

College Music Society  
Northeast Region  
Thirty-Seventh Annual Conference  
March 18-19, 2016  
Kutztown University

**Friday – March 18**

9:00 – 10:00 a.m.  
Continental Breakfast  
Schaeffer Front Lobby

10:00 – 10:25 a.m.  
Welcome Remarks  
William J. Mowder, Dean, College of Visual and Performing Arts  
Daniel Perttu, President, CMS Northeast Region  
Jeremy Justeson, Conference Host  
Schaeffer Main Auditorium

10:30 a.m. – 10:55 a.m.  
A guided inquiry approach to the core theory sequence  
Schaeffer Auditorium 3G  
Joshua Groffman, University of Pittsburgh at Bradford  
Session Chair: Christopher Nichols

This paper presents a groupwork-based, guided inquiry approach to teaching the core music theory sequence. Instead of passive note taking, guided inquiry requires active analysis using the tools students have previously built and discipline-specific vocabulary to justify arguments and create definitions of new concepts. By building information with skills they already possess, students integrate new and previous knowledge, and achieve a deeper understanding and greater retention of the material. Students learn to see analysis as a tool, one of many avenues to musical knowledge, and integrate their theory study with their other pursuits to think innovatively about the ways analysis can enrich, or itself be enriched, by those pursuits. Far from reinforcing the distinction between the "real world" and the classroom, this approach reimagines analysis as a creative, versatile, and deeply practical pursuit.

11:00 – 11:25 a.m.  
The Transformation of Jewish Liturgical Songs of the Sabbath

Delphine Piguet, University of Oklahoma  
Schaeffer Auditorium 3G  
Session Chair: Britney Redner

Jewish prayers are an excellent example of how music, religion, and community come together. These prayers perpetuate a strong sense of identity for Jewish people all around the world, regardless of their nationality. The music of the Jewish liturgy is transmitted by oral tradition. As of now, the existing corpus of its transcription and analysis is quasi nonexistent. This paper begins with an overview of the sequence of events that occur during the Sabbath, called Shabbat, and the protocol associated with it. I will sing in Hebrew the songs that occur on Friday night and offer my analysis of its musical system and structure. I will then explore the transformation of these traditional and sacred songs into liberal versions, as the instrumentation, ensemble, gender, and musical style are markedly different from one another. This musical study of Shabbat's songs not only contributes to the scholarly corpus on Jewish liturgy but also impact the field of ethnomusicology as it shows the transformation of the Jewish liturgy in terms of style and gender.

11:30 – 11:55 a.m.

Song Structure in Progressive Rock: an Analysis of 'Close to the Edge' and 'Dark Side of the Moon'

Bjorn Berkhout, Queensborough Community College  
Schaeffer Auditorium 3G  
Session Chair: Christopher Nichols

This paper examines the expression and structural design of two masterpieces of progressive rock: *Close to the Edge* by Yes and *Dark Side of the Moon* by Pink Floyd. *Close to the Edge*, released in 1972, is a massive cyclical structure that expresses the concept of reincarnation. The rise and fall of past, present, and future civilizations are presented. There are frequent distortions of time as the song's protagonist jumps from one life to another, switching between the perspectives of an individual and society, both seeking to better themselves through subsequent incarnations. Ultimately nirvana is achieved through the process of self-realization. So great was the impact of this work on songwriter Jon Anderson that he claimed never again to be fearful of death. *Dark Side of the Moon*, released in 1973 and still immensely popular, presents its first side as a life cycle that articulates the concepts of birth, growth and ultimately death as the forces of time and commercialism drive the song's protagonist mad. At the heart of both is the idea of transforming a well-known form, the simple strophic rock song, into a much more elaborate and lengthy structure capable of expressing much bigger ideas.

12:00 – 12:25 p.m.

