



**Music and Social Justice: Issues in Diversity, Sustainability, and Engagement**  
**College Music Society Pacific Southwest Chapter Conference**

**Social Justice Forum Series, sponsored by the Global Learning Initiative**  
**Northern Arizona University**

March 13-15, 2020  
School of Music - Performing and Fine Arts Building (bldg 37)  
Northern Arizona University  
Flagstaff, AZ

**Program and Schedule**

*(For Abstracts and Program Notes, please see p. 10)*

**College Music Society Pacific Southwest**  
**Chapter Conference Organizers:**

Blase Scarnati (Northern Arizona University), President of the  
College Music Society Pacific Southwest Chapter  
Tamara Thies (California State University, Long Beach), Program Chair  
Bruce Reiprich (Northern Arizona University), Composition Chair  
Rebecca Rinsema (Northern Arizona University),  
Local Arrangements Chair

**Global Learning Initiative - Social Justice Forum Series Organizers:**

Blase Scarnati (Northern Arizona University),  
Director of Global Learning, Center for International Education  
Kara Attrep (Northern Arizona University),  
Coordinator, Global Learning Initiative Social Justice Forums

**Friday, March 13**

- 2:30-5:30 PM and  
6:30-7:30 PM      **Conference Registration**  
Atrium of the Kitt Recital Hall
- 3:30-4:00 PM      **Welcome to College Music Society Pacific Southwest  
Chapter Conference members, Honors College students, and  
Social Justice Forum attendees**  
Kitt Recital Hall  
Blase Scarnati, President of the College Music Society-Pacific  
Southwest Region, Professor of Musicology in the School of  
Music, and Director of Global Learning in the Center for  
International Education, Northern Arizona University  
Todd Sullivan, Director of the School of Music, Northern Arizona  
University  
Kevin Gustafson, Dean of the Honors College, Northern Arizona  
University  
Daniel Palm, Associate Vice President for Global Initiatives, ,  
Northern Arizona University
- 4:00-5:00 PM      ***Social Justice Forum presentation - (Open to all CMS-PSW  
Conference attendees)***  
Kitt Recital Hall  
**Ed Kabotie (Flagstaff, AZ), “An Alter-Native History of the  
United States”**  
*Sponsored by the Honors College, Office of Native American Initiatives,  
and the Global Learning Initiative-Social Justice Forum Series,  
Northern Arizona University*  
Introduction: Kara Attrep, Coordinator of the Global Learning  
Initiative – Social Justice Forum Series and Lecturer in the  
Honors College
- 5:00-7:00 PM      *Sound check in the hall for performers on the 7:30 PM Concert  
Kitt Recital Hall*
- 5:00-7:00 PM      **Dinner on your own**

7:30-9:00 PM

**CMS Pacific Southwest Region Composers Concert**  
Kitt Recital Hall

*See Program Notes on p. 10*

Daria Binkowski (Long Beach, CA), *Fight or flyte* (2019)

Daria Binkowski, piano

Neal Warner (University of Arizona), *El Amor de la Madre* (2016)

Ana Maria Iordache (University of Arizona), guitar

Ivo Shin (University of Arizona), flute

John M. Kennedy (California State University, Los Angeles), *Syrinx: Requies 1, D.M* (2018)

John M. Kennedy, double bass

William Price (University of Alabama at Birmingham), *The Sound of Scarlet* (2015)

James Zingara (University of Alabama at Birmingham), trumpet and flugelhorn

Tayloe Harding (University of South Carolina), *At the Marion Opera House* (2012)

Mary Ann Ramos (Northern Arizona University), cello

Rita Borden (Northern Arizona University), piano

Daniel Morel (Avila University), *Ich habe geschwiegen* (2016)

Judith Cloud (Northern Arizona University), mezzo-soprano

William Price (University of Alabama at Birmingham)

*Triptych-Three Studies in Gesture and Noise* (2014)

**Saturday, March 14**

- 8:00 AM - 12:00 PM    **Conference Registration**  
Atrium of the Kitt Recital Hall
- 9:30 AM - 1:00 PM    **Mountain Peak Music exhibit**  
Performing & Fine Arts 143
- 8:15-8:25 AM        **Welcome from the Pacific Southwest Region President**  
Blase Scarnati (Northern Arizona University)  
Performing & Fine Arts 137
- 8:30-9:00 AM        **Session 1A: Social Justice Forum presentation - (*Open to all CMS-PSW  
Conference attendees*)**  
Performing & Fine Arts 135  
Session chair: Blase Scarnati (Northern Arizona University)  
Matthew Salanga (Northern Arizona University), David Van Ness (Northern  
Arizona University), and Zachary DeHaven (Northern Arizona University),  
“Biological Evolution of Music”
- 9:00-10:00 AM       **Session 1B: CMS-PSW Papers**  
Performing & Fine Arts 137  
Session chair: Tamara Thies (California State University, Long Beach)  
Richard Miller (University of Nevada, Las Vegas), “Understanding Diversity  
in an Open-Admission Music School”  
Margaret Schmidt (Arizona State University), “Experiences of First-  
Generation College Music Majors”
- 9:30-10:00 AM       *Sound check in the hall for performers on the 10:15 AM Concurrent  
Session 2B: Performances  
Kitt Recital Hall*
- 10:00-10:15 AM     **Coffee Break and light snacks**  
Across the hallway from Performing & Fine Arts 144
- 10:15-11:15 AM     **Concurrent Session 2A: Discussion Forum**  
Performing & Fine Arts 137  
Session chair: Margaret Schmidt (Arizona State University)  
Tamara T. Thies (California State University, Long Beach),  
“Student Voices Empowered: Building an Assets-based Music  
Program”

