The College Music Society
36th Northeast Regional Conference

BOSTON UNIVERSITY

March 20 - 21, 2015
Welcome from the Conference Host
Carol Shansky

Welcome to Boston! Boston is also known as “The Hub” and it truly is in so many ways. A series of circumstances has me hosting this conference from New Jersey, but I am always drawn to Boston as it has been a hub for me both academically and personally. I earned my Masters (Performance) and Doctoral (Music Education) degrees from the College of Fine Arts and returned to the Hub in a virtual way as a facilitator in their online Master of Music Education program. Both of my children are BU-affiliated as my daughter is a CFA alum and my son is a Film/TV major in the College of Communications. Other family members went to school in the Boston area, so I feel near and dear to this great city.

Boston is a hub for learning and for music. Among its many colleges and universities, Boston boasts several top-notch music schools: Boston University College of Fine Arts, New England Conservatory, Longy School of Music, and the Boston Conservatory. Music is an active and very present component of university life around Boston - MIT, for instance, has a well-known gamelan ensemble. For flutists, Boston is a hub for some of the oldest and finest builders of flutes in the world, and the city is a center for performance and research in early music, hosting one of the earliest and most important early music festivals.

Boston University is situated primarily along Commonwealth Avenue with, the College of Fine Arts at the western end. While we’re providing some restaurant recommendations, you’ll see that there are a plethora of possibilities along the avenue, especially geared toward student budgets. Kenmore Square, which is at the far eastern end of the campus has numerous choices and a wide variety of prices.

While you are going to be very busy at this fantastic conference, stay an extra day and take advantage of all that Boston has to offer. You are probably aware, and Boston doesn’t let you forget, that the American Revolution was conducted in the city and its environs. Go to the Boston Commons and take the Freedom Trail. It’s a great way to see the city as well as all of the important sites in our early American history. A trip to the waterfront is wonderful, as is the New England Aquarium. Boston is not a big city, so you can see the Boston Public Garden, Faneuil Hall and admire the gold dome of the State House all in one trip. The best way to get around Boston is to use the public transit system (the “T”). Ask someone at the registration desk for help with this, although you might also want to go to http://www.mbta.com/ for assistance. Keep in mind that getting on the trolley (the subway comes above ground from Kenmore Square all the way up Comm. Ave.) requires exact change, so if you think you’ll be riding the subway a lot, it may pay to go to Kenmore Square and purchase a Charlie Card.

I know that you’re going to enjoy this conference and enjoy the city of Boston!

From Richard Bunbury

I wish to add my welcome to Carol’s as a member of the BU School of Music faculty who will assist her with some on the ground coordination of this conference. Please let us know if we can make this experience a better one for you.

Best wishes,
Richard Bunbury, Ph.D.
March 2015

Dear Members of the College Music Society, Northeast Chapter,

Boston University, the College of Fine Arts and the School of Music are pleased to welcome all of you to this important conference. We are honored to have you and hope that these two days of performances, papers, lecture recitals and premieres of compositions will be a great success.

Founded in 1872, Boston University School of Music is the oldest music degree-granting institution in the country. In the 1950s, the School was a pioneer in the development of the Doctor of Musical Arts degree and, in 2005, launched one of the first graduate programs in music education to be offered online. Thousands of performers, scholars and composers have been trained in this institution and our academic programs continue to attract bright and promising students from around the globe. Our alumni hold key positions in colleges, conservatories, universities and major arts organizations all over the world, including the College Music Society.

Boston is a city that takes music seriously and we certainly hope that you are able to sample some while you are here. Please -- let us know if there is anything that we can do to assist you as our guests. Enjoy our fair city!

Best wishes,

[Signature]

Prof. Richard Cornell, PhD
Director ad interim
School of Music
Dear CMS Membership:

I have enjoyed serving the College Music Society Northeast Chapter as President of the Northeast Chapter and Program Chair of the 2015 Regional Conference, and I want to thank the members of the Program Committee, Dwight Manning, Joseph Darby, Victoria von Arx, and José García-León, for their thoughtful, diligent, and efficient work in reviewing submissions to the conference. The program that the Committee has designed for you promises to be interesting and diverse, with papers, lecture/recitals, concerts, and other presentation formats coming from a wide variety of musical sub-disciplines, such as music performance, music history, music theory, music education, ethnomusicology, and topics that pertain to professional development for the music professorate. I am also particularly excited by the fact that we have been able to include a Recital Hour for the second year since its inception in 2014 that gives members an opportunity to perform without the necessity of including a lecture component. I am happy to see the Recital Hour initiative flourishing. This Recital Hour further represents the diversity of offerings in the overall program.

In addition to these diverse offerings, we are very pleased to be hosting renowned classical music critic Greg Sandow as the Keynote Speaker. Mr. Sandow is on the Graduate Studies Faculty at the Juilliard School of Music and has served as a music critic for the Wall Street Journal and Village Voice. He focuses much of his energy on the future of classical music—helping classical music to define its problems and find solutions for them. I anticipate his talk to be thought-provoking and stimulating.

We are also continuing our Chapter’s practice of including a Pedagogical Speaker. This year, Pedagogical Speaker Frank Abrahams will give a talk on teaching to “millennials,” raising questions about whether current pedagogies are sustainable. This will be a highly relevant and timely talk that promises to generate great insight into the idiosyncrasies of the current generation of students.

At CMS, we are constantly contemplating various themes, such as inclusivity, diversity, advocacy, and sustainability. To that end, as well as to the end of fostering the next generation of CMS involvement, we are pleased to report that we have notable program space devoted to student papers and lecture/recitals, and that the competition for the Diane W. Follet Outstanding Student Scholarship Award, as well as the Elliott S. Schwartz Student Composition Award, should be quite intense. In addition, we always welcome new professional CMS members, as well as members from outside of the Northeast Region. I have always found that the community of CMS members is quite warm and engaging, and I hope you will also.

Finally, it has been my pleasure to work with Carol Shansky, the Conference Host, to make this event memorable, exciting, and inspiring. I also extend my deepest gratitude to the Board of Directors of the College Music Society Northeast Chapter for their tireless efforts on behalf of CMS Northeast.

Yours sincerely,

Daniel Perttu, DMA
Chair, CMS NE Program Committee
President, CMS Northeast Chapter
Associate Professor and Music Department Chair, Westminster College
The Road to Survival

Can classical music survive in a changed culture?

That’s a question many people are asking. And while the acute troubles orchestras face are getting most of the press, everyone at this conference knows that music in academia also has problems. Even though music schools and music departments have for many years been expanding into jazz and other genres, they’ve traditionally taught classical music and may still put it first. How can we justify that? This is a tough question, especially when there are fewer jobs in classical music, and some will say that we’re training our students for unemployment.

I’d propose two answers. First, the study of music has to be broadened still more. Classical music has to be seen as one of many strands of music important in the world right now. Which in our multicultural society – and this may seem like a paradox, but really it’s just common sense – will raise its perceived value, far more than will happen if we go on treating it as superior. People will now see it as part of the world they live in. The CMS study Transforming Music Study from its Foundations is one step on this road, as is the piano curriculum at Wilfrid Laurier University in Ontario, where students get credit for improvising, and for doing creative work as composers or arrangers in nonclassical styles.

Second, we have to demonstrate the value of what we teach by – quite simply – making it valuable, to as many people as possible. That means going outside our schools and departments, to make an impact on our universities and on our communities. One model for that might be the DePauw University School of Music, which – alongside a new curriculum, which stresses career strategies for the 21st century – has opened an office and performing space in its town, while creating active programs in the town’s middle school, on the university’s liberal arts campus, and among local farmers.

If we do these things, we can do more than survive. We can learn how to thrive.

Greg Sandow is a veteran critic, a composer, and a writer, teacher and consultant who works on projects involving the future of classical music. He’s a member of the Graduate Studies faculty at Juilliard, writes an influential blog about classical music’s future, and as a consultant has had clients ranging from individual artists to the DePauw University School of Music, where he worked intensively with students, faculty, and the dean, helping to develop a new curriculum.

From 2009 to 2011 he was artist in residence at the University of Maryland, where he helped classical music students find an audience their own age. He’s much in demand as a speaker, both in the US and abroad, and has given commencement addresses at the Longy School of Music and the Eastman School of Music.

He thinks the arts – and especially classical music – must adapt to contemporary life, a quest that’s not always easy. It involves rebranding, reimagining performances and presentations, and approaching the wider culture with an open-minded interest in what’s going on there, outside the arts.
Teaching Music to Millennials: Are Current Pedagogies Sustainable?

Preparing 21st-century instructors to engage students in music-making experiences in college music programs and in K–12 schools requires new notions of what music teachers should know, understand, and be able to do.

Current college students are the first generation to grow up in a world rich with computers, videogames, digital music players, cell phones, and social media. They attend classes with laptops or tablets and have access to information instantly on the Web. Many prefer to take classes online where they can learn at their own pace, on their own time, and in their own physical space. As a result, scientists posit that the exposure to and interaction with technologies produces students who think and process information in ways that are fundamentally different from their teachers.

If music literacy is a program goal, the ability to decode traditional notation can no longer delimit such literacies. Instead, musical literacy now includes the ability to select music and organize it into playlists according to self-selected criteria sometimes based on genre; sometimes on artist; but rarely on form, meter, key, or instrumentation. What constitutes musical literacy for those to whom music is delivered from a cell phone through a pair of earbuds? What might we teach students that will enrich the experiences and engagements they have with music outside of the music classroom? What experiences, skills, and competencies should the future pedagogue encounter and master to be effective? What information should be stored within students’ long D and short D term memories, and what information may be stored on the hard drive of students’ computers?

This talk discusses these questions and concludes with a proposal that re-visions music teacher education. It aligns music teaching and music learning to Millennial students and suggests strategies for current instructors to empower their students to be musical people and musically literate in ways that honor and acknowledge whom their students are and whom they may become.

Frank Abrahams is Professor of Music Education at Westminster Choir College of Rider University in Princeton, New Jersey. A native of Philadelphia, he holds degrees from Temple University and New England Conservatory. Dr. Abrahams has pioneered the development of a critical pedagogy for music education and has presented research papers and taught classes in the United States, China, Brazil, Taiwan, Hungary, Israel, Italy, Croatia, and the UK. Abrahams is the curriculum facilitator for the Society for Music Teacher Education. He is senior editor of Visions of Research in Music Education and has been a member of the editorial board of the Music Educators Journal. With Paul Head, he is co-author of Case Studies in Music Education (GIA Publications), Teaching Music Through Performance in Middle School Choir (GIA Publications) and the forthcoming Oxford Handbook of Choral Pedagogy (Oxford University Press). With Ryan John, he is co-author of Planning Instruction in Music (GIA Publications).
**Officers and Committee Members of the Northeast Region**

**CMS NE Chapter Officers**
Daniel Perttu, President
Joseph Darby, Vice-President
Michelle Kiec, Secretary
William P. Pfaff, Treasurer
David Feurzeig, Composition
Patricia Riley, Music Education
Richard Bunbury, Musicology
José García-León, Performance
Bryan Goyette, Student Representative

**CMS NE Chapter Newly Elected Officers**
President Elect: Daniel Perttu
Treasurer: Carolyn Lord
Board Member for Composition: Anne Neikirk
Board Member for Music Ed: Patricia Riley
Board Member for Musicology: Victoria von Arx

**Composition Selection Committee**
David Feurzeig, Chair
Brian Robison
John Wallace

**Student Paper Adjudicators**
Joseph Darby
Christopher Nichols
Daniel Perttu

**Stay in Touch!**
Stay in touch! Hear about current events and connect with colleagues through CMS NE social media. The call for proposals, compositions, papers, lecture/recitals, posters and more will be posted soon on the CMS website: www.music.org.

[facebook.com/CMSNE](http://facebook.com/CMSNE)   [@CMSNE](http://twitter.com/CMSNE)

**The Next Conference**
The 37th CMS Northeast Regional Conference will be held on March 18-19, 2016 at Kutztown University. The conference will be hosted by Dr. Jeremy Justeson.

The College Music Society would like to thank the College of Fine Arts for hosting this conference. A special thank you to extended to the following individuals whose generous assistance made this event possible: Beth Barefoot, Danny Vozzolo, Jill Pearson, Diane McLean, Mike Javorsky, Sarah Bellott, and Boston University Music Student Volunteers.
**Internet Access on BU Guest**

The BU Guest network allows visitors to access the Internet through BU’s wireless network. To access BU Guest, simply select it from your list of available networks. You will then be prompted to Request a Guest account. After you complete the registration process, you will be provided with a Guest username and password, which you can then use to log in.

- Your Guest account will be valid for 30 days; however, you will be prompted to provide it (by logging in) every 24 hours.
- After your Guest access expires, you can apply for a new Guest account using the same email address.
- Please be aware that traffic on the Guest network is not encrypted.

Individuals needing assistance with wireless setup can contact BU’s IT Help Center at 617-353-HELP (4357) or ithelp@bu.edu. For more information on BU Guest, please visit http://www.bu.edu/tech/services/support/networks/wireless/guest/

**Luncheon - Saturday 12:00 - 1:30**

Catered by: Back Bay Barbeque (BU is near the Back Bay neighborhood of Boston)

- Rolls and butter
- Corn on the Cob with Chili Lime Butter
- Wild Rice Salad with Dried Apricots, Scallions, Currants and citrus dressing
- Assorted Baby Greens with Sliced Roma tomatoes, Shaved Carrots and Balsamic Vinaigrette
- Seasonal Fruit Salad
- Vegetable kabobs: Grilled seasonal vegetables with an Herb and White Wine Marinade
- Grilled Mediterranean Chicken in a lemon and garlic herb marinade
- Individual Apple and Boston Cream Pies
- Peach Iced Tea and Raspberry Lemonade
Friday Sessions - March 20th

7:30 - 8:30
**Continental Breakfast**
Commonwealth

8:30 - 9:00
**Opening Remarks**
Concert Hall

9:00 - 9:15
**Break**

9:15 - 10:15
**Session 1**
Session Chair: Christopher Nichols

9:15 **Lecture/Recital, Unearthed American Masterpieces: The Lost Guitar Works of Ernst Bacon**
Bradley Colten

9:45 **Lecture/Recital, The Four Schools of American Choral Singing and their Impact on Effective Rehearsing**
Jason A. Thoms

Session Chair: Michelle Kiec

9:15 **Paper, Effect of Presentation Method on Time Spent Learning Excerpts of Varying Tonal and Rhythmic Difficulty**
Kathryn Best

9:45 **Paper, Teaching Asymmetrical Meter With Eastern European Folk Dancing**
Peter Silberman

10:15 - 10:30
**Break**

10:30 - 12:00
**Session 2**
Session Chair: Jason A. Thoms

11:00 **Paper, A Generalized Theory of Common-Tone Preserving Contextual Inversions**
Jessica Rudman

11:30 **Paper, An Empowering Music Education: A Case Study of Debunking Structural Violence**
Ho Yan Tang

Session Chair: Joseph Darby

10:30 **Paper, Ascent, Centering, and Self-Similarity: A Modern Conception of Spatial Design in the ‘Benedictus’ from Josquin’s Missa L’homme arme super voces musicales**
Patricia Burt
# Friday Sessions

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<td><strong>Demonstration</strong>, From Folsom Prison to Carnegie Hall: Popular Music’s Impact on Americana Art Music</td>
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<td><strong>Paper</strong>, The Use of Technology in Flipping the Music Classroom</td>
<td>Eunmi Shim</td>
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<td><strong>Demonstration</strong>, An Interdisciplinary Approach To Music Education</td>
<td>Mark Tonelli and Anna Pennington</td>
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<td><strong>Paper</strong>, Two Lecons in Chromatic Harmony: A View from the 19th-Century Conservatoire</td>
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**Friday Sessions**

**Session Chair: Joseph Darby**

2:15  **Paper,** *Inspiring Music Composition with Logic Pro and Propellerhead’s Reason*
Daniel Walzer

2:45  **Paper,** *Social Capital and Your Choral Program: Creating a Culture of Success and Sustainability*
Wendy Kathryn Moy

3:15 - 3:30  **Break**

3:30 - 5:00  **Keynote Address:**
*The Road to Survival: Can Classical Music Survive in a Changed Culture?*

**Greg Sandow**
Session Chair: Daniel Perttu

5:00 - 7:00  **Dinner (on your own)**

7:00 - 8:00  **Dessert Reception**  Outside Concert Hall

**Poster Session**
*Beyond Borrowing: Britten’s Eclecticism in the Hölderlin Songs*
Ron Brendal
*Mental Rehearsal: Engaging the Body, the Brain, and the Senses*
Terry Hudson
*Mating Course Schedules to Predicted Enrollment in Music Program*
Michelle Kiec
*Bach, Beethoven, and Beyond: Assessing School Orchestra Literature*
David Royse
*Teaching Rhythms in 3/8 as a Prelude to 6/8*
Paula Telesco

8:00 - 10:00  **Composers’ Concert**  Concert Hall
Composers' Concert

Memorabilia
- I Used to Be Six Foot Four
- Lady Farm
- Wood Vale
- My Doxology

Elliot Schwartz

Catherine Cushing, piano

Ist – Mensch – geworden
- Luna Cholong Kang, flute
- Jing Yang, piano

Reiko Füting

Mistress of the Labyrinth
- Manabu Takasawa, piano

Mei-Fang Lin

Fantasy from stele
- Christian Gray, bass
- Eunmi Ko, piano

Jakub Polaczyk

Intermission

Carousel

Jeffery Shivers

Elizabeth Erenberg, flute
- Kevin Price, clarinet
- Micah Ringham, violin
- Gracie Keith, cello
- Greg Jukes, vibraphone
- Chris Marinuzzi, piano
- Will Myers, conductor

Six Etudes
- Scarlatti
- Sonnambula
- Racing
- Music Box
- Dragon Dance
- Night Song

