the Peabody Conservatory of Music and University at Buffalo.

2021 Mississippi Arts Commission Performing Arts Fellowship recipient, pianist Julia Mortyakova maintains an international performing career. Additionally, Dr. Mortyakova is Professor and Chair of the Department of Music at the Mississippi University for Women and the Founder/Artistic Director of the International Annual Music by Women Festival. She is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami. Julia serves on the Board of the International Alliance for Women in Music and the National Association of Schools of Music and is President of the College Music Society Southern Region.

Dr. Caterina Bristol is Assistant Provost and Dean of the Harold Lloyd Murphy Graduate School at Alabama State University. For over two decades, she has promoted diversity and equity in the arts and higher education. She is experienced in accreditation and serves on various commissions and boards. She is a member of the Commission on Accreditation (National Association of Schools of Music), a visiting evaluator for NASM, and on the Executive Committee of the Alabama Council of Graduate Deans. Dr. Bristol is an advocate of student knowledge and skill development through traditional instruction, experiential learning, and entrepreneurial activities.

Saturday, April 9, 2022

Open Music Theory: A New Resource for Collegiate Music Theory Instructors

Dr. Chelsey Hamm, Christopher Newport University

Mr. Samuel Brady, Christopher Newport University

Collegiate music theory courses face a myriad of challenges in terms of inclusivity, flexibility, and innovation. Many instructors of such classes rely on hardcopy textbook sets, whose excessive costs reflect their dissemination by for-profit publishers, and whose content is both static and traditional, focusing on a primarily white and male construction of the musical canon. Music theorists are well aware of these challenges, as exemplified by recent literature including Campbell et al. (2014), Duker et al. (2015), Gullings (2017), Chenette (2017), Alcalde (2018), Stroud (2018), and Endicott (2020), among others.

This demonstration focuses upon Open Music Theory (version 2, hereafter OMT). OMT is the first complete music theoretical open educational resource, providing free access to one of the largest collections of instructional texts, assignments, and course materials appropriate to collegiate music theory courses. In this demonstration, two OMT authors focus upon the “Music Fundamentals” section of this resource (in total there are 112 chapters divided into ten sections). Inclusivity is addressed through a focus on diverse repertoire and a commitment to free access. Flexibility is shown through chapters which can be taught in a

variety of orders, multiple assignments which can be “mixed and matched,” and an array of classical, musical theater, and popular music examples. Innovation is demonstration through a unique online format, with in-chapter scrolling music examples, clickable glossary terms, and links to high-quality resources. Example 1 shows an anonymized sample chapter, Example 2 a page of a typical assignment, and Example 3 a select bibliography.

Chelsey Hamm is an Assistant Professor of Music Theory at Christopher Newport University in Newport News, Virginia, where she also directs the Music Theory and Aural Skills curricula. Her research focuses on music theory pedagogy, music and meaning, the music of Charles Ives, and vocal timbre in popular music. Dr. Hamm has recently published several essays focused on the pedagogy of teaching music fundamentals to adult learners, including “Melodicas in the Music Theory Classroom,” (in the Routledge Companion to Music Theory Pedagogy), and “Interdisciplinary Assignments in the Music Theory Classroom,” (in *Indiana Theory Review*). Additionally, she is the first author of the Music Fundamentals section of *Open Music Theory* (v. 2), the first completed open-access music theory textbook for an undergraduate music theory sequence (<https://viva.pressbooks.pub/openmusictheory/>).

Samuel Brady is a conductor and hornist based out of his hometown in Newport News, Virginia, currently pursuing a Bachelor of Music degree in Horn Performance at Christopher Newport University. Samuel plans to achieve a graduate degree in orchestral conducting and conduct either a semi-professional or professional orchestra, or work as the music director for an opera or musical theater company. Throughout his college career, Samuel has been an active member of the Christopher Newport University Wind Ensemble, giving numerous performances per year, as well as participating in the Wind Ensemble tour of Cyprus in the spring of 2019. In addition to Wind Ensemble, Samuel is a member of the CNU Brass Quartet and sings in the CNU Chamber Choir as a bass. His principal horn teachers have included Jacob Wilder, John Shawger, and Stephen Slater.

Samuel’s conducting career began in early 2021, where he conducted David Biedenbender’s *Unquiet Hours* at the Christopher Newport University Contemporary Music Festival with the CNU Wind Ensemble. Since then, he has conducted Percy Grainger’s *Mock Morris* and João Guilherme Ripper’s *Brasiliana*, both with chamber groups derived from the CNU Wind Ensemble.

The Secret Ingredient of Your Technique: The Pelvis!

Dr. Anna Siampani, Pacific Piano School

Since the middle of the 20th century, somatic practices have been introduced to the applied music lesson aiming to enhance artistry through efficient movement coordination.

