

## Presentations at the PNW CMS Regional Conference

### Performances

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#### **Three Movements from Suite Española, op. 47, by Isaac Albéniz**

*Jennifer Chu (The Juilliard School)*

While Iberia is considered Isaac Albéniz's magnum opus, the charming Suite Española foreshadows the epic Spanish nationalism portrayed in the later work in much the same way: by highlighting the diversity that makes up the whole. Written during Albéniz's early period of salon-style character pieces, each piece in the suite delivers a delightful "postcard" featuring the musical idioms of a particular Spanish locale. Concise and appealing, these miniatures masterfully capture the essence of the livelihood of a specific place and time. Albéniz himself revealed a fondness for his early works, remarking on his deathbed, "The music is a bit infantile, plain, spirited; but, in the end, the people, our Spanish people, are something of all that. In all of [the earlier music] I now note that there is less musical science, less of the grand idea, but more colour, sunlight, flavor of olives."

The three pieces presented in this performance are from the original set of four pieces that Albéniz included in the suite; four additional pieces were posthumously added by an editor. In "Granada," we hear the unmistakable strum of guitar chords in the right hand accompanying a simple, yet arresting, tenor serenade. "Cataluña" offers a lilting dance with hints of foreboding. The infectious gaiety of the rhythm in "Sevilla" conjures up images of festival day in the city, complete with a soulful saeta in the middle section. Given the present-day political tensions in Spain, the themes of diversity and inclusion resonant ever more deeply in this suite.

#### **Canadian Music for Flute and Piano**

*Jennifer Cooper (Missoula, MT)*

Pacific Northwest Canadian composer of American birth Michael Conway Baker, is known for his jazz and popular style melodies representative of the American West Coast. His Sonata for Flute and Piano, written in three movements, includes popular style lyrical melodic lines, folk song influences, and use of jazz/modal harmonies.

#### **Diverse Music for Low Brass Trio**

*Chris Dickey, Martin King, Sarah Miller (Washington State University)*

Composer Brandon Nelson, a composer and nurse, musically explores the significant human heartbeat patterns in Cardiac Rhythms. The primary motivic idea is a rhythm transformed to reflect the particular heart rhythms of each movement. Starting with a strong, healthy state in Sinus Rhythm, the music gradually grows in complexity to Ventricular Fibrillation, a pattern marked by rapid movement and irregularities. The work closes with Asystole, the absence of a heartbeat, suggesting death is not far behind or may have already occurred. Shahab Paranj's Molten Brass blends the timbres of the horn, trombone, and tuba into one cohesive unit by combining Persian rhythmic and melodic influences into a work for brass. Melodic fragments are passed from one voice to another, often resulting in longer, more elaborate composite rhythms. Motivic Moments by Drew Phillips is cast in five short movements. Flowing seamlessly from one

movement to another, the piece is based on an idea stated at the outset in the horn, which then changes in style and mood throughout the work.

### **Harvey Sollberger's Silent Film Suite**

*Leonard Garrison, James Reid (University of Idaho), Ruth Boden (Washington State University)*

A trove of historically important silent films from 1895-1908 was recently discovered in Iowa and restored. Harvey Sollberger, a world-renowned, prize-winning composer, set four of these films to clever music perfectly suited to the atmosphere. The films include two comedies, rare footage of a national Elks convention, and a dramatic tragedy.

### **Spirit of Ink by Alan Hovhaness**

*Elaine Martir, Sofiya Chayka, Marissa Watanabe (Washington State University)*

Spirit of Ink Op. 230, by Pacific Northwest composer Alan Hovhaness (1911-2000), is a nine-movement flute trio that transports the listener through a myriad of atmospheric, primal, whimsical, and celestial sonorities. Canon-like dovetailing, bird calls, clashing and resolving dissonances, and pitch bends are some of the prominent features in this chamber work. The titles of the movements: Apparition of the Eternal One; Sunrise Birds; Salutation of Dawn; Tree of Birds; Apparition of a Celestial City; Strange Birds; Angelic Salutation; Birds in a Magical Forest; and Birds Amid Celestial Towers, provide a kaleidoscope of imagery which Hovhaness masterfully crafted the flutes to reflect.

