

**The College Music Society  
Thirty Eighth Northeast Regional Conference  
March 17–18, 2017  
SUNY Plattsburgh**

**Program**

Friday, 10:00 – 10:25 am

Welcoming Remarks

Daniel Perttu, President, CMS Northeast Region

Karen Becker, Conference Host

Theatre

Friday, 10:30 – 10:55 am

The Artist-as-Entrepreneur: A critical look at the 21st Century Musician Model

Tanya Kalmanovitch, New England Conservatory

Classroom

Session Chair: Carol Shansky

By now, the figure of the 21<sup>st</sup> century musician is familiar in colleges, conservatories and music conferences. Within the music academy, entrepreneurship is typically presented as a natural and necessary response to a rapidly changing music profession. However, musical entrepreneurship has developed within the context of a broader cultural and economic shift: one in which entrepreneurship, and its unquestioned value and legitimacy, shapes nearly every aspect of private and public life. *We are all entrepreneurs now*, or at least we live in a world in which entrepreneurship has changed from a choice to a necessity.

In this paper, I critique the contemporary model of artist-as-entrepreneur. I situate discourses and practices of musical entrepreneurship in broader cultural, economic and social policy contexts. I trace the historical status of the professional musician in Western Art Music to show how “new” competencies have deeper, more continuous roots. Finally, I argue for a critical perspective on the sustainability of the 21<sup>st</sup> century musician model. Throughout, I draw on my experience leading entrepreneurship classes at Boston’s New England Conservatory and New York’s Mannes School of Music, my perspective as a scholar, and insights from my practice as a composer-improviser in New York City.

Friday, 10:30 – 10:55 am

Late Afternoon by Ricky Ian Gordon

Nicole Asel, Sam Houston State University

Allan Armstrong, University of Texas Rio Grande Valley

Choral Rehearsal Room

Session Chair: Christopher Nichols

One of the most important voices in the classical art song and opera world today, Ricky Ian Gordon has been colorfully described as “caviar in the pizza-gorged world of musical theatre style writing.” His music bridges the traditions of popular idioms, classical art song and symphonic compositions, while always keeping a focus on text and poetry. A passionate advocate for American poetry, Gordon’s songs are often deeply personal and sometimes biographical reflections on contemporary social issues.

After the death of his partner, Jeffrey, to AIDS, Gordon was drawn to the poetry of Jane Kenyon, Jean Valentine and Marie Howe. In his song cycle *Late Afternoon*, Gordon explores these themes of loss and grief through the different lens of these three prolific poets capturing the unique voice of all three: Kenyon’s languid resignation as she grapples with her own mortality, Valentine’s heartbreaking grief, and Howe’s appreciation of simple, everyday pleasures. The themes of loss and remembrance run throughout the cycle’s poetry. For both Valentine and Howe, the AIDS virus had impacted their lives and families, and is addressed directly in their poetry.

One of the pieces, “X,” was written as a musical response to the AIDS Memorial quilt, which had its first showing on the National Mall in 1987. Twenty years later, experiencing Gordon’s deeply personal song cycle is a thoughtful and poignant reminder of those who were lost to a deadly epidemic, and how their absence continues to resonate today.

Friday, 11:00 – 11:25 am

Advancing Collegiate Music Study through Innovative Degree Programs

Michelle Kiec, Kutztown University

Classroom

Session Chair: Joseph Darby

The CMS document *Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors*, recommends changes in tertiary level music education. In days past, parents of aspiring collegiate music majors often had two visions of the career path awaiting a music performance (starving artist) or music education (steady employment) graduate. Will that be the future?

Today, thousands of graduates still annually enter the workforce with a bachelor's or master's degree in music performance or music education. However, these are not the only available areas of study. Over the past decade, innovative programs have evolved to simultaneously address interests in management, therapy, stagecraft, and more, while honing employment-centric skills. Students actively seek out these degrees, and music programs offering these curricula have increased their enrollments, at times dramatically.

An examination of program completion data reveals enrollment trends, including national and regional areas of growth, small but unique areas of study, and opportunities to exert influence. This data is of interest to administrators and faculty, for the purpose of curricular growth

opportunities and innovation. Prospective students (and parents!) are encouraged to examine the data for opportunities to reflect on their vision of the music profession and to select a program of study that best aligns with their aspirations. Hence, this data examination will assist in the dialogue regarding the future directions of tertiary music education.

Friday, 11:00 – 11:25 am

Korean Traditional Vocal Techniques and Contemporary Music Writing

Jae Hyeok Jang, Moody Bible Institute

Choral Rehearsal Room

Session Chair: Jennifer Muñiz

Korean traditional vocal music requires particular vocal techniques very different from western vocal techniques. Sijo-Chang, a Korean traditional vocal genre that uses a unique set-verse (fixed-form) poem, and Sijo, is a good example of genres that contain unique vocal techniques.

