



THE COLLEGE MUSIC SOCIETY

CMS NORTHEAST CHAPTER REGIONAL CONFERENCE

March 20th and 21st, 2021



MUSIC, DANCE
& THEATRE

Sessions will use Zoom software hosted by the
New Jersey City University

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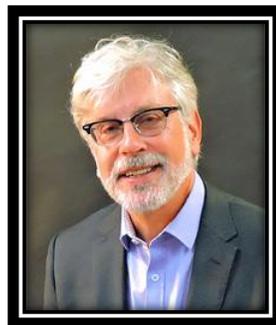
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ACKNOWLEDGEMENTS

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and special thanks to

Peter Park and the entire CMS National Staff

PRESIDENT'S WELCOME

Hello and Welcome to the 2021 Virtual CME Northeast Regional Conference!

I hope that you enjoy the next two days of lectures, presentations, and discussion. Our conference this year is especially focused on the issues at hand—building a model for creatives in the music industry, and our ongoing discourse centered around diversity and inclusion. I urge you to attend our chapter business meeting on Saturday afternoon—get a beverage of your choice and join us as we discuss issues facing our region, announce vacant board positions, and come together over the topic of “Rigor VS Reality—virtual music instruction” where we will discuss what works in a virtual environment, what to keep going forward, and how to manage the classroom and the rehearsal studio post-pandemic. We are the largest region in the College Music Society and historically the most active, I urge you to get involved!



I am pleased to announce that our 2022 conference will take place on March 4 – 6 at Onondaga Community College in Syracuse, NY. We will also be holding elections for the following board positions this fall: President, Secretary, Music Education Representative, Music Performance Representative, and Music Industry Representative. Please consider getting more involved with CMS Northeast by running for one of these positions!

As always, I am grateful for the many people and hours that go into the construction and execution of a conference—our program chair, committee chairs, conference host and the many people who have worked tirelessly to create this wonderful two-day event.

Enjoy the next two days, and I am sure I will see you around the ZOOM. Please don't hesitate to reach out to me directly with questions and concerns, or feel free to bring them up at the business meeting. I look forward to seeing you all.

Karen Becker (SUNY Plattsburgh)

CMS Northeast President



SCHEDULE – SATURDAY, MARCH 20TH, 2021

8:45AM | OPENING WELCOME

Karen Becker, President

9:00AM – 10:15AM | SESSION 1

Melinda H. Crawford Perttu, moderator

9:00am | PAPER: Developing Culturally Conscious Music Educators in a Music Education Program

Suzanne Hall, Temple University

Discourse relating to multiculturalism, culturally responsive teaching, and culturally sustaining teaching has been ongoing for many years. With the most recent racial reckoning in the United States, a resurgence for the need to be more diverse and inclusive is causing institutions to devote financial and administrative support towards actionable steps in making this a reality.

This session will present how to support music education majors with dialogue, activities, and assignments that will prepare them to actively meet the diverse classrooms' needs during clinical/field experiences throughout their program. The presenter will discuss ways to design music education courses that incorporate content (lectures, activities, assignments) that helps majors to think about teaching students of a different culture than their own critically.

This approach, built on the concept of asset pedagogy, promotes a focus on culturally sustaining pedagogy through strategic projects that helps students to:

- Identify and acknowledge their musical paths
- Study all facets of a school community through observation and reflection
- Use self-reflection as a point of departure to promote an environment where students are comfortable being their authentic selves
- Design lessons with the intent that builds on the assets students bring to the music classroom.

Finally, the discussion will revolve around the importance of a student-centered classroom that bridges and validates cultures (both past and presently evolving) within instruction and includes how faculty can facilitate conversations regarding race in courses to achieve an equitable and just classroom.

9:25am | PAPER: Inclusive Teaching: Creating Community in an Online Environment

Amber Yiu-Hsuan Liao, Borough of Manhattan Community College/CUNY

Social distancing coupled with school closings during the pandemic has challenged our traditional ways of teaching and results in experiencing feelings of isolation and a loss of community. At a disruptive time such as this, it is important for faculty members to help students stay connected with fellow students as well as faculty. The sense of belonging and comradery is a powerful way to boost morale, improve mental health, and retain students.

9:50am | PERFORMANCE: Works for Solo Clarinet and Bass/Clarinet with Fixed Media by Underrepresented Composers

Jessica Lindsey, UNC Charlotte

At Least One for clarinet and electronics (1987) by Meredith Butterworth

Created at a time when the composer was building upon nearly forgotten memories, *At Least One* is a reminder to let the mind wander. *At Least One* reminds you to breathe and let each moment be reconstructed in your mind. Perhaps there is at least one lesson to learn from each memory you reconstruct.

Selections from Ten Children for bass clarinet and electronics by Michael Lowenstern

Michael Lowenstern is recognized as a world-renowned bass clarinetist who has connected and surrounded himself with technology in performance for over 25 years. In *Ten Children*, he has combined textures of lush bass clarinet sounds, complimented by the occasional synthesized sound for an album of ten separate masterpieces.

A Bite of Bullogna for bass clarinet and electronics by Jessica Lindsey

Utilizing a field recording of a bull (literally) in a field, this work features acoustic bass clarinet and the recorded expressive utterances made by a bull. The work employs looping, processing, and a fixed groove built from material found in the bull soundbite.

10:15AM | BREAK

10:30AM | SESSION 2 - KEYNOTE ADDRESS

Michelle Kiec, moderator

Creative Efficacy: Building a Model for Creatives in the Music Industry

MarQo Patton, Belmont University

Self-efficacy is explored in many contexts (Vygotsky, 1978; Bandura, 1971, 1994; Tierney & Farmer, 2002; Deci & Ryan, 2008; Patton et al., 2017). Yet, to date there is not sufficient research and scholastic discourse regarding how members of the creative community thrive in their craft. The creative of the 21st century is thrust into an industry that requires a high level of efficacy in their craft and how they exploit their brand. The ability to successfully thrive in our current digital context can be explored through basic tools of communicating and exchanging of ideas. As predicted, the current climate of technology integration sets the stage for greater development and efficiency of interpersonal and analytical skills (Gardner, 2005). Join me as I discuss my concept paper, combining my experiences as a scholar-practitioner and professional creative into a concept that seeks to introduce the conversation of "creative efficacy," how creatives thrive in their professional goals. Exploring two simple questions in the interest of the creative, "What resources do I need?" and "What's my journey of development?" we will examine how creatives exercise their confidence through constructivist approaches to efficacy (e.g. zone of proximal development, cultural tools, and self-determination). Blending theory with praxis, the goal of this presentation is to introduce the musical mind to a systemized yet practical model of the creative development journey. May we continue to build upon what connects us as creatives and academics.



Dr. MarQo "Jusreall" Patton is a professor of Music Business, professional vocalist, and writer currently residing in Nashville, TN. He is a graduate of Fisk University with a BS in Business Administration (Music Business concentration), and Lipscomb University with an MEd in Instructional Practice and EdD in Learning Organizations and Strategic Change. Patton is a former member of the world-renowned Fisk Jubilee Singers.

Dr. Patton is a scholar who puts theory to practice! He has performed live and cut vocals for Chris Tomlin, Chris Stapleton, Mavis Staples, Rival Sons, Maren Morris, We The Kingdom, Kid Rock, Robert Randolph and the Family Band, Kaleo, QuaverEd, SHANNON SANDERS and others, as well as for major film. Through Jusreall Music Group Global, LLC, Patton offers consultation to music industry creatives. Currently, Patton is a Faculty Fellow of Music Business at Belmont University in the Curb College. His research explores the process of creative efficacy in the entertainment industries.