### **L'invitation du voyage**

*Dr. Michael Seregow & Dr. Christopher Sierra (Washington State University)*

French composer Henri Duparc's reputation rests entirely on his relatively small output of art songs he composed between 1868 and 1884, but these have become recognized as masterpieces of the genre. A perfectionist, his own self-criticism led him to continually revise and polish his works. His songs are skillfully constructed, with the piano being featured prominently, at times providing an orchestral-like texture. Despite being few in number, these songs stand as a major contribution to French song literature. His setting of Baudelaire's "L'Invitation au Voyage" and "La Vie antérieure" showcase the essential French qualities of order, understatement, and a sense of human proportion. In spite of this, Duparc was very much inspired by the spirit of Wagner and undertones of his operatic influence can be heard in his compositions. Duparc also draws from notable contemporaries such as Gabriel Fauré and diversifies his musical style. For instance, "Phidylé" was inspired by Faure's 1870 *mélodie* "Lydia," which was also a setting of a poem by Leconte de Lisle.

## **Papers, Workshops, and Lecture-Recitals Abstracts**

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### **The Shapes of Things: A New Perspective on Form and Analysis (Paper)**

*Tom Baker (Cornish College of the Arts)*

The upper-level undergraduate theory class "Form and Analysis" is standard fare in most college curriculums. While most of these theory classes focus on a limited amount of classical repertoire from the

common-practice period, and concentrate on understanding classical "forms", *The Shapes of Things* proposes a new approach to "Form and Analysis" that instead puts the focus on all kinds of music, and all kinds of art. It asks the students to think beyond the "forms" that we often cite as prescriptive recipes for pieces of music: sonata, rondo, binary/ternary, minuet-and-trio. Instead, the student is led through a series of exercises that synthesize their intuitive, critical thinking with a paradigm of reverse-engineering that allows them to seek the "big idea" of a piece. The students begin with analyses of "other" things: architecture (sketching and diagramming); cinema (direction and movement); poetry (meaning and sound); painting (color and line). The first project is to visit a building and sketch the spaces, thinking about volume and proportion. The goal is to find the "original idea". There is a concentration on FORM, rather than "forms" – with FORM defined as an emerging shape, delineated through materials, demarcation, repetition, differentiation, flow, and proportion. Projects lead the student to develop paradigms of sketching, diagramming, and analyzing works of music regardless of genre, period, or style. This new kind of class responds to the demands for a curriculum that moves beyond vocabulary and definition, and into the realm of creativity and diversity.

### **Structural Organization in Benjamin Britten's Suite for Cello, Op. 72 (Lecture-Recital)**

*Kathryn Brunhaver (University of Oregon)*

Benjamin Britten's Suite for Cello, Op. 72 has been steadily making its way into the standard cello repertoire since its premiere in 1969. Britten dedicated his Suite for Cello to the famous Russian cellist Mstislav Rostropovich, who was perhaps only second to Peter Pears in his artistic influence on the composer. However, many cellists today still regard this piece with trepidation due to its complexity and technical difficulty. Because Britten is most famous for his operas and other vocal music, there is also a relative lack of literature devoted to his instrumental music. I believe that Britten's First Suite for Cello is a fascinating work that is highly worthy of study, and with this lecture recital I intend to shed light on some of the compositional characteristics that make it unique.

In my analysis of this piece, I have discovered three main ways in which Britten achieves coherence: 1) normative tonal background structures across the work as a whole (despite a more atonal surface), 2) skillful use of motivic development at multiple structural levels as a means of organizing individual movements and relating movements to one another, and 3) unique interpretations of old forms, such as fugue. Along with musical demonstrations of the above characteristics and Britten's indebtedness to the cello suites of J.S. Bach, I will show how Britten's notion of the solo instrumental suite is both rooted in tradition and uniquely his own.

## **From Professional to Public Discourse through Neoclassicism (Paper)**

*Ryan Chow (University of Maryland\*)*

While seeking to further a lineage from the avant-garde, contemporary composers might be susceptible to committing what Richard Taruskin views as the “poietic fallacy,” fueling primarily inward interests. A greater integration between performers, composers and teachers is increasingly necessary to keep contemporary composition the cornerstone for music education. The fluidity of these fields contributes to a public, as opposed to professional, discourse in music.