- 10:15-11:15 AM      **Concurrent Session 2B: Performances**  
 Kitt Recital Hall  
 Session chair: Bruce Reiprich (Northern Arizona University)  
 Vincent Dominguez (Arizona State University)  
 “Bridging the Borderlands: A Recital of New Works for Clarinet”  
     Juan Trigos, *Conversiones* (2020) - world premiere  
         Conversiones  
         Evocación  
         Sarcástico  
         Elegía  
         Ecos  
 Vincent Dominguez, clarinet  
 Dr. Olga Kim, piano
- Kurt Mehlenbacher, *Where Once Was Safe* by (2019)  
         Moving  
         Campfires of Fireflies  
         Forsaken by the Dust  
 Vincent Dominguez, clarinet  
 Katrina Clements (Arizona State University), clarinet
- 11:15-11:45 AM      **CMS-PSW Business Meeting**  
 Performing & Fine Arts 137
- 11:45 AM-12:45 PM    **Lunch on your own**
- 12:00-1:00 PM      *Sound check in the hall for performers on the 1:00 PM Concurrent  
 Session 3B: Lecture-Recital  
 Kitt Recital Hall*
- 1:00-1:55 PM      **Concurrent Session 3A: Workshop**  
 Performing & Fine Arts 137  
 Session Chair: Tamara Thies (California State University, Long Beach)  
 Lisa A. Crawford (Geffen Academy at UCLA), “Engaging Music Educators  
 Toward Development of Compositional Process Approaches for All”
- 1:00-1:55 PM      **Concurrent Session 3B: Lecture-Recitals**  
 Kitt Recital Hall  
 Session chair: Bruce Reiprich (Northern Arizona University)  
 Ivan Ivanov (University of Nevada, Las Vegas), “Leonardo Balada and  
 Surrealism in Music”

John M. Kennedy (California State University, Los Angeles), "Slivers of Time: Approaching the Graphic Scores of William Roper"  
 Emily Mehig (Chicago, IL), "New(er) Works For Clarinet"

2:00-3:30 PM

**Session 4: Papers**

Performing & Fine Arts 137

Session chair: Ivan Ivanov (University of Nevada, Las Vegas)

Eloy F. Ramirez (University of Arizona), "Intersectionality and Music: The Role of Third-Wave Feminism in the Development of Pauline Oliveros's Musical Aesthetic"

Neal Warner (University of Arizona), "Race and Anti-Patriotism in Leonard Bernstein's *1600 Pennsylvania Avenue*"

Ralph Lorenz (Syracuse University), "*Memorial to Lidice*: A Musical Response to the Atrocities of War"

3:15-4:00 PM

*Sound check in the hall for the 4:00 Keynote speaker  
 Kitt Recital Hall*

3:30-3:45 PM

**Coffee Break and light snacks**

Across the hallway from Performing & Fine Arts 144

4:00-5:00 PM

**Keynote Presentation**

Kitt Recital Hall

Ken Ueno (Jerry and Evelyn Hemmings Chambers Distinguished Professor in Music, University of California, Berkeley), "Curating Empathy: Anthropology as Composition"

5:00-7:00 PM

**Dinner on your own**

5:00-7:00 PM

*Sound check in the hall for performers on the 7:30 PM Concert*

7:30-9:00 PM           **Concert**  
                                   Kitt Recital Hall

*See Program Notes on p. 22*

Matt Doran, *Trio for flute, oboe and clarinet* (2003)

Andante  
 Allegro Moderato (Scherzo)  
 Allegretto (Pastorale)  
 Allegro

Kokopelli Ensemble (Northern Arizona University)

Emily Hoppe, Flute  
 Rebecca Kemper Scarnati, oboe  
 Cris Inguanti, clarinet

Judith Cloud, *Botany for the Gods* (2017)

Cassandra  
 Rain Song (Homage to Paul Verlaine)  
 Botany for the Gods  
 Decoherence as My Way Out of the Quantum Mechanics of Underpants  
 In a Goolagong Bog  
 Lift Off

Christine Graham (Northern Arizona University), soprano  
 Michelle Wachter (Northern Arizona University), piano

Tom Cleman, *'Veil'd Melancholy,' Fantasy for String Quartet* (2018)

Northern Arizona University String Quartet  
 Louise Scott and Rachel Butherus, violins  
 Jacquelyn Schwandt, viola  
 Stephen Brown, cello

*Intermission*

Joshua Gardner (Arizona State University), "Gone is Gone"

Kurt Mehlenbacher, *Lost and Forgotten* (2016)

The Salt River running dry  
 Prodoxidae  
 The Joshua Tree  
 A Quick and Ceremonious Exodus

John Steinmetz, *Coal Seams* (2019)

Under Ground

The Devourer

Gone is Gone

Joshua Gardner, clarinet

Stefanie Gardner (Glendale Community College), bass clarinet

Stephen Dunn, *An Unworldly Adventure* (2019)

Idyllic Beginning

Monsters

Solemn Prayer

Perseverance Merits Reason for Hope

Elden Brass (Northern Arizona University)

Stephen Dunn and Cindy Gould, trumpets

Nancy Sullivan, horn

David Vining, trombone

Benjamin Ordaz, tuba

## Sunday, March 15

8:00-10:00 AM

**Conference Registration**

Atrium of the Kitt Recital Hall

9:30 AM - 1:00 PM

**Mountain Peak Music exhibit**

Performing & Fine Arts 143

8:30-9:30 AM

**Concurrent Session 5A: Papers - Hip Hop**

Performing & Fine Arts 137

Session chair: Rebecca M. Rinsema (Northern Arizona University)

Tad Biggs (University of Arizona), "Mi Bandera es Negra': Articulating a Radical Politic for Guatemala through Hip-Hop"

John Reid (California State University, Los Angeles), "Polytonality in Late Eighties and Early Nineties Hip-Hop"