Research shows that the most prominent areas lacking connectivity are the ones joining the upper and lower halves of the body, and more specifically, the pelvis. Aside from the fact that the lower body half is hardly introduced in beginning method books, whole-body alignment is rarely addressed as a fundamental prerequisite of technic. Subsequently, musicians create stiff and asymmetrical positions, resulting in disconnected sounds and unimaginative performances.

This session aims to highlight that posture is dynamic; even the slightest change while playing can transform all relationships within our bodies. Using “Bartenieff Fundamentals,” audiences will explore reconnecting with their breath and inner body, aiming for a full range of movement and expressivity. Participants will observe their individual habitual patterns and learn the fundamental principles of ergonomic movement functioning within a context which encourages personal expression and full psycho-physical involvement.

This whole body-mind approach is designed to reset the neuromuscular connections established during childhood, found in core-distal, head-tail, upper-lower, body-half, and cross-lateral patterns. The utmost goal is to enhance this lively interplay between “Inner Connectivity and Outer Expressivity,” allowing a free flow of movement to travel without unnecessary tension.

Holding degrees from Penn State University and the University of Wisconsin-Madison in Piano Performance and Pedagogy, Dr. Anna Siampani serves as advanced piano and theory faculty at Pacific Piano School. Devoted to the field of Piano Pedagogy, she has also completed minor studies in somatics, biomechanics, and body awareness for optimal performance. As an active performer and frequent clinician, she has presented her work in Austria, Greece, China, and the U.S. Her research, centered on somatic education for musicians, and Greek keyboard repertoire, has been presented in the U.S. through national and state conferences, including MTNA, NCKP, and MTAC while future engagements include international workshops and panels in the coming year. She is the recipient of numerous prestigious awards including the David and Edith Sinaiko Frank Graduate Fellowship for a Woman in the Arts, the Paul Collins Distinguished Fellowship, and the Alexandros Onassis Scholarship, among others.

Expressionism in Hollywood: The Songs of Hanns Eisler

Dr. James Douglass, University of North Carolina at Greensboro

Professor Clara O’Brien, University of North Carolina at Greensboro

The songs of Hanns Eisler have been much overshadowed by those of his fellow Hollywood resident and teacher, Arnold Schoenberg. Because of their emotional complexity, Eisler’s songs seem even more esoteric than Schoenberg’s, which may prove intimidating to some performers. The clinical abruptness of the musical gestures stands in sharp contrast to Schoenberg’s Brahmsian lyricism. Yet, Eisler’s deep connection in the German Lied tradition cannot be dismissed as coincidental. His accompanimental writing exhibits typical Schumann-esque characteristics, such as repeated chords, arpeggiations and counter melodies. Eisler takes his cue from Schlegel’s concept of Romanticism, which uses fragmentation to suggest a place of greater unity beyond the immediate world; a great homecoming, as it were. However, as an Expressionist exiled from his homeland, Eisler executes a ruthless dissection of Hölderlin’s poetry, which appears to be a surgical removal of any reference to hope or any possibility of fulfillment, a complete repudiation of a metaphysical world. By first breaking the poem into small pieces, then putting the shards back together, Eisler attempts to create a revolutionary new world of his own. In the process, he develops a unique musical language which is precariously poised between longing and negation, the theatrical and the heartfelt. In the tension between these opposites, one discovers a place of existential vulnerability far deeper even than Romantic Heimweh. This space is a wide, unexplored stage for the performers, demanding a distancing of emotional expression from the traditional message of hope into one of suspended objectivism.

As a collaborative pianist, James Douglass has been involved in such diverse genres as chamber music, vocal arts, opera, choral arts, symphonic repertoire, jazz, cabaret, and musical theater. He received his Bachelor of Music and Master of Music degrees in Piano Performance from the University of Alabama, later earning the Doctor of Musical Arts degree in Keyboard Collaborative Arts at the University of Southern California.

Dr. Douglass has been on the faculties of Mississippi College, Occidental College (Los Angeles), and the University of Southern California as a collaborative pianist, coach, and instructor, as well as Assistant Professor of collaborative piano and director of the collaborative piano degree program at Middle Tennessee State University. In 2004, he began teaching in the summer study program AIMS in Graz, Austria (American Institute of Musical Studies) as the instructor of collaborative piano and a vocal coach in the

Lieder Studio.

In 2005, Dr. Douglass joined the faculty of the School of Music of the University of North Carolina at Greensboro, where he currently serves as Professor of Collaborative Piano, director of the collaborative piano degrees program, coordinator of the Keyboard Studies program, coordinator of chamber music activities, vocal coach, and artistic director of the Collage Chamber Series. As a collaborative pianist, he is active as a teacher, clinician, recording artist, and recitalist with performances and television/radio broadcasts across the United States, Europe, and China.