11:30AM | BREAK

12:00PM | SESSION 3

Jessica Lindsey, moderator

12:00 | PAPER: Authentically Embracing World Music: A New Zealand Story

Andrew Withington, Westminster College

The purpose of this session is to offer an approach for teaching waiata (songs) from Aotearoa, particularly music of the Māori (the indigenous people of New Zealand), in an authentic, artistic and culturally responsive way. By giving singers access to a diverse range of music, conductors can foster respect and an understanding of cultures and traditions. By following approaches such as this, educators can shape the educational sphere of 2030 by teaching ALL students music-for-life skills, particularly, global awareness and respect for other cultures. During this presentation, participants will learn part of a piece of Kapa Haka Māori Music using the approach. This will include ideas on how to: (a) form relationships with composers, (b) teach correct pronunciation of the Māori language, (c) improvise harmonies, and (d) incorporate movement and actions, and (e) convey stories and wairua (spirit).

12:25pm | LECTURE-RECITAL: Fusion, Elevation, Appreciation, or Appropriation: A Lecture-Recital of Asian American and Catalan Songs

Eric Hung, Asian America Research Center

Amy Hartsough, Independent Scholar

In 1988, Gayatri C. Spivak asked a simple question, “Can the subaltern speak?” Can we truly hear the ideas and emotions of those without any power? Or can they really only speak through intermediaries—media organizations, university professors—who might subvert their messages? In the world of Western Classical Music, the subaltern’s messages are filtered through composers, performers, and institutional practices who often have different backgrounds.

12:50pm | PAPER: Exploring New Landscapes in Historical Preservation: Assimilating Documentation Strategies with Applied Ethnomusicology for Reconnecting the Past with the Present

Dennis Cole, Drum Corps Heritage Society

Over the last fifty years, the landscape of academia has been slowly shifting. Universities continually manufacture degrees at a pace faster than what the job force demands. At best, a large majority of graduates are resigned to employment at the part-time adjunct level to remain active within the boundaries of their chosen field. And now, with COVID-19, we are commanded to remain as flexible as possible in order to survive. How do we adapt our fields as the traditional institutions around us either crumble or transform? How do we create non-traditional real-world opportunities in our fields that are sustainable within a seemingly ever-changing environment?

Utilizing recent theories of archival selection and appraisal, the Drum Corps Heritage Society [DCHS] employs unique documentation strategies for unearthing historical collections from deep within the drum corps community. The DCHS is a thematic repository whose mission is to collect, preserve and provide access to its collections to broaden the awareness of the drum and bugle corps, its historical roots and evolution, and its impact in the larger history and cultural fabric of North American music.

This paper examines the organization's creative strategies in applied ethnomusicology, oral history, archival development, music history and education. To date, these interdisciplinary techniques have procured over seventy private collections, which are put on display to the public through traveling and multimedia exhibitions. The goal of this paper is to reexamine the landscape of traditional academia, and challenge our current and future scholars to redefine the boundaries of our fields.

1:15PM | BREAK

1:30PM | SESSION 4

Anna Arazi, moderator

1:30pm | LECTURE-RECITAL: Reviving Neglected Piano Works of Reinhold Glière: 25 Preludes for Piano, Op. 30

Sunjoo Lee, Independent Scholar

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

The piano works of Glière are short characteristic pieces. He wrote pedagogical pieces for young pianists including *12 Pièces Infantines*, op. 31 and *8 Pièces Faciles pour Piano*, op. 43. Unlike pieces mentioned earlier, the *25 Preludes for Piano*, op. 30 is a set of advanced-level concert works.. Compared to preludes by other composers, such as Chopin and Debussy, this set of preludes is barely known.

The purpose of the lecture recital is to reintroduce his *25 Preludes for piano*, op. 30. The selected works of the set will be performed. This lecture recital can give an opportunity to learn Glière's *25 Preludes for Piano*, op. 30 and his compositional style in solo piano works as well as extend teachers' repertoire for themselves and their students. As J. S. Bach's work was rediscovered and revived by Mendelssohn, this lecture recital can be the starting point where Glière's *25 Preludes for Piano*, op. 30 will be recognized and performed more.

1:55pm | PERFORMANCE: Connection and Imagination: Trees Dream of Dancing by Katherine Ann Murdock

Lisa Perry, East Tennessee State University

Heather Killmeyer, East Tennessee State University

Yi-Yang Chen, East Tennessee State University

The gender gap in classical music has been brought to the forefront in recent years, and many organizations have undertaken efforts to increase diversity and inclusion in programming works of female composers. The marginalization of women is not limited to the classical world, however. Women in the fields of science, technology, engineering, and math have also

experienced marginalization and received less attention for their contributions. Biologist Suzanne Simard's groundbreaking research on trees has demonstrated that trees can communicate with and protect each other, which may enable scientists to help forests survive global warming.

The redwood forests of California served as inspiration for Katherine Ann Murdock's trio *Trees Dream of Dancing*. Composed in 2003, this one-movement work features the unusual instrumentation of clarinet, English horn, and piano. Although not a common chamber ensemble, the timbres of these instruments complement one another and provide effective contrast and blend. Intrigued by the idea of great trees rooted to the ground, but dreaming of dancing as they slumber, Murdock stages a playful scene. The clarinet and English horn trade gestures, with motives imitated or inverted. Quartal harmony is a prominent feature throughout the piece, and along with arpeggiated runs of stacked augmented 4ths in the piano, evokes an atmospheric dream state. As is typical of Murdock's compositional style, the reed parts are idiomatic and feature the optimal tessituras of the clarinet and English horn.

2:20pm | PERFORMANCE: *Variations on a Theme* - Works for Solo Bassoon by Jorgen Bentzon, Marcel Farago, And John Steinmetz

Jason Worzbyt, Indiana University of Pennsylvania

Jorgen Bentzon's (1897-1951) *Studie i Variationsform* has the unique distinction of being the first composition ever written for solo bassoon. Written in 1938, it presents a brief theme in aeolian mode followed by fourteen brief continuous variations and a coda. Bentzon, a native of Denmark, studied composition with Carl Nielsen and later co-founded the School of Folk Music in Copenhagen. The dedicatee of this work, Kjell Roiker (1901-1999), was a Danish composer and bassoonist in the Royal Danish Orchestra from 1938 to 1971.

Marcel Farago (1924-2016) led a distinguished career as a cellist with the Philadelphia Orchestra (1954-1994). Originally from Romania, pursued studies in cello and composition from such artists as Darius Milhaud and Paul Tortelier. His *Phantasy* for solo bassoon (1984), utilizing Paganini's well-known theme, was the result of a collaboration between him and Bernard Garfield, retired principal bassoon of the Philadelphia Orchestra. Garfield is considered one of the eminent bassoonists of the 20th century and had a legendary career as a teacher at the Curtis Institute and Temple University.

Bassoonist/composer John Steinmetz (b. 1951) is currently professor of bassoon at UCLA and an active bassoonist in Los Angeles, as well as numerous chamber music festivals around the US. Steinmetz has written numerous compositions for bassoon in solo and chamber settings. This work from 1981 is a set of eight variations and a cadenza on the "Streets of Laredo." The music is quasi-Baroque in design, and perfectly captures the expressive and technical possibilities of the instrument.

2:45PM | BREAK

3:15PM | SESSION 5 - COMPOSERS CONCERT

Josh Groffman, moderator

CAN'T TAKE YOU ANYWHERE

Cello and Electronics

Ralph Lewis, University of Illinois at Urbana-Champaign

Stephen Marotto, cello

"Can't Take You Anywhere" is the result of wandering around a music building with a cranky little light-sensor cracklebox. It doesn't like the second floor lounge, it did not like my old office or morse-code pulses from my flashlight app, and it HATED the elevator. The cello and electronics (mostly samples of the crackle box) share the cantankerous journey together.