Manabu Takasawa, piano

Andrew List

Tremble

Hubert Ho

Joanna Martin Berg, flute
- Christina Wright-Ivanova, piano

Between the Stones are Peace and Space

Douglas Buchanan

Christina Wright-Ivanova, piano
Saturday Sessions - March 21th

7:30 - 8:00  Continental Breakfast

8:00 - 9:15  Pedagogical Talk:
Teaching Music to Millennials: Are Current Pedagogies Sustainable?
Frank Abrahams
Session Chair: Daniel Perttu

9:15 - 9:30  Break

9:30 - 10:30  Session 5
Session Chair: Michelle Kiec
9:30  Workshop: Rethinking Ear Training to Serve All Music Students
Frank Martignetti

Session Chair: David Feurzeig
9:30  Panel: Composers’ Panel

Session Chair: Ronnie Sherwin
9:30  Lecture/Recital, The Chamber Music of Arthur Foote - Forgotten Gems of the Repertoire
Madeleine Darmiento

10:00  Lecture/Recital, Forgotten and Suppressed Dutch Composers of World War II: A Presentation on Selected Piano Compositions of Daniel Belinfante
Deborah Nemko

10:30 - 10:45  Break

10:45 - 11:45  Session 6
Session Chair: Amber Yiu-Hsuan Liao
10:45  Lecture/Recital, Albeniz’s Iberia - Also a French Suite
José García-León

11:15  Lecture/Recital, Ten-Finger Gamelan: Balinese Pieces for Piano by Gareth Farr
Charisse Baldoria

Session Chair: Richard Bunbury
10:45  Paper, Towards a Holistic Model of Musical Evolution: The Ripple Effects of Pair-Bonding on Musical Development in Hominids
Douglas Buchanan

11:15  Paper, Syntonality
Dana Richardson
Saturday Sessions

Session Chair: Patricia Riley

10:45  Paper, Do You Have Your Lesson Buddy?
Christy Banks

11:15  Paper, Music Teacher and Student Attrition: Maintaining Your Career, Love of Music, and Ability to Keep Students Engaged
Ronald Sherwin

12:00 - 1:30  Lunch Banquet and Business Meeting

1:30 - 2:30  Session 7
Recital Hour
Session Chair: José García-León

Prelude and Fugue in A Minor

Prelude and Fugue in C Minor
from 24 Preludes and Fugues (1994)*  Sergei Slonimsky (b. 1932)
Deborah Bradley-Kramer, piano

Äppelträd och päronträd  Bo Linde (1933-1970)

För vilsna fötter sjunga gräset
Kyssande vind  Lars-Erik Larsson (1908-1986)

Flickan under
Sköldmön  Ture Rangström (1884-1947)
Kathleen Roland-Silverstein, soprano
Kirk Severtson, piano

Introduction and Fantasies on a Chorale Tune  Norman Dello Joio (1913-2008)
Introduction and Chorale
Fantasy I: Andante
Fantasy II: Allegro con fuoco
Fantasy III: Andantino
Fantasy IV: Allegro assai, scherzovle
Nanette Kaplan Solomon, piano
Saturday Sessions

Sirène
Edward Yadzinski (b. 1940)
Michelle Kiec, clarinet

The Cohen Variations (2009)
Daniel Felsenfeld (b. 1970)
Phoenix Park-Kim, piano

Adam’s Apple
Virko Baley (b. 1938)
Arr. Timothy Bonenfant

Four for Tango
Astor Piazzolla (1921-1992)
Arr. Claude Voirpy
Adapted by Gertrude and Bruce Edwards

Batik Quartet
Michelle Kiec, E-flat clarinet
Christy Banks, clarinet
Soo Goh, clarinet and alto clarinet
Timothy Bonenfant, bass clarinet

* Boston Premiere

1:30 - 2:30
Session Chair: Amber Yiu-Hsuan Liao
Workshop, Ethnomusicology and Multicultural Music Education:
Zimbabwe Children’s Games for the Classroom
Tendai Muparutsa

2:30-2:45
Break

2:45 - 3:45
Session 8
Session Chair: Richard Bunbury
2:45 Lecture/Recital, Exploration of Scriabin’s Spirit
Hyojin Rhim

3:15 Lecture/Recital, Loss and Renewal: The Evolution of Charles Loeffler’s Two Rhapsodies
Courtney Miller
Session Chair: Ronnie Sherwin

2:45  Paper, Through the Side Door and on to the Main Stage: Increasing Enrollment in the Face of Tight Student Schedules  
Lisa Redpath

3:15  Paper, Examining a Music Composition Created Collaboratively between American and Inner Mongolian College Students  
Patricia E. Riley

Session Chair: Frank Martignetti

2:45  Paper, Charles Villiers Stanford, Shamus O’Brien, and the Irish Question  
Aaron Keebaugh

3:45 - 4:00  Break

4:00  Concluding Remarks and Presentation of Student Awards  
Marshall
Memorabilia

My suite called Memorabilia consists of twelve brief movements, each with an autobiographical title. A few of the individual pieces entail an element of musical “theater” and/or require the presence of an assistant (to play a musical instrument, narrate a text, or conduct). It’s not necessary to play all the movements in any given performance, but there must be a minimum of four, and at least one should involve a theatrical element.

This performance consists of four movements. One of the titles is self-explanatory; two others refer to places important to me and my wife (Lady Farm in Vermont, Wood Vale in London), and one is too complicated to discuss here—only a lengthy anecdote would do it justice.

Ist – Mensch – geworden

The composition ist - Mensch - geworden (was - made - man) for flute and piano was commissioned by the new music collective Ear To Mind, and is dedicated to Johann Davin Füting at the occasion of his third birthday. The material consists mainly of fragmented quotes by Josquin, Bach, Schumann, and Debussy. Additional compositions for flute and piano by Pierre Boulez, Morton Feldman, Tristan Murail, Nils Vigeland, and Jo Kondo are quoted as well. The number three plays an important role in the structural concept of the piece: three words in the title, three main pitches (G – D – F), three sections (entrance – main part – exit), three flutes (alto flute – flute – piccolo), three performers (flutist – pianist – page turner), three types of instruments (flutes – piano – triangle), and three languages for the spoken parts of the instrumentalists (English – Korean – German).

Mistress of the Labyrinth

In Crete Mythology, there is this Goddess of great power who oversees the Labyrinth. The Labyrinth in this piece represents a landscape or architecture built upon patterns that are highly structured on a higher level, and yet difficult to be perceived as such on a local level. The pianist in this piece symbolizes this figure of great power who will lead the audience through the secret paths of the Labyrinth in this journey.

Fantasy from Stele

Fantasy from Stele is based on the elements of the Ancient Sumers and is a total piece for double bass and piano with extended techniques.

Carousel

Carousel is a work built on two contrasting themes: colorful elegance and mechanical architecture. These themes are foremost characterized by their textures, the first being soft, gloomy and distant, and the second being articulate, mechanical and present. The music opens with a calm, introverted statement from the clarinet. As the other instruments gradually begin playing, the first theme develops until it is abruptly
interrupted by its counterpart. The second theme is presented briefly, then the first again, then the second, and so on. The two themes “agree to disagree” as they continue to alternate and overlap until they finally meet in the end. The music concludes as the rhythm falls apart and the ensemble disappears in a collective fade to silence.

Six Etudes for Piano

I wrote my Six Etudes for Piano during the period when I began studying piano again as an adult, and they were originally conceived as pieces I would perform. It was my goal to write one etude a day and the entire piece was written within a week. Each etude has its own specific color, mood and character. I attempted to create in music a kaleidoscope of different colors and atmospheres, which grouped together, create a set of short, fun, up-beat pieces.

Tremble

Tremble implies tremolo, trill, constant flux, and instability. The piece is organized around a set of twelve harmonic fields consisting of five pitches. Each field is regenerated from a previous field by adding a new pitch and removing an old one. The material varies from presentations of an underlying tone row and to the arpeggiated somewhat tonal harmonic material that generates the opening and closing sections of the piece.

Between the Stones are Peace and Space

During the summer of 2013, I had the opportunity to study composition in the Orkney Islands, which, though part of Scotland, have been a melting pot of Scottish and Scandinavian cultures for centuries. Particularly striking are the many Neolithic sites on the islands, including two major rings of standing stones, the Stones of Stenness and the Ring of Brodgar, which convey a mystical sense of peace through their enduring connection to time and place. Between the Stones are Peace and Space draws inspiration both from the landscape of Orkney, as well as the cultures that make up its history. The title is taken from the poem “Hvad est du dog skøn” (“How Fair Thou Art”) by Baroque Danish poet Adolph Brorson, later set for chorus by Edvard Grieg. The open fifths and initial modal inflections are inspired by Grieg’s setting, as well as the Piobaerachd bagpiping tradition of Scotland. In Piobaerachd, a rhythmically flexible theme is varied through increasing ornamentation and rhythmic regularity. In the current work, the aspects of the Piobaerachd process occur simultaneously: the slow pulsing of the drone-notes provides a stable rhythm throughout, while the melodic lines build into an eleven-voice canon, refracted through a rhythmic process that naturally expands and contracts to yield increasingly complex rhythmic relationships that collide at the work’s climax. Ultimately, the works serves as a locus akin to a stone circle of tones, wherein cultures merge and ideas transform and reform, hollowing out a space where time can transform into peace.
Baldoria, Charisse

The Fusion of Gong and Piano in the Music of Ramon Pagayon Santos

Recipient of the National Artist Award, Ramon Pagayon Santos is an icon in Southeast Asian ethnomusicological scholarship and composition. His compositions are conceived within the frameworks of Philippine and Southeast Asian artistic traditions and feature western and non-western elements, including Philippine indigenous instruments, Javanese gamelan, and the occasional use of western instruments such as the piano.

Receiving part of his education in the United States and Germany (M.M. from Indiana University, Ph.D. from SUNY Buffalo, studies in atonality and serialism in Darmstadt), his compositional style developed towards the avant-garde and the use of extended techniques. Upon his return to the Philippines, however, he experienced a profound personal and artistic conflict as he recognized the disparity between his contemporary western artistic values and those of postcolonial Southeast Asia. Seeking a spiritual reorientation, he immersed himself in the musics and cultures of Asia, doing fieldwork all over the Philippines, Thailand, and Indonesia, resulting in an enormous body of work.

Gong-An, a set of three pieces for solo piano, was inspired by gong-chime traditions in the Philippines: Klintang represents the kulintangan, an ensemble of bossed gongs from the south, and its modality, sonority, and temporal equilibrium. Abot Tanaw III (Horizons) expresses a breadth of emotions through the fusion of the characteristics of the piano and the kulintang. Pal’ok has direct reference to the playing style of the northern gangsa (flat gong) with its various strokes and attacks, resulting in different timbres, colors, and durations within a limited pitch environment.

Baldoria, Charisse

Ten-Finger Gamelan: Balinese Pieces for Piano by Gareth Farr

One of New Zealand’s most highly regarded composers, Gareth Farr is a percussionist whose works are inspired by music from the Pacific Rim and by the Balinese gamelan. A composer of western and non-western sensibilities, Farr has composition degrees from the United States (Eastman School of Music) and New Zealand (University of Auckland), directs his own Balinese gamelan, and has performed in drag under the name Lilith LaCroix.

Recently combined into the set Balinese Pieces, Farr wrote three pieces for solo piano from 1996 to 2003 that were inspired by his explorations of the Balinese gamelan.

Tentang Cara Gamelan (On the Technique of Gamelan) features an imaginary conversation between Colin McPhee and Claude Debussy which is expressed both in the music and the humorous program notes. It showcases conflicts between Debussy’s liberal use of the “black-key” sound and McPhee’s faithful transcription of Balinese ceremonial music and builds up to an explosive final section reminiscent of the gong kebyar.

Sepuluj Jari (Ten Fingers) quotes an imaginary letter by Johann Sebastian Bach written from when he was stranded on the island of Bali where he came up with a toccata after being offered a strange drink from a coconut shell. A highly virtuosic piece, it features melodies based on Balinese tuning, layers alluding to gamelan instrumental texture, kebyar-style passages, and Baroque-inspired figuration.

Jangan Lupa (Don’t Forget) commemorates the tragedy of the Bali bombings. It is a piece with a song-like structure alluding Balinese tuning and layered textures.

Banks, Christy

Do You Have Your Lesson Buddy?

It is commonly accepted that exercising with a “buddy” is beneficial in many ways. Can the same be said for attending lessons with a “buddy?” This paper will outline several benefits of peer engagement in the form of “Buddy Lessons” at the undergraduate level. These include more contact time with the professor, expanded
familiarity with repertoire, an emphasis in developing pedagogical and problem-solving skills, less absenteeism, decreased performance anxiety, increased camaraderie among students, and more transparency/perceived fairness in assessment. This paper will also discuss the nuts and bolts of implementing a “buddy system” in a collegiate studio comprised of students in varying music degree programs (music education, music business technology, and liberal arts) as well as minors and non-majors.

Pedagogical tools and resources will be recommended.

**Best, Kathryn**

**Effect of Presentation Method on Time Spent Learning Excerpts of Varying Tonal and Rhythmic Difficulty**

While studying abroad in Ireland, I performed with Irish students who learned much of their traditional repertoire by ear. Struggling to learn pieces as quickly as my Irish peers, I wondered if certain musical attributes made excerpts easier to learn by ear and others easier to learn via music notation. Knowing whether to present excerpts aurally or through notation could increase students’ efficiency in learning new music.

This study investigated the relationship between the amount of time student musicians need to prepare excerpts and the level of rhythmic and tonal difficulty of those excerpts. Twenty-six undergraduates (with five or more years of instrumental experience) prepared four excerpts of varying tonal and rhythmic difficulty. The excerpts were either presented aurally, via recording, or visually, via music notation.

Overall, participants prepared excerpts faster when they were presented via notation. Interestingly, when excerpts were presented aurally, increasing an excerpt’s rhythmic difficulty had a greater effect on preparation time when the excerpt was also tonally difficult. However, when presented via notation, increasing an excerpt’s rhythmic difficulty had a greater effect on preparation time when the excerpt was tonally easy.

The homogeneity of the participants lends one possible explanation. All participants played their instruments in a formal band or orchestra setting, where music is generally presented via notation. In future studies, I hope to include participants from varied musical cultures where learning by ear is more prevalent. In addition to measuring preparation time, I would also measure the accuracy of participants’ performances.

**Brendel, Ron**

**Beyond Borrowing: Britten’s Eclecticism in the Hölderlin Songs**

Voltaire said “Originality is nothing but judicious imitation.”

Casals, the great cellist, said “Let us not forget that the greatest composers were also the greatest thieves. They stole from everyone and everything.” Montaigne, the French Renaissance writer, said “I quote others in order to better express my own self.” Britten certainly was guilty of imitating, borrowing, stealing if you will. However, he almost never quoted. I don’t know of any direct musical quotes. This study does not seek to make reference to specific pieces as if Britten quoted Schumann, or Schubert, or Brahms, or anyone else. But regarding stylistic borrowing, clearly his skill was in reinvention, and wise assimilation of style and idea.

Perusal of his song literature substantiates that claim. While Britten is widely known for his operas, the War Requiem and the other instrumental compositions, his “relatively neglected” (Stroeher) song repertoire singularly presents his eclecticism as one of his strongest features. The language choice alone demonstrates his interest in a wide variety of compositional opportunities and shows, as Kendall notes, his “amazing facility for setting words.” His “works with foreign language texts tend to be regarded as his most mechanical creations, as, “exercise de style” but it is just these creations which demonstrate Britten’s “attitude sensitive to the resolution of linguistic questions.” (Watkins).

The Sechs Hölderlin-Fragmente are Britten’s “distinctive nod at Lieder” (Carpenter) and display the marriage of Romantic traits and contemporary language. This presentation will highlight these issues.
Buchanan, Douglas

Towards a Holistic Model of Musical Evolution: The Ripple Effects of Pair-Bonding on Musical Development in Hominids

Theories of musical evolution are frequently tied to culture and language. Because music lacks the propositional content of language, it has, in some logocentric discussions, been granted subordinate status in human cognition (Pinker, 1997). Several theories have presented alternatives to this view, emphasizing music’s temporal, affective, and kinesthetic aspects (Dissanayake, 2000). By shifting the paradigm from logocentrism and anthropocentrism, music can be explored as a holistic, affective, and dynamic behavior enacted by either an individual or a group. Because sound is typically used as an emergency-type behavior in most species in both individual and group contexts, tied either to agonistic displays or as a group defense mechanism (i.e., “fight-or-flight”), such a non-logocentric theory must suggest a scenario in which sonic behavior could generate stable affiliative action. This paper suggests that the evolution of pair-bonding in the Homo lineage prompted a complete restructuring of hominid social systems, as demonstrated by Chapais (2008), alongside the necessary social toolkit to maintain such social systems. This would then have given rise to affiliative sonic interaction—a primeval music. Supported by comparative evidence in other primates (notably gibbons, chimpanzees, and bonobos), I explore the effects of group selection pressure on the use of sound to both cohere and defend a larger group, the consequences pair-bonding would have had on the way that cultural information would be shared and passed down through generations in a family unit, and, importantly, the effects on individual life-history that would have helped to give rise to musical behavior.

Burt, Patricia A.

Ascent, Centering, and Self-Similarity: A Modern Conception of Spatial Design in the ‘Benedictus’ from Josquin’s Missa L’homme arme super voces musicales

What goes up doesn’t come down. This is a unique and pervasive feature in Josquin’s Missa L’homme arme super voces musicales and one that creates some interesting musical problems. For each section of the mass, the L’homme arme tune, which serves as source material for the cantus firmus, is transposed up the degrees of the natural hexachord (C-D-E-F-G-A), forming a large-scale linear ascent that takes place over the course of the entire mass. The musical shape of the “Benedictus,” a pair of ascending melodic lines, is a local reflection and intensification of what was a highly innovative and novel treatment of the cantus firmus. This connection suggests that, in the “Benedictus,” spatial motion plays a significant role in creating both the structure and musical meaning of the piece. Using a method I’ve created for the analysis of registral space, this paper elucidates the intricately formed spatial design of the “Benedictus,” and explores the problems of closure and balance that are introduced by its asymmetry. This method borrows, from the visual arts, the concepts of positive and negative space, likening the placement of a pitch shape within a composition’s range to a painted object framed by the edges of a canvas. Through this non-traditional approach, aspects of the piece are revealed that would otherwise be overlooked by a more conventional modal, contrapuntal, and cadential analysis. Finally, certain features of registral form of the “Benedictus” may serve as musical representations of Christian rites and imagery.