Arnold Bax and Celtic Identity

Aaron Keebaugh, North Shore Community College  
Schaeffer Auditorium 3G  
Session Chair: Joshua Groffman

“The Celt has ever worn himself out in mistaking dreams for reality,” wrote British composer Arnold Bax in 1943. “But I believe that, on the contrary, the Celt knows more clearly than the men of most races the difference between the two, and deliberately chooses to follow the dream.” Celtic identity was an alluring, even romantic prospect for a composer trained in the conservative musical landscape of early-twentieth-century England. After encountering Yeats’s *The Wanderings of Oisín* in 1902, Bax remarked, “the Celt within me stood revealed.” From that point forward, he turned to writing Celtic-laced works as well as poetry under the pseudonym Dermot O’Byrne, and cemented his reputation as a composer who had successfully tapped into the cultural essence of Ireland. But what happened when Bax’s Celtic dream collided with the political realities of the day? Lurking behind the scenes of his artistic endeavors was the troubled relationship between Ireland and England, which came to a head in the Easter Rising of 1916. Bax knew key individuals in the Rising and he memorialized them in works such as *In memoriam Pádraig Pearse* and the First Symphony. Drawing from Bax’s memoirs, poetry, correspondence, and analysis of selected works, this paper will contextualize Bax’s Celtic identity within contemporary Anglo-Irish politics.

12:30 – 1:25 p.m.

Lunch on your own – restaurant map available at the registration table

1:30 – 2:20 p.m.

Transforming the Next Generation: Transmitting the Cultural Heritage of the Freedom Movement through Music

Victor V. Bobetsky, City University of New York-Hunter College

Deanna F. Weber, Albany State University

Schaeffer Auditorium 3G

Session Chair: Joseph Darby

This presentation will document and describe two recent cross-disciplinary projects, one in New York City and one in Albany, Georgia that helped transmit the cultural heritage of the Freedom Movement to public school students and the community using music. The first presenter will begin with a brief summary of the origins and lineage of the great freedom anthem, *We Shall Overcome*. The presenter will describe the creation and presentation of a day long symposium held in New York City that engaged public school teachers, their students, college faculty, guest speakers, and members of a community chorus who all explored the history of the freedom movement and its music. The culminating event involved performances of seven historically significant songs considered antecedent songs to *We Shall Overcome*. The second presenter will describe

a major state grant funded project that recently brought the history and music of the Albany, GA Freedom Movement to life, engaged middle school students in the exploration of the movement's history, and culminated in a performance at the church that served as the original spiritual center of the movement. At the performance, surviving members of the renowned Albany Freedom Singers joined the young singers. Both panelists will share short video clips of the culminating performances involving the students and will demonstrate how these events support the new National Standards for Music Education.

2:30 – 2:55 p.m.

Transforming National Boundaries: Popular Music and Transylvanian Hungarian Identity  
Jessica Vansteenburgh, University of Colorado-Boulder  
Schaeffer Auditorium 3G  
Session Chair: Soo Goh

Musicological dialogue on nationalism in Europe began with nineteenth century Eastern European composers' folk-influenced compositions. In the mid to late twentieth century, the discourse widened to include popular music, specifically as a force of resistance to communist censorship. A new shift in scholarship considers how individual national identity is expressed in Europe as organizations such as the EU push for unity. Despite its reputation as a globalizing force, popular music can display and communicate distinctive national identity. Through a case study of one music festival, Kolozsvári Magyar Napok (Kolozsvári Hungarian Days), I enter the dialogue by demonstrating how the largest ethnic minority in Transylvania expresses national identity. Kolozsvári Magyar Napok takes place each August in Cluj-Napoca, Transylvania's largest city. (Kolozsvári is the Hungarian name for the city, whose population is approximately 16% Hungarian.) Post World War I sanctions split the Austro-Hungarian Empire, and one result was to give Transylvania to Romania. Subsequent years were marked by animosity or even violence between groups; thus, fewer people gathered at the first Kolozsvári Magyar Napok in 2010. When no problems ensued, the festival has grown each year, with the organization's Facebook page boasting 35,000 people gathered in 2015. This suggests that the festival is at once a result of and a catalyst in decreasing ethnic tensions in Transylvania. Music of several pop artists will be discussed to explore Hungarian identity across generations in a time where young people are coming of age with no memory of the communist era.