GRAVITATION

Nolan Stolz, University of South Carolina Upstate

conductor, two electric guitars, two bass guitars, three synthesizers, drum set, found objects/percussion (wood against wood, metal against metal, and wood against metal): Nolan Stolz

This is an open-instrumentation work written in graphic notation. Each music gesture is specific in regards to timing, dynamics, and registers of the instruments. Although the timings are exact, there is no beat or standard rhythmic notation. Although the various registers are precise from low to high, the pitches are not, as they are only relative to each instrument. Thus, each performance will differ based on which instruments are used. The musical backgrounds of the individual performers naturally influence the interpretation. Although the gestures heard in each performance of the work are consistent, each performance sounds vastly different.

The five- to eight-member ensemble is divided into two groups. Originally written for one gathered at the center of the stage and the other beginning in the corners of the performance space, this COVID-19-era revision has each performer socially distanced (recorded separately, but carefully placed in the stereo image to retain the original intention). For the second movement, "Attraction," the outside group is attracted to the center group, and has moved closer. The sounds of wood hitting wood, metal hitting metal, and wood hitting metal can be found objects or an extension of the instrument. In the third movement, "Gravitation," the musicians have "gravitated" to one another and have formed one group. References to earlier movements represent how the groups were once separate, but now one. Listen for the three-voice fugue at 2:00 to 2:20 in this final movement: fugue subject, answer, then another answer, but in inversion and diminution.

DANCES AT THE BORDER FOR PIANO FOUR HANDS

Daniel Perlongo, Indiana University of Pennsylvania

Daniel Perlongo and Susan Wheatley, piano

Dances at the Border is a four-hand piano suite that celebrates the rich cultural fusion from the music and dance traditions of so many immigrants migrating through the Americas from around the world. In Columbia, for example, the popular cumbia and jorupa dances are of Afro-Colombian origin. The small quick steps of cumbia were danced in chains by immigrants stowed away from their native lands on slave ships. Columbian local stories and baladas are found in their old vallenato melodies, and there is also an influx of traditions from many nations bringing salsa, merengue tangos, reggae, romantic bachata, and many more Afro-Caribbean musical styles.

The work unfolds in 7 sections, each relating to a Columbian dance. 1 - Cumbia Groove sets the stage with its driving rhythmic gestures and arpeggios over a descending chromatic scale bass line. This is followed by a contrast in two parts, 2 - Dream Balada and 3 - Vallenato Waltz. Further developing the initial themes with augmentation, sequence and harmonic modulation, is 4 - Jorupa Jive. The music then returns with variation to the contrast, 5 - Bachata Tryst and 6 - Merengue Swing. After that comes a piu mosso finale with rousing chordal interruptions, 7 - Cumbia Carnaval.

We hope you enjoy this potpourri of dance-like rhythms in *Dances at the Border* – from chains rattling in the first movement, Cumbia Groove to the culminating liberation and cultural fusion celebrated in the Cumbia Carnaval finale. (Notes created by composer and performer.)

BEYOND THE ENDS OF THE EARTH

Alex Nohai-Seaman, Suffolk County Community College

CORVUS

Katie Cox, flute

Andie Tanning, violin

Joe Bergen, percussion

Mara Mayer, clarinet

Maria Jeffers, cello

Beyond the Ends of the Earth was composed for the 2018 Composing in the Wilderness Arctic Adventure. I, along with six other composers, canoed over 100 miles down the North Fork of the Koyukuk River in Gates of the Arctic National Park. Gates of the Arctic NP has no roads, official trails, or buildings. This untouched landscape is full of extremes and the park is as intense, dramatic, and stunningly beautiful as one would expect. These are the words I kept returning to as I composed this piece. The title is a reference to a quote by Robert Marshall in which he describes the joy and exhilaration of the isolation found when traveling to the most remote and unexplored corners of the world. Gates is the founder of the Wilderness Society and

as one of the first explorers to visit the Brooks Range in northern Alaska, he dubbed Boreal Mountain and Frigid Crags the “Gates of the Arctic”. It was in between these two mountains that my journey began.

another of

Fixed Electro-Acoustic Sound

Michael Boyd, Chatham University

another of is one of three related works that were primarily created during the early months of the 2020 pandemic (the other two are *another one* and *another one of*). All three pieces use noises – both continuous and discrete – from my home such as my dishwasher, basement dehumidifier, and garage door. The use of sounds from my house resonated with my experience – and that of many others – during the pandemic when long stretches of time at home were punctuated only by outdoor exercise and weekly trips to the grocery store. In total all three pieces are comprised of sixteen layers of continuous noise that are constantly and randomly varying in volume, along with eight discrete noise events that occur at random points throughout. This particular composition is for fixed media and two minutes in duration; *another one* is for fixed media or live electronics and eight minutes in length; and *another one of* is an ongoing live electronics installation that lasts for at least 45 minutes but possibly much longer. The expanding durations that characterize the set of three pieces seem retrospectively apt to the ever-expanding length and scope of the pandemic.

TIK-TAK

Ania Vu, University of Pennsylvania

TAK Ensemble

Charlotte Mundy, soprano

Marina Kifferstein, violin

Laura Cocks, flute

Ellery Trafford, percussion

Carlos Cordeiro, clarinet

Time moves on mercilessly — independent of, and indifferent to any of our human events and interactions. Any meaningful moment that we would like to hold on to... “vanishes irrevocably, as if nothing had happened.” This line opens and closes the poem. *Tik-Tak* reminds us of the relentless flow of time with the incessant sounds of a ticking clock. I chose to write in Polish because the clock’s “tik-tak” contains the word “tak”, which has a number of meanings in this language — yes, such as, as if, as much — all of them being used in the poem. Finally, this word is also a bow to the ensemble it was written for: the TAK ensemble.

SYMPHONIC PRAYERS, II. CONFESSION:

Anne Neikirk, Norfolk State University

Temple University Symphony Orchestra

Luis Biava, conductor

Peggy Pei-Ju Yu, soprano

Symphonic Prayers is a four-movement work for orchestra and soprano soloist. The work uses four poems from Rainer Maria Rilke's collection *The Book of Hours*, written between 1895 and 1903. Rilke was a German poet, mystic, traveler, and lover of art and nature. The *Stundenbuch* (Book of Hours) is comprised of poems addressed to God or reflecting on a relationship with God. Rilke's poems delicately weave together the joys and struggles of a faith journey and of finding one's place in the world and in eternity. Equally striking is the beauty and nuance with which he utilizes the German language. There is an irresistible rhythm to his words. Rilke believed that poetry truly came to life only when read aloud. For this reason, I felt setting his poems to song would honor his work. The four poems I chose each reflect on a different category of prayer. Confession is a statement of the brokenness of the world, recounting how murder has ripped through God's call for us to love life, and how our attempts to atone for this brokenness fall short.

4:15PM | CONVERSATION WITH THE COMPOSERS

4:45PM | SESSION 6 - CMS NORTHEAST BUSINESS MEETING

Alisha Nypaver, moderator

All are invited

Join Zoom Meeting: <https://temple.zoom.us/j/92918377742>

Meeting ID: 929 1837 7742

SCHEDULE - SUNDAY, MARCH 21, 2021

9:00AM | SESSION 7

Sean Millman, moderator

9:00am | PAPER: Equipping DMA Candidates to Win Tenure-Track Jobs

Gerald Klickstein, Gerald Klickstein Consulting

To be eligible for tenure-track, applied music faculty appointments, performers and composers typically need doctorates. And the degree that most of them earn is the Doctor of Musical Arts. Do DMA programs adequately equip graduates to win faculty positions?