Colten, Bradley

Unearthed American Masterpieces: The Lost Guitar Works of Ernst Bacon

This lecture-recital highlights the newly unearthed, classical guitar works of American composer, Ernst Bacon (1898-1990). A recipient of the Pulitzer Scholarship in Music and three Guggenheim Fellowships, common knowledge holds that Bacon composed just one piece for the guitar, Parting. However, unbeknownst to almost everyone, Bacon was composing guitar music from 1964 through 1988. Bacon wrote a total of twenty-one guitar works quietly, without fanfare - each given as a gift to his son. Bacon’s work, like Aaron Copland’s, helped forge an American sound and captured the poetry, folk songs, and geography of America. This lecture will introduce selections from this repertoire through performance and discussion. It will also include the fascinating backstory of how the repertoire came to be “lost” for so many years and how it was recently re-discovered. The case will be made for these pieces to be integrated into the guitar’s
repertoire as valuable additions to the twentieth-century American guitar literature.

A twentieth-century Renaissance man, Bacon composed, concertized as a pianist, conducted, wrote poetry and prose, and painted. He is primarily known for his more than 250 songs (especially his settings of Emily Dickinson and Walt Whitman poems). Additionally, Bacon's output includes works for piano, chamber music, orchestra and stage.

DARMIENTO, MADELEINE

The Chamber Music of Arthur Foote - Forgotten Gems of the Repertoire

Bostonian composer Arthur Foote is recognized as a significant figure in history of American music. A member of the second New England School and the "Boston Six", Foote holds the distinction of being the first noted American classical composer to be trained entirely in America. He studied composition at Harvard with John Knowles Paine, and was awarded the first MA degree in Music ever by an American university. A skilled performer, Foote spent nearly his entire musical life in Boston, serving as organist for the First Unitarian Church, and teaching piano at the New England Conservatory until his death in 1937. Throughout his career, he composed steadily, producing major orchestral works, art songs, choral works, pieces for solo piano and organ, and an impressive array of chamber music. Highly esteemed by his contemporaries, Foote had his major orchestral works premiered by the Boston Symphony, and his chamber works performed by the renowned Kneisel String Quartet. Today, his music is rarely programmed.

Foote's chamber works are considered perhaps his finest compositions - among them two piano trios, three string quartets, a piano quartet, piano quintet, several sonatas, as well as various works for more unusual instrumental combinations. While firmly rooted in the Romantic tradition, Foote's music is well crafted, rich in melodic invention, lyrical but never sentimental, exhibiting fine part writing, interesting harmonic twists and structural clarity. While a keyboardist, he excelled in writing for strings. The purpose of this presentation is to bring attention to this body of first rate chamber literature which is virtually never performed today. Special analysis will be given to his masterwork the Piano Quintet in A minor, Op. 38. The presentation will conclude with a live performance of a movement from Foote's Sonata for Viola, Op. 78a.

GARCÍA-LEÓN, JOSÉ

Albéniz's Iberia - Also a French Suite

For over 100 years, Isaac Albéniz's suite Iberia has been celebrated as the culminating masterpiece of Spanish piano music. It is Spanish both as a major work by a Spanish composer and as a monumental tribute to Spanish musical nationalism. While Iberia is indeed deeply rooted in Spanish music, it is also deeply indebted to French music, particularly that of Claude Debussy. Albéniz not only wrote Iberia while living in Paris; he was a self-proclaimed devotee of Debussy's style.

In this lecture performance, using Iberia's Book I as a sample (Evocación, El puerto, and Corpus Christi en Sevilla), I will demonstrate the multiple musical features Albéniz borrowed from early 20th century French music. Music that is at once un-Romantic and based on the sensual quality of sound (i.e., sound for its own sake). These elements include: tonal vagueness, use of modes, unresolved dissonances, “added-6th” chords, quartal harmonies, polytonality, rhythmic fluidity, evocative programmatic titles, and even mundane details as writing all non-standard markings in French. This makes Iberia the most French of Albéniz's works, setting off a turn in his style that would have become more evident had he not died shortly after completing Iberia.

It has been long believed that in order to play Iberia with stylistic authenticity, one has to have a deep understanding of traditional Spanish music. I contend that while this is true, to gain even a greater understanding of Iberia, to the Spanish musical traits one needs to add those of early French Impressionism.


**García-León, José**

*A Walk on the Other Side of Wild. The Compositions of Earl Wild (1915-2010)*

Just a quick five years after his death, 2015 marks the 100th anniversary of Pittsburg-born concert pianist and composer Earl Wild. Royland Earl Wild had a meteoric career as a virtuoso pianist, and yet, despite a formidable calendar of performances, he continued to write his own compositions and transcriptions. He made a habit of breaking boundaries: first to play for six consecutive presidents, first American-born musician to be invited by Toscanini as soloist, first to be commissioned to write a major musical work by a TV network (*Revelations*), first to compose a piano paraphrase on an opera by an American composer (*Grand Fantasy on Porgy and Bess*), first to play a live piano recital on US television, and - fittingly - first to play a piano recital on the Internet. Unfortunately, perhaps due to his strong association with Gershwin early in his career, he has often been regarded as a “lighter” musician. However, given his insatiable voraciousness for the piano repertoire (spanning Buxtehude to Menotti), his unrelenting commitment to excellence in performance, his prodigious recording output, and his devotion to composition as a true - if now virtually extinct - virtuoso-composer, he repeatedly proved how inadequate the tag of “lighter” really is.

In this paper, I assess Earl Wild’s compositions, from the large-scale choral works *Revelations* (1962) and *The Turquoise Horse* (1975) to his *Doo-Dah Variations* (1992) for piano and orchestra and his Piano Sonata (2000), with the hope to duly shed light on his legacy as a composer of serious music.

**Hudson, Terry Lynn**

*Mental Rehearsal: Engaging the Brain, the Body, and the Senses*

A significant component of a musician’s preparation is structured physical rehearsal, and one cannot refute that both the tactile knowledge and the technical facility developed through physical practice are crucial to a quality performance. Mental preparation, however, is often overlooked, although it can greatly enhance musical learning, practice effectiveness, and performance. Much of what we know concerning the advantages of such preparation comes from studies of athletes; as a musician also physically performs complex series of actions under pressure, mental practice can be applied to all aspects of music-making.

Techniques for mental rehearsal include detailed score study, audiation, and the creation of visual imagery, all of which can be adapted for use by the student and the professional. The potential benefits are numerous: strengthening the learning process, securing memory, enhancing physical fluidity, crystallizing tonal/temporal/dynamic intentions, easing nerves in performance, and even reducing repetitive stress injuries.

This poster presentation will include a survey of relevant literature, documented benefits of mental rehearsal, and cognitive strategies for learning and performance.

**Keebaugh, Aaron**

*Charles Villiers Stanford, “Shamus O’Brien,” and the Irish Question*

On a London evening at His Majesty’s Theatre in May 1910, Charles Villiers Stanford’s opera *Shamus O’Brien* received its final performance during the composer’s lifetime. The opera, which was written in 1896, along with the internationally performed Irish Symphony of 1887, served to catapult Stanford’s career and establish his name in the vanguard of British music, which lasted until his death in 1924. In light of his success, however, the composer formally banned further performances of *Shamus O’Brien* in 1912, just as the spectre of Irish Home Rule began to dominate British and Irish politics. An ardent Unionist, the Dublin-born Stanford focused his political views in articles for The Times and ultimately declared his allegiances with Ulster through his signing of the Covenant in 1914. And in banning *Shamus O’Brien*, which was based on Sheridan Le Fanu’s poem about a fictional Irish hero of the 1798 rebellion, Stanford hoped to disassociate himself from the cause for Irish Home Rule.

Drawing from the composer’s political writings in The Times and his memoirs, close reading of the libretto adaptation and Le Fanu’s poem, analysis of the musical score, and the contemporary political narrative of the Home Rule era in Ireland, this paper will discuss Stanford’s *Shamus O’Brien*, as a constructed national fantasy, represented the Ireland of his imagination, an image that later vanished in the face of political turmoil.
**KIEC, MICHELLE**

**Mating Course Schedules to Predicted Enrollment “in a Music Programs”**

Music faculty are interested in adding new and innovative curricula to attract additional students to their programs. While available faculty may hold the requisite skill set, additional courses often appear to require an increase in faculty. In times of scarce to nonexistent budget increases, this appears to curtail efforts at curricular innovation and expansion.

This poster describes how a music program used two predictive enrollment models that work in tandem to assist with course scheduling. The first model uses a percentage of the previous year’s entire undergraduate enrollment to forecast the number of General Education seats needed for the upcoming fall and spring semesters. The second model examines the relationship between enrollment in the major, curricula, and faculty specialization to predict seat needs and to explore cyclical scheduling possibilities.

The mating of these predictive models enabled music faculty to better shape their programs’ future. Curricular changes were implemented sooner than planned, new courses were offered, and staffing decisions were based on empirical information, all for a minimal change in net cost to the institution.

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**LIAO, AMBER**

**The Compositional Styles and Techniques of the Suites for Piano by Gabriel Fauré and Ottorino Respighi**

In 1905 Gabriel Fauré was an esteemed composer and just succeeded Theodore Dubois as the Director of the Conservatoire of Paris. In the same year, Ottorino Respighi was an aspiring young Italian musician who recently returned home from his trip to Russia, during which he briefly studied with Rimsky-Korsakov. Fauré, the famed composer for his Requiem, and Respighi, known as a master of orchestral colors, both completed piano suites in 1902 and 1905, respectively.

This lecture-recital will discuss the two suites from the beginning of the twentieth century, one an accumulation of works throughout Fauré’s life, the other a creation of Respighi’s youthful inspiration. There is no documentation indicating the Italian’s knowledge of the suite written by the French master; however, it is easy to trace the influences from the French school in Respighi’s work, particularly the harmonic structure in selected movements. The connection of the two suites is also evident in their general key schemes, the similarities in phrase construction, the inclusion of early music, and the use of chromatically altered tones. Sections of the movements will be played during the lecture, which concludes with a performance of *Capriccio* and *Nocturne* by Fauré, and *Valse Caressante* and *Notturno* by Respighi.

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**MARTIGNETTI, FRANK**

**Rethinking Ear Training to Serve All Music Students**

As access to higher education in the United States has expanded, a wider variety of students have begun to enter many college music departments, including many students whose primary (or only) experience lies outside of the music’s long privileged by American higher education. Yet, much of our curriculum and pedagogy has been long unchanged. Often, the response to this trend is to bewail a lowering of standards or long for the idealized students of yesteryear.

Certainly, students’ prior preparation is increasingly varied, and significant gaps exist for many freshmen. However, focusing primarily on real or perceived deficits is only so helpful, and may, in fact, inhibit the success of many students. If we wish our programs and departments to remain viable, we must engage all musicians who seek to grow their skills, allowing them to build on their strengths and expand their knowledge and skills. To do otherwise may be unjust, unethical, and risks the sustainability of our programs.

This session will explore one instructor’s approach to rethinking ear training within a small and unusually eclectic music department. Through a combination of multiple methods, an approach that highlights all students’ strengths and acknowledges their weaknesses, and the use of course management software to provide a private and non-threatening environment for assessment, student success and motivation has been enhanced. This
presentation would be of value to those teaching similar courses, as well as music teacher educators, since much of the material can be implemented at the pre-college level.

Masci, Michael

Two Lecons in Chromatic Harmony: A View from the 19th-Century Conservatoire

Perhaps more than any other topic in a college music theory curriculum, that of chromaticism—with its attendant notions of applied chords, pivot chords, and modal mixture—puts extraordinary pressure on the practical and compositional efficacy of our descriptive theories of harmonic function and tendency. To illustrate this, consider the excerpt below from Fauré’s La bonne chanson. While we could describe many of these harmonies in terms of borrowed chords, pivot chords, function, etc.—though, admittedly, no small feat in itself—conceptualizing such relationships prior to, and for the purposes of composing such a passage seems almost impossible. Moreover, while such notions are commonplace in American practical theory pedagogy, they were almost entirely foreign to the education of the 19th-century composer.

In this paper, then, I would like to examine some of the techniques that, in lieu of a prescriptive theory of harmonic function, structured the practical study of chromaticism in 19th-century France, and consider how these techniques made such a rich chromatic style practically feasible. Through building on recent research in Italian partimento, as well as examining a range of 19th-century French harmony texts—including those of Choron, Bazin, and Durand—I will suggest that the rich chromaticism characteristic of late 19th-century works by composers such as Fauré resulted not from the development of a more complex, descriptive theory of harmonic function, but rather through the simplification of practical chromatic techniques all told. Additionally, I will consider how these techniques may be productively applied to today’s music theory classroom.

Miller, Courtney

Loss and Renewal: The Evolution of Charles Loeffler’s Deux Rhapsodies

Martin Loeffler, although of German descent, continued in the French Impressionistic tradition by setting symbolist poetry to music in his composition Deux Rhapsodies. Loeffler selected the macabre poems L'étang and La Cornemuse, by the French poet Maurice Rollinat to use as the text for Deux Rhapsodies.

This lecture recital explores the motivation, inspiration, and the tragic historical events that impacted Loeffler’s Deux Rhapsodies. This paper also focuses on ascertaining a programmatic correlation between Loeffler’s musical composition and Rollinat’s poetry. The purpose of this analysis is to develop a more thorough understanding of the programmatic element inherent in musical motives, themes and sections of Deux Rhapsodies, specifically in regards to Loeffler’s original intent.

Loeffler originally composed this work for voice, clarinet and piano in 1898. However, deeply affected by great personal loss, Loeffler put this composition away with the intent of it never being performed. In 1901, at the urging of Georges Longy, he revisited and reworked much of the composition, including the instrumentation.

In Boston, Loeffler is a musical icon to whom deference is paid through memorabilia both in Symphony Hall and The Isabella Steward Gardner Museum. Outside of Boston, Loeffler is known mostly for this composition Deux Rhapsodies. This paper illuminates both the historical and the musical elements of Deux Rhapsodies, a work that has become a staple piece of the chamber literature for both oboe and viola players.

Miller, Courtney

The Rise of the Orchestral English Horn

The English horn is currently accepted as a regular addition to the oboe section in symphony orchestras. How did this happen? What caused the English horn to gain prominence in the late 19th century? Why did the English horn survive and the oboe d’amore fade into oblivion with the death of Bach? The English horn is an auxiliary instrument that is often given incredibly beautiful and lengthy solos. This paper specifically traces the origins of the soloistic and virtuosic role of the English horn to Berlioz’s compositions and his Treatise on Instrumentation.
consistently pioneered the use of this previously underdeveloped member of the double reed family. This paper traces the historic and stylistic emergence of the English horn with detailed musical examples from Bach to Berlioz and beyond with special attention and analysis on Berlioz’s significant contribution in establishing the English horn as a standard addition to the oboe section.

**Moy, Wendy Kathryn**

**Social Capital and Your Choral Program: Creating a Culture of Success and Sustainability**

This session will examine the role of culture and social capital in the development of a highly successful community chorus. The presenter will share her current ethnographic research on the shared attitudes, values, goals, and practices of the Seattle Men’s Chorus, the largest community chorus in North America and largest gay men’s chorus in the world. This chorus has created a culture of high quality performances spanning diverse musical genres from Brahms to the Beatles. They have graced concert halls around the world sharing their message of music and social justice. Most recently they toured in Germany with the commissioned work, *For a Look or a Touch* by Jake Heggie on the subject of homosexual persecution during the Holocaust. Every holiday, they perform over nine sold out shows for the community at Benaroya Hall, the home of the Seattle Symphony. This research revealed that the Seattle Men’s Chorus possesses all three types of social capital (bonding, linking, and bridging), which have been leveraged to build a chorus of 300+ members (gay and straight), create a diverse audience demographic, and establish an institution that is a core component of the musical community. Particular attention will be given to the mission/vision of the chorus as well as the social capital created in/between the chorus, leadership, community, and educational institutions, such as the vocal coaching program with the University of Washington. Applications to other choral organizations and academic contexts will be addressed as well as directions for further research.

**Muparutsa, Tendai**

**Ethnomusicology and multicultural music education: Zimbabwe children’s games for the classroom**

The success of multicultural music instruction can be accelerated by more collaboration between ethnomusicologists and elementary music educators. Provision of music and musical activities that are simplified and ready for dissemination in the classroom will be a significant service to the music educator. Most research work from ethnomusicology has not been directed to the grassroots, which are elementary schools. This article provides six children’s games and actions as a small contribution to multicultural music content for elementary schools.

Growing up playing these games, I selected six, interviewed a small randomly selected sample of Zimbabweans some through Skype. A test of the games was carried out at Cle Elum elementary school in Washington and Kutandara African music camp for kids in Colorado. Learners had the opportunity to compare games from their own culture with those from different parts of the world. This experience brought an insatiable hunger to understand a different culture by participating in this simple music. Children learned the music entirely by ear with linguistic challenges along the way. The music educators I worked with appreciated the availability of such music. Children in their own time lead each other learning both singing and games eager to perform for the class. This article provides ready material for the classroom. Fears of authenticity are allayed as the article encourages music educators to teach Zimbabwean music with freedom. Ethnomusicology and music education should interface regularly through such collaboration with the former sharing content.

**Nemko, Deborah G.**

**Forgotten and Suppressed Dutch Composers of World War II: A Presentation on Selected Piano Compositions of Daniel Belinfante**

Dutch Jewish composers, because of their religion or their resistance to the Nazi regime, were suppressed during WWII. Their music was forbidden to be performed or published and many of the composers themselves went into hiding, were sent to concentration camps, or fled the Netherlands as refugees. Since most of the
works from this time exists only in manuscript and few recordings have been made, the music is not accessible to musicians and the general public both in the Netherlands and in the United States, though it is deserving of recognition.