3:00 – 3:25 p.m.

Dessert Reception and Networking  
Schaeffer Auditorium Front Lobby

3:30 – 5:00 p.m.

## **Keynote Address**

### **Bartók's Hexatonic Strategies**

**Edward Gollin, Williams College**

**Session Chair: Daniel Perttu**

This talk explores the compositional functions of the hexatonic collection [a.k.a. set class (014589)] in the music of Béla Bartók, considering in particular the ways in which the structure of the collection acts as a bridge, allowing the music to project at times more traditional nineteenth-century tonal procedures and at others, the more progressive harmonic language that Bartók was developing in the early decades of the twentieth century. By adopting a transformational perspective, viewing the hexatonic collection not merely as set of constituent tones but rather as a collection that can participate in characteristic routines or actions (and, indeed, to be defined by those characteristic routines), the paper will show how hexatonic structuring and procedures can be manifest in both diatonic and fully chromatic settings. Although the hexatonic techniques Bartók developed were deployed throughout his career, the paper will focus attention of works from the first decades of the twentieth century.

5:00 – 7:30 p.m.

Dinner on your own – restaurant map available at the registration table

7:30 – 9:00 p.m.

Composers Concert

Schaeffer Main Auditorium

## **Emanations**

**Matthew Jaskot**

Robert Schroyer, marimba

Matthew Jaskot, piano

Throughout the compositional process, I am often interested in how musical material grows from an initial spark. In the same vein, my initial conception of a piece almost always changes as I write. Similarly, when improvising, musicians may react either consciously or subconsciously to what they hear and change their style of playing on a dime. These ideas relate to the title, *Emanations*, in which sections of musical material emerge, sometimes suddenly, from some sort of spark. The spacious opening eventually works to regular pulsed music that ascends to the higher registers of both instruments in stages. The pulse is then broken down into music that resembles a bebop improvisation, with rapid runs alternating between both instruments.

**Amok****Justin Rito**

Jeremy Justeson, soprano saxophone  
Maria Asteriadou, piano

*Amok* is a response to the incredible variety of styles that saxophone music contains. It is very often one of the most exciting and virtuosic instruments, yet it is also capable of being one of the most intimate and reflective. My aim in writing it was to capture both of these possibilities, but one—the wilder, more virtuosic music that begins and ends the work—became predominant.

**Three Movements for Guitar****James Haines**

- I. Energetic
- II. Lazy
- III. Urgent

David Cullen, guitar

Each movement attempts to create a sense of the predominant tempo and character descriptor, while presenting a different technical challenge for the performer.

**Sundog****Sunny Knable**

Carol Shansky, flute  
Soo Goh, clarinet  
Maria Asteriadou, piano

*Sundog* was written for my dear friends of the Parhelion Trio. The title is not only the nickname for the phenomenon known as a parhelion, but was also the nickname of a certain unnamed composer in his much younger years. The incredible coincidence of this personal connection of names made a necessary (if slightly tongue-in-cheek) title and subject for the composition I had promised to write for the talented bunch. In searching for more information on the phenomenon itself, I stumbled on the most poetic account in literature that served in part to inspire the form and fabric of the musical composition:

Three glorious suns, each one a perfect sun;  
Not separated with the racking clouds,  
But sever'd in a pale clear-shining sky.  
See, see! They join, embrace, and seem to kiss,  
As if they vow'd some league inviolable:

Now are they but one lamp, one light, one sun.  
In this the heaven figures some event.