By comparing key qualifications listed in 25 recent U.S. Assistant Professor vacancy announcements with the required coursework itemized in applied doctoral curricula at 14 U.S. music schools, the presenter will reveal a substantial discrepancy between the competencies that American universities demand of incoming faculty and the aptitudes addressed in DMA programs.

In response, the presenter will pinpoint the main causes of the discrepancy, argue that minority and international students are most ill-served by it, and put forward a 3-part model whereby music schools can update applied doctoral programs to foster equity and opportunity while ensuring that all candidates become optimally job-ready:

Replace 6 credits of required music theory/history electives with three compulsory 2-credit courses delving into professional studies and pedagogy themes. We'll consider outcomes, methods, and content for the proposed courses.

Revise academic and career advising practices to: a) bolster candidate experiential learning; b) guide candidates to create refined job application materials; c) furnish candidates with job search, interview, and negotiation strategies.

Use an eight-step Quality Enhancement Plan, which the presenter will describe, to implement program upgrades.

We'll conclude with data on faculty employment outlooks and how schools might adapt accordingly.

9:25am | PERFORMANCE: Expanding the Repertoire: “New” Music for Guitar

Kenneth Meyer, Onondaga Community College

Elisabeth Lutyens (1906-1983) is considered to be the first British female composer to use the twelve-tone technique. According to her own statements, she developed her line technique independently of the Schoenberg School from her studies of the "String Fantasias" by Henry Purcell, her acquaintance with Edward Clark, and the music of Igor Stravinsky and Claude Debussy. Although the guitar features prominently in her chamber music compositions, *Romanza* is only her second and last work for solo guitar. Commissioned and composed in 1977, it has never been performed.

Germaine Tailleferre (1892-1983) was a member of the group of French composers known as Les Six. Her formative years were spent studying at the Paris Conservatory where her skills were rewarded with prizes in several categories. Each member of Les Six composed at least one solo work for the guitar and while she did compose a very challenging concerto for two guitars and orchestra, "Guitare" is believed to be her only contribution to the solo genre.

American composer Natalie Draper writes, I am most interested in the immediate expressiveness of harmony, color, and process and love synthesizing these elements in my music. Each composition is a new territory for me: a new sonic world to explore. A soliloquy is a moment of reflection. These ruminating moments can be obsessive, agitated, peaceful, or transportive. In these pieces, I allow the guitarist to explore these emotions as they find some ideas and ruminate on them for the duration of the piece.

9:50am | PERFORMANCE: Aria for Solo Viola by Alexander Raichev

Lisa Nelson, Illinois Wesleyan University

Bulgarian composer, Alexander Raichev (1922-2003), has won numerous awards for his compositions. His works are highly regarded for representing classic Bulgarian features of the second half of the 20th century, namely an expressiveness and optimism reflected from society, along with innovative compositional techniques. Following years of governmental restrictions under Communist rule, Raichev and other Bulgarian composers were free to write in a more modern style in the later 1900s, and they often blended in elements of their rich folk tradition.

Aria was written for a viola competition and dedicated to the winner, Dimitar Penkov. Described as a truly twentieth-century work with hints of Bulgarian folk influence, *Aria* is slow and improvisatory with disjoint, atonal melodies. Irregular meters are common in Bulgarian folk music, but this piece's 5/4 time signature is not clearly perceived through the long note values and rubato. As in the non-metrical, improvisatory pieces of the folk tradition, *Aria* shares

elements of expression, harmonic variety, ornamentation, and passages with drones that highlight dissonant intervals. Contemporary characteristics of the piece include large leaps in unusual intervals, passages of parallel fifths and sixths, and chromatic lines.

10:15AM | BREAK

10:30AM | SESSION 8

Tim Winfield, moderator

10:30am | LECTURE-RECITAL: Embodied Music Composition: Uncovering Layers of Meaning Through A Collaborative Process

Matthew Steckler, Independent Scholar

Jeff Presslaff, Independent Scholar

A phenomenon such as an original creative work is meaningful, only to the extent that participants bring intentionality to bear on the work in its lifeworld. Therefore, a creative process that asks more from participants in producing real sound and gesture as source material, and justifying those creative decisions narratively, has the potential to be meaningful on intersubjective levels rarely seen and heard.

This research examines the lived experience of improvisers working within various social play spaces in a process of embodied composition. Co-Investigators (C.I.s) were part of the process of creating a new work and, in so doing, were exposed to new approaches in music making. The new work incorporated real embodied sound and gesture early in the process, asked more of the performers in terms of interpreting a given conceptual framework, and allowed the subsequent editing stages of the piece to draw upon qualitative data that C.I.s helped produce.

Qualitative data from each C.I. included field recordings and journal entries, which were coded for significant statements and keywords, resulting in a schematic 'pre-score' to guide a recorded improvisation. From the tracking sessions of these improvisations, plus a palette of field recordings and digital signal processing techniques, the Lead Investigator completed collage pieces that incorporated narrative data from the journals, and gestural data from the improvised performance. Then an open-response format interview was conducted, which allowed investigators to reflect on the process. C.I.s reported experiencing an increased sense of agency, reciprocity and collaboration as a result of this process.

10:55am | WORKSHOP: More Than Virtual Choirs: Alternative Virtual Music Collaborations

Marc Silverberg, Independent Scholar

For many music educators, online collaborative content is scarce, especially in the realm of live interactive content. While virtual choir and band videos are useful and provide a much-needed music-making goal, educators struggle to provide online content that students can participate in over a live setting. This workshop will demonstrate lessons that music educators can use to stimulate music making for their students on several levels, and do so together in real-time. These lessons include composition, popular songwriting, listening, analyzing, learning theory and history, and rehearsing. All of the technology used in these lessons is free of charge and cooperates well with other software to create differentiated lessons.

Lessons were developed as part of a graduate class entitled Music Education Technology. Some of the technology applications include collaborative composition, constructing instrumental and background music for film, screen recording, live music analysis, and interactive educational games that go beyond simple trivia software. All lessons can be adapted for any age group.

11:45AM | BREAK

12:15PM | SESSION 9

Ania Vu, moderator

12:15pm | LECTURE-RECITAL: The Fate of a Female Composer Genius: The Piano Music by Verdina Shlonsky

Anna Arazi, Independent Scholar

Brilliant Israeli composer, pianist, publicist and painter Verdina Shlonsky corresponded with the brightest minds of the 20th century - through letters, articles, caricatures and through her compositions. Playing her dazzling and peculiar miniatures, one gets to meet her acclaimed pen pals - Chagall, Stravinsky, Nadia Boulanger, Artur Schnabel - always through the eyes of the composer. In this interactive lecture-recital we'll explore this rarely heard inspiring repertoire, discuss an unexpected route of orientalism in Israeli art music, and examine Shlonsky's experience of sexism and outsidership, and how she created opportunities for herself. In the #MeToo movement, this music is both relevant and empowering.