I am currently working with the Leo Smit Foundation's Center in Amsterdam as a Fulbright scholar to develop an annotated inventory of works by Dutch Jewish composers as well as beginning to perform and record these compositions. Composer Daniel Belinfante wrote at least 18 works for piano and, like many Dutch composers of the time, his work reflects the influence of French composers like Debussy and Ravel as well as American jazz music. He was co-partner of the “First Private Music Conservatory” in Amsterdam. In 1915, he was noted as an active musician and composer in the Dutch music scene. Many manuscripts were rediscovered in 2004 and are found in the Dutch Music Institute. Daniel helped to hide family members and others during the Nazi occupation and was later interred in Auschwitz where he died in 1945. This lecture-recital will discuss his music before the war and include a brief performance of works like his Polyrhythmic Studies.

Redpath, Lisa
Through the Side Door and on to the Main Stage: Increasing Enrollment in the Face of Tight Student Schedules

College students are under increasing pressure to fulfill STEM course and writing requirements across the disciplines. Consequently, students find it difficult to enroll in music classes, particularly as non-majors. Creative solutions to this challenge have enabled students at a small undergraduate Catholic liberal arts college to enroll in music history courses while fulfilling other requirements, particularly during freshmen and sophomore years. Students have benefited from these solutions by having more flexibility in course selections while faculty have generated capacity enrollments.

The purpose of this presentation is to share these solutions within the context of a small Catholic liberal arts college. Ideas may be adapted to other institutions with similar scheduling constraints.

Reynolds, Nicholas
From Folsom Prison to Carnegie Hall: Popular Music’s Impact on Americana Art Music

Johnny Cash was a musical legend who became a household name during his long and successful career. His music bridged genres including country, blues, and rockabilly, and as a cultural icon, Cash served as a champion for the oppressed. Johnny Cash was also a personal hero for multi-genre violinist and composer Mark O’Connor. Within a week of Cash’s death in 2003, O’Connor composed Trio No. 1 for Piano, Violin, and Cello, titled Poets and Prophets. In this four-movement tribute, O’Connor captured Cash’s unique sound and identity, from the “boom-chicka-boom” of Luther Perkins’ guitar and quotations of songs including Man In Black, Hurt, and Big River, to sections exploring Cash’s often-troubled life. O’Connor incorporated Cash’s minimalist writing into the traditional piano trio and composed in a distinctly classical style, using formal design, phrase structure, and complex harmonies. O’Connor’s Trio No. 1 is an example of ways to broaden classical music’s appeal and may be successfully performed in settings from Carnegie Hall to Folsom Prison. In this session, we will describe the popular and traditional structural and stylistic influences in O’Connor’s work. We will also consider how works like this can be effective tools in building a wider and younger audience, and discuss the concept of inspiration versus authentic writing in the Trio.

Rhim, Hyojin
Exploration of Scriabin’s Spirit

Marking the 100th anniversary of his death, this lecture will be dedicated to Alexander Nikolayevich Scriabin (1872-1975), who was a great Russian pianist and composer. Seven compositions chosen from his early and late period piano works will be discussed and performed. First, a typical early Scriabin characteristic language, such as poetic, lyrical, and chromatic sounds based on tonal functions, will be introduced. As his early works are influenced by Frédéric Chopin, four pieces—No.11, 21, 22, and 24—of his Preludes, Op.11 will be
demonstrated and compared with Chopin’s Preludes, Op. 28. Both works consist of 24 preludes as one set, most of which have a simple binary form AA’ or AB.

The second part of this lecture will focus on his experimental approach. His late period works had a radical change in melody, scale, and harmony based on his “mystic chord,” which reveals his spiritual statement. Even though some of his late works were dismissed due to their too complex harmony, his innovative approach is worth reviewing as a prophet of modern music. As aiming at understanding his late works as a performer, this lecture contains a demonstration of Poem, Op. 69, No.2 and his last Preludes, Op.74, No.3 and 5. They will be compared with Debussy’s Prelude Book 1, No.11 that has similar techniques and motives. It will be covered in detail how to deal with indications he wrote, e.g., pedals, dynamics, rit., and rubato.

Richardson, Dana

Syntonality

This paper elucidates the form building potential of syntonality by means of a full length analysis of my Andante Amoroso for cello and piano that demonstrates how I manipulated syntonal harmony in order to create a sonata form analogue. Because syntonality will be unfamiliar to most of my readers, I will begin with an abbreviated exposition of the theory and its implications followed by the analysis of the piece. Syntonality originated as a harmonic system designed to fill the void left by the collapse of tonality and its capacity to create form through harmonic progression. Its intent is to provide composers with the ability to control the tension/relaxation gradient at will, produce a coherent flow of harmony, and create a satisfying climax/denouement structure, in short, do everything that was possible to tonal composers, while employing all the chromatic resources of post-tonal composition. Syntonality can be defined as a special case of bitonality, limited by the following conditions: 1) there are two and only two simultaneously unfolding keys, 2) these keys are tritone or semitone related so that all 12 tones are accounted for, with two shared between them, and 3) the keys are horizontally and vertically (or registrally) fused with the result that they are at first apparent neither to the eye nor to the ear.

Riley, Patricia E.

Examining a Music Composition Created Collaboratively between American and Inner Mongolian College Students

This qualitative research investigates a music composition project fusing the American and Inner Mongolian cultures. Participants were four University of Vermont students and three Inner Mongolian University Arts College students who collaboratively created and performed the composition during the American students’ visit to China. Instrumentation included Inner Mongolian horse-head fiddle, long-tone singing, and throat singing; and American ukulele, drum set, clarinet, piano, and scat singing. The research occurred during five days in May, 2013. Data were written and videotaped reflection statements, and video of the composition process and product. Reflection questions included: What was it like to create music collaboratively with the Inner Mongolian/American students? What process did you use to create the collaborative composition? What did you like best and least about creating music with the Inner Mongolian/American students? What do you like best and least about the collaborative cross-cultural music composition product? How did American and Inner Mongolian musical elements interact in the composition? How did this collaborative cross-cultural music composition project change or affirm your understanding of Inner Mongolian/American music and/or persons from Inner Mongolia/America? What new knowledge of music and/or music composition has resulted from your participation in this collaborative cross-cultural music composition project? How will music you create in the future be influenced by this collaborative cross-cultural project? How do you think that collaborative cross-cultural projects such as this can help persons better understand people from cultures that are different from their own. Data were analyzed for emergent themes, and the themes discussed.
**Royse, David**  
*Bach, Beethoven, and Beyond: Assessing School Orchestra Literature*

Quality literature is the content on which school orchestra instruction is based. It is through the expressive and stylistic elements of compositions that students’ musical sensitivity develops and aesthetic import is realized and communicated. Successfully selecting works of multiple difficulty levels for school ensembles requires a great deal of experience and a high level of musicianship on the part of directors. For young orchestra teachers, this is a challenge as many works they have performed and studied do not always fit well with young instrumentalists’ skill levels. To assist, many states have adopted graded contest lists that their memberships have determined to be appropriate for school orchestras. These are especially helpful for finding quality works from contemporary composers. For years, there has been a need to compile and summarize the various state contest lists for orchestra to gain a composite view of available school literature that the profession has collectively determined to be important for study. Such research will benefit the school teaching profession and also college instrumental professors, whose job it is to prepare string music education majors for a career in the schools.

This poster will present current research by the presenter in which all states’ orchestra concert festival music lists have been compiled and summarized for Grades 2-6. The top selections from each grade level will be featured and discussed.

**Rudman, Jessica**  
*A Generalized Theory of Common-Tone Preserving Contextual Inversions*

Various scholars such as Lewin, Straus, Childs, Gollin, and others have attempted to extend the neo-Riemannian transformations P, R, and L first defined for triads to other trichords and larger set classes. However, no theorist has yet explored the shared structure that underlies the diverse transformations they discuss: each involves the inversion of a set class around a symmetrical subset. A family of contextual inversions (CIs) thus exists that includes a wide variety of operations described in the theoretical literature as well as many others not yet discussed.

This generalized family of common-tone preserving CIs can be defined as follows: Jx is any CI wherein the pitch classes of a symmetrical subset with cardinality N-x invert onto themselves, where N is the cardinality of the original set and x is the number of set class members that invert onto new pitch classes. After presenting a system of nomenclature for this new family and data regarding the possible J-inversions and their inherent voice-leading distances, this theoretical framework will be applied to the music of Ellen Taaffe Zwilich, whose recent Quintet (2011) provides an excellent case study, as three different of the five possible J1 and J2 transformations on [012479] play significant roles in the work’s pitch structure. By examining Zwilich’s use of the generalized J-inversion in the Quintet and highlighting that family’s unique aspects, I will demonstrate its relevance for theorists and composers alike.

**Sherwin, Ronald**  
*MUSIC TEACHER AND STUDENT ATTRITION: MAINTAINING YOUR CAREER, LOVE OF MUSIC, AND ABILITY TO KEEP STUDENTS ENGAGED*

Attrition by way of turnover, burnout, migration, career change, etc. is currently a significant problem in professional careers such as music education, music therapy, and other non performance-focused fields. The reasons for this are many and varied, but one consistent thread appears to be job dissatisfaction resulting from the loss of a vibrant, active, and fully satisfying relationship with music. Without a strong personal and emotional connection to the art, music becomes impersonal, a primarily cognitive professional tool, devoid of intense feeling, and far removed from the early and exciting experiences that first lead to a career in music. This session explores the challenges faced by music professionals and the students, clients, and communities they serve and suggests that the emerging concept of “music for refueling” as identified by Helen Bonny, Lisa Summer, and others, may not only reduce attrition rates, but also increase job satisfaction and well being of the music professionals adopting it. Concepts, individually tailored exercises, and activities that have been effective for practitioners of music education and music therapy will be shared as well as recommendations for how these activities can be adapted for studio, classroom, and ensemble settings.
Shim, Eunmi

Use of Technology in Flipping the Music Classroom

The flipped classroom model has been successfully used in various disciplines, and I have applied it to music appreciation and history courses by creating videos to serve as micro-lectures. Each video demonstrates and explains important aspects of individual pieces of music by utilizing audio commentary, piano demonstration, and annotations on musical scores.

The use of technology can be a crucial means to sustain the interest of students, who are technology-oriented, and to increase the relevance of the learning process and the course material through making the content readily accessible and thus promoting a deeper understanding of music.

The benefits of flipping the classroom by using the videos have been manifold. First, students came to class prepared, ready to ask questions and delve into more details. Second, it encouraged them to become more actively engaged in the learning process than the traditional lecture format. Third, it allowed them to maintain their own pace, facilitating the learning process and accommodating students of varying backgrounds and learning styles. Fourth, it enabled me to use my expertise more effectively, for example, by being able to simultaneously provide audio and visual commentary (on scores), especially when I am demonstrating the music on the piano at the same time.

During the presentation, I will discuss the process of making the videos, students’ responses, and the impact on student learning. In addition, I will show that this new instructional approach and learning activity through incorporating technology can greatly contribute to the sustainability of music courses and programs.

Silberman, Peter

Teaching Asymmetrical Meter With Eastern European Folk Dancing

Students often have difficulty performing melodies and rhythms written in asymmetrical meters. Many asymmetrical meters have meter signatures containing the numbers 5 and 7, such as 5/8 and 7/8, and usually are performed as groups of twos and threes. As a result, beats in asymmetrical meter vary in length - beats consisting of two notes are shorter than those consisting of three. While beats of equal length are ubiquitous in Western tonal music, unequal beats are common in Eastern European folk music, particularly the traditional music of Greece and Bulgaria, as well as in concert music based on those traditions.

This presentation will demonstrate how dance can be used to familiarize students with asymmetrical meters and thus improve their performance of music written in such meters. Since students in general have had few opportunities to move to asymmetrical meter, introducing Eastern European folk dancing to an aural skills class provides students with a physical experience on which they can draw in later performance.

In this presentation, I first will discuss the challenges students face in learning music in asymmetrical meter. I then will provide a brief overview of Bulgarian dance and music, with musical and video examples. Next, I will explain a simple folk dance I constructed to go along with a recording of a Bulgarian dance tune in 7/8 (3 + 2 + 2) meter, in which steps reinforce the subdivision, beat, measure, and phrase structure. I will conclude by inviting the audience to join me in performing this dance.

Tang, Ho Yan

An Empowering Music Education: A Case Study of Debunking Structural Violence

I recently co-founded with Gratia Foundation Hong Kong, a choir project aimed to provide musical exposure to children in orphanages in the Chinese provinces Guangxi and Sichuan. Most children underwent traumatic experiences before living in these orphanages. The choral curriculum therefore focuses on performance training, which allows children aged 6-12 to build confidence and strengthen their self-identity. Repertoires are chosen carefully; only pieces that carry positive values about love and courage are used in the program. Furthermore, world music repertoire such as Latin chants form the Middle Ages to South African folk songs build a significant element and allow children, who grew up under social and cultural censorship, to better engage with the world around them. This project resonates with Kevin Avruch’s theory that music education
could break the “flaw logic of culture” by offering multicultural exposure and providing a platform for participants to generate new ideas and values. “Flaw logic of culture” describes the notion of how the underprivileged self eliminates the possibility to reach full potential. My three-year study highlights that participation in choir practices and performances further helps children to overcome situations of conflict and structural violence, poverty, and social suffering in China.

Results are based on ethnographic data such as interviews with orphanage officials and children participating in the project, field-work notes, and other artifacts such as letters from choir members. The analysis of my ethnographic materials provide new insights on the role of music education in underprivileged Chinese communities and highlights how musical practices can debunk structural violence and simultaneously enhance the sustainability of communities.

**TELESCO, PAULA**

**Teaching Rhythms in 3/8 as a Prelude to 6/8**

Students oftentimes have more difficulty counting, feeling, performing, notating, and transcribing rhythms in compound meters than they do in simple meters. For such students, whether music majors, or non-majors in general education music courses, it may be helpful to begin by working with music in 3/8 before progressing to 6/8.

Almost without exception, the beats and beat divisions in music written in 3/8 are beamed together in a single grouping (including eighth, sixteenth, and even 32nd notes), making the entire measure indistinguishable from a single beat of music written in 6/8. Yet, our traditional way of counting and conducting music in 3/8 is much more straightforward than in 6/8.

To test this notational hypothesis, one can begin with a survey of the music of Bach: all works in his Two- and Three-Part Inventions, his Little Preludes and Fugues, and both books of the WTC, written in 3/8, follow this beaming convention. (Invention no. 6 in E, BWV 777, is particularly interesting, because even with its many 32nd notes, all measures are beamed as single groupings.) Many works by other composers similarly follow this convention.

This poster presents representative musical examples, and illustrates a rhythm system that begins by working with common patterns in 3/8, presented as rhythmic cells, and includes a counting system, a clapping/tapping system, and a conducting system, which may then be used to transition smoothly to compound meters.

**THOMS, JASON**

**The Four Schools of American Choral Singing and their Impact on Effective Rehearsing**

This lecture is based on observations and experimentations through a career as a professional choral conductor and a secondary career as a professional chorister in some of America’s top professional choral ensembles.

All choral directors learn about the four schools of American choral singing (St. Olaf, Westminster, Fred Waring and Robert Shaw), and are taught the hallmark features of each of these schools. St. Olaf is traditionally about intonation and choral tone, Westminster is about emotion and meaning of the music, Fred Waring was about the importance of text and diction, and Robert Shaw about rhythm and articulation. Over the past 20 years, these schools have just been an interesting lecture to share with future choral conductors. Recently, I began to become aware that every conductor (both of professional ensembles and school, community and church ensembles) tends to rehearse almost entirely from one of these four choral schools.

This lecture is to show how a focused rehearsal plan will help conductors and their ensembles have more effective rehearsals by frequently changing the approach that they rehearse from. This will be done by explaining: what each of the conductors looks like in rehearsal; what the positive aspects of their approach are; what their approaches can neglect; and how we can changing focus can fill the musical gaps of singular approaches.
**Tonelli, Mark and Anna Pennington**

**An Interdisciplinary Approach To Music Education**

This presentation will demonstrate how a series of lectures at an institution of higher learning teaches the principles of various disciplines through the lens of music.

People learn deeply and make connections back to their own discipline through metaphor, and many corporations have successfully used arts education, including music, to propel strategic decision-making (Sloan, 2014). Consequently, in an age where building a sustainable music career has become increasingly challenging (White, 2012; Lindemann & Tepper, 2013), the use of metaphor within interdisciplinary collaborations has the capacity to forge new pathways of instruction, form new partnerships with disciplines outside of music, and enable musicians and music educators to create new types of employment.

Subsequently, the co-presenters will present the framework they have used to develop music lectures with educators in other disciplines. These lectures typically involve three pedagogical elements - musical performance, lecture, and interaction with the subject matter. The co-presenters will show how they have deployed these elements to highlight musical processes, such as listening, teamwork, creativity, and interaction, as a metaphor for making connections to other disciplines. The co-presenters will specifically present three discrete examples of lectures that have used metaphor in very different contexts - history, philosophy, and leadership. The presentation will show how these lectures have enriched learning for the students of other disciplines as well as created new ways of thinking and new opportunities for the lecturers.

**Vansteenburg, Jessica**

**Cosmopolitan Nativist: Dualism in the Life and Music of Miklos Rózsa**

Hungarian-American composer Mikós Rózsa (1907-1995) wrote his autobiography, *A Double Life*, about the dualism he experienced in his career as a composer for film and the concert hall. But Rózsa also led a double life as a Hungarian abroad. The composer maintained a strong emotional connection to his homeland, especially the rural Palóc region, where he played and collected folk music. Hungarian music does not immediately come to mind in film scores such as *A Double Life* (1947) and *Ben Hur* (1959), for which Rózsa is best known. Folk music traits are more conspicuous in his concert music, though not absent in film music. Rózsa left Hungary in his late teens, and went on to lead a cosmopolitan life, residing in Leipzig, Paris, and London, before moving to Hollywood in 1940 to work in the film industry. Yet, youthful memories of village music remained a part of his identity. I approach Rózsa’s music through Stuart Hall’s framework of diasporic identity construction as looking back to a true self, rooted in the homeland, while moving forward in a process of “becoming” in the new home. Rózsa’s own words concerning his music’s Hungarian attributes are more intuitive than literal. Therefore, I highlight formal, modal, and motivic elements traceable to Hungarian folk song in selected works. I draw upon writings of Zoltán Kodály and Béla Bartók for insight into folksong character, and to foreground for their shared philosophy with Rózsa’s conviction that his truest self is embodied in Hungarian folksong.