-Shakespeare, Henry VI, part 3

**Balloonman**

**Anne Neikirk**

Jeremy Justeson, tenor saxophone

This work is based on the poem [in Just-] by E. E. Cummings. The saxophone melody is derived from a recording of Cummings reading the poem. Cummings reads with a lyrical, lilting quality. I transcribed his voice as closely as possible into a pitched melody. The entire transcription is stated in the beginning by the saxophone alone. The electronic part consists of manipulations of the recording as well as motivic development of the transcription. The recording of E. E. Cummings reading the poem is gradually presented in various relationships with the saxophone, and in the end, the poem is finally heard in its original form with the saxophone in imitation.

in Just-  
spring when the world is mud-  
luscious the little  
lame balloonman

whistles far and wee

and eddieandbill come  
running from marbles and  
piracies and it's  
spring

when the world is puddle-wonderful

the queer  
old balloonman whistles  
far and wee  
and bettyandisbel come dancing

from hop-scotch and jump-rope and  
it's  
spring  
and

the

goat-footed

balloonMan whistles

far

and

wee

"in Just-" from COMPLETE POEMS: 1904-1962, by E. E. Cummings, Edited by George J. Firmage, is used with permission of Liveright Publishing Corporation. Copyright 1923, 1951, 1991 by the Trustees for the E. E. Cummings Trust. Copyright (c) 1976 by George James Firmage.

### **A Seeker's Song**

**Gregory J. Merti**

Kenneth Meyer, guitar

In virtually all of my pieces, it is the sound and personality of an instrument (or combination of instruments) that inspires a piece. As I gradually acquainted myself with it, the guitar revealed its searing, vulnerable beauty – a quality that totally enchanted me. It is the guitar's inability to sustain, its particular six-string resonance, the method of plucking, and the special sound of turns or ornaments due to the technique of hammer-ons and pull-offs, that I believe yields this beauty. Turns, in particular, enthralled me. (There is simply nothing like that sound on any other instrument.) They are central to the musical fabric of the piece, as both rhythmic and figurative elements.

Although we are used to the guitar in highly amplified settings, in its untainted state, the guitar seems to me to embody intimacy, both in its delicacy and in its quiet power. And it is intimacy, mainly, that I explore in this piece, an exploration which unconsciously and naturally gave rise to an air of seeking. Seeking is universal to humans, but how and why we seek is uniquely particular to each individual. It is a personal process, intimate in the extreme. "Song" in the title speaks to an overarching lyricism, a particular quality in the music, which is punctuated by impassioned cries and invocations that seem to spill out beyond its confines.

### **Hammer and Wire**

**Andrew B. Walters**

Eun-Joo Kwak, piano

*Hammer and Wire* was inspired by the imagery of the mechanical construction of the piano and its magical transformation when extended by electronics. The sounds of the electroacoustic background are from pianos, hammers, and other construction sounds.

## **Saturday – March 19**

Continental Breakfast and Networking

8:00 – 8:50 a.m.

Schaeffer Auditorium, Lower Level

9:00 – 9:50 a.m.

Pedagogical Panel: Navigating Tenure & Promotion, Curriculum, and Pedagogy

Joseph Darby, Keene State College

José García-León, The Juilliard School

Christopher Nichols, University of Delaware

Daniel Perttu, Westminster College

Moderator: Michelle Kiec, Kutztown University

Schaeffer Auditorium 13G

10:00 – 10:25 a.m.

Transforming the Aural Skills Curriculum: Rethinking What Integration Means

Jeff Lovell, Lebanon Valley College

Schaeffer Auditorium 5G

Session Chair: Soo Goh

The college-level aural skills curriculum tends to move lock step with the conceptual topics introduced in the written music theory curriculum. Many recent textbook packages tightly integrate the conceptual learning with the applied learning – and for sound reason in principle. As theorist Steve Larson has pointed out, holistic integration of music learning and understanding requires that all senses be activated. Yet, for the increasing number of students who begin their music training lacking basic fundamental aural skills, this approach poses significant challenges. Theoretical topics progress too quickly from the fundamental to the complex, making it difficult for aural skills development to keep pace. With this type of integration, students are potentially evaluated in aural skills over a standard two-year period on a dizzying amount of material, much of which is beyond their capacity. Approached in this manner, has integration served its intended purpose? For this presentation, I argue for a more flexible model of integrating theory and aural skills, one that decouples the two modes of learning from each other without sacrificing the benefits of integration.