Music performed: Verdina Shlonsky "Pages from the Diary" (1949)

12:40pm | PAPER: Solo Piano Music by Vietnamese Composers

Nam Hoang Nguyen, Temple University

Western art music is relatively new in Vietnam, with a colonial history that started in the late nineteenth century. Early European music exposure in Vietnam was part of French mission civilisatrice and was later taken over by the Vietnamese with the establishment of the first Vietnamese conservatory (now known as the Vietnam Academy of Music) in 1956. The development and progress of classical music, however, was hindered by the Vietnam war and facility limitations throughout most of Vietnam's modern history. Despite the obstacles, Vietnamese musicians managed to keep the school operating and to train generations of musicians. Vietnamese composers also managed to produce a substantial amount of repertoire in various genres: orchestra, chamber, solo instrument, songs, and more. Within the relatively small solo instrumental output, piano music occupies a major part. These works, however, remain unknown outside of Vietnam, due to lack of performance and information. The first part of this paper will offer an overview of the development and dissemination of European classical music in Vietnam as context for the second part, which focuses on compositions for piano.

Although the piano has foreign origins, Vietnamese composers managed to integrate folk elements into their compositions for the instrument. Not only did it allow the younger generation to assimilate music from the west, it also fostered their understanding of national identity. Although only a very small number of works are performed today, Vietnamese piano music, as the combination of western musical training and Vietnamese creativity, constitutes a meaningful artistic genre.

1:05pm | PERFORMANCE: Alexander Scriabin's Études For Piano: Transformation from Chopinesque To Mysticism

Sung-Soo Cho, Bard College

The history of music reveals no personality, no phenomenon quite like Alexander Nikolayevich Scriabin (1872-1915), a visionary who deserted the world of normal experience for that of the occult. Preoccupied with esoteric philosophy, he developed his own very personal and abstract mysticism, which gave rise to the mystic chord and synesthesia. Scriabin's Études for piano, 26 in total, display each stage of his life, his technical relationship to the keyboard, and the remarkable evolution of his harmonic language, from the influence of Chopin to atonalism.

Evocative of Chopin, the Étude in C sharp minor, Op. 2 No. 1, is a brooding and masterful piece that foreshadows his genius.

Although written in the Romantic tradition and in a Chopinesque manner, Scriabin's Twelve Études, Op. 8 reveal the left-hand stretches that became part of Scriabin's keyboard style. Rather

than imitating Chopin's style, Scriabin made the Chopinesque idiom more supple and fluid, enhancing its modal ambiguities and multiplying its chromatic turns.

Eight Études, Op. 42 contains hints of the mystic theosophy he was so involved with at that point. The music is still post-Romantic but pushes out toward new horizons in terms of harmony, rhythm, and theme. This set of Études, both mysterious and blithe, reaches diverse nuances of depth and intricacy.

In Three Études, Op. 65, he reveals a convergence of ideas from an esoteric paradigm that had been germinating within him throughout his life.

1:30PM | BREAK

1:45PM | SESSION 10

Matthew Steckler, moderator

1:45pm | PERFORMANCE: Animal Pictures: A Solo Flute Program of Music by Women

Carol Shansky, New Jersey City University

Each of these pieces uses the actions and images of animals as their expressive tool. White Bird-Blackbird programmatically follows the antics of a little blackbird interrupting the fond gaze of a photographer upon a photo of a beautiful white bird. The black eventually takes all of his attention. Nightsong expresses the interruption in the early morning hours of a robin outside the composer's window. Art of Lightness musically follows the gestures and actions of various animals (dragon, snake, tiger, leopard, crane) in a particular kung fu sequence, which over time develops sufficient energy to achieve a defiance of gravity. These pieces are all by women composers.

2:10PM | LECTURE-RECITAL: John Corigliano's Fantasia on an Ostinato: Minimalism, Fantasy, and the Revival Of Beethoven

Sung-Soo Cho, Bard College

When Commissioned by the Van Cliburn Competition in 1985, John Corigliano decided to investigate the performers' imagination and musicality, to test something the standard repertoire could not. He constructed Fantasia on an Ostinato to make the players' teachers of little to no help. Within the giant arch, the performers are to decide the number and the character of the

repetitions. In the Cliburn performances of the semifinals, the duration of the piece varied from seven to over twenty minutes.

Fantasia on an Ostinato is based on the repetitive passage by Ludwig van Beethoven, Symphony No. 7, second movement; unusual in Beethoven, the relentless ostinato continues unvaried for five minutes, in a long crescendo and added accompaniment voices, which itself is nearly minimalistic. Also inspired by other forebears of minimalism, Pachelbel's Canon, and Ravel's Boléro, Corigliano approached minimalism as an emphasis on attractive textures and occasional ability to achieve a hypnotic quality, but not excessive repetition, lack of architecture, and lack of emotion. His goal is to combine the attractive aspects of minimalism with convincing structure and emotional expression, which are unique in every single performance.

Paralleling the binary form of the ostinato, Corigliano divided the Fantasia into two parts. The first part explores the rhythmic elements of the ostinato and the harmonic implications of its first half. The second part develops and extends the ostinato's second half. At the climax, the Beethoven theme finally appears in its entirety, and the performer completes the recreation of the giant arch.

3:15PM | CMS NORTHEAST BOARD MEETING

Open to board members only

BIOS

Anna Arazi is a Boston-based Israeli classical pianist and passionate performer of contemporary music. During the 2018-19 season she played more than a dozen premiers of solo and chamber works by American, Israeli and British composers, including Talia Amar, Ketty Nez and Angela Slater. Anna advocates for ergonomically scaled piano keyboards (ESPK), and is the first ever prizewinner in an international competition performing on ESPK (Dallas International Piano Competition 2015). In addition to her performing and teaching schedules, Anna is a dedicated music researcher: her work on Israeli composer and pianist Verdina Shlonsky brought her undeservedly forgotten music to the spotlight, leading to dozens of festival and concert performances across the globe. Anna is the current president of the Massachusetts Chapter of the World Piano Teachers Association. She performed with the Sinfonietta Beer-Sheba and Boston University Symphony orchestras, and recently had her Carnegie Hall debut.

The late **Luis Biava** was the artistic director and conductor of the Temple University Symphony Orchestra from 1986 until his retirement in 2014. This performance occurred in February of 2014 during his final semester at Temple. He passed away in 2019 at the age of 85. More about his incredible career can be found here: <https://www.inquirer.com/obituaries/luis-biava-obituary-philadelphia-orchestra-temple-university-funeral-arrangements-memorial-20190327.html>

Michael Boyd, Associate Professor of Music and Music Program Coordinator at Chatham University, is a composer, scholar, and experimental improviser. His music embraces experimental practices such as installation, multimedia, and performance art, and has been performed in a variety of venues throughout the United States and abroad. His user-driven installation *Confessional* won the 2016 FETA Prize in Sound Art. Boyd has published articles in *Perspectives of New Music*, *Tempo*, and *Notes*. He is active in his community, currently serving a third elected term on the Wilkins Township Board of Commissioners. Boyd often bikes to work and periodically competes in mountain bike races.

Classical Appalachia is a faculty ensemble based at East Tennessee State University in Johnson City, Tennessee. Members **Heather Killmeyer** (oboe, English horn), **Lisa Perry** (clarinet, bass clarinet), and **Yi-Yang Chen** (piano) explore lesser-known repertoire for their unusual and flexible instrumentation. The group is active throughout the region, providing outreach concerts, events, and educational clinics for the Tri-Cities community and secondary school music programs. Devoted to promoting the music of underrepresented composers, the ensemble has performed for the 2019 and 2020 Music by Women Festival in Columbus, Mississippi.