In my lecture, I focus on the vocal techniques found in Sijo-Chang, and how they become materials of contemporary composition using two examples of my compositions, *Seon III* for Flute Solo and *Bird, Bird Bluebird* for Violin Solo. I explain seven vocal techniques: Vibrato (Nong), Natural Voice, Pressed Voice, Shifting Tone Color, Cut Voice, Grace, and Microtone. I will use a recorded original Sijo-Chang singing and demonstrate the vocal techniques one by one by myself. To demonstrate how I translated those techniques into contemporary writing, I will use recorded example of my compositions with the scores and provide an explanation.

Sijo and Sijo-Chang have recently been widely introduced to western society by musicians and scholars. Gagok, another type of Sijo-chang, which contains same vocal technique of Sijo-chang was registered as Intangible Cultural Heritage of Humanity of UNESCO in 2010.

Friday, 11:30 am – 12:20 pm

Pedagogical Panel: Musical Advancement Beyond the Tenure/Promotion Process

Karen Becker, SUNY Plattsburgh

Jacqueline Leclair, McGill University

Bill Pfaff, SUNY Plattsburgh

Moderator: Soo Goh, Kutztown University

Recital Hall

When I proposed this topic, I envisioned a vibrant discussion between tenured and non-tenured colleagues about being productive beyond the tenure process. How do we continue to create/seek opportunities to grow scholarly and musically after achieving tenure? Once full professorship is earned, what is the incentive to continue developing these avenues? Furthermore, how do we motivate ourselves to do so in a service/teaching intensive institution where time for creative ventures can be very limited? To put it bluntly, what happens when tenure and promotion are no longer the motivation to be productive? What can we do to not be complacent?

Friday, 12:30 – 1:25 pm  
Lunch on your own

Friday, 1:30 – 2:20 pm  
Teaching Musical Improvisation as a General Education Course to Non-Majors  
David Chevan, Southern Connecticut State University  
Classroom  
Session Chair: Jacqueline Leclair  
*Note: This workshop is 50 minutes in duration.*

I have been teaching college classes in improvisation to music students since 1997. Six years ago, Southern Connecticut State University adopted a new General Education program that includes a required course in an area of knowledge described as Creative Drive. To that end, I developed two courses on improvisation that satisfied the university requirements for this Creative Drive component. These hands-on courses were not created for music majors. They were designed for general non-major students who already possess some basic skills on their instruments.

This workshop will review the development, scope, and process of implementing these two courses and how students have responded to learning basic concepts of musical improvisation in the context of a general music course. I will discuss aspects about teaching a mid-sized class as well as describe my methods and the learning process. I will present sample syllabi, share student responses to the learning materials and examples of the music created by the students. I will also discuss how teaching these two courses to non-majors has had an influence on the improvisation courses I teach to music majors.

Friday, 1:30 – 1:55 pm  
Creating In-Sync – Teaching Music Composition in the Classroom Setting  
Michael Bratt, Ursinus College  
Choral Rehearsal Room  
Session Chair: Jae Hyeok Jang

In academia, the craft of composing music has often been taught through two main venues: the composition seminar (where students come together to study recent works from the last hundred years) and the private composition lesson (where students work independently on creative projects). While these models work well for large schools where music majors are common and everyone has general musical knowledge, how can this model be applied to smaller liberal arts colleges where there are a variety of backgrounds, demographics, and skill levels? How can you teach multiple people at a time without private lessons to be independent, creative artists with unique voices?

This is the situation that I have found myself in. There are a multitude of approaches and styles that I have developed such as: finding a common notation style, empowering students to work on creative projects to show the class at large, developing modern listening skills, improving score analysis, and studying species counterpoint. My talk will incorporate these different approaches and reveal practices and reactions from the students engaged with the course. This paper reflects the theme of “Reflect, Celebrate, and Innovate” by reflecting on practices that have worked in past experiences and innovating on them. In doing so, we are teaching students how to become independent thinkers by celebrating their artistic individuality.

Friday, 2:00 – 2:25 pm  
Engineering Immersive Listening Experiences for Students  
Douglas Jurs, Allegheny College  
Alisha Nypaver, Temple University  
Choral Rehearsal Room  
Session Chair: Soo Goh

Students today are stressed out. As Harvard Professor and art historian Jennifer L. Roberts writes, “Every external pressure, social and technological, is pushing students...toward immediacy, rapidity, and spontaneity.” (Roberts, Jennifer L. “The Power of Patience.” *Harvard Magazine* Nov-Dec 2013. Web.) This culture of hurried action poses a challenge for teachers of western music, where structures usually take time to unfold and repeated listenings are necessary to capture nuances of texture, form, and development. We are asking students to participate in a deeper kind of experiential listening that is antithetical to the fast-paced media consumption that has become the norm. Since students have become experts at finding the path of least resistance, we must engineer listening experiences where slowing down is unavoidable and a space is created for immersive listening.