10:00 – 10:25 a.m.

Fantastical Observations: Improving Student Writing through Role Playing

Bjorn Berkhout, Queensborough Community College

Schaeffer Auditorium 13G  
Session Chair: Jessica Vansteenburgh

The City University of New York (CUNY) has implemented a transformative curriculum that asks instructors to incorporate “writing within the discipline” in order to help students develop a deeper understanding of course material through writing. Music classes for the general student population already challenge students who have little to no musical background, particularly at the community college level, to use very technical terms when describing the phenomenon of sound or to explain how distant historical events shaped unfamiliar musical styles. How can an instructor help students develop a “deeper understanding through writing” in the face of these obstacles? This presentation examines one strategy that may help: role-playing. What happens in a student's writing when, instead of being asked to write a summary describing the forces that led Debussy to break from traditions of tonal music (objective observations), the student writes a letter to Debussy that describes what is happening in France at the turn of the century and whether the writer intends to continue to composing in the tonal style given these changes (fantastical observations). Can this transformation in perspective lead to better writing and help students internalize knowledge in a meaningful way?

10:30 – 10:55 a.m.

The Look: Applying the Existential Philosophy of Jean-Paul Sartre to Performance and Stage Fright

Julia V. Mortyakova, Mississippi University for Women

Schaeffer Auditorium 5G

Session Chair: Christopher Nichols

Existential philosopher Jean-Paul Sartre wrote, “The original sin is my upsurge in the world where there are others.” This paper explores Sartrean ideas, shows their practical application to performance pedagogy/practice, and explains how with proper guidance students can embrace their freedom, address the implications of “the look,” and manage performance anxiety. Human beings first exist, then define themselves. However, the presence of other people presents a problem for our *nihilation* (our mode of escaping ourselves, our innate lack of being, the *existential lack* that human consciousness brings into the world). *Others*, through the *look*, make us imprisoned in being what we are, making us into an object, forcing into being defined by our *facticity*, or our presence and awareness of being in the world (of our body, profession, social status, etc.). This definition is in conflict with our non-being, of the world of *nothingness*, the gap created by our consciousness between itself and the world. There is no greater example of “the look” than the experience one has on stage as a performer: stage fright. The audience looks at the performer, evaluates his or her choice of repertoire, interpretation, attire, stage presence, etc. The performer feels *abandoned* on stage, thrown into the world “condemned to freedom,” without excuses. In *anguish*, the

performer realizes he/she cannot escape freedom and must make decisions and act on them, taking full responsibility for the present moment, as well as for setting an example for future generations of musicians.

10:30 – 10:55 a.m.

The Way You Sing Off-Key...CAN They Take That Away from Me?

Brittney Redler, New York University

Schaeffer Auditorium 13G

Session Chair: Joseph Darby

Working with a student who presents as "tone-deaf" can be frustrating and a bit perplexing. Yet, when provided specific, guided instruction, these students will eventually progress toward accurate production. In time, they learn to navigate melodies in lessons and may even surprise themselves. Witnessing such drastic improvement and growing confidence can be very gratifying as a teacher. Incorporating data from my PhD dissertation research, as well as literature from neuro-psychology, motor learning, and vocal pedagogy, this presentation will introduce instructional techniques that have shown to be effective for improving pitch accuracy production. These techniques include specific use of auditory feedback, visual feedback, and sensory feedback. Additionally, strategies integrating specialized exercises, software, and tools will be presented to give students hope and teachers new forms of support.

11:00 – 11:50 a.m.