Dennis Cole is a recognized authority of American Studies, whose primary research interest centers on 20th and 21st musics, along with vernacular and popular musical traditions from the United States and Canada. Dr. Cole's research began with the music and cultural influence of the Beatles, and has shifted, more recently, to the music of Frank Zappa. As the Executive Director for the Drum Corps Heritage Society, his efforts focus toward the history and preservation of the North American drum and bugle corps. Dr. Cole has a proven record of excellence in interdisciplinary

music research, exemplified through publications in the United States, Germany and Poland, coupled with conference papers, delivered across the United States and Canada. Beyond his primary concentration in American Studies, his secondary interests focus on African and African-Diaspora Studies. In all, his works fuse the applied, theory and methods of musicology, ethnomusicology and cultural studies, and has explored topics related to global popular musics, world music ensemble pedagogy, transcriptions, research methodologies, teaching and classroom technologies, acculturation theories and the issues of identity. Presently, Dr. Cole teaches at George Mason University, where he lectures on the topics of American popular music and 19th century African-American music. In addition to his work at George Mason, Dr. Cole teaches online music appreciation courses at Ashland University. Since 2004, he has taught various undergraduate courses in music history, 20th Century music, world music and culture, jazz history, and the history of rock and roll at Ashland University.

Suzanne Hall is Associate Professor of Music Education at Temple University where teaches courses in general music and introduction to music education. Her previous teaching experiences include elementary general music (K-5) in Florida and Tennessee. Before arriving at Temple University, she served as the music education program coordinator for Augusta University and was an adjunct professor at the University of Central Florida.

Amy W. Hartsough, Director of Music at Bethel Lutheran Church, Madison WI, received her BM from UW-Madison (pipe organ/piano/voice), and studied avant-garde/cabaret voice at the Guildhall School of Music and Drama. While in London, she was the mezzo soloist in Charpentier's Mass in C Minor at Westminster Abbey. She then received her MM (vocal performance) followed by her Professional Artist Certificate (opera) as a Fellow in the A.J. Fletcher Opera Institute, at the University of North Carolina School of the Arts. While there, She debuted with Piedmont Opera, and was the mezzo soloist with the Winston-Salem Symphony. Ms. Hartsough has performed with Present Music (Milwaukee), Voces Aestetic (Madison), The Madison Choral Project, and produces salon/cabaret-style solo performances. She is finishing several studio recordings: a CD of newly-composed jazz featuring saxophonist Anders Svanoë, and a live cabaret performance with pianist Patrick Kenney. She teaches a private voice and piano studio.

Eric Hung (he/him/his) is Executive Director of the Music of Asian America Research Center, and Adjunct Lecturer in the College of Information Studies at the University of Maryland. His research focuses on Asian American music and public musicology. He is also an active pianist and conductor who has performed in Germany, Austria, Hong Kong, Australia and throughout North America. Prior to joining the nonprofit world full-time, he was a tenured professor at Westminster Choir College of Rider University. Hung holds a Ph.D. in musicology from Stanford University and an MLIS in Archives and Digital Curation from the University of Maryland.

A veteran musician and educator, in 2012, **Gerald Klickstein** founded the Music Entrepreneurship and Career Center at the Peabody Conservatory of The Johns Hopkins University, which he led until 2016. From 1992-2012, he was a member of the distinguished artist-faculty of the University of North Carolina School of the Arts after serving on the music faculties of the University of Texas at San Antonio (1989-1992), Michigan State University (1986-1989), and Lansing Community College (1980-1985). His service to CMS includes multiple terms on the Academic Careers Committee and the Committee on Careers Outside the Academy. Currently working as an independent scholar, arts consultant, and music educator, he is the author of the best-selling book *The Musician's Way* (Oxford, 2009).

Sunjoo Lee recently successfully completed her DMA in Piano Pedagogy at the University of South Carolina. She received two master's degrees from the University of Illinois at Urbana-Champaign in Piano Pedagogy and in Piano Performance and Literature. In Korea, Dr. Lee began teaching piano during her freshman year at Kyung Hee University. She focused even more on teaching after completing her undergraduate degree. Dr. Lee has performed with vocalists, choirs, and instrumentalists as a collaborative pianist. She has actively attended conferences, including the MTNA National Conference and State Conferences, MTNA Collegiate Chapters Piano Pedagogy Symposium, and CMS Regional Conferences, and presented on various topics. Her research interests include piano pedagogy, public music education, music appreciation, music theory, and music history. Dr. Lee received the Ceney Walker Graduate Fellowship to research Reinhold Glière and his 25 Préludes pour piano, op. 30 in Moscow, Russia during summer 2019.

Ralph Lewis is a doctoral candidate in music composition at University of Illinois at Urbana-Champaign who is passionate about exploring, supporting, and understanding new musical expression. Active as a composer, music theorist, and educator, his work is often centered on creating welcoming, inclusive spaces and engaging less discussed music and technology. In 2019, he received one of ten Phi Kappa Phi Graduate Research Grant awarded throughout the US to support his music theory dissertation research about Aaron Cassidy's Second String Quartet at the University of Huddersfield. Lewis's compositions have been performed at festivals and conferences including SCI National Student Conference, Electronic Music Midwest, SEAMUS, College Music Society, Radiophrenia Glasgow, Boston Microtonal Society, the International Conference on Technologies for Music Notation and Representation (TENOR), and the Music for People and Thingamajigs Festival.

Pianist **Amber Yiu-Hsuan Liao** has given recitals and solo performances throughout the United States and Taiwan. Her solo engagements include recitals at Lincoln Center, Carnegie Hall, the National Concert Hall in Taiwan, Chicago Cultural Center, and the Richard Nixon Presidential Library and Museum. Ms. Liao's recording of works by Granados, Schumann and Beethoven was released on the MSR Classics label. Amber Liao received her Doctor of Musical Arts from the Manhattan School of Music and Master of Music from the Peabody Institute. She taught at Seton Hall University, Montclair State University, and served as the Director of Piano/Theory at

Snow College in Utah. Currently she is Assistant Professor of Music at Borough of Manhattan Community College of City University of New York.

Jessica Lindsey has established herself as a dynamic performer and pedagogue, pursuing a career that is equally devoted to both spheres. Her reputation as a clarinetist in both chamber and orchestral settings has seen her perform throughout the United States, and as far afield as China and New Zealand. As an orchestral player, she currently performs with the Nebraska Chamber Orchestra as bass clarinetist and as substitute clarinet with the Charlotte Symphony Orchestra. In 2018 Dr. Lindsey released *Set No Limits* with Albany Records, an album of music for clarinet and piano by women composers. She is currently the Associate Professor of Clarinet at UNC Charlotte.

A native of Norwalk, Connecticut, **Stephen Marotto** has received a Bachelor's degree with honors from the University of Connecticut, and Masters and Doctor of Musical Arts degrees from Boston University. Stephen's formative teachers include Michael Reynolds, Kangho Lee, Marc Johnson, and Rhonda Rider. A passionate advocate for contemporary music, Stephen plays regularly with groups such as Sound Icon, Callithumpian Consort, the Boston Modern Orchestra Project, and also performs on various new music concert series in the Boston area and beyond. Stephen has attended music festivals at the Banff Centre, Cortona Sessions for New Music and SoundSCAPE festival in Italy, and the and the Summer Course for New Music in Darmstadt, Germany. Stephen has a wide range of musical interests that include contemporary chamber music, improvisatory music, and electroacoustic music. As a soloist, Stephen has commissioned several new works for the instrument, and is concerned with expanding and augmenting the tonal palette of his instrument both with and without technology. Stephen can be heard as a featured artist on Mode Records. In his spare time, Stephen is an avid hiker and outdoorsman.

The Washington Post refers to **Kenneth Meyer** as, "A thinking man's guitarist – he focuses on the inner structure of a piece...and plays with impressive gravity and power." The Buffalo News has called him, "Impeccably articulate with superb technique." Recently presenting concerts in Europe and the Far East, Meyer has released recordings on the Bridge, Innova, Albany, and Summit record labels. He teaches at Syracuse University and Onondaga Community College and received his Doctor of Musical Arts degree from The Eastman School of Music.