In this talk, we present a five step listening model (Attentive, Engaged, Enactive, Creating, Integrating) inspired by Smithsonian Folkways world music pedagogy as a launching point for fostering meaningful listening in the classroom. We will show how the five-step model can be effectively implemented in a western music context through both short and long term individual and collaborative projects.

Friday, 2:30 – 3:20 pm  
Networking and Dessert Reception  
Sculpture Garden

Friday, 3:30 – 5:00 pm  
Keynote Address: Popular Music in the Undergraduate Classroom—Seriously (?)  
David Temperley, Eastman School of Music  
Theatre  
Session Chair: Daniel E. Perttu

Largely excluded from undergraduate music education only a generation ago, popular music is now a firmly established part of the curriculum in many music schools. But questions persist: how do we strike the right balance between popular music and other styles—the conventional “canon” of the undergraduate music curriculum, and also the art music (serious music? concert music? unpopular music?) of today? Can we find common historical themes and theoretical principles that bring together these diverse repertoires? In the first part of my talk, I will consider these general issues and some approaches that have been taken towards them, at my institution and elsewhere. In the second part, I will focus especially on the incorporation of popular music into the undergraduate theory curriculum. Recent research by myself and others offers new insights into the musical language of rock and related genres, relating to aspects such as tonality, harmony, rhythm, phrase structure, and form. I will suggest ways that these ideas might be brought into the theory classroom, highlighting both similarities and contrasts with other styles.

Friday, 7:30 – 9:00 pm  
Composers’ Concert #1  
Theatre

### **Detectio Sonoris**

**Sebastian A. Birch**

Carol Shansky, flute  
Jun Matsuo, piano

Detectio Sonoris, exploration of sound, is in two movements. The first movement, Adagio, is an exploration of some of the numerous colors and sonorities available on the flute and the piano. The second movement, prestissimo, is intended to explore the limits, range and color, of the flute. It is built upon a long string of rhythmic 16th notes. The movement starts with an ostinato rhythm that evolves before returning to the original rhythm for the finale.

### **KC Blue**

**Morel, Daniel**

Lilac94 Harp Duo  
Christina Brier and Kathryn Sloat, harp

Kansas City is one of many bustling metropolises of the American Midwest. Over 150 years old at the time of this commission, KC has a long history of industry, arts, and culture. As the birthplace of Charlie Parker and Count Basie (among many other artists), KC counts jazz among its chief exports. The local music federation houses the longest lasting weekly jam session in the United States. *KC Blue* pays homage to this history with wafting riffs and faint melodies as though heard from open windows downtown on a hot summer night. These sweet, syncopated rhythms float through the alleys and parkways on any given evening and will continue for years to come.

**Lament****Lori E. Dobbins**

Janine Scherline, clarinet

*Lament* was composed in memory of the children who died at Newtown and other children in this country who have died as a result of violence.

**Sonata for Flute, Clarinet and Piano****Patrick Finley**Carol Shansky, flute  
Christopher Nichols, clarinet  
Jun Matsuo, piano

This Sonata was conceived as a composite traditional and free construct. In its lyricism, meter and tripartite structures, it is traditional. Harmonically, the first and third movements only allude to tonality, with the second firmly couched in G. The interval of a minor 9th informs much of the motivic activity of the piece. There is also a traditional unfolding of the ascending perfect fourth over the course of the three movements, which end respectively on D, G, then C.

**Waking Hours****Alexander Nohai-Seaman**Noël Archambeault, soprano  
Karen Becker, piano

This piece was commissioned in 2010 by Lawrence Kramer and Voices Up! at Fordham University. For this project, I was sent a packet of poetry written by poets associated with Fordham and asked to write approximately ten minutes of music. I was immediately taken with the poetry of Heather Dubrow, which I found to be delicate, dramatic, and real.