**Walzer, Daniel**

**Inspiring Music Composition with Logic Pro and Propellerhead’s Reason**

This presentation explores the creative use of virtual instruments, sequencers, loops and software-based synthesizers to develop compelling arranging and scoring ideas for visual content in an introductory MIDI production course for novice composers. By implementing robust digital audio workstations with versatile workflows into compositional practice, students learn about basic melodic construction, instrument range and sound quality, astute listening, file maintenance and mixing concepts.

Using Apple’s Logic Pro as the primary technology platform, undergraduate music students learn best practices with simple notation and score editing, integration of multimedia and video, and sound design principles through the integration of Reason’s powerful samplers via ReWire. Throughout the course, students develop compositional approaches by identifying structural form through using loops and sequencers. Additionally, students refine their knowledge of musical form by scoring short videos of specific length.
Laboratory assignments are supplemented with listening examples which familiarize new composers with relevant literature to study and emulate. This presentation considers the merits of reflective compositional practice in which students keep listening journals and careful session notes. Classroom discussions reflect on music as a vital supporting element in visual productions. Students fully realize original compositions using modern digital audio technology, manipulation of MIDI performance data, and integration of visual content. Finally, this presentation considers the entire modern compositional process from initial sketch to final mix delivery.

**Composer, Performer & Presenter Bios**

**Charisse Baldoria**
Charisse Baldoria, a native of the Philippines, is an international prizewinning pianist and pedagogue whose artistic explorations have led to interdisciplinary collaborations (poetry, visual arts, improvisation, and dance) and unusual programs. She has performed in five continents and won awards in international and national competitions.

In recent programs, she negotiates with her Filipino identity by juxtaposing the indigenous with the colonial, performing music from and inspired by Southeast Asia and Spain. She has given a concert at the International Festival of Spanish Keyboard Music (FIMTE) in Almería, Spain; a series of concerts and lectures sponsored by Spain’s Ministry of Culture and the Instituto Cervantes, and concerts in Buenos Aires, Argentina. Awarded a grant by the Cuban Research Institute, Dr. Baldoria did research at Florida International University’s Díaz-Ayala Collection, the world’s most comprehensive Cuban music collection. Her explorations have also taken her to Cuba.

A Fulbright scholarship had brought her to the United States, and she finished her master’s and doctorate at the University of Michigan where she studied with Logan Skelton. She is currently a professor at Bloomsburg University of Pennsylvania where she directs the piano program.

**Christy Banks**
Christy Banks is Associate Professor of Music (Clarinet and Saxophone) at Millersville University of Pennsylvania where she also serves as Assistant Chair of the Music Department. Prior to her appointment to the Millersville University Music Faculty in 2005, Dr. Banks taught clarinet, saxophone, and related music courses at Nebraska Wesleyan University, Concordia University, Doane College, Union College, and Peru State College. She has been a member of many professional ensembles such as the Lincoln Symphony Orchestra, the Nebraska Symphony Chamber Orchestra, and the Nebraska Chamber Players. Interested in newly composed music, Dr. Banks is a founding member of Lincoln’s New Music Agency and performs with the Lancaster-based Naked Eye Ensemble. Internationally, she has performed at the International Clarinet Association’s ClarinetFest® in 2011, 2012, 2013, and 2014 and as a soloist in Italy, Germany, Austria, and China. She has also presented at the NACWPI 2012 Conference and SEAMUS 2013 conference. In Pennsylvania, Banks has performed with the Harrisburg Symphony, the Lancaster Symphony, the Reading Symphony, the Pennsylvania Sinfonia, Opera Lancaster, and Allegro Chamber Players. Banks received her DMA and BM in clarinet from the University of Nebraska-Lincoln and her MM in clarinet from Florida State University. Dr. Banks is the State Chair Coordinator of the International Clarinet Association and the founder of the Millersville University Single Reed Symposium.

**Batik Quartet**
The Batik Quartet first performed together to present duets and quartets by the clarinetist/composer Theresa Martin in February 2014. Comprised of colleagues from Kutztown University (PA), Millersville University (PA), and Angelo State University (TX), the quartet strives to balance their teaching and performing career in academia. The first programs devised by the group highlighted music of the Americas, from the music of Argentine composer Astor Piazzolla, Ukrainian-American composer Virko Baley, classic American song-stylist George Gershwin, or Pulitzer-Prize winner Ellen Taaffe Zwilich. Also in the repertoire of the Batik Quartet is music by
Elliott Carter, Mike Curtis, Daniel Dorff, and Theresa Martin. Future programs include a French themed concert (Jean Absil, Pierre Max Dubois, Yvonne Desportes, Ida Gotkovsky) and an English (James Waterson, Arnold Cooke, Gordon Jacob, Paul Harvey, Paul Harris, Graham Fitkin).

**Joanna Martin Berg**

A native of Ashland, Oregon, Joanna Martin Berg began her musical training on violin at the age of seven, and began studying flute at age ten. Ms. Berg performs as principal flute of the Abilene Philharmonic and has been a featured soloist with the orchestra numerous times. She performs regularly with the Austin Symphony and other orchestras throughout central Texas. She has attended the Aspen Music Festival on fellowship and the Sarasota Music Festival. She performed as piccoloist with the FAVA Festival Orchestra in France, and as a guest artist for the Cactus Pear Music Festival. She has given solo recitals and concerto performances throughout the US. She was a prizewinner in the 2012 Myrna Brown Flute Competition and winner of the 2010 Byron Hester Flute Competition. An advocate of contemporary music, Ms. Berg has premiered many works and performed at festivals throughout the US, including Electronic Music Midwest Festival, CMS Northeast Conference, Poto Music Festival in California, Midwest Composers Symposium, and Electric LaTex Festival. Her recordings include the soundtrack for Terrence Malick’s film To the Wonder. She completed her B.M. at the University of Illinois at Urbana-Champaign and earned both her master’s and doctoral degrees from the University of Texas at Austin. She is an active performer, private teacher and clinician.

**Kathryn Best**

Kathryn Best graduated from Lafayette College with honors in Music and Psychology in 2014. While at Lafayette, Kathryn directed the pit orchestra and conducted performances of The Pajama Game. In addition to studying flute and conducting privately, Kathryn played flute and piccolo in many ensembles, including the concert band, chamber orchestra, early music ensemble, jazz band, and pep band. Originally from Michigan, Kathryn attended the Northville Public Schools where she performed in the marching and symphonic bands. An accomplished flutist, she received 25 first-division ratings at Michigan State Band and Orchestra festivals. She was a member of the Southeast Michigan Flute Association (SEMFA) where she performed with the SEMFA Flute Choir and participated in master classes. Currently, Kathryn is seeking a master’s degree in music education with the hope of providing students some of the same musical opportunities she has been fortunate enough to enjoy.

**Timothy Bonenfant**

Timothy Bonenfant is Associate Professor of Single Reeds at Angelo State University, where he also directs the ASU Jazz Ensemble. He earned degrees from the University of Nevada, Las Vegas, and California Institute of the Arts. His major teachers include Felix Viscuglia, William Powell and Raphael Sanders. He is a former member of the Nevada Symphony Orchestra and the Las Vegas Philharmonic. He has worked with the Houston Symphony Orchestra, the Abilene Philharmonic, the San Angelo Symphony Orchestra, and the Boise Symphony Orchestra. He recently recorded an album of works of Virko Baley for various clarinets.

**Deborah Bradley-Kramer**

Deborah Bradley-Kramer, Ph.D., a graduate of New York University and the European Mozart Academy, is Lecturer in Music at Columbia University and was Director of Music Performance at Columbia from 1999-2013. She is founder and pianist of The Moebius Ensemble, a group dedicated to championing American music and the works of emerging composers in America and beyond. Moebius has received Copland and Koussevitzky grants for performances and recordings of Jonathan Kramer’s works, and three grants from the Rockefeller Foundation to present concerts and concert-lectures in Eastern Europe on the subject of “Pluralism in American 20th Century Chamber Music.”

In 2013, Ms. Bradley-Kramer created SPEAKmusic, a collective of Columbia and Juilliard musicians, composers, and alumni dedicated to introducing classical music of the past and of our time to young audiences. They have partnered with students in Columbia’s film studies program to create videos of the musicians explaining the music, and starting in November 2014, they broadcast a monthly radio program on New York’s WWFM radio and a segment on China’s New Tang Dynasty TV. They have also been invited to take part in Humanicy, a United
Nations based venture seeking to advance the role of the arts in promoting peace and global development.

As a lecturer, Ms. Bradley-Kramer has recently spoken at Juilliard, Yale University, University of Chicago, The Royal Conservatory of Music in Dublin, and Cambridge University among others, and this season she will teach a new course on American Music at Taiwan’s National University of the Arts.

Along with pianist Reiko Uchida she presented a series of piano duo concerts in New York and perform Flights of Fugue, a program presenting the fugue of Bach, Shostakovich, Slonimsky, and Hindemith in novel ways. Two CDs are forthcoming in summer of 2014: New American and Russian piano music, and chamber music of Jonathan Kramer.

Ron Brendel

The performances of tenor Ron Brendel have been heralded as “effortlessly professional... strongly lyric...[and] memorable” in opera, oratorio and recital. As an opera singer, Brendel shines brightest in the Mozart tenor roles of Cosi fan tutte, Die Zauberflöte, and Der Shauspieldirektor. He is equally at home in the contemporary operas of Britten, most notably The Turn of the Screw and Owen Wingrave. Other roles include Tamino, Goro, Ferrando, Alfred, Ernesto, Frederic, Nanki-Poo, and Cajus. He debuted at Carnegie Hall in 2006 as tenor soloist in Mozart’s Coronation Mass.

As an academician, Brendel currently is associate professor of music at Lee University in Cleveland, Tennessee, where he teaches all levels of applied voice. He has presented papers and lecture-recitals on various aspects of Britten’s music at the Hawaii International Conference on Arts and Humanities, the College Music Society, and the Britten in Context conference in Liverpool, England, Britten on Stage and Screen in Nottingham, England, Britten festivals at the University of Arizona, Arizona State University, and Coker College, ANZAMEMS in New Zealand, among others. He is widely performed in opera and oratorio, and presents a unique program of Britten song in four languages.

He holds a Bachelor of Music Education degree from Evangel University (Springfield, Mo.), and the Master of Music and Doctor of Musical Arts degrees from Temple University (Philadelphia, Pa.). His primary teacher was Philip Cho, protégé of Jan Peerce and Jennie Tourel. His specialization is the vocal music of Benjamin Britten. For more information, please visit www.ronbrendel.com.

Douglas Buchanan

Hailed for his “sense of creative imperative” (The Philadelphia Inquirer) and “ability to get under the skin of [the music’s] core material” (The Scotsman), Douglas Buchanan resides in Baltimore, Maryland, where he serves as Organist and Choirmaster of St. David’s Episcopal Church, and as faculty at Dickinson College and the Peabody Conservatory, where he recently completed his DMA in Composition studying with Michael Hersch. His compositions have been praised for being “filled with terrific orchestral color and weight, not to mention feeling” (The Baltimore Sun), and have received awards from the Presser Foundation, the ASCAP Morton Gould Young Composer’s Awards, and the Symphony in C Young Composer’s Awards. An active scholar, Buchanan presents regularly at conferences, and in 2013 was granted the American Musicology Association Capital Chapter Lowens Award for outstanding graduate research; previously, he co-authored two books for Continuum Publishing. As pianist and organist, he has presented concerts across the East Coast, Midwest, and Southwest. He sings in the Baltimore Choral Arts Society with his wife, Kelly, and enjoys microtonal interspecies improvisation with his black lab puppy, Grover. You are invited to visit his website, www.dbcomposer.com, to learn more.

Patricia Burt

Patricia Burt is an Assistant Professor at Valparaiso University where she teaches music theory and ear training. She holds a B.A. in Psychology from Johns Hopkins University, a B.M. and M.M. in Piano Performance from Towson University, and a Ph.D. in Music Theory from University of Maryland. Her dissertation is entitled, “Registral Space as a Compositional Element: A New Analytic Method Applied to the Works of Ligeti, Josquin, and Beethoven.” In it she outlines a new method that she has developed for the analysis of register and employs this method in a detailed examination of stylistically diverse compositions. She has presented her research on registral
space at meetings of the Music Theory Society of the Mid-Atlantic and the Great Lakes Chapter of the College Music Society and has guest lectured at colleges and universities along the east coast.

**Bradley Colten**

Guitarist Bradley Colten has appeared in performance throughout the USA, in Canada, France, Germany and Switzerland. Hailed as “superbly unrelenting” and for his “imaginative lyricism” and “amazing energy”, he has been featured in print, online and on air. Articles about Bradley have appeared in *Guitar Review, Soundboard Magazine, Classical Guitar,* and *NYlon Review;* his first CD was featured on NPR’s “Open Mic”; and he performed live on WNYC’s “Soundcheck.”

Bradley’s award-winning flute/guitar ensemble, Arc Duo has been roundly hailed by critics and presenters. Performances have been described as “musically artistic experience[s] from beginning to end”, and as “an exceptional ensemble” performing with “poetic sensibility to all-out bravura.”

Bradley has taught classical guitar for over twenty years. Most recently at Manhattan School of Music, he had the distinct honor of holding two, concurrent doctoral teaching fellowships - in both music history and guitar. Since 1997, at the Diller-Quaile School of Music, Bradley has taught students both with professional and amateur aspirations. In addition at Diller-Quaile, he has taught a wide range of musicianship courses and developed a music history lecture series entitled “Great Composers”.

Amongst the awards bestowed on Bradley are the “Andrés Segovia Award” from Manhattan School of Music, a “Performance Distinction” notation from New England Conservatory, two “Artists International Awards”, and a grant from Chamber Music America.

Bradley holds undergraduate degrees from Tufts University and the New England Conservatory, and MM and DMA degrees from the Manhattan School of Music. He endorses Hannabach Strings and is an Azica Recording Artist.

**Catherine Cushing**

Catherine Cushing, a Boston-area native, graduated from Bowdoin College in 2010 with a major in English and is currently Assistant Manager of Donor Relations at the Boston Symphony Orchestra. At Bowdoin she studied piano with Joyce Moulton and Annie Antonacas, and prior to that was a piano student of Elizabeth Skavish in the NEC Preparatory division. Katie has been active as a performer of new music, as soloist and chamber player (she was a founding member of the Bowdoin New Music Ensemble), and her performances include Portland’s Back Cove Festival, Tufts University, and Symphony Space (New York).

**Madeleine Darmiento**

Madeleine Darmiento is chair of String Department at Millersville University of Pennsylvania. A magna cum laude graduate of Yale University, she pursued graduate degrees in viola performance from the New England Conservatory (M.M.) and State University of New York at Stony Brook (D.M.A.), where she studied with many distinguished artists - Heidi Castleman, John Graham, Scott Nickrenz, Jesse Levine, Eric Rosenblith and Kadzuhide Isomura of the Tokyo Quartet. As a solo and chamber music recitalist, Dr. Darmiento has concertized in twenty three states as well as abroad. A passionate advocate for chamber music, her performance collaborations have included award winning ensembles from the National Endowment for the Arts, New York State Arts Council, South Carolina Arts Council, and the Geraldine Dodge Foundation. As an orchestral player, she has performed with numerous regional symphonies - the Reading, York, Omaha, Lincoln (NE), Charleston (SC), and Savannah Symphonies (GA) as well as with the Orquesta Sinfónica de la Minería (Mexico City). Featured as soloist, she has performed concertos with the Lincoln Symphony (NE), Bemidji Symphony (MN) and Millersville University Orchestra. In 2009-10 Dr. Darmiento was granted a distinguished Fulbright Award to Greece as Visiting Artist in Residence at the University of Macedonia in Thessaloniki, where she gave master classes, recitals, and co-organized a viola festival with players from the Thessaloniki State Symphony, State Conservatory, University of Macedonia, and New Hellenic String Quartet. In frequent demand as both an adjudicator and clinician, Dr. Darmiento has served on the Executive Board of the Pennsylvania Delaware String
Teacher's Association. Previous academic appointments include the University of Nebraska-Lincoln and Bemidji State University (MN).

Elizabeth Erenberg

Called “remarkable” and “evocative” by the *Boston Musical Intelligencer*, flutist Elizabeth Erenberg has awed audiences with her lush, seductive tone. Elizabeth’s versatility has spanned multiple aesthetics and collaborations with other art forms. Her skills with extended techniques have sought praise from composers such as Robert Dick, Keith Underwood, John Heiss, Russell Steinberg, and John McDonald. *The Boston Globe* also praised Elizabeth’s spark for new music in her deliverance of the “thorny, virtuoso flute part” of Gunther Schuller’s *Aphorisms*. Her playing has also been featured on radio programs such as The Forum on BBC, KMOZart Los Angeles, and WGBH Boston. In addition to performing, Elizabeth is also a strong advocate and promoter of music. She is the co-founder of Musicovation.com, a site about positive news in the music industry, and is also the Boston Marketing & Communications Coordinator for the NPR show and nonprofit organization, *From the Top*. In 2014, she released *Ascend*, a commercial recording of new music for flute and other instruments by living composers. Elizabeth maintains a private teaching studio in Lexington, Massachusetts, and performs regularly with groups in the Boston area. She holds degrees from New England Conservatory of Music and University of Oregon. For more information, please visit www.ElizabethErenberg.com.