Recital Hour

Schaeffer Auditorium 114

Session Chair: José García-León

Variations on Japanese Children's Songs

Keiko Abe

b. 1937

**Christopher Wilson**, marimba

*Variations on Japanese Children's Songs* was the third piece composed by Keiko Abe, and it is an example of one of her early improvisational works. The genesis for this composition came in 1967 when recording the album *Nostalgia*, which was the first of her albums that had no accompanying orchestra or chamber ensemble. She improvised variations of many Japanese folk songs on solo marimba, and what would eventually become *Variations on Japanese Children's Songs* was based on the songs *Zui Zui Zukoro Bashi* and *Tōryanse*. The composition is written in three sections, the first being a thunderous introduction filled with Abe's characteristic use of parallel fourths. The second is a cadenza-like passage, and the final section is a recollection of sequences

from the beginning of the piece.

*Entanglement* for Clarinet and Electronics

Rusty Banks  
b. 1974

**Christy Banks**, clarinet

When mathematical operations for quantum physics are carried out to a certain point they predict that two particles can be intertwined, and changing one will have an effect on the other, no matter how much space is between them. Einstein doubted this possibility, finding such "action at a spooky distance" unfathomable. To say that a thing can be in two places at once goes against the idea of "locality," but experiments have proved that this mathematical prediction is true. Once two particles become entangled, changing the direction of spin on one changes the other. In this piece, the sounds of the performer interact with the sounds on the recording, intertwining so that they seem to affect each other and giving the listener the impression that one sound never manages to free itself from the influence of the other.

Grand Sonata, Op. 41: Andante con moto

John Francis Barnett  
(1837-1916)

**Carol Shansky**, flute  
**José García-León**, piano

John Francis Barnett, an English composer of some renown in his own time, has since been largely forgotten. *Grand Flute Sonata*, written in the 1870s, is representative of a body of work for flute and piano that has not received much attention in the concert world. The flute has long thought to be an instrument without much substantial repertoire from the Romantic era and this performance begins to address that misrepresentation. While it is true that the masters did not write for the flute, the solo performance of which was largely relegated to the salon, there was music composed that displays an intimacy and expression commonly associated with violin repertoire. The second movement this sonata provides insight into music by a composer from a country not often credited with major compositional contributions prior to the twentieth century, written for an instrument not often credited with meaningful repertoire from this time period.

Bagatelles for Flute and Clarinet

David Feurzeig  
b. 1965

I. Balkana

- II. Griot
- III. Hoquetus anaerobicus
- IV. Malincolia
- V. Solfeggio

**Carol Shansky, flute**  
**Michelle Kiec, clarinet**

A bagatelle is a short, unpretentious, and often-whimsical instrumental piece. Mine are also two-part inventions, in that the flute and clarinet play equal and nearly identical roles, usually in simple note-against-note counterpoint. "Balkana" is a sort of supercharged fantasy on traditional asymmetrical dance rhythms of southeastern Europe. In "Griot," I imagined a story sung to a simple melody, alternating with a rippling accompaniment figure meant to evoke the kora (a West African lute). A hoquet (Lat. hoquetus) is a single melody that is divided between two alternating voices or instruments. In "Hoquetus anaerobicus," each player's part is split into two independent lines separated by leaps in register, creating a double hoquet and the illusion of four voices. It is also an exercise in lung capacity. The reflective, nostalgic "Malincolia" (melancholy) leads to the short, virtuosic final "Solfeggio," where the two instruments share a single seamless pearlescent line.

12:00 – 1:25 p.m.

Annual business meeting

Ticketed luncheon – sandwiches, salads, chips, pickles, cookies, and iced tea

Schaeffer Auditorium 1G, Little Theatre

1:30 – 1:55 p.m.