**Rejuvenated (Variations on a Youthful Theme)****Matthew Jaskot**

Matthew Jaskot, piano

This piece is a theme and variation form based on a simple pentatonic melody. Typically in this form, the theme is presented first and is followed by a series of variations. In this work however, the theme emerges in the middle of the piece and is surrounded by 7 variations. In the variations, a driving pulse is omnipresent and propels the music forward. The pulse is often grouped irregularly, in five or seven, which is reflective of the perfect fourth (5 half steps) and perfect fifth (7 half steps) based sonorities that are prevalent in the piece. Each variation is relatively short and linked together to provide a continuous narrative. In contrast, the theme is presented freely as if time has been stopped. The structure is as follows:

Variation 1: With Persistent Pulse  
Variation 2: Syncopated and Jazzy  
Variation 3: Fleeting, Fading Away  
Variation 4: Dense, Like a Music Box  
Theme: Freely, Reflective  
Variation 5: With Driving Energy  
Variation 6: Bright and Playful  
Variation 7: With Relentless Energy

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Saturday, 8:00 – 8:50 am  
Networking & Continental Breakfast  
Sculpture Garden

Saturday, 9:00 – 9:25 am  
Gennett Records: A Case Study of Early Recording Techniques  
Shane Hoose, Eastern Kentucky University  
Classroom  
Session Chair: Jay Dougherty

Based in rural Richmond, Indiana, Gennett Records was one of many successful recording studios that flourished during the period following World War I. Established in 1917 as a subsidiary of the Starr Piano Company, Gennett was among the earliest independent labels to record America's indigenous music genres: jazz, blues, and country music. Gennett's improbable 1921 victory against the Victor Talking Machine Company in a patent infringement lawsuit allowed the widespread industry adoption of lateral-cut recording methods and the subsequent proliferation of numerous record labels that were crucial to the development of America's musical grassroots.

The Gennett studio was a rudimentary facility active during a period of litigation and technical transition. Operating in relative secrecy, Gennett's engineers confronted changing social and economic contexts, emerging technologies, and an eventual overhaul of the existing acoustic recording methods with the studio's 1927 adoption of electrical recording technology. By offering artists greater freedom for musical expression than competitors, the limited means of the Gennett studio imparted a raw quality to its recordings that set artists as diverse as Jelly Roll Morton, Louis Armstrong, Bix Beiderbecke, Hoagy Carmichael, and Gene Autry on their way to musical immortality.

While Gennett Records is an important footnote in early recording history, a detailed account of the company's recording procedures has never been undertaken. This paper will analyze the equipment, process, and recording techniques that shaped Gennett's recordings. I will provide



a detailed account of the technical operations of the Gennett studio and its role in furthering America's recorded heritage.

Saturday, 9:00 – 9:25 am

The Birth of Piano Technique through Piano Repertoire

Margarita Denenburg, Heidelberg University

Choral Rehearsal Room

Session Chair: Amber Yiu-Hsuan Liao

Flawless, fast and feverish performances have become the standard for great concerts, especially in recent years. With an increasing thirst for excitement, audiences push pianists to perform more complicated works at a progressively faster pace. While it might seem a feature of the 21<sup>st</sup> century, the roots of such a phenomenon can be traced much further back, to the classical period. Composers such as Mozart began writing complicated technical compositions, incorporating intricate passages with brilliant cadenzas and more demanding technical rigor overall. This led to the rise of better pianism. Due to the development of difficult piano repertoire, composers began to address the need for better technique through writing the very first sets of piano etudes and exercises. When did the first sets of etudes and exercises appear? Who was the pioneer of these teaching tools? And most importantly, when and what series of events propelled the necessity of piano technique development? In this presentation, I will highlight historical events that led to the need for technique refinement. I will showcase several examples by composers like Cramer and Clementi, discussing their importance and the impact they made on current pianism.

Saturday, 9:30 – 9:55 am

Meredith Monk: Foundations of an Acoustic Sound-Art

Daniel Morel, University of Missouri – Kansas City

Classroom

Session Chair: Elsa Lee

In the latter half of the 20<sup>th</sup> century, composer-performers gravitated toward theater, visual art, and dance, as well as music to craft interdisciplinary works that defy categorization. While many names have come to be associated with this “performance art” movement, perhaps none is as neither recognized nor as understudied as Meredith Monk. Active as a performer, composer, and choreographer for over fifty years, she has developed an individual yet influential process-oriented compositional method to create precisely structured dramatic works that bristle with the energy of her intuitive approach. Though her achievements have been lauded in reviews and she has been recognized with international awards, the current literature covering Monk's “pure” musical output does little beyond acknowledging its organic nature. This paper draws from interviews to provide an analytical entre into Monk's multi-sectional works *Our Lady of Late* and *Dolmen Music*. It demonstrates how Monk uses techniques such as aural collage, non-verbal communication, and compositional methods drawn from multiple artistic disciplines to form compositions that sound improvised on the

surface, but which retain deep compositional craft. This analytical approach supports the same conclusions critics have drawn of Monk's style, but in a more formalized manner. Codifying structures within Monk's music in this manner can provide a framework for detailed analysis of Monk's entire catalog by future scholars.