Clara O'Brien's international career began when she was awarded the Sonderpreis des Badischen Staatstheaters at the 1st International Coloratura Competition, Sylvia Geszty in Stuttgart, Germany. She has appeared on international stages in Chicago, Dallas, Berlin, Luxembourg, Strasbourg, Dresden, Leipzig, and Frankfurt. For many years, she was engaged as soloist at the State Theater of Baden and based her career from Germany. Her operatic performances received *Opernwelt's* Best Performance citations in both the Emerging and Established Artist categories. Other awards include 1st Prize, Erika Köth Meisterkurs and Finalist in the International Belvedere Competition.

Clara O'Brien won Grand Prix Paul Derenne, International Concours de chant de Paris for her interpretation of Impressionist and post-Impressionist French mélodie. She is also a noted interpreter of late-Romantic and Modernist German Lieder. Her recital repertoire ranges from medieval chanson to premières from living composers. Recordings include releases on the Bella Musica and Albany Records labels, and she has been broadcast on Southwest German Radio and Television and NPR radio in the U.S.

Professor O'Brien holds degrees from the Eastman School of Music (M.M., Performance Certificate) and the Dana School of Music (B.M., summa cum laude) and completed her stage training at the Curtis Institute of Music. Her apprenticeship programs included Lyric Opera Center for American Artists and the Aspen Music Festival. She was a Fulbright Scholar and was awarded a fellowship to the Münchener Singschul'. Ms O'Brien has taught at the American Institute for Musical Studies in Graz, Austria and gives masterclasses throughout the United States.

Decoding Ross Lee Finney's "Variations on a Theme by Alban Berg"

Dr. Mark Tollefsen, University of North Carolina at Pembroke

In 1952, American composer Ross Lee Finney composed piano variations based on the opening of the groundbreaking Violin Concerto of his former teacher, Alban Berg. Following a cursory investigation of Berg's concerto and a summary of Finney's compositional style, I will synthesize these efforts through musical analysis to see what of Berg's work remains and what personal touches Finney introduced. A complete performance of the hauntingly beautiful *Variations on a Theme by Alban Berg* will conclude this lecture-recital.

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 premières. For more information, please visit his website at www.marktollefsen.com.

Arab Music Research in Rehearsal and On Stage: The Ethnomusicologist’s Pedagogy of Performance

Dr. Anne Elise Thomas, Sweet Briar College

Dr. Anne Rasmussen, William & Mary

Ms. Nicole LeCorgne, Independent Scholar

Much has been written about the rise and the role of so-called world music ensembles in college music programs with diversity being a primary theme and rasion d’etre for their sustenance in a time of dwindling resources. Little of this literature, however, addresses the close relationship between the music studied and performed and its intertwined relationship to research. In this lecture-recital, research and performance collaborators who are both Arab and Middle Eastern Music Ensemble directors theorize the importance of applied scholarship and the activation of research methodologies through their respective university-based ensemble programs. Several points are brought forth through this short performance. For example, in addition to providing a forum for collaboration with guest artists from a professor’s research community, such ensembles, open to students with no previous Arab (or any) music lessons or ensemble experience open up inclusive spaces within “institutional structures built on racist hierarchies that center on Euro-centric cultures.” In addition to inviting diverse voices from underrepresented populations to campus, these ensembles attract student populations who would not otherwise cross the threshold of our Departments and Schools of Music, asking department chairs and deans to reconsider what appears to be “a shrinking student population” in the arts and humanities. Finally, through applied performance practice –playing and singing new repertoires together and learning the aesthetic conventions of both playing and responding to these musics – students participate in a core methodology of teaching, scholarship, and activism for many ethnomusicologists and expand their own identities as musical participants.

Anne Elise Thomas is an ethnomusicologist with expertise in Arab and other Middle Eastern musical styles. Her research for the Ph.D. included several years of fieldwork in Amman, Jordan and Cairo, Egypt. She is an accomplished performer on multiple instruments, including qanun (78-stringed Arab zither), violin/fiddle, harpsichord, and piano.

Thomas’ research topics include music, identity, and community; discourses of music and development; transmission of musical styles; Arab music pedagogy and non-heritage learners of traditional music and dance. She has presented at conferences and universities around the U.S. and internationally and has published articles in *Western Folklore* and in the *Journal of Performing Arts Leadership in Higher Education*.