This paper argues that neoclassicism is a key driving force in enacting this shift to public discourse. Drawing attention to Martha Hyde’s eclectic and dialectical imitation and Harold Bloom’s *Anxiety of Influence*, it argues that today’s compositions must generate a degree of anachronism for music of the past. This emancipates contemporary composers from the shackles of a pre-existing heritage. The anachronism is generated through a warehouse approach to older styles which can be used at the composer’s disposal. This seeks fresh discourse by avoiding the subordination of one’s music to an older composer or style.

By distilling the common threads of Hyde, Bloom and Taruskin, this paper advocates an erosion of an ingrained “museum culture” through a uniquely musical solution, without compromising on the sophistication of musical elements that have withstood the test of time. Notably, the composer’s purpose of highlighting the anachronism, musical or otherwise, invites a public response above and beyond the actual anachronism. Therefore, the neoclassical idiom not only challenges conventional musical associations, it also generalizes musical composition beyond common practice.

## **New American Music: Songs by David P. Rossow to texts by William Shakespeare and A.E. Housman for Baritone and Voice (Lecture-Recital)**

*Matthew J. Daniels (Ann Arbor, MI), David P. Rossow (Florida Atlantic University)*

David P. Rossow (b. 1975) is a contemporary American composer and arranger of choral works, music for jazz ensemble, and most recently, songs for solo voice and piano. This lecture-recital will introduce audience members to Rossow’s first two song sets for baritone voice and piano, *Three Shakespeare Sonnets* and *Three A.E. Housman Songs*, respectively. The lecture portion will include relevant biographical information about the composer, additional titles available for solo voice and piano, compositional style, melodic and harmonic structure, and performance suggestions. The recital portion will consist of a full performance of both sets featuring the composer at the piano.

## **“Girl Power” : A Look at eighteenth-century feminism in Wolfgang Amadeus Mozart’s *Le nozze di Figaro* (Paper)**

*Caitlyn Douglas (Oregon State University\*)*

The operas of Wolfgang Amadeus Mozart are often praised for highlighting a variety of class roles and specific social conventions of the eighteenth century. The female characters in operas such as *Le nozze di Figaro* have been heavily regarded as individualistic and independent due to their large amounts of stage time and high levels of wit. While it is true those with lower social standing were given fair amounts of representation, the way the characters were depicted were especially progressive for the time.

Mozart and librettist Lorenzo da Ponte’s writing of women can be seen as a step toward the concept of twentieth-century feminism. Modern social concepts such as “feminism” can be seen through defining gender roles of the eighteenth century and taking a closer look at how *Le nozze di Figaro* challenged them as well as examining how female characters worked together across socioeconomic boundaries. Adaptation of the original text by Pierre Beaumarchais is also telling of the writer’s positions on the value of women during this time. While the social concept of “feminism” wasn’t developed until the twentieth century, Mozart’s musical writing can be seen as an alternative depiction of the societal expectations put on women at the time. Feminism during the Enlightenment looked much different than it does today, and while Mozart may not have been considered a twentieth century feminist, there is evidence that he was progressive for his time in the setting of his female characters in *Le nozze di Figaro*.

## **Lou Harrison’s *La Koro Sutro*: Syncretism and Universality through Esperanto (Paper)**

*Christina Ebersohl (Portland State University\*)*

Portland-born composer Lou Silver Harrison (1917-2003) was a 20th century modernist composer, music writer, poet, and Esperantist whose works largely married Eastern compositional techniques and instruments with Western tonality and structure. His composition, *La Koro Sutro* (*The Heart’s Sutra*, 1971), integrates the use of American gamelan with Buddhist text translated into Esperanto, the constructed universal language in which it is sung. Despite his stature and influence on American modern music, much Harrison’s oeuvre remains relatively unstudied. This research analyzes his piece, *La Koro Sutro* for mixed choir, gamelan, and percussion, in aspects of Eastern-Western tonal syncretism, historical textual inference, and Esperanto construction, syntax, and inflection. Research is drawn from a functional harmonic analysis of the composition, original texts from *The Heart’s Sutra*, and Esperanto literature focusing on the didactic study of the language, as well as its philosophical implications. Additionally, personal correspondence with former colleagues of Harrison, Esperantists, and Harrison enthusiasts has contributed to the depth of understanding the composer’s beliefs and influences. I hypothesize that, due to

Harrison's strong philosophical beliefs in non-violence and universal inclusion, the impact of Esperanto can be discerned beyond the text and implied in the instrumental composition.