Saturday, 9:30 – 9:55 am

To Greet the Sun by Katherine Hoover for solo flute, with original choreography: Tools and Long-Term Benefits from a Collaboration Between Music and Dance

Carol Shansky, Iona College

Hannah Park, Iona College

Choral Rehearsal Room

Session Chair: Jeremiah Selvey

Important tools emerge from the collaborative process between an instrumentalist and dancer-choreographer. This presentation, using a performance of *To Greet the Sun* for solo flute by Katherine Hoover (with original choreography by the presenting dancer-choreographer), will demonstrate the inherent challenges in this type of inter-disciplinary engagement but also pinpoint practices and ideas that would be beneficial for studio and ensemble teaching as well as future interactions between music and dance. As a solo flute work, the piece presents collaborative challenges such as working with a non-metrical setting, monophonic texture, use of rubato, and interpretation, issues that are generally also present for the musician. The need to communicate with a choreographer informs new ways of practicing for the musician that have important implications for music teaching and learning, especially in inspiring creativity through the application of choreographic terminology and the need for student performers to understand the theoretical underpinning of a work. In keeping with the themes of this year's conference, the presentation will include a discussion of how this type of collaboration was approached and how this represents the kind of innovations in scholarship that can be celebrated as music programs continue to define themselves in the 21<sup>st</sup> century.

Saturday, 10:00 – 10:25 am

Victor Herbert and Irish America

Aaron Keebaugh, North Shore Community College

Classroom

Session Chair: Margarita Denenburg

In 1916, Victor Herbert, by then a well-known composer for *Babes in Toyland*, authored an article in the *New York Sun*. In it, he stated that "from the outbreak of the [World War], it has seemed inevitable that the British Empire is doomed, and that again we are going to live in a world where there will be liberty and freedom." Speaking for the Irish race, Herbert hereby solidified his position as the leader of Irish America. In that year alone, the Dublin-born composer was elected president of the Friends of Irish Freedom, a position he held along with his memberships in the Gaelic Society of New York and the Friendly Sons of St. Patrick.

Since arriving in the United States in the late 1880s, Herbert established himself as a triple-threat (cellist, conductor, and composer) and was, by the time the US entered World War I, arguably the most famous musician in America. In addition to this success, Herbert's Irish identity, fanned by the political drama of Home Rule in Ireland, manifested itself in several works. Pieces like the musical *Eileen*, the then-popular *Irish Rhapsody*, and a number of solo songs and unpublished incidental compositions mirror their composer's political and cultural ideologies of the time.

Drawing from newspaper articles, correspondences, and manuscript sources made available through the Library of Congress, this study will explore Herbert's musical and political activities in turn-of-the-century Irish American affairs.

Saturday, 10:00 – 10:25 am

Transformation and Distortion – Modern Variation Technique in Ligeti's Sonata for Solo Viola

Kevin Nordstrom, Wright State University

Choral Rehearsal Room

Session Chair: Nicole Asel

Lecture/Recital: Since its completion in 1994, György Ligeti's *Sonata for Solo Viola* has become one of the few modern works for that instrument to enter the standard repertoire. Though fresh in sound and playing technique, the compositional process that Ligeti employs in many of the sonata's six movements are firmly rooted in the centuries old tradition of writing theme and variations. The second and third movements, entitled *Loop* and *Facsar*, share the same basic structure and feature an innovative use of the traditional theme and variations form. Both movements follow a familiar outline beginning with several bars of introduction, the statement of a theme, nine variations, and finally a coda. Through its nine variations, the theme for *Loop* is subjected to constant and seemingly erratic rhythmic diminutions resulting in a complete transformation of the original material's rhythm though not its pitches. The opposite process is employed for *Facsar*. In this movement, Ligeti recalls an old style passacaglia with a ground bass-like theme that in every restatement is blurred by an increasingly complicated unfolding of harmonic distortions. This time, the result is closing material whose pitches are altered but whose rhythm remains intact. Using both visual examples and playing demonstrations, this lecture recital will explore Ligeti's modern use of the traditional theme and variations form as seen in the movements *Loop* and *Facsar* from his Viola Sonata, as well as showing how these modern versions of the form are reflective of similar pieces in the same genre from the past.