- 8:30-9:30 AM      **Concurrent Session 5B: Papers - Pedagogies**  
 Performing & Fine Arts 135  
 Session chair: Joshua Kearney (University of Nebraska at Omaha)  
 Scott Perkins (California State University, Sacramento), "Integrating Non-Western Music into the Musicianship Curriculum: A Pan-Modal Approach to Aural Training"
- 9:30-10:30 AM      **Concurrent Session 6A: Paper - Demonstration**  
 Session chair: Jared Staub (Grand Rapids Community College)  
 Performing & Fine Arts 135  
 Lawrence Van Oyen (North Central College), "Performing a Concert for Children with Autism and their Families"
- 9:30-10:30 AM      **Concurrent Session 6B: Papers**  
 Session chair: Scott Perkins (California State University, Sacramento)  
 Performing & Fine Arts 137  
 Chun Chia Tai (University of California, Riverside), "Singing with Memory: The Japanese Song Class for Elders in Taiwan"  
 Rebecca M. Rinsema (Northern Arizona University), "The Politics of Coming of Age: Nostalgia for Innocence in Millennial Music"
- 10:30-10:45 AM      **Coffee Break and light snacks**  
 Across the hallway from Performing & Fine Arts 144
- 10:45 AM-12:15 PM      **Session 7: Papers**  
 Performing & Fine Arts 137  
 Session chair: Tad Biggs (University of Arizona)  
 Jared Staub (Grand Rapids Community College) and Joshua Kearney (University of Nebraska at Omaha), "Repertoire for a Cause—Social Justice Programming for the Variable Wind Band"  
 Beverly Stein (California State University, Los Angeles), "Giving Students a Voice: Social Justice and Community Engagement in the College Music Curriculum"
- 12:30 PM      **Conference concluded**

## Abstracts and Program Notes

### Friday, March 13

**7:30-9:00 PM**

***CMS Pacific Southwest Region Composers Concert***

**Daria Binkowski (Long Beach, CA), *Fight or flyte* (2019)**

Daria Binkowski, piano

*Fight or Flyte* began its life as a toy piano trio written for the Figmentum Ensemble in San Diego, California. Best characterized as “tone poem light” (there is no such thing as “tone poem heavy” when toy pianos are involved), *Fight or Flyte* is a whimsical interpretation of the events of the Norse poem, the *Lokasenna*, and a celebratory subversion of the “natural order of things.”

*Daria Binkowski* is a flutist, (toy) pianist, composer and musical adventurer. Binkowski is part of [Figmentum](#), an ensemble specializing in works for toy pianos and assorted other instruments. Figmentum has appeared at the [Florida International Toy Piano Festival](#), the CMS Conference ([Pacific Southwest Chapter](#)), and the [San Diego Toy Piano Festival](#). Binkowski also created the [Toy Piano Library](#), an online, ever-growing catalog of works featuring toy piano.

When not playing with toy pianos, Binkowski spends their time as an accomplished flutist, having performed at the [Music by Women Festival](#), [SEAMUS](#), [Darmstadt International Summer Courses for New Music](#), [Newport Jazz Festival](#), [Beijing Modern Music Festival](#) and the [Audio Art Festival in Krakow](#), among many others. Past ensembles include the Liminal Project, [Inverted Space Ensemble](#), and the [Talea Ensemble](#).

Binkowski holds degrees in music performance ([Eastman School of Music](#) and [McGill University](#)) and arts administration ([Seattle University](#)), and remains a doctoral candidate at the University of Washington in perpetuity.

**Neal Warner (University of Arizona), *El Amor de la Madre* (2016)**

Ana Maria Iordache (University of Arizona), guitar

Ivo Shin (University of Arizona), flute

The composer writes that, “One of my earliest musical memories is waking in the morning to the sound of my mother practicing flute etudes in the kitchen of my childhood home. These morning practice sessions have stayed with me throughout my musical career. The first instrument I studied as a child was acoustic guitar. When presented with a commission for classical guitar and flute, my mind immediately went to the musical relationship I share with my mother. *El Amor de la Madre* (*The Mother’s Love*) highlights the unique, caring, and sometimes firm bond from a mother to her child.”

Flutist *Ivo Shin* is the winner of several competitions throughout the United States, Ivo Shin is a dedicated solo and chamber performer. Coming from a musical family, Ivo is a Brazilian flutist who strives to provide his listeners with high quality performances with his musical enthusiasm and sensitivity. He is currently serving as principal flutist of the Arizona Symphony Orchestra and has previously held this position at the University of Arizona Wind Ensemble, Federal University of Rio Grande do Norte (UFRN) Symphony and Chamber Orchestras. He has performed in various venues, including Centennial Hall in Tucson, Arizona and the Riachuelo and Alberto Maranhão Theatres in Brazil.

Guitarist *Ana Maria Iordache* is originally from Bucharest, Romania. Ana Maria has been awarded numerous prizes in various international competitions in Romania, Germany, Spain, Portugal and the United States. She received her Bachelor in Music Performance within the National University of Music in Bucharest and graduated Cum Laude from Master in Classical Guitar Performance within the University of Alicante, Spain. Currently she is pursuing her Master's Degree at the University of Arizona with Tom Patterson. In 2017 she released her debut album "Reverie", produced by the Romanian label E&E Music Production.

**John M. Kennedy (California State University, Los Angeles), *Syrinx: Requies 1, D.M* (2018)**

John M. Kennedy, double bass

There were two sources that I drew upon for "Syrinx: Requies I, D.M.". Initially, I was asked by David Heyes to write a short solo bass piece to commemorate the 100<sup>th</sup> anniversary of the death of Claude Debussy. Colors of early 20<sup>th</sup> century French music immediately began to be conjured up in my head and I heard the double bass as having the kind of impressionistic sound Debussy may have been drawn toward had he written for the instrument outside of his orchestrations. As March and the centennial approached, we were once again reminded of how evil one can be toward those not like ourselves. A series of mail bombings targeting African Americans in the Austin, Texas area terrorized the people of the region and among the first victims was a young, 17-year old bassist named Draylen Mason. Social media was adorned with pictures of this young man with his bass, some posing with bassists I know in the Los Angeles Philharmonic. Weeks after his death, his family received word that he had been accepted to Oberlin Conservatory for the subsequent fall. "Syrinx: Requies I, D.M." memorializes the expressive legacy of Debussy while reminding us of what music can do best, "express the inexpressible", after the pain of indescribable and unforgiveable loss.