### **The Life and Works of Pauline Viardot Through Vocal Transcriptions of Chopin's Mazurkas (Paper)**

*Caroline Exarhos (University of Idaho\*)*

The purpose of this research is to establish a qualitative report describing Pauline Viardot's accomplishments in a concise document, ultimately contributing to further research of women composers. Although many of Pauline García-Viardot's compositions are considered standard vocal repertoire, there is little known about the extent of her successes not only as a composer, but also as a performer and teacher. Furthermore, few sources exist that focus solely on Pauline Viardot's life and works.

Transcriptions of Chopin's mazurkas arranged by Viardot are the basis of my research. Studying the background of these works in addition to Viardot's relationships with her contemporaries reveals her extensive influence on vocal music in the 19th century. Viardot and Chopin had a strong professional relationship, as seen through current scholarship and copies of Chopin's letters. Firsthand score study and artist recordings of Viardot's arrangements will reveal her mastery of vocal music. Pauline Viardot has been overlooked too often, and her numerous accomplishments in the fields of performance, composition, and pedagogy deserve to be recognized by audiences today.

### **Music's Meaning: Insights from Veteran and Military Online Music Appreciation Students (Paper)**

*Bethanie Hansen (American Public University Systems)*

In this presentation, attendees will learn about a recently conducted study that explored how veterans and military students make sense of, or theorize, their experiences through online learning in music and art appreciation courses at a large, online university. Through the analysis of student online forum discussion posts and follow-up interviews, prominent themes about the meaning of music emerged that provide insight to the power of music appreciation course experiences for veteran and military students, and that support the value of music appreciation courses in online learning. This presentation will include facts about the study, data and results, a discussion of music's meaning from the perception of online music appreciation students, and implications and suggestions for application in current online teaching opportunities.

### **An Australian Voice: Music for Solo Violin (Lecture-Recital)**

*Guy Harrison (Auburn University)*

The violin has become a favorite medium of Australian composers due to its flexibility in creating a variety of unique soundscapes; it has the capacity to produce a wide range of sounds encompassing long legato lines often used to signify the stillness and remoteness of the Australian landscape to the sharp staccato sounds used, for example, to portray the myriad of insect life in Australia's deserts and rainforests. However, not all Australian composers feel the need to create music that is uniquely Australian. Waves of immigration have resulted in new generations of Australian composers being less focused on developing a unique Australian sound and spending more time looking outwards towards regional neighbors and the world at large for inspiration.

Reflecting on the broad developments in Australian composition from its early European roots, the search for a unique Australian sound, and recent trends towards music that is global in nature, it is possible to gain an enhanced appreciation for the quality of works written for solo violin in Australia in the 20th and 21st centuries.

Two works written for solo violin that represent these compositional developments are Peter Sculthorpe's *Irkanda I* (1955) which explores his early attempts to create a unique Australian sound centered on the surrounding landscape and sounds of the Australian bush, and more recently, Paul Stanhope's *Two Movements for Solo Violin* (2001) which reflect upon the relationship between European settlers and Australia's indigenous population.

### **We Are All “Descendants of the Dragon?”: Music and Construction of Identity (Paper)**

*Yu-Han Huang (Taipei National University of the Arts\*)*

This study investigates how popular music could be used to construct ethnic identity by combining different music elements. Each music element is associated with specific culture references. The elements emphasized in songs could appeal to certain types of audiences, and these elements could construct ethnic identity through musical performance. In this study, I will use the cover version of “Descendants of the Dragon” sung by American-born Chinese singer Leehom Wang as an example, to discuss the relationship between music and ethnic identity.