Keep Our Mouths Shut and Ride Along: Female Stereotypes and Portrayals in Contemporary Country Music

John Maenhout, Westminster Choir College

Schaeffer Auditorium 5G

Session Chair: Jeffrey Lovell

Songs in the country music repertory contain some of the most oppressive and exclusive lyrics to ever exist. Common themes in country music are often racist, sexist, classist, and heteronormative; this can be observed by examining both lyrics and music videos. Country music is typically regarded as a genre geared towards white, middle class, heterosexual men. The oppression of women has become an increasingly prominent issue across all genres of popular music since the creation of MTV in the 1990s. Directors inside and outside of country music have used all sorts of visual cues (both subtle and quite obvious) to exploit women based on their sex appeal. This paper examines contemporary country artists, particularly from the "bro-country" era,

beginning c. 2012, whose music and music videos a) oppress women by enforcing traditional gender roles as “mandatory” or “the norm,” b) utilize female sexuality as an industrial commodity, or c) challenge the concerns of A and B from a feminist perspective.

1:30 – 1:55 p.m.

Lili Boulanger's *Clairieres dans le ciel* in Context

Alissa Rose, Mansfield University

Eun-Joo Kwak, Mansfield University

Schaeffer Auditorium 13G

Session Chair: José García-León

Lili Boulanger's song cycle *Clairieres dans le ciel* was her first major composition after she was the first woman to win the Prix de Rome in composition in 1913. Although World War I cut her stay at the Villa Medici in Rome short, she continued to work on this cycle after her return home. *Clairieres dans le Ciel*, or *Clearings in the Sky*, tells the story of a love affair, from its inception to its aftermath. The cycle of thirteen songs is drawn from a collection of twenty-four poems by Francis Jammes called *Tristesses*, or *Sadnesses*. In Boulanger's adaptation, she made the cycle less direct and passionate, while retaining aspects that could pertain more directly to her life. The disjointed nature of the resulting storyline serves to buffet the listener through many different emotions, while also heightening the empathy of the audience for the confusion felt by the narrator. This presentation will include performances of selected songs from the song cycle, discussion of the composer's use of keys and forms, changes in the text, and relations to Boulanger's life.

2:00 – 2:25 p.m.

From the Concert Stage to the Executive Office: The Artist as Administrator

Julia V. Mortyakova, Mississippi University for Women

Schaeffer Auditorium 5G

Session Chair: Michelle Kiec

Similarities exist between the work/life of a performing musician and an academic administrator. Using personal experiences as a performing pianist and administrator, the speaker will discuss the unpredictability of the concert stage and the administrator's office, the reaction sense, improvisation, flexibility, and the feeling of loneliness/abandonment both jobs share. Selected themes overlap in both roles: advocacy, service, the dual roles and balance of leadership and management. Advocacy in performance applies to the performer being a propagandist of music/composers, while as an administrator it means advocating for one's department. Service in music is preserving the tradition, performing outreach/community engagement, and teaching. As an administrator, the job is serving the department/institution/the art of music. As

leaders, performers guide the audience in their performance, portraying their idea of the musical work, while administrators set an artistic vision for their units, of what music education should be. As managers, performers figure out a technical way to deliver their view of the composition on stage, while administrators manage people/curriculum/problems/buildings/accreditation/artistic activities and events. Both jobs require conviction in the mission, the strength to defend and carry it out, and regular/daily practice and preparation. The presentation will also address both jobs as a way of life, rather than a career, and how the work does not end upon concluding a project/performance, always leaving one feeling underprepared.

2:30-2:55 p.m.

Informal networking – gather with colleagues at Starbucks in McFarland Student Union

3:00 – 3:50 p.m.