Composer *John M. Kennedy* produces an eclectic range of work from mixed ensemble and solo pieces to multi-media and theatrical works, that draws upon his roots as a Rock and Jazz bassist. Recent compositional highlights include the premieres of "Syrinx: Requies I, D.M." for solo double bass (2020), composer as bassist, "Chaconne-Part 1" for mixed sextet by the French group TM+ (2019), and "Meditation" and "Fury" for solo 'cello by Maksim Velichkin (2019). In Europe his work has been premiered and performed at World Saxophone Congresses in Scotland and Zagreb; in Malta by members of the Malta Philharmonic and the Armed Forces Malta Band; Interensemble of Padova, Italy; the Salzburg Mozarteum; and Asian new music festivals in Bangkok, Kwang-ju and

Daegu. As a double bassist in February 2019 he premiered William Roper's "New-Opened Eyes-1965", memorializing the Watts Riots, and in June 2019 premiered Roper's entire graphic score suite, "Experience > Dream > Memory - Slivers of Time". Early recognition for his work includes the Charles Ives Prize from the American Academy and Institute of Arts and Letters and a Young Composer Award from ASCAP. His work has been recognized by Meet the Composer (Now New Music USA), ASCAP Plus Awards and Subito grants from the American Composers Forum, Los Angeles. A faculty member of California State University, Los Angeles since 1994, he received an Outstanding Professor Award in 2013. At the University of Michigan, he studied music composition with Leslie Bassett and William Albright, and double bass with Lawrence Hurst and Stuart Sankey.

**William Price (University of Alabama at Birmingham), *The Sound of Scarlet* (2015)**

James Zingara (University of Alabama at Birmingham), trumpet and flugelhorn

*The Sound of Scarlet* (or "Three Digressions and a Refrain") started as an unintended musical digression; an interesting, yet unrelated passage that I excised from a recently completed work for antiphonal brass quintet. After a careful review of the passage, I decided to expand upon the material and write a new work for solo trumpet. *The Sound of Scarlet* is divided into four main sections: a highly chromatic, angular refrain that grows with each occurrence; a "sad, but proud" Coplandesque fanfare; a quasi-modal, jazz inspired passage entitled "... a somber blue light (a commentary for ...)"; and an extended reprise of the fanfare.

*William Price's* music has been featured at numerous international and national events, including the World Saxophone Congress, the International Trumpet Guild Conference, the International Saxophone Symposium, the Musica Viva Festival in Portugal, the *Musinfo Journées* Art & Science in France, the Engine Room International Sound Art Exhibition in London, the *Festival Internacional de la Imagen* in Colombia, and the Nanyang Academy of Fine Arts Chamber Music Festival in Singapore. Price's music has received commissions and accolades from numerous organizations, such as the Music Teachers National Association, ASCAP, the Percussive Arts Society, El Centro de Experimentación e Investigación en Artes Electrónicas (CEIArtE) Second International Art!/Climate Competition, the National Association of Composers-USA, the United States Army Band, the Black Bayou Composition Competition, and the Southeastern Composers League.

Price received his M.M. and D.M.A. degrees from Louisiana State University, where he studied composition with Dinos Constantinides and electro-acoustic composition with Stephen David Beck. Dr. Price serves as Professor of Music and Coordinator of Theory and Composition at the University of Alabama at Birmingham (UAB).

*Dr. James Zingara* is currently Associate Professor of Trumpet at the University of Alabama at Birmingham where his responsibilities include applied trumpet and brass methods, coaching and conducting brass ensembles, performing with the UAB Faculty Brass Quintet and the UAB Chamber Trio. He has performed in 32 states as well as England, Denmark, Latvia, Estonia, China and Singapore. From 1989-1996 he served as principal cornet/trumpet soloist with the US Air Force Heritage of America Band. Former positions include the Pensacola Symphony, Northwest Florida

Symphony, National Symphonic Winds, Sinfonia da Camera, Illinois Symphony, Virginia Symphony, Wisconsin Chamber Orchestra, and the Cheyenne Symphony. As a chamber musician, he has performed with the UAB Faculty Brass Quintet, the Alabama Trumpet Guild Ensemble, the Chicago Chamber Brass, the University of Illinois Faculty Brass Quintet, Ensemble Screamer, the Heritage Brass and many other regional brass quintets and ensembles. His over 120 solo appearances have included professional, military, university and high school level organizations across the United States. He has recorded on the Telarc, Zephyr, Capstone and Mark labels, including a Grammy Award winning CD in 1994.

Dr. Zingara holds degrees from the University of Wisconsin-La Crosse, East Carolina University, and a Doctor of Musical Arts degree in trumpet performance with a minor in wind conducting from the University of Illinois. He also serves as a trumpet faculty member at the Alabama School of Fine Arts. Dr. Zingara represents Conn-Selmer, Inc. as an endorsing artist for Bach trumpets and cornets.

**Taylor Harding (University of South Carolina), *At the Marion Opera House (2012)***

Mary Ann Ramos (Northern Arizona University), cello

Rita Borden (Northern Arizona University), piano

The first performance by the Jesselson/Fugo duo was in 1981 at the Marion (SC) Opera House. Each of the work's three movements has a very specific former public use of the Opera House as its title and inspiration.

It was at The Pink Tea event that Marion selected its annual participants who would be sent to represent the community at a debutante fashion event in NYC. The first movement is inspired by the formality and etiquette for which this tea was locally famous. Early in the Opera House's history, a part of the main floor was devoted to an almost old-west-style courtroom and jail. Persons accused of every conceivable crime were tried in this courtroom and many of them served time in its long-gone jail cell behind the "bench." A lament for the duo is the result of my imagining what such an occurrence might have been like here. Marioners claim that the Firehouse in the building saved many a locality in its day and what better way to capture the madhouse of volunteers rushing to a town blaze from the old-fashioned fire station than with a circus march. The duo presents the rousing march to close.