“Descendants of the Dragon” was composed during the diplomatic crisis between Taiwan and United States in 1979. Leehom Wang reinterpreted the song in 2000, he added an English rap to tell his immigration story and intent to use the song to emphasize his Chinese identity. However, is there any conflict of using hip-hop to emphasize his Chinese identity? What is his intention?

Grace Wang pointed out that because Leehom Wang has the identity of transnationality of Asian American that allows him to combine his music with Eastern and Western music elements and appeal to Chinese audiences. In this study, I will apply Grace Wang's argument with focus on the music. I will analyze the song to show how Leehom Wang uses different music elements to present his ethnic identity. Moreover, I will discuss what role does music play under Leehom Wang's intention of combining different music elements. By so doing, I wish to reveal more of the relationship between music and construction of identity.

### **Nature, People, and Court Life at the Palace of Versailles: Exploring the World of François Couperin, through his Pièces de Clavecin (Lecture-Recital)**

*Natalie Landowski (University of Iowa\*)*

To harpsichordists, François Couperin (1668-1733) is still considered a leading musical figure to this day. However, this level of importance seems to be overlooked by today's pianists, as his works are seldom performed and taught. I strive to bring Couperin into the limelight, and help the audience gain a better understanding of his unique music, by explaining and performing selected works on the piano.

One of Couperin's greatest musical contributions is his Pièces de Clavecin (1717-1730). This contains over two hundred thirty character pieces for the harpsichord, further grouped into twenty-seven Orders. Each piece is given a title, and is a musical reflection of Couperin's personal whim and life – his world. I have found at least three recurring themes in terms of the subjects he chose for his titles: nature, people and court life at the palace of Versailles. Each thematic category has representative works selected from Couperin's sixth and thirteenth Orders. I will explore the various ways in which Couperin's music evokes impressions of his subjects by addressing stylistic elements found in each work (e.g., notes inégales, stile brisé, ornamentation, etc.) and explaining how they contribute to bringing the subjects in the titles of his works, to life.

### **Celebrating the Centennial of Leonard Bernstein's Birth: Rediscovery of Bernstein as a Music Educator (Poster)**

*Sunjo Lee (University of South Carolina\*)*

Leonard Bernstein (August 25, 1918 - October 14, 1990) had several roles, including composer, conductor, author, and music educator. But he is mostly remembered as a conductor, most notable as the music director of the New York Philharmonic. He is still recalled for a series of television lectures he presented on classical music, Young People's Concerts, which led him to be a more famous and beloved musician. Bernstein was great in explaining musical concepts in a way that both non-musicians and young

people could understand. When he gave a lecture at the university, however, he also could elucidate music with changing his words to suit the target audience.

2018 is the Centennial of Leonard Bernstein's birth. To celebrate his 100th birthday, many events are ongoing around the world until August 25, 2019. With celebration of the 100th birthday of Bernstein, the purpose of this study is to explore Bernstein as a public music educator. He exposed many Americans to classical music especially on television from the 1950s to early 1970s: Omnibus, Lincoln Presents, Ford Presents, Young People's Concerts. Bernstein utilized the new medium, television, to educate non-musicians and prospective classical music fans. The poster will discuss his contribution on popularization of classical music, and his scripts for Young People's Concerts. This research also can give an opportunity to think about how to use technical devices for attracting people's interest in classical music and educating them.

### **Musical Arts in Rural Areas: Benefits for Rural Communities and the Music World at Large (Paper)**

*Sarah Off (Mesa, AZ)*

This session is for performers, educators, and music advocates interested in sharing musical arts with rural communities and benefiting from opportunities that exist within these communities. Contrary to stereotypes, many rural communities either have or desire to have a vibrant and culturally diverse musical life. Drawing on recent research in the arts, we will discuss the mutual benefit for both community members and visitors of a strong musical arts presence in rural communities. The session will discuss ways in which the musical arts can draw on local resources to strengthen the rural economy through cultural identity, community run arts organizations, educational programs, and developing tourism. The impact the musical arts can have upon the education systems and social well-being of a rural community will also be presented. In light of current career challenges facing music school graduates, we will explore existing performance and career opportunities found in rural areas for performing musicians and educators. This session will cover information on breaking down the barriers between the metropolitan music scene and the rural community, and will suggest possibilities for collaboration between rural communities and universities and other metropolitan organizations.