Composers Concert #2

Kutztown University Wind Ensemble

Daniel Neuenschwander, director

Schaeffer Main Auditorium

### **Moriarty's Necktie Saunders**

**Matthew**

Moriarty's Necktie is a nine-minute homage to several literary and cultural sources, primarily the *steampunk* genre. The layering that takes place throughout the work alludes to the "gizmo" aspect of such technology, as embodied either in the proposed Analytical Engine of Charles Babbage or the ridiculously complex mousetraps invented by Rube Goldberg. The machine of the piece is set spinning, only to come to a halt, whether from a single defect, or merely the accumulated friction of a myriad of moving parts. The title of the piece refers to two literary characters named Moriarty. The first, Dr. James Moriarty, was Sir Arthur Conan Doyle's "Napoleon of Crime," a super-villain lurking in the shadows of the Sherlock Holmes stories, and a character who has fascinated later contributors to the Holmes "canon." The composer confesses to being less a fan of Sherlock Holmes than of James Moriarty. If James Moriarty had descendants, perhaps one of them would be Dean Moriarty, the human catalyst in Jack Kerouac's iconic *On the Road*. Dean Moriarty slumps into the piece in a somewhat ludicrous fashion, then breezes out just as quickly, thumbing his nose at his great-uncle's delusions of grandeur. The composer is less a fan of Dean Moriarty. The necktie in the title was initially just a good-sounding word, but the composer recalls a tie tack belonging to his father in the mid-1980s that was made from a microprocessor chip. James Moriarty's necktie would be something just as complex and certainly more lethal.

## **Passamezzo Antico**

**Paul Richards**

Passamezzo antico is a common name for one of the standard harmonic patterns used in the late Renaissance. This work, commissioned by the Baylor University Wind Ensemble, Michael Haithcock, conductor, is a fantasy loosely based on this progression. Pass'e mezzi, or passamezzi, (meaning either step-and-a-half, or passing measures) was used chiefly for dance and entertainment purposes, where performers would improvise over a steady progression. In written form, the passamezzi represented a sort of composer's improvisation, and it is in this vein that the present work was conceived. Considerable liberty is taken with the standard progression in terms of rhythm, register, and, above all, style, as the music travels from the Renaissance to the modern era, and many points in-between. A typical example of the sixteenth-century variety, by Vincenzo Galilei (Galileo's father), is quoted half way through the piece on mallet percussion.

## **Upstream/About Two Miles**

**Paul Salerni**

This piece celebrates the life of one of my musical heroes, Miles Davis, and welcomes to the world my second son, Miles, who was named for that musical hero. Upstream refers to the upward bass figure that underlies the outer funky sections of the pieces. That figure becomes the material for the more lyrical, more innocent middle section. The opening half step of the piece is echoed in the key relationship between the outer sections (G) and the middle section (Ab). The piece is highly rhythmic, somewhat prescient, since my son Miles has become a highly skilled percussionist.

## **Selections from Lincoln Highway Suite Stolz**

**Nolan**

- V. Golden State Romp
- II. Metals Heartland

Kutztown is only 50 miles from the Lincoln Highway, America's first cross-country highway (1913); it connects two very exciting cities: New York and San Francisco. The music heard in the outer movements ("From the Hudson" and "Golden State Romp") represents this vibrancy. The Lincoln's Western terminus is located in San Francisco. The energy found in "Golden State Romp" mirrors the vibrancy of the Bay Area, and the attractive views of rural California are heard throughout the movement. "Metals Heartland," incorporating metallic percussion, depicts the area sometimes referred to as the "Rust Belt," such as Pennsylvania. "Metals Heartland" opens with the sounds of metal being struck in a mechanical manner, like workers laboring away in a factory. In contrast, a beautiful, soaring melody represents the gorgeous rural views on finds along the Lincoln in this part of the country.

4:00 p.m.

Closing Remarks and Awards Recognition

Diane W. Follet Outstanding Student Scholarship Award

Elliott S. Schwartz Student Composition Award

Schaeffer Main Auditorium

The 38th CMS Northeast Regional Conference will be hosted by William Pfaff on March 17-18, 2017 at SUNY Plattsburgh. The call for proposals will be posted soon at [www.music.org](http://www.music.org) and on the chapter's social media: facebook.com/CMSNE and @CMSNE.