Composer **Anne Neikirk** is drawn to interdisciplinary and mixed-media work. Past projects include collaborations with a poet, a biologist, a painter, and numerous performing artists. She has received a Presser Music Award, an American Composers Forum Grant, and was published in the Society of Composers CD Series. Neikirk has presented her compositions at conferences hosted by SCI, CMS, and SEAMUS, among others. Neikirk received her DMA in Composition

from Temple University, preceded by degrees at Bowling Green State University (MM) and Hamilton College (BA). She has previously taught at Temple University and the University of Delaware, and in 2016 she began as an Assistant Professor of Composition/Theory at Norfolk State University. She has served on the boards of the SCI Executive Committee and the CMS Northeast and Mid-Atlantic Chapters. Her music is distributed by ADJ•ective New Music, LLC, and she is a member of the ADJ•ective Composers' Collective.

Lisa Nelson is Assistant Professor of Viola, Violin, and String Pedagogy at Illinois Wesleyan University and Executive Director of the Illinois Chamber Music Festival. As an active chamber musician, she regularly appears in recitals throughout the U.S., Canada, Bulgaria, Italy, Israel, and the Czech Republic. Lisa Nelson holds her doctorate in Viola Performance and Literature from the University of Illinois and degrees in violin performance and mathematics from St. Olaf College. She is a member of the Illinois Symphony Orchestra and serves as artistic advisor of the International Chamber Music Academy in Kyustendil, Bulgaria. She has given presentations at American String Teachers Association, American Viola Society Festival, and College Music Society national conferences, and violin/viola masterclasses in Illinois, Wisconsin, North Carolina, Indiana, and Washington. Her newly-released Albany Records CD “Dancing on Glass” with violinist Anna Cromwell and cellist Mira Frisch features works for strings by leading women composers.

Alex Nohai-Seaman's music has been performed throughout the United States, as well as in Israel, Canada, Italy, New Zealand, and Taiwan. The premiere Requiem for soprano and chamber orchestra on a text of Rilke raised funds to build an AIDS clinic in sub-Saharan Africa. He has received multiple fellowships to The Virginia Center for the Creative Arts, has attended the soundSCAPE International Composer and Performer Exchange, and participated in Composing in the Wilderness-Arctic Adventure. Alex holds a D.M.A. in Composition from the University of Wisconsin-Madison and studied with Laura Schwendinger, Stephen Dembski, David Brackett, Fred Thayer, and Joel Naumann. Alex teaches music theory, aural skills, directs the contemporary music ensemble, and advises the SCCC Outdoor Club at Suffolk County Community College. In his spare time, he is an avid mountain biker and trail runner, and has completed more than 20 trail races ranging from half marathon to 50k.

Born in Hanoi, Vietnam, **Nam Hoang Nguyen** studied piano at the Vietnam Academy of Music before matriculating at Temple University's Boyer College of Music and Dance, where he is currently a doctoral student in Piano Performance. His principal teachers have included Ha Thu Tran, Harvey Wedeen, and Ching-Yun Hu; he also studied collaborative piano with Lambert Orkis and early keyboard instruments with Joyce Lindorff. Besides playing traditional solo piano repertoire, Nguyen is actively involved in the performance of contemporary music as well as participating in different ensembles of various sizes. In addition, he researches and has lectured on Vietnamese piano music.

Daniel Perlongo, emeritus professor at Indiana University of Pennsylvania where he taught Theory and Composition, received his musical education at the University of Michigan, studying with George Balch Wilson, Leslie Bassett and Ross Lee Finney. With a Fulbright Fellowship, he continued his studies for two years in Rome at the Academy of Santa Cecilia with Gofreddo Petrassi. Mr. Perlongo's compositions have received numerous awards, including the American Prix de Rome, a Guggenheim Fellowship, the American Academy-National Institute of Arts and Letters, and the National Endowment for the Arts. He has been resident composer at the Rockefeller Foundation's Villa Serbelloni in Bellagio, Italy. A CD of his Concerto for piano and orchestra is released on Master Musicians Recordings (MMC), with pianist Donna Coleman and the Slovak Radio Symphony Orchestra of Bratislava, Slovakia.

<http://www.composers.com/daniel-perlongo>

Currently based in Johnson City, Tennessee, clarinetist **Lisa Perry** is the clarinet instructor at East Tennessee State University. Dr. Perry has appeared with the North Carolina Symphony Orchestra, the Taneycomo Festival Orchestra, the Stamford International Chamber Music Festival (UK), and has recorded for Minnesota Public Radio (MPR). During the summer, Dr. Perry has assisted at the Interlochen Center for Arts Clarinet Academy and has been on faculty at Blue Lake Fine Arts Camp (MI), the Minnesota Clarinet Academy (MN), the International Music Camp in North Dakota/Canada, and has served on faculty and adjudicated for the International Clarinet Workshop and Competition (ICW) in Mizra, Israel. Dr. Perry earned her doctor of musical arts degree in clarinet performance at the University of Minnesota. She received her master of music degree in clarinet performance at Florida State University and holds a bachelor of music degree in clarinet performance from East Carolina University.

Jazz pianist, trombonist, and composer/arranger, **Jeff Presslaff** has been a mainstay of the Winnipeg jazz scene since moving from New York in 1997. Born in Manhattan, educated at Princeton and Wesleyan Universities, he has had a varied career working with many distinguished musicians, including Benny Carter, Bill Barron, Ed Blackwell, Roswell Rudd, Sheila Jordan, Bob Brookmeyer and others. Jeff is also a teacher of great distinction, having served on the faculties of Princeton University, Bard College, Union College, and The University of Manitoba. Since his arrival in Winnipeg, he has been the teacher of choice for many of the city's top musicians. Jeff has received many commissions for a wide variety of ensembles, including big band, clarinet choir, combined big band/wind ensemble, symphony orchestra plus salsa band, clarinet quartet and many others. His work is supported by awards from the Manitoba Arts Council and the Canada Council for the Arts.

Carol Shansky has been described as “smooth, legato flute tones...performed with skill and understanding” (Rockland Journal-News), “...produces a lovely tone with a large palette of colors and timbres, her breath control allows her to spin out endless phrases without losing pitch or quality” (Edith Eisler, New York Concert Review). She has performed in concert halls at the British Arts Center of Yale University, Carnegie Hall's Weill Recital Hall, Tanglewood's Little Theatre, and the Bruno Walter Auditorium at Lincoln Center conventions and conferences of the National Flute Association, College Music Society, American Single Reed Conference,

International Clarinet Association, NACWPI and International Alliance of Women Musicians. Carol Shansky has been a prizewinner in the Pearl Amster Concerto Competition, the JCC of Metro NJ Young Artists Competition, and Artists International. She plays with Hudson Chamber Artists, Synergy 78, the Katigan Trio and is principal flute of the Bergen Philharmonic Orchestra. Carol has been interviewed and performed live on New York Public Radio and North Jersey Public Radio. Dr. Shansky is Coordinator of the Music Education Program and Assistant Professor of Music at New Jersey City University where she teaches Applied Flute. She received her Doctor of Musical Arts and Master of Music degrees from Boston University where she studied under Leone Buyse, and her Bachelor of Music degree from Ithaca College. Other teachers and coaches include Michael Parloff, Frances Blaisdell, Samuel Baron, and Tom Nyfenger. She has performed in masterclasses with Paula Robison, Samuel Baron, Geoffrey Gilbert and Torkil Bye.