### **American Historical Recordings of Ally and Central Powers Music During the Great War (On the Centennial of the End of World War I – 1918-2018) (Paper)**

*Jelena Schiff (Portland State University)*

This current year, 2017 marks the centennial of the United States entering World War I, and the next, 2018 will commemorate 100 years since the end of the Great War. On such occasion, in this paper, I will examine American recording repertoires on the nation's leading labels before and after American war involvement in April of 1917.

Two major military bands, Victor and Columbia, recorded music of Ally countries at studios in Camden, New Jersey and New York City throughout the war. Matrix listings from recording sessions indicate that beside art music, patriotic songs and national anthems of Central Powers were also frequently recorded in the early years, before the United States entered the war. The Austrian anthem and French "Marseillaise" were recorded in the same studio during the same week. This trend was contrary to strong public sentiment that incited dismissal of a number of Austrian and German musicians from American orchestras (e.g., Boston Symphony Orchestra).

My research will offer explanations for selection of recorded repertoire that treated almost equally the music of Allies and Central Powers before 1917. It will also assemble a greater picture of prevalent genres recorded in American studios during the war. These findings are corroborated with two types of sources: scores of national anthems and patriotic songs published in the United States, upon which recorded performances were made (e.g., J. P. Sousa's collection); and press clippings that testify to fundraiser concerts and overall spirit of the nation during the Great War.

### **Chiquinha Gonzaga: Composer, Musician, and Catalyst for Social Change (Lecture-Recital)**

*Garrett Snedeker (Washington State University\*)*

A unique historical figure who provoked social reform and progress was Brazilian musician and composer Chiquinha Gonzaga (1847-1935). Gonzaga was the first professional pianist of the choro genre (a Brazilian popular music genre), the first person commissioned to write music for the Carnival celebration, and the first female conductor in Brazil. A new Portuguese word was even invented for her title as female conductor: *Maestrina*. While facing discrimination as a divorced woman in Rio de Janeiro, she used music to break barriers between social classes by composing music that mixed class-defined music genres. Gonzaga was also an activist for the Brazilian abolitionist movement, selling her music for donations to free slaves. Today, she is virtually unknown outside of Brazil; within her native country, however, she is a timeless icon, famous as a composer, performer, and for opposing the traditional stereotypes associated with a woman's place in a patriarchal society. This presentation will present Gonzaga's piano works as opportunities to teach students about the musical history of Brazil and how to approach the performing of different Brazilian musical styles. Learning about Gonzaga also emphasizes the cultural importance of lesser-known non-European female composers, and gives students a role model of a composer that

demonstrates true social activism and resilience. In today's social climate, it is important for students to realize the potential for music as a tool to enact social change, and to understand how musicians can be leaders and advocates for causes in the greater community

### **Pastiche and Panache: Piano Music of George Rochberg and Leonard Bernstein- A Centenary Celebration (Lecture-Recital)**

*Nanette Solomon (Slippery Rock University)*

2018 marks the 100th birthdays of Leonard Bernstein and George Rochberg, two composers who have enlivened contemporary repertoire. This lecture-recital features piano works of these two masters who fused eclectic styles with intense personal expression.

Rochberg's compositional development paralleled contemporary aesthetics- affinities to Bartók, Hindemith and Stravinsky in the 1940's, Schoenbergian serialism in the 1950's, while the 1960's and 1970's brought the post-modern technique of assemblage-"pastiche"- and a return to tonality. Rochberg employs collage extensively in the piano piece *Carnival Music* (1971), where blues and rags share space in the same suite as veiled pointillistic references to a Brahms *Capriccio* and Bach *Sinfonia*.