Thomas has performed in ensembles with leading figures in Arab and Middle Eastern music including Simon Shaheen, Kayhan Kalhor, Bassam Saba, and Karim Nagi. Thomas is a founding member of the all-female Arab music ensemble al-Hawanim with Dr. Anne Rasmussen. She is a committed educator and actively seeks to promote understanding of Arab arts and cultures through presentations, workshops, and K-12 school programs.

Thomas is the founder and director of Itraab Arabic music ensemble at Virginia Tech and has been involved with various projects at Moss Arts Center and ICAT since 2014. Before that, she founded and directed the Brown Middle Eastern Music Ensemble from 2004-06. Her professional experience includes work in arts administration, grant writing and community outreach with nonprofit organizations. She is currently Visiting Assistant Professor of Music at Sweet Briar College in Amherst, Virginia.

Anne K. Rasmussen is Professor of Music and Ethnomusicology and the Bickers Professor of Middle Eastern Studies at the College of William & Mary where she also directs the William & Mary Middle Eastern Music Ensemble. Her research interests include music of the Middle East and the Islamicate world and music and multiculturalism in the United States. She has conducted extensive fieldwork in Indonesia and in Oman and among multicultural communities in the U.S. She is the recipient of several prestigious fellowships and author of award-winning publications including her monograph, *Women, the Recited Qur'an, and Islamic Music in Indonesia*, (University of California Press 2010, and with an Indonesian translation in 2019). She has repeatedly been elected to the board of the Society for Ethnomusicology and served as president of the organization from 2015-2017. Anne Rasmussen blends teaching, research, and performance as a musician in a variety of musical styles. She sings and plays the piano, as well as the Arab instruments, 'ūd, qanun, and riqq. She regularly maintains a busy schedule of rehearsal and performance with the William & Mary Middle Eastern Music Ensemble that she directs and as a soloist and collaborator with musical colleagues in the U.S. and abroad.

Originally from New Orleans, LA, Nicole LeCorgne is a photographer specializing in wet plate collodion and historic printing processes. Nicole developed a love for darkroom processes and photography as fine art while an undergraduate at University of New Orleans but spent the greater part of her career as a percussionist, educator, and ethnomusicologist specializing in music of the Middle East. Nicole has lived and traveled throughout the U.S. and Middle East. In the early 2000s, she began making digital images and field recordings documenting the musical worlds she had been inhabiting for more than a decade. Nicole ultimately returned to the darkroom and fine art photography. Most recently she has been making work that documents internal rather than external worlds. Nicole is a Fulbright scholar with an MA in Ethnomusicology from Wesleyan University, and an MFA in Photography from Savannah College of Art and Design. She has photographed in Saudi Arabia for *Aramco World* magazine and has work included in collections such as the Smithsonian Institution and the Awagami Paper Museum in Japan. Nicole currently resides in Marietta, GA.

Concert Programs

Performer Showcase and Composer Concert

Friday, April 8, 2022

Night Crossing

I'ana Sandra Cotton

Dr. Heather Killmeyer, English horn
Dr. Lisa Perry, bass clarinet
Dr. Yu-Hsuan Liao, piano

Images, Book 2

Cloches à travers les feuilles
(Bells Through the Leaves)

Claude Debussy

Images, Book 2

Et la lune descend sur le temple qui fut
(And the Moon Sets Over the Temple that Was)

Claude Debussy

Images, Book 2

Poissons d'or
(Goldfish)

Claude Debussy

To Unformed for Piano and Electronics

Kyong Mee Choi

Dr. Nanyi Qiang, piano

Prelude and Caprice

George Walker

Sonata No. 1

George Walker

II. Theme and Six Variations

Sonata No. 2

George Walker

I. Theme and Ten Variations

II. Presto

III. Adagio

IV. Allegretto Tranquillo

Sonata No. 5

George Walker

Dr. Cole Berger, piano

Straight Into Tangles

Ralph Lewis

Oberlin Arts and Sciences Orchestra
Dr. Tiffany Chang, conductor

Performer Biographies and Program Notes

Beyond Borders: Night Crossing by I'lana Sandra Cotton

Dr. Heather Killmeyer, East Tennessee State University

Dr. Lisa Perry, East Tennessee State University

Dr. Yu-Hsuan Liao, Shepherd University

Composer, improviser, and teacher I'lana Cotton has produced a large body of works for instrumental and vocal ensembles. Originally trained as a classical pianist, she studied composition with John Adams, Alden Jenks, Paul Reale, and Elaine Barkin. Her interest in non-Western music and improvisation led to studies in Javanese gamelan and north Indian classical vocal technique. Many of her performances are collaborative, featuring improvisatory music with dancers, mimes, and visual artists.