Saturday, 10:30 – 11:00 am

Teaching, Performing, Networking, & Entrepreneurship

Jeremiah D. Selvey, Southern Illinois University Carbondale

Classroom

Session Chair: Daniel Morel

According to many professionals, the field of singing has changed dramatically (<http://goo.gl/cv5iF3>). Being a professional, classically trained singer no longer means that one is an opera star; modern career singers are also singing in professional chamber and choral groups as well. The ramifications of this changing field impact both educators and their students. First, no longer is the traditional singing curriculum adequate for the modern world; as professors, we should consider adapting and diversifying our students' education. Second, the struggle to perform while teaching is more challenging than ever, given the increase of responsibility on the singer to build an audience and bring in sales. Finally, all of us – teachers and students – must adapt to a world that rewards business-minded artists, who are wonderful human beings and who stand above the rest in their field.

This paper reflects briefly the history of how the field is changing and celebrates what is now possible for career singers. It also explores how this new paradigm might creatively inform innovations in university curricula and program requisites. The paper then looks at how I, as a university conducting and voice professor, balance performing and teaching. Finally, the crux of this paper lays out ways for both students and teachers to achieve success in this new paradigm. I suggest steps for a singer to achieve success as an entrepreneur and consummate artist by way of the use of technology, engaging in ongoing professional development, maintaining professional relationships, and creating a business.

Saturday, 10:30 – 11:00 am

Understanding Schoenberg's *Drei Klavierstücke* in a Visually-integrated Approach Using Colors and Paintings by Wassily Kandinsky

Elsa Lee, Teachers College – Columbia University

Choral Rehearsal Room

Session Chair: Kevin Nordstrom

Set theory is an important concept to understand atonal music. However, it may be challenging for students to appreciate and build connection with atonal music by learning set theory alone. Its technical aspect can be intimidating to some; in addition to the unconventional sound of Schoenberg's work, atonal works seem to be less appealing and more distant to students even though they were composed in a modern era. Using color as a visual aid and Wassily Kandinsky's painting as a source of visual and imaginative association, this lecture aims at demonstrating another approach to understanding Schoenberg's atonal work through *Drei Klavierstücke*, op. 11. Kandinsky's modern and expressionistic painting style has long been associated with Schoenberg's compositional style. In fact, Kandinsky found Schoenberg's work to be a musical manifestation of his painting and there was a strong artistic and personal connection between them. On the other hand, demonstrating set classes or motives using color codes will likely enhance understanding of the music, especially on the structure and texture of the piece. Through the proposed visually integrated approach, this lecture probes an alternative for educators to teach Schoenberg's atonal work more effectively, so as to further help students to bridge theory and practice.

Saturday, 11:00 – 11:50 am  
Recital Hour  
First Floor Gallery

**Algonquin Visions (2014)**

**Daniel E. Perttu (b. 1979)**

- I. Andante
- II. Allegro
- III. Adagio
- IV. Andante

*Algonquin Variations* for flute and clarinet is a piece that is written to evoke, in the mind of the listener, images of Algonquin Provincial Park in Canada. In composer Dan Perttu's words, "Algonquin Provincial Park is a beautiful preserve of the Northern forests, hills, and lakes of Ontario, Canada. This place's heritage of aboriginal people, remote beauty, and abundant wildlife inspired this composition." The piece explores the technical and expressive capabilities of each instrument, exploiting their idiomatic characteristics and creating a dialogue between the two.

Carol Shansky, flute  
Michelle Kiec, clarinet

**Sonata for Clarinet (2015)**

**James Stephenson (b. 1969)**

- II. Lazily
- III. Jam-Bourrée

*Sonata for Clarinet and Piano* (2015) by James Stephenson (b. 1969) is the result of a discussion by the composer and John Bruce Yeh, Assistant Principal Clarinetist of the Chicago Symphony Orchestra. Stephenson first became acquainted with Yeh through a collaborative effort to commission *Devil's Tale*, a sequel to Stravinsky's *l'Histoire du Soldat*. Due to Yeh's fervor for new music and collaboration, the idea of a clarinet sonata arose. Together, the two gathered a consortium of 25 clarinetists who pledged their support.

Initially, the piece was to be premiered in the spring of 2016. However, Yeh received an invitation to perform a recital at Interlochen Arts Center in November 2015, where Stephenson had spent seven summers and three school years as a student, as well as two years teaching trumpet. Hence, Stephenson seized this opportunity for artistic and personal reasons. The work was written in October 2015 and sent to the musicians for premiere on November 18, 2015. This performance includes the inner two movements. The second is the most introspective movement of the sonata as beautiful lyricism presides over mixed-meters. This contrasts with the third, scored for E-flat clarinet and subtitled "Jam-Bourrée," which includes baroque-style counterpoint and contemporary bi-tonal elements.