David Feurzeig

David Feurzeig’s music has been performed throughout the US as well as in New Zealand, Asia, and Europe. He was twice a featured guest at the International Composer’s Festival in Bangkok. His *Songs of Love and Protest* were premiered in the fabled Semper Opera House of Dresden for the city’s 800th jubilee in 2006. Since moving to Vermont, he has composed commissions for the Vermont Symphony Orchestra, the Vermont Contemporary Music Ensemble, and other area groups. A pianist as well, he specializes in eclectic lecture-recitals featuring music from the classics to stride piano, jazz, and new music. He is an associate professor of composition and theory at the University of Vermont.

Reiko Fueting

Reiko Fueting was born in 1970 in Königs Wusterhausen of the German Democratic Republic. He studied composition and piano at the Dresden Conservatory (Germany), Rice University, Manhattan School of Music, and Seoul National University (South Korea). Some of his most influential teachers have been Jörg Herchet and Nils Vigeland (composition), and Winfried Apel (piano). Fueting has received numerous prizes, awards, scholarships, grants, and commissions. In addition to being a composer, he is an avid performer who has appeared in Europe, Asia, and the United States. Since 2000, Reiko Fueting has been teaching composition and theory at the Manhattan School of Music, where he serves as the chair of theory department. He has also taught vocal accompanying at the Conservatory of Music and Theater in Rostock, Germany, and appeared as guest faculty and lecturer at universities and conservatories in China, Colombia, Germany, Russia, South Korea, and the United States. More information about Reiko Fueting can be found at www.reiko-fueting.de.

José García-León

Pianist, pedagogue and scholar José García-León is a first prize winner of numerous national and international competitions, including the Artist International Competition of New York. He is currently Associate Dean of Academic Affairs at The Juilliard School.

Dr. García-León has performed extensively as a solo recitalist, most notably at Carnegie Hall’s Weill Recital Hall in New York, the Great Hall of the Tchaikovsky Conservatory in Moscow, the Saint Petersburg Music Festival, the Marienbad International Festival in the Czech Republic, as well as in Thailand, Chile, France, Finland, Ireland, Croatia and throughout Spain. In addition, he has worked with conductors like Timothy Perry, Florin Totan from the Bucharest Symphony Orchestra and Constantine Orbelian with the Moscow Chamber Orchestra; and has made recordings for national television and radio programs in Spain, the United States and South East Asia.
José García-León was born in Seville, Spain. After graduating with highest honors from the Conservatorio Superior de Sevilla, he completed a Doctorate in Musical Arts at the Manhattan School of Music. His main teachers have been Nina Svetlanova and Sophia Rosoff. He has presented papers at international conferences in Greece, South Korea and Argentina.

Soo Goh

Soo Goh is Assistant Professor of Clarinet at Kutztown University. Previously, he taught at the University of North Carolina at Pembroke. He holds a B.A. in Music and Computer Science from Luther College, a M.M. degree from Bowling Green State University, and a D.M.A. from the University of North Carolina at Greensboro. He was the principal clarinetist of Fayetteville Symphony Orchestra and the Raleigh Civic Symphony Orchestra. Goh is the principal clarinetist with the Carolina Philharmonic in which he made his Carnegie Hall debut in 2008 with the ensemble under the direction of Maestro David Michael Wolff.

Christian Gray

Christian Gray, a native of Winston-Salem, NC, recently obtained his Bachelor’s in Performance at Boston University under the tutelage of Boston Symphony principal bassist Edwin Barker. He has played with many local Boston orchestras including the Discovery Ensemble and Atlantic Symphony. Summer festivals attended include Music Academy of the West, Wabass: Institute for the 21st Century Bass Player, Brevard Music Center, Le Domaine Forget, and the Orford Arts Centre. In 2012, Christian was the first bassist ever to be accepted as a fellow at the Garth Newel Chamber Festival. Previous teachers include Paul Sharpe and Lynn Peters. In 2014, Christian won the double bass category of the Doublestop Foundation ‘Artist in You’ Competition. Christian, along with the other Doublestop Foundation competition winners, otherwise known as DF’s Ambassadors, design and present engaging performances to help audiences foster personal connections to classical music. Christian plays on a 2000 Kolstein Carcassi Model double bass, graciously on loan to him through the Doublestop Foundation.

Hubert Ho

A native of Baton Rouge, Louisiana, Hubert Ho’s music has been performed in Carnegie Hall and at the Kennedy Center for the Arts, Washington, D.C. A former U.S. Presidential Scholar in the Arts, he is a recipient of the Charles Ives Scholarship from the American Academy of Arts and Letters. In 2006 he travelled to the Czech Republic as a Fulbright Student Scholar, working with composer Marek Kopelent at the Academy of Performing Arts. Most recently he was commissioned to write a new piece for Prague Modern based on writings of Jorge Luis Borges. His music has been performed by the Österreisches ensemble für Neue Musik, the New York New Music Ensemble, California EAR Unit, Das Chicas Trio, and the Bakersfield Symphony New Directions chamber series. He was a staff composer at the 2003 Eugene O’Neill Puppetry Conference. He has completed residencies at the Djerassi Foundation, the Virginia Center for the Creative Arts, Yaddo, MacDowell, I-Park, and the Headlands Center for the Arts. He is an enthusiastic new music pianist, having performed with the Earplay and the Berkeley Contemporary Chamber Players. Dr. Ho received his Ph.D. from the University of California, Berkeley in Music and an A.B. from Harvard College in Music and Physics. He currently teaches at Northeastern University in Boston.

Terry Lynn Hudson

Terry Lynn Hudson is on the piano faculty at Baylor University, where her duties include applied and class piano instruction and administrative service as Director of Secondary Keyboard Studies. A native of Maryland, she began her formal musical study at the Peabody Preparatory and completed the institution’s Advanced Certificate program in piano. She earned degrees in Piano Performance from James Madison University, the University of Cincinnati College-Conservatory of Music, and the University of Texas at Austin, where she was named the Couper Presidential Scholar in Piano Performance.

Dr. Hudson is a committed performer, regularly presenting recitals as soloist, duo pianist, and chamber musician in the U.S. and abroad. She has a special affinity for French piano literature and contemporary ensemble works, and her programs often feature this repertoire. Other professional activity includes presentations and

Dr. Hudson currently serves as National Secretary of CMS and was Program Chair for the 2012 National Conference in San Diego. She was appointed, then reappointed Chair of the Academic Careers Committee (2007-10), and continues to retain membership after stepping down as Chair. Under her leadership, this committee reorganized and expanded conference career mentoring opportunities, instigated the successful Online Mentoring Service, expanded its Web resources, and presented a number of career-related panels and workshops at national conferences.

**Greg Jukes**

Greg Jukes is a percussionist and narrator with an interest in work that brings together music, acting, and dance in new and creative ways. As a founding member of The Fourth Wall, a hybrid arts ensemble in which musicians are also actors and dancers, Greg has performed and taught across the United States. Greg regularly narrates with orchestras in the mid-Atlantic and mid-west. Greg is also a co-director of Kadence Arts, an organization based on percussion, community, and outreach. For more information, please visit www.GregJukes.com and www.TheFourthWallEnsemble.com.

**Luna Cholong Kang**

Hailed by *Flute & Flutist* and *Korea Times* as a “free-hearted rising star” with “endless possibilities,” Luna Cholong Kang began her career with a successful solo debut recital at Zankel Hall at Carnegie Hall. She has appeared with the New York Philharmonic Orchestra, the Seoul National Symphony, the Janácek Philharmonic Orchestra, the Zephyrus Project Orchestra, and the Delphi Orchestra, among others. In 2014 she was invited to the Tong Young International Music Festival and in Korea, as a young contemporary performer to play with Bang on a Can All-Stars in their premiere performance at TIMF Concert Hall, and made a successful contemporary flutist debut recital at Kumho Art Hall. Ms. Kang received her master’s degree under the tutelage of Ransom Wilson at Yale University and completed her orchestral performance program with Robert Langevin at Manhattan School of Music.

**Aaron Keebaugh**

Aaron Keebaugh earned a Ph.D. in musicology from the University of Florida in 2011. He has taught music history classes at the University of Florida and Santa Fe College, and currently teaches music and World History courses at North Shore Community College in Danvers and Lynn, MA. Aaron also writes reviews and feature articles for the Boston Classical Review.

**Gracie Keith**

Since moving to Boston, cellist Gracie Keith completed a Master of Music Performance from Boston University and is pursuing a Doctorate of Musical Arts in the studio of Michael Reynolds. As a thoughtful educator, Gracie has taken opportunities to teach on both the beginner and collegiate level. While maintaining a private studio of young musicians, she also teaches for the Brookline School District in Brookline, Massachusetts and holds a teaching assistantship at Boston University. In 2012, Gracie joined the Music Education for Social Development Agency (MESDA) in traveling to the Dominican Republic to teach a week-long orchestra intensive seminar to Haitian and Dominican students with a goal of making great music as a way to bridge two cultures with a very current history of conflict. Past performance engagements include guest artist performances at the Garth Newel Music Center, as a soloist with NERO, and a highlighted performance in the Keyword Initiative concert series hosted by Boston University. Currently, Gracie has an active performance schedule as a member of Trio Klaritas, who currently hold the Artist-in-Residence position at the Dedham School of Music.

**Michelle Kiec**

Michelle Kiec, Associate Dean in the College of Visual and Performing Arts at Kutztown University, enjoys a career both on and off the stage. She has performed with the Harrisburg Symphony, Harrisburg Opera, West Virginia Symphony, Kentucky Symphony Orchestra, Opera Lancaster, National Repertory Orchestra, Aspen Music Festival, and Breckenridge Music Festival. Dr. Kiec is a frequent conference presenter in the areas of
distance education, instructional technology, curriculum development, student recruitment and retention, assessment, and yoga for performing artists. Recent conference presentations include College Music Society, Association for Institutional Research, National Association of Schools of Art and Design, and International Clarinet Association. 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.

Eunmi Ko

Pianist Eunmi Ko, praised as exceedingly interesting and original by New York Concert Review, has been featured in many venues throughout North America, Asia, and Oceania. Recently, she has played in Weill Hall at Carnegie Hall, Chautauqua Music Festival, Rebecca Penneys Piano Festival, Festival Cervantino Internacional in Mexico, Music Center of Christchurch in New Zealand, and Soon-Cheon National University in Korea. Ko is co-founder and co-director of the new music ensemble Strings & Hammers, which has the unusual instrumentation of violin, piano, and double bass. For more information, please visit ensemble’s Facebook page: facebook.com/StringsHammers. In 2011, she was Assistant Director for the Women in Music Festival in Rochester, New York. This led her into collaboration with composer Hilary Tann, the fruits of which include her first commercial CD (“a fine CD and an excellent introduction to Tann’s musical world for those unfamiliar with it,” Fanfare Magazine), released in 2014 by Centaur Records. Ko received her Master of Music and Doctor of Musical Arts degrees from Eastman School of Music. She is on the faculty at the Rebecca Penneys Piano Festival. She currently teaches at the University of South Florida as Visiting Assistant Professor of Piano.

Amber Yiu-Hsuan Liao

Pianist Amber Yiu-Hsuan Liao has given recitals and solo performances throughout United States and Taiwan. Her solo engagements include recitals at the Bruno Walter Auditorium at Lincoln Center in NYC, Weill Recital Hall at Carnegie Hall, the National Concert Hall in Taiwan, Chicago Cultural Center in Chicago, and the Richard Nixon Presidential Library and Museum in California. Ms. Liao’s recording of works by Granados, Schumann and Beethoven was released on the MSR Classics label in 2011. She has been invited to participate in several music festivals in Europe, including Courchevel Academie Musicale in France, Internationale Sommerakademie Mozarteum in Salzburg and New Millennium Piano Festival in Gijon, Spain.

As a chamber musician, Ms. Liao’s collaborations with vocalists and instrumentalists have led to performances in the CAMI Hall, Symphony Space and the Lenox Athenaeum, among others.

Amber Liao received her Doctor of Musical Arts from the Manhattan School of Music and Master of Music from the Peabody Institute under the tutelage of Arkady Aronov and Boris Slutsky. She taught at Montclair State University, and served as the Director of Piano/Theory at Snow College in Utah. She is currently teaching piano at Seton Hall University in New Jersey.

Mei-Fang Lin

Mei-Fang Lin received her Ph.D. in composition from the University of California at Berkeley where she studied with Edmund Campion and Edwin Dugger. Supported by the Frank Huntington Beebe Fund from Boston and a George Ladd Paris Prize from UC Berkeley, she also studied in France from 2002-05 where she worked with composer Philippe Leroux and took the one-year intensive computer music course “Cursus de Composition” at IRCAM in Paris. Lin got her master’s degree from the University of Illinois at Urbana-Champaign where she also taught as Visiting Assistant Professor of Composition from 2007-09. She was appointed Assistant Professor of Composition at the Texas Tech University in 2009.

Andrew List

Andrew List, Professor of Composition at Berklee College of Music, composes music in many different genres, including orchestral works, string quartet, vocal, choral music, opera, music for children, solo works, and a variety of chamber ensembles. He has received numerous commissions and performances from professional music ensembles and solo artists in the United States and Europe. Highlights of his 2014-15 season include a collaboration with Mass Audubon on the world premiere of “On The Wing, A Celebration of Birds in Spoken Words and Music” Double Concerto for Flute, Oboe and String Orchestra commissioned by the Boston Classical Orchestra in celebration of their 35th season, String Quartet No 5: “Time Cycles” a composition inspired by poet T.S. Eliot’s monumental work, Four Quartets commissioned by the Arneis Quartet, and a new work for oboe, bassoon and piano commissioned by the Boston Woodwind Society.

Frank Martignetti

Frank Martignetti is Lecturer in Music, Director of Choral Activities and Director of Graduate Studies in Music Education at the University of Bridgeport, Connecticut. He also serves as Artistic Director of the Mystic River Chorale, Mystic, CT, and as Coordinator of Music Ministries at Advent Lutheran Church, Manhattan. A longtime teacher in urban public schools, Martignetti’s current research involves ethnographic study of music education in urban schools. As a conductor, he has led the Mystic River Chorale in a variety of choral-orchestral and choral repertoire, including grant-supported regional premieres, and prepared ensembles for performance at distinguished venues including Lincoln Center, Carnegie Hall, the Cathedral of St. John the Divine, the Garde Arts Center, and Yale’s Woolsey Hall. Martignetti’s writing has appeared in the Choral Journal, Music Educators Journal, and Visions of Research in Music Education. Recent guest lectures and conference presentations include the Society for Music Teacher Education, the College Music Society, Michigan State University, Montclair State University, Southern Connecticut State University, New York University, and Union Theological Seminary of Columbia University. A candidate for the Ph.D. in Music Education at New York University, Martignetti holds degrees in history, choral conducting, and music education from the University of Rochester, the University of Cincinnati College-Conservatory of Music, and the Eastman School of Music.

Chris Marinuzzi

Chris Marinuzzi holds an MA in composition from Tufts University, where he studied under professor John McDonald. His background is in piano, and he received a dual Bachelor of Music in piano performance and composition from The Hartt School in Hartford, Connecticut, where his principal teacher was Robert Carl. His works have been performed by Krystian Tkaczewski, Emil Altschuler, C4 Ensemble, and members of A Far Cry Chamber Orchestra, among others. Chris currently studies piano under Andrew Rangell and serves as the harpsichordist for the Tufts Early Music Ensemble. Additionally, he is currently organist at the United Church of Norwood.

Michael J. Masci

Michael J. Masci is an Assistant Professor of Music at SUNY Geneseo where he teaches music theory and composition. His teaching and research interests include all aspects of music theory, the history of music theory, and theories and aesthetics of modernism. He is currently writing a book on the history of practical harmony pedagogy in 19th and early 20th century France. Professor Masci has also held teaching positions at the University of Pennsylvania as a Post-Doctoral Fellow, and at Williams College as a Visiting Professor.

Courtney Miller

At the age of 17, Courtney Miller performed twice as a soloist with the Jacksonville Symphony Orchestra after winning both the Jacksonville Symphony Youth Orchestra and the Concert on the Green Concerto Competitions. Ms. Miller studies with John Ferrillo and is pursuing a Doctor of Musical Arts Degree at Boston University. She is Principal Oboe of the Clafin Hill Symphony and is an active performer around Boston. Before moving to Boston, she was a tenured member of the Canton Symphony Orchestra and performed regularly with many other orchestras including CityMusic Cleveland, the Akron Symphony, the Cleveland Opera, the Toledo
Ms. Miller is currently on faculty at The New England Conservatory in the Preparatory Department and teaches oboe at Boston College. She has previously served on the faculty at Ashland University, Baldwin Wallace Conservatory Outreach Department, Cleveland Institute of Music Preparatory Department, Western Reserve Academy and has run her own private oboe studio.

Courtney Miller has a Bachelor of Music from Florida State University, a Master of Music from Cleveland Institute of Music and is a Doctor of Musical Arts candidate at Boston University.

Ms. Miller has been signed as an artist on Centaur Records and her premier CD Modern Fairytales is scheduled for release in Spring 2015. For more information, please visit www.courtneymilleroboe.com.

Wendy Moy

Ms. Wendy K. Moy is a conductor, soprano, and nonprofit founder from Washington State. She is currently the Director of Choral Activities and Music Education at Connecticut College in New London. Ms. Moy holds a Bachelor of Arts in Music Education from SPU, a Master of Music Education with an emphasis in choral music from Westminster Choir College, and a Doctor of Musical Arts in Choral Conducting from the University of Washington. Her current research focuses on the culture of singing communities and the factors that contribute to successful choral organizations.

For 12 years, Ms. Moy taught instrumental and choral music at the secondary level in the Edmonds School District. She was awarded several “idea grants” to bring guest artists into the classroom and her ensembles were invited to perform at the Northwest Music Educator Conventions. Her innovative teaching led to presentations on the subject of “Collaboration Across the Arts” at regional music and the arts conferences. Active as a clinician, guest conductor, and performer, she sings with Ensemble Companio and CONCOCRA. Ms. Moy is currently serving on the Connecticut American Choral Directors Association Board and is also the President/Co-founder of Chorosynthesis, a national nonprofit organization whose mission is to transform the culture of American choral music through collaboration, sustainability, innovation, and excellence. Ms. Moy is very grateful to the College Music Society for their support of Chorosynthesis projects through their Seed Grants Awards for Community Engagement.