Night Crossing features the unusual instrumentation of English horn, bass clarinet, and piano and displays a number of characteristics reflecting Cotton's interest in non-Western music. Its seven-part structure is organized in an arch form, with most sections delineated by changes in tempo and texture. The piece begins sparsely with a bass clarinet solo and light accompaniment in the piano, slowly building in density and complexity. At times, the meter and rhythms evoke a dancelike character, bringing to mind the relationship between gamelan and dance rituals. After reaching its climax, the piece unfolds in reverse order with the density and tempo waning. *Night Crossing* is but one composition in Cotton's oeuvre displaying the rich creative possibilities available to musicians willing to study and embrace musical practices beyond the Western classical realm.

Heather Killmeyer serves as Associate Professor of Double Reeds at East Tennessee State University. An enthusiastic advocate for introducing oboe to new audiences, her performances range from the traditional to the unconventional. Her orchestral experience includes the Los Angeles Philharmonic, Symphony Silicon Valley, Las Vegas Philharmonic, Reno Philharmonic, San Antonio Symphony, Corpus Christi Symphony, Victoria Symphony, Mid-Texas Symphony, Knoxville Symphony, and the Nimbus Ensemble. She created Dada Cabaret, an experimental chamber ensemble blending eclectic contemporary art music with spoken narrative and elements of theatre, and today plays alternative acoustic rock as oboist of the Rick Savasten Band.

Killmeyer has performed at International Double Reed Society conferences stateside and abroad and at the Australasian Double Reed Society Conference. Summer engagements have included the Hot Springs Music Festival, National Music Festival, Mozart Festival Texas, the Classical Music Festival in Austria, and IFC3. She has worked with artists as diverse as Christopher O'Riley, Elizabeth Pitcairn, Anne-Marie McDermott, David Benoit, and Don Vappie and the Creole Jazz Serenaders. She has participated in numerous commissions and premières of new works for oboe. Dr. Killmeyer received her degrees from the Cincinnati College-Conservatory of Music, the University of Nevada Las Vegas, and the University of Southern California.

Currently based in Johnson City, Tennessee, clarinetist Lisa Perry is the clarinet instructor at East Tennessee State University. Dr. Perry has appeared with the North Carolina Symphony Orchestra, the North Carolina Master Chorale, the Taneycomo Festival Orchestra, the Stamford International Chamber Music Festival (UK) and has recorded for Minnesota Public Radio (MPR). As a member of the International Clarinet Association, Dr. Perry has appeared in *The Clarinet Journal* and performed at the 2015 ICA Southeastern Festival in Birmingham, Alabama, the 2012 ClarinetFest in Lincoln, Nebraska, and the 2019 ClarinetFest in Knoxville, Tennessee. During the summer, Dr. Perry has assisted at the Interlochen Center for Arts Clarinet Academy and has been on faculty at Blue Lake Fine Arts Camp (MI), the Minnesota Clarinet Academy (MN) and the International Music Camp in North Dakota/Canada and has served on faculty and adjudicated for the International Clarinet Workshop and Competition (ICW) in Mizra, Israel.

Dr. Perry earned her Doctor of Musical Arts degree in clarinet performance at the University of Minnesota where she was a Berneking fellowship recipient. She received her Master of Music degree in clarinet performance at Florida State University where she served as a graduate teaching assistant. Lisa also holds a Bachelor of Music degree in clarinet performance from East Carolina University. Her teachers include Janice Lipson, Michael Cyzewski, Anne Dervin, Christopher Grymes, Frank Kowalsky, and Alexander Fiterstein.

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 Master's and Doctor of Musical Arts degrees in Piano Performance from the 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, WVMTA commissioned composition chair, and WVMTA state collaborative performance chair. She regularly gives recitals and masterclasses and is in high demand for adjudication at festivals and competitions around the West Virginia, Maryland, Virginia, and D.C. region.

Piano and Electronics Music Performance

Dr. Nanyi Qiang, Central State University

This performance features Debussy's *Images II* for piano and Kyong Mee Choi's *To Unformed* for piano and electronics. As piano music entered the 21st century, the intersection of piano and computer was inevitable as the rapidly developing technologically influenced culture. The merging of computer technology and the sound of piano has brought audio engineers and sound designers together to serve composers' new visions and ideas.

Composed in 1911 and 2009 respectively, despite a century's time span, *Images II* and *To Unformed* share shocking similarities reflecting both composers' fascination with listening, sound, space, time, color, and immersion. While Claude Debussy (1862-1918) is regarded as an originator of the radically new and innovative musical language that has come to be known as "Impressionism," his piano music, focused as it is on color and sonority, often draws attention to oriental music and culture.