*Mary Ann Ramos* has been a member of the cello faculty at Northern Arizona University since 2010. She holds prizes in various competitions, including the Music Teachers National Association Young Artist Performance Competition. She has appeared as a soloist with the Gateway Festival Orchestra and the University City, Alton, and Kirkwood symphony orchestras. In 2010 Dr. Ramos was invited to be the featured soloist at an official state luncheon in honor of the President of Mexico's visit to Washington, D.C., hosted by Vice President Joseph Biden and Secretary of State Hillary Clinton. Since 2018, she has served on the faculty at the Sphinx Performance Academies at the Cleveland Institute of Music and at the Curtis Institute of Music. Previous summer festival engagements have included Festival et Rencontres de Musique de Chambre du Larzac (France), Festival Artístico Coahuila (Mexico), PhoenixPhest (Michigan), Insbrook Institute (Missouri), Chamber Music

Encounter (Missouri), Rocky Mountain Summer Conservatory (Colorado), Peaks to Plains Suzuki Institute's Advanced Chamber Camp (Colorado), and Chamber Music Connection (Ohio). Dr. Ramos completed her bachelor's degree at New England Conservatory as a student of Laurence Lesser, her master's degree at the Cleveland Institute of Music as a student of Richard Aaron, and her doctorate at the University of Michigan as a student of Anthony Elliott.

*Rita Borden* is the Piano Area Coordinator and a Lecturer of Piano in the School of Music at Northern Arizona University.

**Daniel Morel (Avila University), *Ich habe geschwiegen* (2016)**

Judith Cloud (Northern Arizona University), mezzo-soprano

Martin Niemöller was a Lutheran pastor whose pacifism and anti-war efforts affected several generations of activists after World War II. Imprisoned by the Nazi regime, his body of writings and speeches reflected on the inevitability and disenfranchisement of those who did not speak out against atrocities.

These speeches were eventually distilled into the famous poem:

First they came for the Jews  
And I did not speak out  
Because I was not a Jew.

Then they came for the Communists  
And I did not speak out  
Because I was not a Communist.

Then they came for the trade unionists  
And I did not speak out  
Because I was not a trade unionist.

Then they came for me  
And there was no one left  
To speak out for me.

The threat of oppression was not unique to World War II Europe. Nor is the humanist reaction to defend friends, families, and even strangers, against such encroachment. This dramatic work for solo soprano touches on just a few of the many reactions to oppression, from World War II Europe to 1970s Latin America and the Middle East at the turn of the 21st century.

The performing experience of mezzo-soprano *Judith Cloud* includes world premiers of contemporary works by American composers to performances with orchestras throughout the United States. She was the mezzo-soprano soloist for the American premier performance of Michael

Tippett's *A Child of Our Time* with the Winston-Salem Symphony. As a specialist in twentieth-century vocal music, she has been responsible for several commissions of new vocal works. Another highlight of her career includes singing on the esteemed radio program "Saint Paul Sunday Morning." At the same time she has developed as a composer herself, and has numerous compositions to her credit, most notably a cantata, *Feet of Jesus*, which is featured on a CD entitled "Spirituals" on the BIS Northern Lights label. She is the recipient of two Sorel Medallions for her choral compositions, receiving first prize for *Anacreontics* for chorus and guitar, performed in Zankel Hall (Carnegie). She is currently Professor of Vocal Studies in the School of Music at Northern Arizona University.

**William Price (University of Alabama at Birmingham), *Triptych-Three Studies in Gesture and Noise* (2014)**

Inspired by the abstract paintings of Gerhard Richter and Francis Bacon, *Triptych: Three Studies in Gesture and Noise* is a two-channel electroacoustic composition that explores and develops artifacts found in the space between recorded sounds. It is a three-part, cyclical assemblage based primarily on noise, musical remnants, and studio debris. Composed using Csound, Cecilia, MacPod, and ProTools software, each part focuses on two to three main gestures: Part I uses as its source material sounds usually associated with the pre-concert ritual (warming-up, tuning, moving stands, and the scrape of a piano bench sliding across a stage floor); Part II unfolds slowly and juxtaposes long, high pitched granular threads with low pitched glissandi, all of which were extracted from the previous bench scrape; and Part III focuses on sculpted noise, sweeping gestures, and extreme changes in timbre and texture.

## **Saturday, March 14**

*9:30 AM - 1:00 PM*      ***Mountain Peak Music exhibit***

In 2009, *Mountain Peak Music* was born out of the intersection of trombonist David Vining's experience in recovering from embouchure dystonia and ideas that he suspected would prove helpful to others who were struggling. From there it has grown into something much bigger: 90 titles written by 40 different authors for a wide range of instruments. Mountain Peak Music sells books all over the world through our web-site and some 125 dealers worldwide.

Mountain Peak Music seeks to promote the health, wellness and good technique of all musicians by publishing items which are innovative, accurate and unique. We are dedicated to finding new strategies for solving old problems, in addition to addressing areas in traditional pedagogy which have not received adequate attention.

**8:30-9:00 AM**

***Session 1A: Social Justice Forum presentation***

**Matthew Salanga (Department of Biological Sciences, Northern Arizona University), David Van Ness (School of Art, Northern Arizona University), and Zachary DeHaven (Applied Computer Science, Northern Arizona University), “Biological Evolution of Music”**

The Biological Evolution of Music project is a collaboration between artist David Van Ness and biologist Matthew Salanga assisted by NAU Applied Computer Science student Zachary DeHaven. The project aims to create a musical theme from the second movement of Beethoven’s piano sonata No 8 in C minor by coding the music score into DNA. Each note is encoded using a computational method which translates musical notes into biological protein sequence. Each note is assigned to a corresponding amino acid by taking into account frequency of musical notes and aligns that with the frequency of amino acid coding of the selected organism we are using to encode the proteins. The output from this approach is a primary amino acid sequence that can be translated and rendered into a theoretical three-dimensional protein structure. With this proof of concept completed, the protein will be virtually exposed to gene-altering drugs, which will change the sequence of the encoded musical score when decoded. The altered score will be rewritten for piano.

The project will also look at the different types of protein structures various musical styles and periods will create.