Tendai Muparutsa

Tendai Muparutsa is an internationally known performer, music educator, ethnomusicologist and bandleader. He participates in a multitude of Zimbabwean and African music circles in North America, and collaborates with musicians and instructors from all over Africa. His work encompasses everything from performing with afro-pop groups to teaching at African music camps to directing mbira, marimba and dance ensembles. His high energy, humor and passion for sharing African music delight audiences and students alike. Tendai co-directs Kusika and the Zambezi Marimba Band Tendai’s research has been diverse and his passions are many. He has explored, through both academic study and personal experience, the following: the music of Southern Africa; general music education with an emphasis on multicultural philosophy; popular music; jazz history; music and gender; African and African-American music collaborations in diasporas; and African choral music styles and how they interact with North American styles. His enthusiasm for cross-cultural music experiences results in many rich and exciting collaborative projects. Muparutsa graduated with a Bachelor of Education degree from the University of Zimbabwe in 2004, and graduated from the University of Idaho with a Master in Music Education in 2008. He recently completed his Ph.D. in Ethnomusicology at the University of Alberta, Canada. While still in Zimbabwe, he taught at both elementary schools and at the university level. In North America, he has presented his research at major ethnomusicology and educational conferences such as ICTM and Washington Music Educators Conference.
Will Myers

Will Myers is a conductor, composer, and violist. He graduated in 2013 from the Tufts/New England Conservatory dual-degree program with degrees in composition, theory, and cognitive science (with a particular focus on music cognition). He currently serves as assistant conductor for the Tufts Symphony Orchestra, the Tufts Youth Philharmonic, and the Tufts Chamber Orchestra.

Deborah G. Nemko

Pianist Deborah Nemko has appeared in concert throughout the nationally and internationally as a soloist and collaborative artist. In 2004, she performed works by Dianne Goolkasian Rahbee at Weill Hall, Carnegie Hall and recorded Rahbee’s Preludes and Toccatinas as well as The Piano Works of Grazyna Bacewicz and Maurice Ravel’s Piano Music. Dr. Nemko has given master classes and workshops in Taipei, Taiwan and was recognized by the Taipei Times with violinist Annegret Klaua for her outreach concert in the remote Taiwanese village of Alisan. She is a frequent international performer, and has appeared in Japan, China, Italy and Belgium. Dr. Nemko is a 2014-15 recipient of the Fulbright Scholar Award to the Netherlands to conduct research on the topic of Dutch Suppressed and Forgotten Composers of World War II and teach at Utrecht Conservatory.

Dr. Nemko is professor of music at Bridgewater State University and faculty member of New England Conservatory’s Piano Preparatory and Continuing Education Program as well as performer and instructor for the Grumo International Music Festival, Grumo, Italy. She has presented nationally as a guest clinician on the topic of developing a musical tool kit for coping with performance anxiety.

Dr. Nemko served as Board Member for Performance for the College Music Society from 2011-14 and is a past-president of the Northeast Region of CMS. She received her doctoral degree from the University of Arizona under the tutelage of noted concert pianist Dr. Nohema Fernandez.

Phoenix Park-Kim

Phoenix Park-Kim, Professor of Piano at Indiana Wesleyan University, has given recitals throughout the United States, Korea, Taiwan, Thailand, Italy, Switzerland, Argentina and Russia, including performances in various music festivals such as the Aspen Music Festival, Piano Texas, Wiener Meisterkurses in Vienna, Austria, and the Summer Music School in Siena. Born in Seoul, South Korea, Phoenix began playing the piano at the age of five and gave her first public performance at seven years old. She has won numerous national and international competitions including the Liszt-Garrison International Piano Competition and appeared as a soloist with the Korean Philharmonic Orchestra, Kansas City Philharmonia, Jefferson City, and Marion Philharmonic Orchestras among others. An avid chamber musician, Phoenix has performed with the Oxford String Quartet, Duo Dolce, Sopran Compagni and recently appeared at Carnegie Hall’s Weill Recital Hall as part of the Distinguished Concerts Artist Series. Phoenix is dedicated to providing more exposure to less known repertoire, especially music by African-American composers. In this endeavor, she was awarded the Lilly research grant and also received special congressional recognition by U.S. Rep. Karen Bass. Her recordings are available on iTunes and cdbaby.com. For more information, please visit www.phoenixparkkim.com.

Anna Pennington

Oboist Anna Pennington has given recitals and master classes at universities throughout the United States, Venezuela, and Brazil, and also has made appearances on National Public Radio, at Carnegie Hall, and at Avery Fisher Hall, among other international venues. She appeared as a soloist with the Florida State University Symphony in 2005. She also has been involved in numerous recording projects.

Now a Staff Sergeant, Anna joined the West Point Band in 2011, where she currently serves as principal oboist. In 2007 she was appointed the Assistant Professor of Oboe at the University of Southern Mississippi School of Music, and she performed as a member of the Mobile, Pensacola, and Gulf Coast Symphonies. She also toured extensively with Category 5, the faculty wind quintet in residence at the university. In addition to being a former member of the Planets, a classical fusion ensemble, Anna has performed with the New York Philharmonic, the Jacksonville Symphony (FL), the Florida Orchestra, the Charleston Symphony (SC), and the Florida West Coast
Symphony (now Sarasota Orchestra). Festival appearances include the New Texas Festival, the Aspen Music Festival, the Victoria Bach Festival, and the Salzburger Festspiele.

A Texas native, Anna holds a Doctor of Music from the Florida State University, a Master of Music from the Manhattan School of Music, and a Bachelor of Music from the University of Texas. Her teachers have included Eric Ohlsson, Joseph Robinson, John Snow, and Beth Sanders.

**Jakub Polaczyk**

Jakub Polaczyk (b.1983) is a Polish composer, pianist, and musicologist. He received his Artist Diploma in Composition with Reza Vali from Carnegie Mellon University. He also studied composition with Marcel Chyrzynski, orchestration with Krzysztof Penderecki, and computer music with Marek Choloniewski at the Music Academy of Cracow, where he graduated with a combined Bachelor’s/Master’s Degree in Composition. Polaczyk’s music education also includes a Master’s in Musicology from Jagiellonian University and studies in film music from Schiller Film School in Lodz. In 2009, as part of the Socrates-Erasmus Exchange program, he studied with Jan van Landeghem at the Royal Conservatory of Music in Brussels.

Polaczyk has received numerous national and internationals awards in composition and scholarships including the Iron Composer Award for Finding You; 1st Prize for Cosas que pudieron ser on the 24th Taduesz Baird Composition Competition in Warsaw; 2nd Prize for BAden-baDen-badEn at the “Generace” International Composition Competition in Ostrava, Czech Republic; honorable mention at the International Music Prize for Excellence in Composition in Thessaloniki; and 1st Prize for Fanfares Procession at the Orion Symphony Composers Competition in London. Currently, Polaczyk is a recipient of the artistic scholarship from “Young Poland” - the Ministry of Culture of Poland, and endeavors to develop his music career in the United States of America as well as internationally.

**Kevin Price**

Clarinetist Kevin Price is an advocate of new compositions, inter-disciplinary collaborations, and the art of improvisation. In recent years, Kevin was awarded with the Presser Foundation Scholarship Award and the Arthur B. Whitney Award. Seeking to push the boundaries of the clarinet, he has collaborated extensively with Boston and New York City-based composers such as Justin Barish, Mischa Salkind-Pearl, Marti Epstein, Emily Praetorius, and Icli Zitella. Kevin has performed with numerous Boston and NYC contemporary ensembles, such as Equilibrium Concert Series, Boston Percussion Group, Boston Modern Orchestra Project, Tactus, Tenth Intervention, and ensemble mise-en, while performing in some well known venues such as The Lilypad, Jordan Hall, The Cell, Spectrum, and The Stone. Recently, he has collaborated with a number of world renowned ensembles, including the Lucerne Festival Academy Orchestra under the artistic direction of Pierre Boulez, and the Birmingham Contemporary Music Group under Oliver Knussen. Kevin is also a founding member of Zyzzyx, an improvisatory, post-jazz sextet. Kevin received his BM in Clarinet Performance at the Boston Conservatory, graduating as valedictorian, and he recently graduated from Manhattan School of Music with his MM in Contemporary Clarinet Performance under the tutelage of David Krakauer and Michael Lowenstern.

**Lisa Redpath**

Dr. Lisa Redpath is Assistant Professor and Music Program Director at Stonehill College in Easton, Massachusetts. Her experiences as a performer, educator and researcher come together in the instrumental and vocal ensembles, and music history classes. Redpath specializes in guiding instrumentalists and singers of all ages and experience levels. As a French horn performer, she has participated in orchestras, concert bands, and chamber ensembles across the United States. Redpath also has conducted local orchestral and chamber ensembles.

Dr. Redpath is an avid supporter of lifelong learning for all musicians. She has presented workshops and papers at the Massachusetts Music Educators All-State Conference, and at the Music and Lifelong Learning Conference (MENC Special Research Interest Group, North American Coalition for Community Music). Areas of expertise include historical musical instruments; orchestral, concert band, wind ensemble and chamber ensemble performance; community music; and lifelong learning.
Nicholas Reynolds

Mr. Nicholas Reynolds is pursuing his DMA at The University of Texas at Austin as a student of Anton Nel, and received his MM from the San Francisco Conservatory of Music where he received the Piano Department Award, and a BM from the University of Nebraska-Lincoln’s Honors Program. He currently teaches piano independently and at numerous schools in the Austin area, including The Austin School for the Performing and Visual Arts. A prizewinner in competitions including the Los Angeles International Liszt Competition, the San Francisco Young Artist Competition, and the Mid-Texas Symphony Young Artist Competition, Nicholas has also performed in Austria, Germany, and Russia. Mr. Reynolds is the co-founder and co-director of Pianists of the Americas, a music festival in his hometown, Portland, Oregon.

Hyojin Rhim

Korean-born pianist Hyojin Rhim began playing the piano at the age of four. Hyojin Park Rhim made her professional debut at the age of 11 as she won the Nanpa competition. In the summer of 2002, she attended a summer festival in Vienna. Hyojin earned her Bachelor of Music from Ewha Women University. She was on the dean’s list for her entire university years and she graduated with top honors. In 2007, she moved to Boston, and earned her master’s degree at the New England Conservatory of Music. She was a recipient of Joni/Weinstock scholarship. In 2014, she finished her Doctor of Musical Arts at Boston University, studying with Gila Goldstein. From 2010 to 2013, she was an accompanist at The College of Fine Arts at Boston University. Since 2012, she taught as an instructor of group piano courses and one-on-one piano studio at Boston University. She recently joined the piano faculty at Blue Lake Fine Arts Camp in 2014. She is an active concert pianist, chamber musician and teacher. She performs concerts as a soloist and chamber musician around Boston, Michigan, and New York area. She is a member of The College Music Society, and Music Teachers National Association. Her mentors include Maria-Clodes Jaguaribe, Veronica Jochum, Keum-hee Yoon, Min-Jung Kim, and Mi Kyoung Kim.

Dana Richardson

After earning a Ph.D. in Theory and Composition from New York University in 2001, Dana Richardson taught at Fredonia College and New York University. Since then he has taught music theory and history at Cooper Union, Nassau Community College, and Kingsborough Community College in Brooklyn. In 2009 his article Syntonality: A new System of Harmony was published in the first issue of the SCI online theory journal. In 2008, his Ballade for piano solo was awarded first prize in the New York Composers Circle Competition. His rock/classical fusion CD Firebird was released in August 2014.

Patricia Riley

Patricia Riley (priley@uvm.edu), D.M.A. is Associate Professor and Coordinator of the Music Education Program at the University of Vermont. Prior to this, she taught at The Crane School of Music, State University of New York at Potsdam. Previously, Dr. Riley taught instrumental, general, and choral music for twenty years in the public schools of New Jersey and Vermont; and for five years maintained a woodwind and brass studio at Green Mountain College. She has published in Music Education Research, Research and Issues in Music Education, Update: Applications of Research in Music Education, Visions of Research in Music Education, Journal of Technology in Music Learning, College Music Symposium, Music Educators Journal, Teaching Music, and The Vermont Music Educator; and has contributed numerous chapters to edited books and symposium proceedings. Dr. Riley is a frequent presenter of sessions at international, national, regional, and state conferences. Her research interests include student music composition, cultural studies, technology, and assessment.

Micah Ringham

Micah Ringham, a native of Hamilton, New Zealand, has performed extensively across Canada and the United States. Growing up in Vancouver, BC, Micah studied primarily with Marka Wilcox-Akins, and was named the youngest concertmaster of the Vancouver Youth Symphony Orchestra. After graduating from Interlochen Arts Academy with an award in Musical Excellence in Violin, Micah received her Bachelor’s degree from the Cleveland Institute of Music, and her Master’s from Rice University. Micah has performed chamber music with artists such as Norman Fischer, Ivo-Jan van der Werff, Thomas Jaber, Brian Connelly, the Mark Morris Dance
Group, and Kenneth Goldsmith. As a specialist in contemporary music, she has performed with the Callithumpian Consort, Ludovico Ensemble, Acoustic Uproar and Rice University New Music Ensemble. She has collaborated with members of the Bang on a Can AllStars, eighth blackbird, the Boston Symphony Orchestra, and Ensemble Modern. Micah has attended the Tanglewood Music Center as an orchestral fellow and a member of the Fromm String Quartet, SICPP at the New England Conservatory, and the Bang on a Can Summer Music Festival. She has worked with composers Marti Epstein, John Williams, Gunther Schuller, Jo Kondo, Jonathan Dawes, Alvin Lucier, Sean Shepherd, Jeffrey Mumford, Felipe Lara, Sir Harrison Birtwistle, and Oliver Knussen.

**Kathleen Roland-Silverstein**

Kathleen Roland-Silverstein is a highly regarded concert soloist well known for her interpretation of the music of the 20th and 21st century. She has been a featured singer with many music festivals, including the Santa Fe Chamber Music Festival, the Britten-Pears Institute and the Tanglewood Music Festival, and has performed with many prominent conductors, including James Conlon, Kent Nagano, Reinbert de Leeuw, James Mauceri, and Oliver Knussen. She has been a frequent soloist with the Grammy award-winning Southwest Chamber Music Society of Los Angeles, with whom she has garnered critical acclaim for her performances. In the last year, the soprano has performed in New York City, San Diego, and Australia, and international performances include concerts in Sweden, Vietnam, Cambodia and Germany. Recordings include a CD created with American composer Libby Larsen of her song cycle, Songs from Letters, from Calamity Jane to her daughter Janey, and Aura, for orchestra and soloists, by Cambodian composer Chinary Ung. Dr. Roland is a Fulbright senior scholar, and an American Scandinavian Foundation grantee. Dr. Roland-Silverstein is a member of the faculty of the Setnor School of Music at Syracuse University, and is the author of a new anthology of Swedish art song, Romanser: 25 Swedish Art Song with Guide to Lyric Diction.

**David M. Royse**

Dr. David M. Royse is Coordinator and Associate Professor of Music Education at The University of Tennessee, where he instructs undergraduate courses in instrumental music education, and graduate courses in research and foundations of music education. Prior to his appointment at UT in fall of 2000, he was on the faculty of Kansas State University for 10 years. He received his bachelor's and master's degrees in music education from Austin Peay State University, and his doctoral degree from Kent State University.

**Jessica Rudman**

Jessica Rudman’s music has been performed across the United States and abroad. Her works have been included on festivals such as the Omaha Symphony New Music Symposium, Composers Now, New Voices @ CUA, the Ernest Bloch Festival, the Electroacoustic Barn Dance, the IAWM International Congress, and various SCI Conferences. Honors include winning the 2013 Robert Starer Award, the 2013 Boston Metro Opera’s Advocacy Award, the 2012 College Music Society Student Composer Award, the 2012 NewMusic@ECU Orchestra Composition Competition, IAWM’s Libby Larsen Prize (2011), and Honorable Mention for the Brian M. Israel Award (2011).

Ms. Rudman has taught at The Hartt School, Central Connecticut State University, and Baruch College. She has also been highly involved in arts administration and is on the board of the Women Composers Festival of Hartford. Ms. Rudman holds degrees from The Hartt School and the University of Virginia. She is currently completing a Ph.D. at the CUNY Graduate Center, where she has primarily worked with Tania León (composition) and Joseph Straus (theory). More information about Ms. Rudman and her work can be found at her website, www.jessicarudman.com.

**Elliott Schwartz**

Elliott Schwartz taught at Bowdoin College for more than 40 years, retiring in 2007, and has also held visiting residencies at the University of California (Santa Barbara and San Diego), Ohio State University, Harvard, Oxford and Cambridge. Performances of Schwartz’s music include the Minnesota Orchestra, Cincinnati Symphony, Milwaukee Symphony, Saint Paul Chamber Orchestra, Boston Modern Orchestra Project, Tanglewood, Monday
Evening Concerts (Los Angeles), and De Ijsbreker (Amsterdam). His appearances as visiting composer-lecturer include Paris, Strasbourg, Tokyo, Hong Kong, Weimar, Mannheim, Rotterdam, Copenhagen, London, and Reykjavik. In addition to composing, Schwartz has written or edited four books on musical subjects, including Music Since 1945; Contemporary Composers on Contemporary Music; and Electronic Music: A Listener’s Guide. A number of his works are recorded on the New World, Albany, Metier, Folkways, Innova and BMOP-Sound labels.