Dr. Marc Silverberg has established himself as one of the leading voices in a cappella education today. He has served on the executive board of CASA.org as Director of Education and presented workshops on vocal improvisation at over twenty national and state festivals. Beginning in 2020, Dr. Silverberg pioneered two new breakthroughs in a cappella education: A cappella Masterclass (acappellamasterclass.com) and VocaVersity, the world's first, certified online school for contemporary a cappella. In spring 2020, Dr. Silverberg released first published book, co-written with Deke Sharon and Dr. J.D. Frizzell, with GIA Publications titled *Teaching Music Through Performance in Contemporary A cappella*. As the former Director of Vocal Music at Five Towns College, he was instrumental in re-writing the music education curriculum and preparing students for the New York State Content Specialty Test. University of Delaware (B.M.), Westminster Choir College (M.M.), and Five Towns College (D.M.A.).

Matthew Steckler performs and composes in several musical settings internationally. Primarily a saxophonist/woodwind specialist, he also performs on vocals, keyboards, percussion and electronic media, bringing a dynamic, holistic approach to the live musical experience. As an artist, Matthew has appeared at prominent festivals and concert series, and has received commissions from Chamber Music America, Meet the Composer, American Music Center and American Composers Forum. His recordings on Ropeadope, Cuneiform and Innova labels have made Best CD lists in *Downbeat* and *Jazz Times*. Matthew has written for concert music, theatre, film and game audio settings, and continues his own foundational work in electroacoustics and multimedia that began with his 2013 research-based, extended work *Eco Beat Heresy*. He most recently taught at Brandon University School of Music. Matthew holds a Ph.D. in Composition (NYU) and M.M. in Jazz Performance (New England Conservatory), and a B.A. in Music (Wesleyan University).

Nolan Stolz is a composer, scholar and drummer living in Spartanburg, South Carolina. His compositions are clearly influenced by his performance background in jazz fusion and progressive rock, yet firmly rooted in the contemporary classical tradition. The Brno Philharmonic (Czech Republic) recording of his Lincoln Highway Suite was awarded second place in the 2020 American Prize's Ernst Bacon Award. His flute piece Princess Ka'iulani was published in SCI Journal of Scores (51) and SCI's CD series (30). Stolz's other works may be heard on releases from Ablaze, ESM, Six Strings Sounds, and Tributary Music. Stolz is Associate Professor and Coordinator of Music at University of South Carolina Upstate. In addition to his work as a composer, Stolz has published a book about Black Sabbath's music, a jazz theory article, essays on Black Sabbath, Genesis, Rush, and Frank Zappa, and appears on several albums from jazz and rock artists.

Polish of Vietnamese descent composer and pianist, **Ania Vu** (née Vũ Đặng Minh Anh) is currently pursuing a Ph.D. in composition at the University of Pennsylvania. In 2020, she was invited to Tanglewood as a Composer Fellow (and re-invited in person for 2021), and her works were selected for the Petrichor Records series "New Music by Living Composers". A recipient of a prize in the Megalopolis Saxophone Orchestra Call for Scores and an Honorable Mention from the ASCAP Morton Gould Competition, Ania's had the privilege of working with the Daedalus and Mivos quartets, TAK ensemble, International Contemporary Ensemble (ICE), and Iridium Saxophone Quartet. Main upcoming events include a residency at I-Park Foundation, working on a chamber opera, and a collaboration with Sō Percussion. Ania is also an accomplished pianist and music educator. In 2017, she received her B.M. in composition and theory from the Eastman School of Music.

Susan Wheatley, pianist, has performed throughout the United States, Europe, Canada, Australia and Asia. Dr. Wheatley has an active interest in research about women in music. She directed Indiana University of Pennsylvania's Festival of Women Composers, performing the music of Libby Larsen, Judith Zaimont, Katherine Hoover, Cecile Chaminade, Lili Boulanger, Louise Talma, Germaine Tailleferre, Amy Beach, Ruth Crawford, and Marian McPartland, among others. Dr. Wheatley holds a Ph.D. in music from the University of Michigan and has served on the faculties of Oakland University in Michigan and as Professor of Music at Indiana University of Pennsylvania. She received a Fulbright research award and grants from the American Association of University Women, National Endowment for the Arts, and the Pennsylvania Council on the Arts. Internationally, her piano performances include premieres of Daniel Perlango's piano works in Salzburg, Madrid, Zagreb, South Korea, Buenos Aires, Helsinki, and Baku, Azerbaijan. wheatleyse@gmail.com. • <http://www.windoverpianomusic.com>

Dr. Andrew Withington is Assistant Professor of Music, Director of Choral Activities and Voice Area Head at Westminster College. He has a PhD in Music (Choral Pedagogy). In 2000, as Senior Scholar in Music at the University of Canterbury (New Zealand), he completed a Bachelor of Music (First Class Honors) in Conducting, Orchestration and Analysis, and was awarded the prestigious Vernon Griffith's Prize for Outstanding Musical Leadership. After three years as a school teacher, Andrew completed a Master of Music (First Class Honors) in Choral Conducting with Associate Professor Dr. Karen Grylls at the University of Auckland (New Zealand). During his Master's program, he represented New Zealand in a masterclass at the World Symposium on Choral Music 2005 in Kyoto, Japan. Andrew is a former Artistic Director of the internationally acclaimed New Zealand Secondary Students' Choir (2008-18); Director of the University of Canterbury Chamber Choir (2013-16); and Music Director of the Christchurch City Choir (2014-16), Christchurch Schools' Music Festival (2011-12), and Christchurch Boys' Choir (1997-2004). He has adjudicated and run choral clinics both in New Zealand and internationally, and is an advisor for the New Zealand Choral Federation and the International Choral Kathaumixw.

Jason Worzbyt is professor of Bassoon and associate director of Bands at Indiana University of Pennsylvania. He holds a BS in Music Education from Indiana University of Pennsylvania, a Master of Music in wind conducting from the University of North Texas, and a Doctor of Musical Arts degree in bassoon performance from the University of North Texas. Worzbyt has studied bassoon with Kathleen Reynolds, principal bassoon of the Dallas Opera Orchestra and professor of bassoon at the University of North Texas; Kristen Wolfe Jensen, professor of bassoon at the University of Texas; Jim Rodgers, principal contrabassoon of the Pittsburgh Symphony, and David T. Borst, professor emeritus of bassoon at Indiana University of Pennsylvania.

Soprano **Pei-Ju (Peggy) Yu** received her Master's degree in Voice Performance and full scholarship on Professional Studies certificate from Temple University's Esther Boyer College of Music, where she studied with Benita Valente and coached by Valery Ryvkin and Donna Gill, and her Bachelor's degree in Voice Performance from the National Taiwan Normal University. Highlights of Ms. Yu's past professional seasons include being featured in *Christmas Concert Series "Child King"* and *"Good News for A Change"* and as a soloist in excerpts from Handel *Messiah*, and *Bach Cantata No.51* with Church of the Saviour's festival choir and orchestra; performing Bach Solo Cantata No. 199 with Chamber Philharmonic Taipei; performing and premiered *Wind Rose* by Andrew Litts with Temple University New Music Ensemble; and her debut as Norina from the opera *Don Pasquale* with Princeton Opera Alliance. She was also invited to the *Los Angeles Opera and Musical Night Concert*, in scenes from *I Pagliacci* as Nedda and *Le nozze di Figaro* as Susanna. She premiered "Juego de Lunas" by Daniel Fox with Temple University New Music Ensemble, and *Symphonic Prayers* by Anne Neikirk with Temple University Symphony Orchestra. Ms. Yu is now serving as a free-lance singer and music minister. Her performance invitations include opera and oratorio repertoire in the area of North America.