**9:00-10:00 AM**

***Session 1B: CMS-PSW Papers***

**Richard Miller (University of Nevada, Las Vegas), “Understanding Diversity in an Open-Admission Music School”**

This study examines how the structures and practices of an open-admission university music department reinforces racial and ethnic inequities in K-12 music education. The school of music under study, located in one of the largest and most diverse populations in the region, draws the majority of its undergraduate students from the surrounding community. Admission to the music major is completely open, with no requirements beyond admission to the university itself. In theory, then, the demographics of the undergraduate student body of the school of music should reflect the diversity of the K-12 student population in community. Using more than eight years of enrollment data, however, this study finds that the undergraduate population of the school of music is significantly whiter than the K-12 population from which it draws. The school district is majority minority, with less than 25% of the students identifying as white; the university music department undergraduate population, however, ranges between 30% to 50% white over the years of study. To better understand this diversity gap, I use the concepts and tools of Critical Race Theory to examine the school of music’s recruitment, admission, and curriculum practices relative to the surrounding K-12 school system. I suggest that the university’s color-blind meritocratic approach to recruitment and the “whiteness” (Koza 2009) of the university music curriculum combine with structural inequities in K-12 music education to discourage incoming students of color from majoring in music, even though there are no formal barriers to entry.



**Margaret Schmidt (Arizona State University), “Experiences of First-Generation College Music Majors”**

As I have provided opportunities for students to discuss issues of equity and access in music, some have mentioned that they are first generation college students or have come from families with limited incomes. Researchers have studied the challenges experienced by students of color in predominantly white university music programs (Fitzpatrick, Henninger, & Taylor, 2014; McCall, 2015). They have also examined the experiences of preservice music educators, with skills in musical styles reflecting their ethnicity, within schools of music where Western classical music is usually valued (Kruse, 2013). However, beyond several large-scale studies (Elpus, 2015), few researchers have focused specifically on the impact of socioeconomic status on students’ college experiences. Although it is difficult to separate race and ethnicity from SES for study, students from lower income families speak about challenges different from those specifically having to do with their race and ethnicity.

The purpose of this comparative case study is to better understand the experiences of recent graduates who describe their family’s financial situation as lower SES. What were their experiences preparing for college and music school auditions? What supports and challenges have they encountered in completing their college degrees? What adaptations have they had to make? How did their families think about their decisions along the way (e.g., choosing an instrument, teacher requests for private lessons or instrument purchase, applying to college, sticking with college)? From their experiences, what advantages and challenges do they bring to their studies as music majors? What can we learn from them?

**10:15-11:15 AM**

***Concurrent Session 2A: Discussion Forum***

**Tamara T. Thies (California State University, Long Beach), “Student Voices Empowered: Building an Assets-based Music Program”**

Empowering marginalized music students challenges the dominant narrative in higher education music programs. Often, deficit models that focus on missing resources in communities of color dominate our thinking and discourse. By developing an assets-based model through curricular choices, higher education experiences for marginalized populations can empower student voices rather than silencing.

The objectives of this discussion forum are to focus on the voices of students who have been marginalized by higher education practices and to engage participants in meaningful dialogue that facilitates the empowerment of student voices. This forum integrates stories from undergraduate music education student experiences in higher education with assets-based activities. Topics that will be explored and prompted through student stories include: achievement gap vs education debt, deficit- vs assets-based models, stereotype threat, racial battle fatigue, and culturally sustaining praxis.

Building holistic identities that include academic engagement and success requires understanding the institutional obstacles that have limited marginalized students school success intergenerationally. By engaging participants in critical dialogue with student scenarios while being guided by undergraduate music students, participants will have an opportunity to interact, adapt,

and apply techniques to develop assets-based teaching that impacts music programs in higher education.

**10:15-11:15 AM**                      **Concurrent Session 2B: Performances**

**Vincent Dominguez (Arizona State University)**  
**“Bridging the Borderlands: A Recital of New Works for Clarinet”**

Juan Trigos, *Conversiones* (2020) - world premiere

Conversiones

Evocación

Sarcástico

Elegía

Ecos

Vincent Dominguez, clarinet

Dr. Olga Kim, piano

Kurt Mehlenbacher, *Where Once Was Safe* by (2019)

Moving

Campfires of Fireflies

Forsaken by the Dust

Vincent Dominguez, clarinet

Katrina Clements (Arizona State University), clarinet

In an effort to provide greater representation and awareness for sociopolitical issues in Latinx America, the purpose of this recital will be to present two new works for clarinet by composers Juan Trigos and Kurt Mehlenbacher. The inspiration for this program resides in the term 'La Onda,' an umbrella term for Latinx music, translating as “the wave,” “sound wave,” or “the force.” La Onda also signifies the ways the broader public and Latinos have claimed music as their own and how the music has emerged as a reflection and consequence of subordinate experiences living in the United States. As a foundational notion, music has historically provided an arena for gender, class, sexuality, and race politics. For minority communities, specifically Mexicans in the United States and abroad, music provides a mechanism for communicating truth within the counterfactual.

*Conversiones* by Juan Trigos was commissioned by Vince Dominguez as part of his doctoral project at Arizona State University in 2020. *Where Once Was Safe* by Kurt Mehlenbacher was commissioned by Vince Dominguez and Katrina Clements and premiered at the 2019 International Clarinet Association Conference, *Embracing the World*.