Kirk Severtson

Kirk Severtson (Vocal Coach and Chair of the Music Performance Department) serves as musical director of the Crane Opera Ensemble, coaches singers and pianists, and teaches classes in art song repertoire and accompanying. He has been coach/pianist for three recent productions at The Dallas Opera and will return in 2015 for the world premiere of a new opera, EVEREST, with composer Joby Talbot and librettist Gene Scheer. He has been a coach on the music staff of Opera Saratoga (formerly Lake George Opera) since 2006, having previously coached at Opera North (NH), the Opera Theater of Lucca (Italy), the Cincinnati Opera outreach program, the Rising Star Singers festival, Dorian Opera Theater, and as a Vocal Chamber Music Fellow at the Aspen Music Festival.

Recent performances of the Crane Opera Ensemble under his musical direction have garnered first-place awards from the National Opera Association and The American Prize, as well as honors from the Kennedy Center’s American College Theatre Festival.

A versatile collaborative artist, he appears frequently as pianist and harpsichordist in song and chamber music recitals, and as principal keyboardist with the Orchestra of Northern New York. A member of the Board of Directors of the National Opera Association, he works actively with that organization, also serving as its webmaster. He holds degrees from the University of Cincinnati (D.M.A. and M.M., both in piano performance) and Luther College (B.A. with majors in music, math, and computer science).

Ronald G. Sherwin

Dr. Ronald G. Sherwin is Associate Professor and Music Department Chair at the University of Massachusetts Dartmouth. He holds the Ph.D. and M.M. from The University of Maine where he studied choral conducting with Dr. Dennis Cox. Prior to joining UMD he served as Associate Dean and Director of the School of Visual & Performing Arts at Anna Maria College, and before that Music Department Chair and Director of Choral Activities at Castleton State College. His choirs have performed around the United States and Europe and have been known for their association with artists including Francois Clemmons (Bayou Legend, Mr. Roger’s Neighborhood), Esau Pritchett (Law and Order), and Robert DeCormier (Counterpoint, Peter, Paul & Mary, New York Choral Society). Dr. Sherwin’s choirs have performed at Carnegie Hall in New York, been featured at the Nymburk International Music Festival in the Czech Republic, and received national attention for their performance at the harvesting of the 2007 Christmas tree for the Capitol in Washington, DC. In addition to his collegiate work he is a frequent guest conductor, clinician and adjudicator, and consultant in Arts Assessment. He is a past College and University State Chair for both the American Choral Directors Association (ACDA) and the National Association for Music Education (NAfME).

Eunmi Shim

Musicologist and pianist Eunmi Shim is the award-winning author of Lennie Tristano: His Life in Music (University of Michigan Press, 2007), which received the Association for Recorded Sound Collections Award for Excellence in Historical Recorded Sound and the Bronze Prize for the Independent Publisher Book Award in Performing Arts. Shim is also a contributor to The Grove Dictionary of American Music and is currently Associate Professor of Music at Worcester Polytechnic Institute.

Jeffery Shivers

Jeffery Shivers (b. 1992) is a composer and native of Beaumont, Texas. His music has been performed by such acclaimed artists as violist Michael Hall, jazz guitarist Khanh Thai, Industrial Carillon, and The Generous Ensemble. He has studied with composers Nick Rissman and Robert Paterson, and he has attended summer
residencies at University of Missouri-Kansas City and Rocky Ridge Music Center. Recent distinctions include second prize in the 2013 NACUSA Young Composer Competition and a premiere at the 2014 PARMA Music Festival by the Boston New Music Initiative. Jeffery is currently pursuing graduate studies under the mentorship of John McDonald at Tufts University.

Peter Silberman

Peter Silberman is an associate professor of music theory at Ithaca College (Ithaca, NY) where he teaches courses in music theory, aural skills, and music analysis. He is a graduate of Oberlin Conservatory and holds a Ph.D. in music theory from the Eastman School of Music. His research interests include the pedagogy of music theory and aural skills, and the theory and analysis of twentieth-century tonal music. He has presented research on these topics at numerous national and regional conferences, and his articles have appeared in *Music Theory Online, Gamut, Journal of Music Theory Pedagogy, The Horn Call*, and in the anthology *Musical Currents from the Left Coast.*

Nanette Kaplan Solomon

Nanette Kaplan Solomon, pianist and Professor of Music at Slippery Rock University, performs frequently as soloist and chamber musician. She has presented lecture-recitals at the College Music Society national meetings in San Diego, Savannah, Cleveland, San Juan, Denver, Kansas City, Miami, Quebec City, San Antonio, Atlanta, Portland (OR), and Richmond (VA), and has performed at the international conferences in Berlin, Vienna, Kyoto, Limerick, Costa Rica, Madrid, Bangkok, Zagreb, Croatia, and Seoul, Korea. Dr. Solomon’s involvement with the works of women composers has led to invitations to perform at several Feminist Theory and Music conferences, the American Music/American Women symposium in Boulder, Colorado, the Athena Festival in Murray, Kentucky, as well as at six of the International Festivals of Women Composers held at Indiana University of Pennsylvania. She presented a lecture-recital of works by contemporary women at the MTNA national conference in Minneapolis in 2000. She has been a soloist with orchestras in Connecticut, New Jersey, Massachusetts, as well as featured artist with the Butler (PA), Youngstown and Pittsburgh Symphony Orchestras. Dr. Solomon has also performed at the Phillips Collection, the National Museum of Women in the Arts, and the French Embassy in Washington, D.C., Wigmore Hall in London, the Lincoln Center Library in New York City, and the Mozarteum in Salzburg, Austria. She has been a guest artist at colleges and universities in Pennsylvania, California, New York, Michigan, Indiana, Illinois, Florida, Minnesota, and Maine.

Dr. Solomon’s numerous awards include winner of the Pittsburgh Concert Society auditions, winner of the French Embassy award from the French Piano Institute, a fellowship to the Berkshire Music Center at Tanglewood, semi-finalist in the University of Maryland International competition, and finalist in “Search for a Star” sponsored by the Pittsburgh Symphony Orchestra and Marvin Hamlisch.

She is a founding member of the Slippery Rock Piano Trio, as well as the Kaplan Duo, with her sister Iris Kaplan Rosenthal. With those groups, she has performed throughout Pennsylvania, Ohio, Maryland and at numerous venues in New York State. A former board member for performance of the College Music Society, she also served on the editorial board of the American Music Teacher. She recently completed a term as board member of the IAWM and is Immediate Past-President of the Pennsylvania Music Teachers Association. Her three compact discs - *Piano Music of Nikolai Lopatnikoff* (Laurel), *Character Sketches and Sunbursts* (Leonarda) have received critical acclaim. Dr. Solomon received her early training as a scholarship student at the Juilliard School, where she studied with the late Edgar Roberts and Mme. Rosina Lhevinne. She received a B.A. degree magna cum laude from Yale College, where she studied with the late Ward Davenny and was elected to Phi Beta Kappa, an M.M. from the Yale School of Music, where she studied with Claude Frank, and a D.M.A. from Boston University School for the Arts, where she studied with the late Leonard Shure.

Manabu Takasawa

Noted for his “sensitive touch” by *The Washington Post* and for his “beautiful sound with an abundant sense of fantasy” by *Musica Nova magazine* (Japan), pianist Manabu Takasawa is Professor of Music at the University of Rhode Island. His interest in communicating with young people through music has taken him to regional
elementary and secondary schools in Rhode Island as well as schools in Japan, Taiwan, Thailand and Vietnam. Since making a solo recital debut at The Kennedy Center for the Performing Arts in 1992, Manabu has performed in Asia, Europe and the United States, including a recital at the Czech Embassy in Washington, D.C. and a sold-out recital in Tokyo’s Opera City Recital Hall. His concert activities and interviews have been broadcast on WSCL-FM89.5 and WBOC-Channel 16 in Maryland, internationally on Mercury Radio (Poznán, Poland) and on a News 5 evening news broadcast in Belize. He is also the creator of the URI Piano Extravaganza!, an annual piano festival of concerts and performing events, which brings aspiring young pianists and hobbyists from the Southern New England and the Greater Boston areas to the University of Rhode Island campus in the spring.

**Ho Yan Tang**

Magdelena Ho Yan Tang, a native of Hong Kong, is a master degree student in choral conducting at Boston University studying under Ann Howard Jones. She graduated from Butler University, Indianapolis with a Bachelor of Arts in Music and a minor in Anthropology. She studied conducting there with Henry Leck and composition with James Q. Mulholland. She is the co-founder of Gratia Foundation Children’s Choir in China.

**Paula Telesco**

Dr. Paula Telesco is an Associate Professor of Music Theory and Aural Skills at the University of Massachusetts Lowell, where she is pursuing research on Music Perception, the Effects of Music on Early Learning, Music Theory and Aural Skills Pedagogy, and 18th-Century Analysis.

**Jason A. Thoms**

Dr. Jason Thoms is Associate Professor of Music, Director of Choral Activities, and Chair of the Liberal Studies at Concordia College-New York in Bronxville, New York. Dr. Thoms conducts the Concordia Tour Choir, Chamber Choir, Women’s Chorale, Men’s Glee and the Concordia Camerata. Dr. Thoms has conducted concerts in 47 states, 2 Canadian provinces and Italy during his 19-year career. His choirs have frequently been invited to participate in the Masterwork Chorus and National Festival Chorus at Carnegie Hall, and in the fall of 2014 one of the featured ensembles at the NYACDA Fall Conference at Vassar College.

Dr. Thoms is also a published composer with GIA Music, editor of early music, published educator and a professional bass-baritone. He is especially high in demand as a low bass in professional choruses throughout the US. He has recently sung with the Santa Fe Desert Chorale, Manhattan Chorale, Spire Chamber Ensemble, Yale Choral Artists, CONCORA, and Apollo Master Chorale.

Dr. Thoms is a graduate of St. Olaf College in Northfield, Minnesota and Michigan State University in East Lansing, Michigan. He has studied conducting with Anton Armstrong, Robert Scholz, Charles Smith, David Rayl, Jonathan Reed and Simon Carrington. Dr. Thoms holds a position on the board of the NYACDA as Westchester Zone Representative.

**Mark Tonelli**

Mark Tonelli is a guitarist, composer, and educator. As the leader of his own group and as a member of the West Point Band, he has performed with artists of many styles including Clay Aiken, Benny Golson, Rita Moreno, Carol Channing, Bobby Rydell, The Platters, The Boston Pops, and the New York Philharmonic Brass Quintet. He has performed across the nation at top-tier venues such as Jazz Standard, Jazz Showcase, Kennedy Center, Avery Fisher Hall, and The Midwest Clinic. Mark has been seen on FOX News and is featured in the Emmy-nominated PBS musical special *Marina At West Point*. His music has been featured on NPR’s *All Things Considered*, and he has won composition awards from *Billboard Magazine*. His arrangements for jazz ensemble are published by UNC Jazz Press and FJH Music.

Mark is an adjunct professor of music at St. Thomas Aquinas College in Sparkill, NY. At West Point, he directs the interdisciplinary Academic Initiative and is an advisor to the Jazz Forum club. Mark’s book, *Everybody’s Jazz Guitar Method*, is published by FJH Music. He has written instructional articles for *Guitar Player, Downbeat, The Jazz Education Journal, JazzEd, Jazz Improv, Just Jazz Guitar, and The Instrumentalist*. 
Mark earned a Bachelor of Music from William Paterson University, a Master of Music from the University of North Texas, and a Master of Education from Teachers College, Columbia University. Mark is ABD toward a Doctor of Education from Teachers College, where his research has focused on music entrepreneurship.

Jessica Vansteenburg

Jessica Vansteenburg is a PhD student in Ethnomusicology at the University of Colorado-Boulder. She enjoys a wide-ranging career as a performer, instructor, and scholar. She has served as Visiting Instructor in Clarinet at Luther College and worked as a freelance musician and private instructor of clarinet, saxophone, and recorders in Ann Arbor, Michigan. She has also taught instrumental music at Belvoir Terrace Arts Camp in Massachusetts. She earned a BA in Music and English from Luther College, Master of Music from Ohio University, and Doctor of Musical Arts degree from the University of Nebraska-Lincoln, where she was a graduate concerto competition winner. An interest in the convergence of folk and classical elements lead to a doctoral document analyzing traditional music influence in works for clarinet by 20th Century Hungarian composers. Ms. Vansteenburg has presented at annual meetings of the College Music Society and the International Clarinet Association as a research competition finalist, also publishing in The Clarinet journal. In her musicological studies, she seeks to expand the scope of this work, with interests in nationalism, diaspora, and music and dance.

Daniel Walzer

Daniel Walzer is an Assistant Professor of Composition and New Media at the University of Massachusetts-Lowell. Walzer received his BM in Jazz Studies from Bowling Green State University, MM in Jazz Studies from the University of Cincinnati College-Conservatory of Music and MFA in Music for Visual Media from Academy of Art University. Originally trained as a jazz percussionist, Walzer’s research interests include audio and multimedia production, commercial music, applied percussion and jazz performance. Walzer is completing his Ed.D. in Educational Leadership from the University of the Cumberlands.

Christina Wright-Ivanova

Dr. Christina Wright-Ivanova, collaborative pianist, chamber musician, and vocal coach, has performed recitals with musicians in the USA, China, Taiwan, Europe, UK, Canada, and Venezuela. She has appeared in recital with orchestral members from Boston Philharmonic, Portland Symphony Orchestra, Israel Philharmonic, Juventas New Music Ensemble, Wichita Symphony Orchestra, and the Civic Orchestra of Chicago and with singers from Deutsche Oper Berlin, Leipzig Oper, and Calgary Opera. Fellowships: Akademie für Neue Musik, Munich; Franz-Schubert-Institut, Austria; Vancouver International Song Institute, Canada; Summer Institute for Contemporary Performance, Boston, MA. Recent European engagements: L’Ecole normale supérieur (ENS) de Lyon; Humboldt University, Berlin; Amici Paisello Festival, Lucera, Italy. Guest Pianist-in-Residence, El Sistema; Lieder Coach, French-American Vocal Academy; RÉpétiteur and Staff Pianist, American Institute for Musical Studies in Graz, Austria; Pianist, Handel & Haydn Society Youth Chorus. Recordings on ARS Produktion, New Dynamic Records with Juventas New Music Ensemble, and MSR Classics. Currently Staff Pianist at Boston University, Coach at Boston Youth Symphony Orchestra, and faculty at Tanglewood Institute Young Artists Vocal Program in 2015. Artistic Director for the North End Performing Arts Chamber Music Series, 2015-16. DMA, University of Texas at Austin. Publications include The Total Janácek in Pohádka: Function of Theatrical and Musical Structure in A Fairy Tale. MMus, New England Conservatory; BMus, University of Victoria, Canada.

www.christinajwright.com

Jing Yang

Praised by New York Magazine as “...so young but so accomplished”, Chinese-born pianist Jing Yang is recognized as a soloist, chamber musician, and new music advocate by audiences worldwide. She has given solo recitals in the U.S., China, Russia, France, Germany, Spain, Japan, and Taiwan. After her Carnegie Hall debut in 2006, Ms. Yang has resided in New York City, and frequently performed in major venues including Alice Tully Hall in Lincoln Center, Steinway Hall, Yamaha Studio, Harvard Club, and Abrons Arts Center. She has appeared as a soloist with the Saint Petersburg Philharmonic in Japan, Symphony Orchestra of Dupage in Chicago Symphony Orchestra Center, and New Juilliard Ensemble in Lincoln Center at “Focus!” festival. In 2014,
Ms. Yang performed as a soloist, representing the Americas, in the Opening Ceremony of Youth Olympic Games. As a young music educator, Ms. Yang currently teaches at the Distant Learning Program of Manhattan School of Music, and Mason Gross School of Music at Rutgers University. She was music director of the Sephardic Academy of Manhattan since 2011. Ms. Yang holds a bachelor’s degree from Manhattan School of Music where she is currently pursuing a doctoral degree. She received a master’s degree at The Juilliard School.

**Getting Around**

The College of Fine Arts, which houses the School of Music, is located on the west side of the BU campus.

The Boston subway system (Massachusetts Bay Transit Authority – MBTA) is very easy to use.

Go to the MBTA website: http://www.mbta.com/

To see schedules and to create a trip planner for yourself at http://www.mbta.com/rider_tools/trip_planner/

The T is organized by color:

BU is on the Green Line which has four lines. Boston University is on the B line which when above ground runs up Commonwealth Avenue upon which the university is primarily situated.

The subway is referred to as the T and you’ll see this sign at stops:

There is a T stop (above ground trolley/subway) right across from CFA called Boston University West. BU Central is where many of the hotel shuttles drop off.

Kenmore Square is the nearest underground stop where you can buy fares. Above ground you’ll need exact change. Consult the MBTA website for more information.

A campus map can be found at:

http://www.bu.edu/maps/?lat=42.35021536837385&lng=-71.10953291525267&zoom=16&type=roadmap&bus_schedule=weekday

If you search from other means, be sure to be looking at the Charles River Campus.
Boston University - Where to Eat?

**Brown Sugar Café** - Thai ($11-$30)
1033 Commonwealth Avenue (west of CFA)

**Uburger** (Under $10)
1022 Commonwealth Ave.
BU West Campus & Kenmore Square

**Sunset Cantina** - full restaurant, very good beer ($11-$30)
916 Commonwealth Avenue
(across from CFA, just west)

**Otto** - Pizza, Salads (Under $10)
888 Commonwealth Avenue

**Panera Bread** - sandwiches, soups, salads (Under $10)
888 Commonwealth Avenue

**George Sherman Union Food Court**,
Student Union
Commonwealth Avenue, east of CFA
near the BU Central T stop

**Nud Pob Thai** (Under $10)
738 Commonwealth Avenue,

**Noodle Street** - Thai ($11-$30)
627 Commonwealth Avenue (Kenmore Square)

**Scoozi** - Panini, Pizza, Pasta, Salads($11-$30)
580 Commonwealth Ave.

**Uno Pizzeria** - pizza and other entrees ($11-$30)
Kenmore Square
(corner of Beacon and Brookline Avenues)

**Bertucci’s** - Italian ($11-$30)
Kenmore Square (Commonwealth Avenue)

**Thai Dish Restaurant** ($11-$30)
Kenmore Square
636 Beacon St.