To Unformed was inspired by Thich Nhat Hanh's book, *No Death, No Fear*. He describes life and death by saying, "When conditions are sufficient, we manifest and when conditions are not sufficient, we go into hiding." *To Unformed* attempts to depict Thich Nhat Hanh's idea musically by using the same musical material to express Hahn's idea of "manifestation" and "hiding." Considered as one of the leading female composers of electro-acoustic music, Kyong Mee Choi received prestigious awards including Guggenheim Fellowship and Aaron Copland Award. She is an Associate Professor of Composition at Roosevelt University in Chicago.

Pianist Nanyi Qiang has established a wide-ranging career as a chamber musician, soloist, and pedagogue. He is in much demand as a concert artist in solo and chamber recitals and new music concerts. In 2021, his latest recording, *DUO SHU* was released on the Blue Griffin label. Dr. Qiang has appeared to public acclaim in venues including Carnegie Hall, Stanford, and the San Francisco New Music Center. He is an alumnus of Music Academy of the West. A strong advocate of new music and technology, Dr. Qiang has been commissioning and performing new music written for piano. Dr. Qiang is on the piano faculty of Central

State University. He holds a DMA from the University of Minnesota. Currently, he serves as the president for OhioMTA Western District. www.neilnanyiqiang.com.

Solo Piano Music by George Walker

Dr. Cole Burger, Bowling Green State University

The year 2022 marks the 100th anniversary of the birth of composer George Walker, the grandson of a slave. During his life, Walker taught at the Peabody Conservatory and other institutions, received commissions from the New York Philharmonic and others, and was the first Black man to receive the Pulitzer Prize for Music. His outstanding piano playing is evident in his many recordings of works from the standard piano canon. His compositions merit greater exposure.

The Caprice was Walker's first piano work, composed while a freshman at the Oberlin Conservatory. He wrote the Prelude four years later for his Town Hall recital debut. Walker uses the Kentucky folk song, "O Bury Me Beneath the Willow" as the theme for the second movement of his First Sonata (1953). The Second Sonata comes from the same year he completed his doctoral degree in composition from the Eastman School of Music. According to Walker, "The theme of the first movement is reflected in the ground bass upon which six variations are built. The second movement, a brief scherzo, is followed by a monothematic slow movement. The fourth movement, in sonatina form, ends with a coda derived from the theme of the first movement." The Fifth Sonata is Walker's final contribution to the genre. The rhythmic and metric flexibility in this piece is intentional and an important new direction in his writing. Changes between contrapuntal and big harmonic constructions are prominent throughout. Like his other works, there is economy in the use of intervals.

Cole Burger teaches and coordinates class piano and piano pedagogy at Bowling Green State University. He is also a member of the piano faculty at Lutheran Summer Music and served for twelve summers on the faculty at Camp Encore/Coda. He taught applied piano as a guest professor at the University of Malaya in Kuala Lumpur, as a member of the Fulbright Specialist Roster, sponsored by the United States Department of State Bureau of Educational and Cultural Affairs.

As a solo and collaborative pianist, he has performed throughout the United States, Europe, and Asia, including Carnegie Hall's Weill Recital Hall, Rome's Teatro di Marcello, the Romanian Athenaeum in Bucharest, the Goethe Institute in Bangkok, and the United States Ambassador's Home in Malaysia. The *American Record Guide* called his playing "both extraordinarily strong and achingly tender" in his solo CD, *Beyond the Traveler: Piano Music by Composers from Arkansas*, available on MSR Classics. The recording features world premières of works by John S. Hilliard and Steven Bryant, as well as pieces by Florence Price and Conlon Nancarrow.

Burger has given lectures, presentations, and masterclasses at the local, state, national, and international levels, including the International Florence Price Festival, National Conference on Keyboard Pedagogy, and the MTNA Group Piano and Piano Pedagogy Forum. His peer-reviewed journal publications appear in the *College Music Society Symposium*, *The Piano Magazine*, and *American Music Teacher*.

Dr. Burger holds degrees in piano performance and economics from Northwestern University and the University of Texas.

Straight Into Tangles

Dr. Ralph Lewis, Independent Scholar

Dr. Tiffany Chang, Oberlin Conservatory

Straight Into Tangles is a live-to-Zoom work for orchestra. Designed in collaboration with an orchestra throughout this last year, it is meant to be a live experience that embraces the playful imperfections of audio in this medium. Deliberate straight lines and clear, unblended colors (inspired by the rigor of Mondrian) are performed into Zoom, and unstable, uncertain, scuffed, tangled sounds return. As the orchestra members learn to play the written music, they are also examining how their input is indeterminately altered, manipulated, and distorted by Zoom.