**1:00-1:55 PM**                      **Concurrent Session 3A: Workshop**

**Lisa A. Crawford (Geffen Academy at UCLA), “Engaging Music Educators Toward Development of Compositional Process Approaches for All”**

Of greatest interest to this author’s research is the development of creative experiences of, for, and by music educators- from student teachers through veterans in the field (Barnard & Younker, 2010;

Crawford, 2016; Hickey & Webster, 2001; Webster, 2016). Outcomes of students composing music across the diversity of secondary education (grades 6 – 12) may be affected by engagement of students provided in classrooms by music educators who focus most greatly toward compositional process rather than project outcomes. During the past year, a study was designed (Crawford, n.d.) to understand the impact of music composition for participants in grades 6-11. A survey was used to learn musical interests, music lesson experience, family makeup, and fundamental music theory knowledge of students in a new independent school. Data was collected over the course of three terms of unique students with a fourth term of returning students. While data outcomes will be shared with attendees, this workshop will also focus toward offering a variety of diverse composition project examples with ideas for potential feedback for those working with student teachers and a new process rubric. Educators may also gain experience with:

- approach to offering students focus on developing self-confidence with consideration toward gender and cultural equity
- importance of both internal musical and compositional process
- extend both collaborative and independent work
- development of creativity

**1:00-1:55 PM**

***Concurrent Session 3B: Lecture-Recitals***

**Ivan Ivanov (University of Nevada, Las Vegas), “Leonardo Balada and Surrealism in Music”**

Leonardo Balada and Surrealism in Music incorporates a diverse range of sources to examine musical expressions of Surrealism, beginning with the rise of several related art movements in the early 20th century, then focusing on the maturation of musical surrealism in the music of Spanish-American composer Leonardo Balada (born in Catalán in 1933). A long-time collaborator prominent Spanish artists Salvador Dalí and Pablo Picasso, as well as the Nobel Prize winning author Camilo José Cela, Balada’s composition clearly demonstrate the centrality of transformation to Surrealism, illuminating the works of other composers also associated with the movement. My lecture includes detailed analysis of Balada’s music, emphasizing his orchestral work *Guernica* (1966), the vocal drama *María Sabina* (1969), and his series of chamber works titled *Caprichos* (2001-2017). The author brings to this study the synthesis of deep performance experience with Balada’s work and extensive knowledge of 20th century musical and artistic movements in global perspective.

Leonardo Balada studied composition with Vincent Persichetti and Aaron Copland, and conducting with Igor Markevitch. He was awarded the position of Professor of Composition at Carnegie Mellon University and retains this title to this day. Balada has influenced and taught such composers as John Zorn, Stephen Hartke etc. His works are being performed by the world’s leading orchestras, such as the Philharmonics of New York, Los Angeles, Israel, The Philadelphia Orchestra, The Philharmonia Orchestra London, the symphonies of Pittsburgh, Cincinnati, Dallas etc.

**John M. Kennedy (California State University, Los Angeles), “Slivers of Time: Approaching the Graphic Scores of William Roper”**

The use of graphic scores has challenged the interpretive skills of performers of new music over the last 60 years. Through graphic notation, freedom of interpretation and choice allows the performer to become a part of the creative process with the composer. In the case of the suite of scores by Los Angeles composer William Roper, the detail and artistic quality of the scores themselves can also engage the audience in the narrative and message of the composer’s time growing up in LA as an African American in the volatile 1960’s. This presentation will discuss how the performer can use the scores to enhance creative choice, express the turmoil of the time and engage the audience in the telling of historic events that need to be remembered in these challenging social times.

The performance-lecture will present a 6-7 minute solo double bass performance of Roper’s “New-Opened-Eyes 1965” from the suite “Experience>Dream>Memory: Slivers of Time”. The movement memorializes the 1965 Watts Riots through improvisation and elaborate graphic notation. This presentation will also discuss the techniques involved in preparing the performance, the research of the event that informed the performance, and how the graphic score and performance can engage the audience in a deeper understanding of the event from the perspective of the composer. The presentation will conclude with strategies for using this work, and those like it, to promote diversity, social awareness and community engagement through music. The recording is the 2019 premiere of “New-Opened-Eyes 1965”, John M. Kennedy, double bass.

**Emily Mehigh (Chicago, IL), “New(er) Works For Clarinet”**

Last winter I created a call for scores for new music that featured the clarinet. All were welcome to apply but preference was given to those who were women, transgender, or those whose gender does not conform to the binary. Of the 150 pieces submitted, 17 were ultimately chosen, with 16 of those who identify as female. These pieces range from works for solo clarinet, clarinet with live or fixed media, and small ensembles. Of the 17 I felt that these three works best represented the outcome of this call. “Incantation” is a solo work that transforms from a dark, mysterious ceremony into a wild rush of extended techniques, and back again to a wild finish. “In Which They are Received” was originally written for six clarinets, however it can be performed with five of the parts pre-recorded and the first part played live. Each part performs the same melodic line, but at different intervals, creating a unique, seemingly polyphonic work. Finally, “Looking Glass Changes” is a fast-paced, rhythmic work for clarinet with fixed media. While it appears to start off chaotic, it slowly evolves into a jubilant celebration, including an exciting improvisatory moment right before the conclusion of the piece.

2:00-3:30 PM

*Session 4: Papers*

**Eloy F. Ramirez (University of Arizona), “Intersectionality and Music: The Role of Third-Wave Feminism in the Development of Pauline Oliveros’s Musical Aesthetic”**

Shifts in feminist and queer movements during the late twentieth and early twenty-first centuries in the United States prompted discourse regarding the intersections between music, backgrounds, and communities of composers from underrepresented groups. Pauline Oliveros’s (1932–2016) work in the field of avant-garde music is a powerful case study in this discussion. A lesbian, activist, and witness to second and third-wave feminism, Oliveros’s music was shaped by these movements. While third-wave feminism (1992) embraced an all-inclusive form of social equality, the exclusion of lesbians during the second wave (1966-1992) – along with sexism in the synchronous LGBT movement – resulted in a separatist strand of feminism dubbed Lesbian feminism.

While the conception of Oliveros’s *Sonic Meditations* was originally linked with this exclusive brand of feminist thought, and while Oliveros worked solely with women until the composition of *To Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation* (1970), I argue that Oliveros’s oeuvre reveals parallels to the more inclusive third-wave feminism before its conception. Inclusivity is central to the latter work, requiring non-hierarchical relationships among performers. Details of Oliveros’s life and analysis of *Sonic Meditations*, along with its evolutionary application – from a lesbian feminist performance practice to its incorporation in all-inclusive Deep Listening Workshops – illustrate how bridging second and third-wave feminism played a vital role in her musical aesthetic. Through interviews with contemporaries, archival research, and musical analysis, I demonstrate the significance of Oliveros’s collaborations with political activists, her goals for selected compositions, and how her compositional decisions prefigured third-wave ideas.