Christopher Nichols, clarinet  
Matthew Brower, piano

## **Sonata for Clarinet (2015)**

**Amanda Harberg (b. 1973)**

I. Gentle, Playful

II. Interlude

III. Agitato

Amanda Harberg completed her hauntingly beautiful, Copland/Bernstein-esque Sonata for Clarinet and Piano in August 2015. It was published by Theodore Presser in July 2016, just in time to be available for sale at the International Clarinet Association's ClarinetFest®. All copies in stock at the convention were sold within a day! The piece unfolds from an opening melody the composer discovered as she sat down at her piano after learning of the death of a dear friend. Far from simply being a somber piece about loss, Harberg's Sonata moves the listener through a celebration of life as playful moments contrast with agitation and intensity. This work is a welcome addition to the clarinet repertoire by a living, female, American composer.

Christy Banks, clarinet

Amanda Harberg, piano

Saturday, 12:00 – 1:25 pm

Annual Business Meeting

Ticketed luncheon – prepaid

Sculpture Garden

Saturday, 1:30 – 1:55 pm

I'm Watching You: Using Student-Made Video in Class Piano and Lessons

Jennifer Muñiz, Indiana University South Bend

Classroom

Session Chair: Douglas Jurs

Although video has long been used as a tool to observe and evaluate teaching for instructors, its availability and accessibility in the hands of students is relatively new. Since students can readily upload videos to YouTube or course management systems, using video opens new possibilities in the realms of assessment and reducing performance anxiety.

We have video stations in our piano lab so students can video record their hands on the keyboard and upload the videos directly into our course management system. In essence, my physical presence is not necessary for me to assess their progress. In private piano lessons, students expressed frustration with performance anxiety. Students submitted short videos of "performances" of the repertoire (or excerpts) during the week between lessons, so that they had practice playing for an audience: the camera. This frequency of feeling that someone was watching helped to desensitize the students to performance anxiety, and it allowed them to listen to their own playing in a more objective way.

This demonstration will discuss the advantages, challenges, and experience of using student-made video as a teaching tool at the college level, and will feature clips of videos made by students.

Saturday, 1:30 – 1:55 pm

Embracing Diversity: Multicultural Piano Repertoire for Developing Pianists

Amber Yiu-Hsuan Liao, Borough of Manhattan Community College

Choral Rehearsal Room

Session Chair: Alisha Nypaver

At an age when diversity is celebrated and encouraged, it is essential for educators to seek pedagogical materials that integrate different styles and cultural attributes. Numerous examples can be found in the advanced piano repertoire, such as the use of folk element or the adoption of Eastern aesthetics in music by European composers. However, fewer such examples can be found in repertoire for developing pianists who are in the process of acquiring the technique and stylistic awareness.

For this purpose, I composed a collection of short pieces inspired by the folk songs in Taiwan from 1920 to 1960. Each piece is written with one or more pedagogical focuses to master a piano technique, to learn about a music style, or both. The folk tunes are sometimes quoted in its entirety, or are arranged freely as a fantasy or variations. The collection serves as a book of etudes as well as supplementary repertoire book for intermediate students. Through the music, the students will learn about techniques and styles, while gaining understanding of a culture that might be unfamiliar to them.

Saturday, 2:00 – 2:25 pm

Intuitive Intonation

Jay Dougherty, Marietta College

Classroom

Session Chair: Amanda Harberg

We all want our ensembles to sing in tune, but it's possible that we are unaware of what in-tune intervals actually sound like. Even directors that understand the theories of just intonation, and the interval distance between the harmonics of the overtone series, are often unaware how these perfect intervals sound. Without an aural representation of pure harmony on which to base tuning decisions, it is impractical to require ensembles to achieve perfect intonation. This demonstration will use powerful computer software to break down the overtones in the human voice, and provide necessary tools for recognizing overtones that have always been present but may have previously gone unheard or unheeded. Attendees will hear a variety of examples, both computer-generated and performed, of true low-integer harmony. Some of them, specifically the sound of the pure harmonic 7th, will come as a shock to those in attendance. As a result, attendees will leave the session better equipped to require precise intonation from their ensembles.

Saturday, 2:30 – 2:55 pm  
Sculpture Garden  
Coffee and Networking Break

Saturday, 3:00 – 4:30 pm  
Closing Remarks and Composers' Concert #2  
Theatre

### **Rinnovo**

**Keith Kramer**

Michelle Purdy, percussion  
Bill Loudon, piano

This is a work for piano and percussion (vibraphone, cymbal and bass drum) that employs a numerical sequence that permeates the work via numerous parameters. Another feature of the work is the focus on tone color, which is achieved via conventional and extended techniques. The programmatic implications of the title reflect the composer's wish to find meaning and hope in the future, while reflecting on and learning to live with the past.

### **Echo**

**Jae Hyeok Jang**

Noël Archambeault, soprano  
Karen Becker, piano

This piece was composed using non-traditional vocal music techniques to express *han*. *Han* is a Korean emotion, pent up so deeply in one's heart that it cannot be fulfilled. *Han* contains love and pain, joy and sorrow, and longing.