Ralph Lewis is a composer whose works seek meeting points between sonorous music and arresting noise, alternative tunings and timbre, and the roles of performer and audience. His music and research have been presented at festivals and conferences including SEAMUS, College Music Society, Boston Microtonal Society, the International Conference on Technologies for Music Notation and Representation (TENOR), Thirsty Ears Festival, SCI National Conference, Electronic Music Midwest, Electroacoustic Barn Dance, and the Music for People and Thingamajigs Festival. He recently graduated with a DMA in composition from the University of Illinois, having written his dissertation about Aaron Cassidy's Second String Quartet, with the on-site research funded by one of ten nationally-awarded Phi Kappa Phi Graduate Research Grants. Since 2016, Lewis has led All Score Urbana, a community engagement music composition workshop program that offers free events open to residents and facilitates opportunities for them to collaborate with local performers.

Taiwanese-American conductor Tiffany Chang is recognized internationally for her exceptional artistry, formidable versatility, and unshakable integrity that lead people to accomplish things they once thought were impossible and inspire them to feel fulfilled knowing that their work matters. She is determined to increase job satisfaction for musicians by creating purpose-driven work cultures, dissolving fears within a leader vs. group dichotomy, and taking care of the people who serve the audiences.

Recipient of a 2020 Solti Foundation U.S. Career Assistance Award and recently an OPERA America Grant for Women Stage Directors and Conductors, Chang makes her debut at Portland Opera and Opera Columbus this season. She garnered significant attention at The Dallas Opera's Hart Institute for Women Conductors in 2019 and was named winner of The American Prize in Opera Conducting in 2017. She also served ten seasons as Music Director/Conductor for the North End Music and Performing Arts Center's (NEMPAC) Opera Project in Boston and served as guest conductor in productions at Boston University and Baldwin Wallace Conservatory.

Chang serves as artist-faculty at two major institutions across the United States, Oberlin Conservatory as Conductor and Berklee College of Music as Associate Professor. Her visionary leadership and striking innovations at both institutions had transformative impact that had local communities take immediate notice.

Performer Showcase
Saturday, April 9, 2022

Invention for Flute and Clarinet
A Little Gift
Conversations
 I. Chit-chat
 II. Greetings
 III. Gossip
The Twa' Corbies

Charles Cacioppo
Joan Tower
Zenobia Powell-Perry

Joe Stollery

Dr. Michelle Kiec, clarinet, bass clarinet
Dr. Carol Shansky, flute, alto flute

Eine Kleine Mitternachtmusik

George Crumb

Dr. Yu-Hsuan Liao, piano

Ribbon Bow
Black Is the Color
December Morning
The Cypress Tree
Written in the Stars
Country Nightfall
Come Gentle Dark
Reward

John Jacob Niles
John Jacob Niles

Dr. Hope Koehler, soprano
Dr. James Douglass, piano

Performer Biographies and Program Notes

Talk About It

Dr. Michelle Kiec, Kutztown University
Dr. Carol Shansky, New Jersey City University

The compositions on this program utilize musical interplay to tell a story. In *Invention for Flute and Clarinet*, Charles Cacioppo weaves two disparate lines into a unified whole. Unlike Baroque era inventions, boundaries are stretched as voices weave together without regard for thematic convention. Joan Tower's *A Little Gift*, a musical present for a friend's 60th birthday, shares the joy and serenity that comes with the passing of years. Zenobia Powell-Perry's *Conversations* belies a simplicity of a bygone era. Originally written for two flutes, the composition has been adapted by the ensemble for flute and clarinet. In the final work, *The Twa' Corbies*, Joe Stollery uses a painting by Campbell Lindsey Smith (based on a ballad) that depicts two ravens discussing what to do with a dead knight they have just found. Gruesome but a conversation, nonetheless.

Michelle Kiec, Interim Vice Provost for Extended and Lifelong Learning and Dean of Graduate Studies at Kutztown University, merges a career as an academic administrator with performances as a clarinetist. Dr. Kiec has presented at conferences including the International Clarinet Association, College Music Society,

and National Association of College Wind and Percussion Instructors and performed with the Harrisburg Symphony and Opera, West Virginia Symphony, Kentucky Symphony Orchestra, Opera Lancaster, Aspen Music Festival, and Breckenridge Music Festival. She earned degrees in music performance from the Peabody Conservatory of Music and University at Buffalo.

Carol Shansky, DMA, M.M. (BU), B.M. (Ithaca) is Assistant Professor/Music Education Coordinator at New Jersey City University. Published in the *Journal of Research in Musicology*, *Journal of Historical Research in Music Education*, and RIME, she has presented at conferences including CMS, East Coast Band, IGEB, and NABMSA. She is the author of *Musical Tapestries: A Thematic Approach to Music Appreciation* (Kendall-Hunt) and *The Hebrew Orphan Asylum Band: Community, Culture and Opportunity* (Cambridge Scholars).