Bernstein, too, is indebted to tradition, with an avowed tonal orientation. Rather than relying on direct quotations, Bernstein employs an amalgam of Coplandesque starkness and angularity, 1940's jazz and the intensity of a Mahler symphony. Bernstein's spontaneous flair can be summed up in the word "panache". While Rochberg turned from serialism to tonality, Bernstein, after deliberately avoiding serialism, based his 1980 *Touces* (commissioned as the required piece for the Van Cliburn competition) on a row. This serial subject undergoes contrasted treatments, with a coda that provides a dense climax, yet quiet ending. Bernstein claimed that each variation "is a soupçon..., vignettes of discreet emotions- brief musical manifestations of being 'touched' or moved; gestures of love, especially between composer and performer, performer and listener."

### **La Mélancolie du Bonheur: Rediscovering the Life and Music of Gabriel Dupont (Lecture-Recital)**

*Bo Ties (University of Iowa\*)*

This lecture recital will present portions of Gabriel Dupont's biography, discussion of his musical traits, and performances of several pieces from his second piano set "*La Maison dans les Dunes*." Dupont was a rising force in French music when he tragically died from complications of Tuberculosis at the age of 36. He died the same day World War I started and was largely forgotten for the remainder of the 20th century.

Though Dupont only seriously composed for just over 10 years, he was able to produce some incredibly complex and mature music which should be known much more broadly than it is. Because of his illness, Dupont spent a large amount of time in isolation but his output is not entirely lugubrious. The three prominent moods of ‘dark and painful,’ ‘soft and calm,’ and ‘joyful and sunny’ in his music have drawn comparisons to Schumann. With hints of romanticism, impressionism and something altogether unique, Dupont composed 24 piano pieces that rival Debussy’s *Préludes* in atmospheric miniatures and challenge to pianists. Many of his pieces contain references to nature, but there is an overt grappling with death that is not found in other composers of the time. A major theme in his music is the “Melancholy of Happiness.” I am one of the first Americans to delve further into Dupont’s life and music searching for a solution to interpreting the thick and orchestral textures present in his piano music. This presentation advocates for the continued performance and remembrance of Dupont.

### **So You Don’t Really Have a Big Band... Re-Arranging Stock Combo Charts & Lead Sheets as a Creative Process (Workshop)**

*Steve Torok (MiraCosta College)*

There is an abundance of published big band charts of all levels, jazz eras, and styles available to directors. But directors regularly deal with ensembles that are too small or contain instrumentation that makes the performance of standard big band music inappropriate. Music for these types of ensembles is much less available and sometimes lacks creativity and complexity. This clinic explains and demonstrates simple approaches for using lead sheets and combo stock arrangements as the basis for creating unique and interesting “re-arrangements”. The MiraCosta Jazz Collective was awarded a national 2017 Downbeat Student Music Award for Outstanding Combo Performance. The winning recordings, which will be used as examples during the presentation, featured arrangements created using these techniques.

### **Debussy’s *Pour les Sonorités Opposées*: Comparative Interpretations (Lecture-Recital)**

*Rika Uchida (Drake University)*

In this presentation, I will compare recordings of Debussy’s *Pour les Sonorités Opposées* by three pianists: Walter Gieseking, Maurizio Pollini and Mitsuko Uchida. I will discuss their interpretive decisions such as changes in tempo, articulation, dynamics, phrasing, climax, contrasting sonorities, and my summary and critique for their interpretations.

Debussy’s late work for piano, *Douze Études pour le Piano*, poses various new challenges for performers. In *Pour les Sonorités Opposées*, Debussy explored sounds beyond what a piano usually can produce, as

Debussy said his ideal is a “piano without hammers.” The Études require performers’ mastery of various technique and touches, and their own interpretation and creativity.

All three pianists I chose in this project have recorded the complete Douze Études. Gieseking is known as a great interpreter of Debussy, and his recording is considered as authentic interpretation of composers. Pollini has a reputation as an intellectual performer who follows every indication on the score, and his recordings are considered as objective interpretation of the composers. Uchida is the first pianist to make a video recording of Douze Études. In her video recording, she talks about her own concept of performing them. I consider her recording to include her subjective interpretation, where she does not hesitate to offer her own ideas for interpreting the composition. After the presentation of their interpretative decisions, I will present my summary and critique for their interpretations.

\*indicates student member