There are two aspects of echo in this piece. One is echo sound from the singer through the open piano. The other aspect of echo is a reflection of human emotions based on *han* into music. Moods of sadness, longing, anger, shouting, acceptance of the real life, and understanding are melt in this piece.

### **Scherzi**

**Allen W. Molineux**

Karen Becker, piano

These miniatures are six different ways of looking at the scherzo genre. The first deals with allowing the performer to freely play the material. The second, at times, hints at a jazz-like swing style. The third is a special kind of Quodlibet in that it uses snippets of well known scherzi



for piano and also for orchestra with numerous appearances of the Chopin Scherzo No. 2 holding it all together, while some actually interact with each other. For example, Brahms, Clara and Robert Schumann do get in a bit of a tangle and Bruckner seems to be at odds with the early Romantics of Beethoven and Schubert. The fourth is a conversational contrast between herky-jerky and groove motion. The fifth, which is the briefest, is a contest between a short staccato figure and an ever-expanding legato one. The finale is a distorted ragtime piece where the left hand avoids the typical march-like accompaniment pattern.

### **Conversations**

**Marshall Onofrio**

Mutation

Elegy

Rio Rising

Soo Goh, clarinet

Casey Grev, alto saxophone

Michelle Purdy, percussion

"Mutation" refers the movement and alternation of the two principal themes and the interplay between the various percussion instruments, both to themselves and the wind instruments. Mildly non-tonal, the mutations of the melodies involve transformations such as retrograde, interval expansion, and inversion. At climactic points, the rhythmic and melodic structures converge. The colors of the temple blocks and tom-toms are the percussive equivalent of the melodic mutation in the other parts.

In a 5-week period in late 2013, four family members passed away. "Elegy" responds to the different personalities of two of those members, both of whom had a deep relationship with my family. As we all discover, "moving on" in the face of loss is in a sense "living on." Memories linger or continue with us, sometimes assuming a dream-like existence. Like dreams, memories are not exactly the same as the person. This dichotomy is expressed through added-tone chords and the juxtaposition of pitches. The colors of the different octaves of the clarinet and the marimba, in particular, indicate the shifting palette of our memories.

"Rio Rising" reflects numerous thoughts: the night life of the Brazilian city, when the music and dancing rise; the construction projects rising throughout the city for the 2016 Summer Olympics, and the notion that music itself helps people to rise above their socio-economic conditions. The inclusion of optional improvised sections asks the players to "rise to the challenge" while also providing an opportunity for individual creativity in the Latin spirit and style.

### **In Praise of Songs that Die**

**Anne Neikirk**

Peggy Yu, soprano

Jun Matsuo, piano

In Praise of Songs that Die was written at the Brevard Music Center in the summer of 2011. The wonderful oceanic imagery in this poem called for an undulating and repetitive motive in the accompaniment. Along with its watery themes, there is a strong element of nostalgia and temporality in this text. The narrator exalts the beauty of song while also mourning its brevity. I tried to match this mood with lush triadic and linear melodies that stayed grounded in minor and melancholy harmonies.

## **Congaree Voices**

**Thomas J. Dempster**

Karen Becker, piano

Jun Matsuo, piano

It is dawn, the morning after a flooding rain along a trail in the Congaree National Park. Faint glimmers of sunlight peek through the fog and glistening cypress, murky water slowly passing by in a swollen creek. The slight damp chill to the air, the din of insects, and sound of falling hickory nuts converge as the passage grows darker. Everything seems suddenly sinister and large, hidden away, as though we were an inch tall. We continue on, hoping to find the river, moving among the voices of the swamp. A thunderclap; the swamp returns to quiet as we hear the alien voices grow ever more intense. A second thunderclap and the outpouring of rain as it finally breaks through the canopy: we happen across the Congaree, slow, wide, light bouncing off of tiny ripples. We continue to walk alongside it, going north, the majestic river swirling and unfurling both in front and behind us. Soon, the ever-present roar of cicadas and crickets gives way to the punctuation of a city; the river, once even and sleepy, has awoken into rapids, rocks jutting out, creating a turbulence while, upon the banks, the imposed order of humans unfolds in a noisy rhythm. After the confluence, the Congaree breaks apart, tracing itself to its two tributary sources beyond the city of Columbia: the Saluda River veers away into a deep valley, with the massive Lake Murray Dam impeding the passage; the Broad River, itself a confluence of other streams, traces itself away from the Congaree back to the mountains, moving as gently and as quietly as any river unbent by human hands, as still and serene as we found the Congaree swamp.