George Crumb's *Eine Kleine Mitternachtmusik (A Little Midnight Music)*

Dr. Yu-Hsuan Liao, Shepherd University

In 2001, pianist Emanuele Arciuli commissioned a group of composers to write variations based on jazz musician Thelonious Monk's classic, "Round Midnight." George Crumb (1929-2022) 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 resonance inside the piano, typical harmonic language, and his hallmark use of musical quotations. Crumb cleverly threw in quotes from Debussy's *Golliwog's Cakewalk*, Wagner's *Tristan*, and *Till Eulenspiegel's Merry Pranks* by Richard Strauss. The work fuses jazz and Monk's theme with Crumb's harmonic language, but also interacts with European and American idioms and motifs.

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 Master's and Doctoral degrees 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 the Eastern Panhandle Music Teachers Association, WVMTA commissioned composition chair, and WVMTA state collaborative performance chair. She regularly gives recitals and masterclasses and is in high demand as an adjudicator at festivals and competitions around the West Virginia, Maryland, Virginia, and D.C. region.

John Jacob Niles: *New Discoveries*

Dr. Hope Koehler, West Virginia University

Dr. James Douglass, University of North Carolina at Greensboro

John Jacob Niles (1892-1980) was a man of many gifts who spent most of his colorful life collecting songs and song fragments from people all over the world, but most especially in Appalachia. He took these fragments and created masterpieces of song in the American Folk style. The performance will begin with a brief introduction of Niles and his music through two songs that represent Niles as he is best known in the current art music community, *Ribbon Bow* and *Black is the Color*, indicators of his Appalachian folk-style.

Although Niles is best known as a composer and performer of music derived from Appalachian folk music, his compositional output is more diverse. In 1917, Niles's military service took him to France where he was injured in a plane crash. He was discharged, and the U.S. military covered the costs of music studies at the Université de Lyon and the Schola Cantorum in Paris. This was significant to his compositional life as the influence of his studies in France can be seen in the compositions he created late in his life, a period when he began composing songs that fall more easily into the category of art music. This body of work by Niles is largely unknown, unpublished, and until recently, unrecorded. It is the aim of this presentation to bring an awareness of these songs to musicians, particularly singers and teachers of singing.

Hope Koehler, soprano, whose voice has been heralded as having "the richness of Marilyn Horne at the bottom and the clarion clarity of Leontyne Price at the top" has appeared in *Carmen*, *Il Trovatore*, *Lucia di Lammermoor*, *Rigoletto*, *The Impresario*, *The Old Maid and the Thief*, *Amahl and the Night Visitors*, *Gianni Schicchi*, and many others. She has appeared in the title roles of *Tosca*, *Carmen*, *Fidelio*, and *Madama Butterfly*. She is a regular performer and featured soloist with the renowned American Spiritual Ensemble, a group that performs all over the world, and whose mission is to keep the American Negro Spiritual alive and vibrant. She can be heard on the CDs *The Lily of the Valley*, *Swing Low*, *Sweet Chariot*, *The Spirit of the Holidays*, and *The Duke Returns*, and on the DVD *The Spirituals*, recorded with the American Spiritual Ensemble. In June of 2008, Albany Records released Koehler's recording of John Jacob Niles's songs titled *The Lass from the Low Countree*, performed with James Douglass at the piano. Her second solo CD, *Lost Melodies*, also recorded with Douglass, was released in the summer of 2013. She is currently Professor of Voice at West Virginia University.

As a collaborative pianist, James Douglass has been involved in such diverse genres as chamber music, vocal arts, opera, choral arts, symphonic repertoire, jazz, cabaret, and musical theater. He received his Bachelor of Music and Master of Music degrees in piano performance from the University of Alabama, later earning the Doctor of Musical Arts degree in Keyboard Collaborative Arts at the University of Southern California.

Dr. Douglass has been on the faculties of Mississippi College, Occidental College (Los Angeles), and the University of Southern California as a collaborative pianist, coach, and instructor, as well as Assistant Professor of collaborative piano and director of the collaborative piano degree program at Middle Tennessee State University. In 2004, he began teaching in the summer study program AIMS in Graz, Austria (American Institute of Musical Studies) as the instructor of collaborative piano and a vocal coach in the Lieder Studio.

In 2005, Dr. Douglass joined the faculty of the School of Music of the University of North Carolina at Greensboro, where he currently serves as Professor of Collaborative Piano, director of the collaborative piano degrees program, coordinator of the Keyboard Studies program, coordinator of chamber music activities, vocal coach, and artistic director of the Collage Chamber Series. As a collaborative pianist, he is active as a teacher, clinician, recording artist, and recitalist with performances and television/radio broadcasts across the United States, Europe, and China.