**Neal Warner (University of Arizona), “Race and Anti-Patriotism in Leonard Bernstein’s *1600 Pennsylvania Avenue*”**

Leonard Bernstein’s final Broadway undertaking, *1600 Pennsylvania Avenue*, opened at the Mark Hellinger Theatre on May 4th, 1976. The production, featuring book and lyrics written by Broadway veteran Alan Jay Lerner, is considered a massive flop, as it closed after only four days and seven total performances. Initial issues with the production became apparent during out-of-town tryouts in Philadelphia and Washington D.C., where the production experienced alterations to its meta-theatrical concept, editing and condensing of Bernstein’s original score (many times without his consent), and the loss of a number of the original production staff. A quote from Bernstein’s daughter Jamie reveals another possible reason for failure: “It was maybe ahead of its time. [The show had] a built in problem: Two white Jewish guys were talking about [race]. That automatically put people’s hackles up.”

While historical accounts often reduce *1600*’s failures to the lackluster book put together by Lerner, few explore the unsettling problems present in the production’s conception and reception. Through personal accounts, interviews, and archival documents, this research will uncover *1600 Pennsylvania Avenue*’s underlying racist and anti-patriotic sentiments, present in both the nature of the show and the attitudes of its creators and critics. These two sentiments exist as foundational pillars in the creation of *1600*, undermining the artistic efforts of Bernstein and Lerner and largely

contributing to the designation of the production as a non-starter in the landscape of 1976 American theater.

**Ralph Lorenz (Syracuse University), “Memorial to Lidice: A Musical Response to the Atrocities of War”**

In June 1942 the little town of Lidice, Czechoslovakia, was obliterated by the Nazis in retaliation for the assassination of Bohemia/Moravia Reich Protector Reinhard Heydrich. The Nazis filmed and publicized the destruction of Lidice in order to warn enemies and residents about the retribution that would result from similar actions against the Nazi State. This strategy backfired by generating worldwide outrage. Of all the artistic responses to this atrocious event, the most notable musical composition is the orchestral work *Memorial to Lidice*, composed by Czech native Bohuslav Martinů in 1943 while he was exiled in the United States.

*Memorial to Lidice* is an excellent teaching piece with regard to social justice because of the opportunities it presents to grapple with issues such as religious persecution and brutalities of war. A dramatic quotation occurs when Martinů employs the “fate” motif from Beethoven’s Fifth Symphony, which came to be associated with the letter V for victory because of its rhythmic similarity to the Morse code version of “V.” The BBC’s use of the motif in news bulletins during the war strengthened this association. Martinů also quotes the beloved Czech Hymn to St. Wenceslas to represent intense Czech pride. In this paper I provide formal analysis and discussion of the historical and political context for the work. This short orchestral work is an ideal vehicle to examine how artists can respond to the atrocities of war; Heydrich’s role in the Holocaust leads to discussion about issues of violence, politics, religion, and social justice.

7:30-9:00 PM                      **Concert**

**Matt Doran, *Trio for flute, oboe and clarinet* (2003)**

Andante  
Allegro Moderato (Scherzo)  
Allegretto (Pastorale)  
Allegro

Kokopelli Ensemble (Northern Arizona University)

Emily Hoppe, Flute  
Rebecca Kemper Scarnati, oboe  
Cris Inguanti, clarinet

Flutist and composer *Matt Doran* (1921-2016) was born in Covington Kentucky. He studied composition with Gail Kubik, Peter Korn, Hanns Eisler, Ernest Kanitz and Ernst Toch. In 1953, while at the University of Southern California, he had the distinction of being awarded the very first Doctor of Musical Arts degree in composition granted there. His teaching positions have included Del Mar College, Corpus Christi (Texas), Ball State College, and Mount St. Mary’s. He founded and

conducted three youth orchestras as well as the Palisades-Brentwood Youth Orchestra. He composed 217 works, including ten operas, six symphonies, six concerti, various songs, choral compositions, chamber pieces and sixty-seven works that involve the flute. Major performances of Doran's compositions include three performances at Carnegie Recital Hall, many programs on radio station KFAC in Los Angeles, an evening of Doran works at the Strauss Conservatory in Munich, and opera performances in Los Angeles, New York, Texas, Oregon, and Kansas. After he retired, he moved to Vancouver, Washington where he founded the Vancouver Flute Club.

*Emily Hoppe* is Associate Professor of Flute, Associate Director for Graduate Studies, and flutist of the NAU faculty woodwind quintet, the Kokopelli Ensemble. Dr. Hoppe has performed and presented master classes at Arizona State University, University of Arizona, Penn State University, Stephen F. Austin University, Kutztown University, Franklin and Marshall College, Bloomsburg University, Elizabethtown College, Tyler Junior College, University of Wisconsin-Milwaukee, Phoenix College, Mesa Community College, and Glendale Community College as well as secondary schools throughout Arizona, Nevada, and California. Performances and presentations include guest artist features for the Los Angeles Flute Guild, Arizona Flute Society, and Great Southwest Flute Fest. Dr. Hoppe served as Associate Instructor of Flute and Chancellor's Doctoral Fellow at Indiana University where she performed with the Indianapolis Symphony Orchestra, Columbus Indiana Symphony Orchestra, and the Indiana University Festival Orchestra. In addition, she served as Applied Faculty of Flute at Elizabethtown College and York College of Pennsylvania, and as Interim Faculty of Flute at West Chester University. She performed with the Harrisburg Opera Association, Lancaster Opera Company, Gettysburg Chamber Orchestra, Altoona Symphony, Penn's Woods Festival Orchestra, and as the featured soloist of the American Wind Symphony Orchestra. Dr. Hoppe is a graduate of Penn State University, Carnegie Mellon University, and received her Doctor of Music in Flute Performance and Music Literature degree from the Jacobs School of Music at Indiana University. Her teachers include Thomas Robertello, Jeanne Baxtresser, Alberto Almarza, Jeffrey Khaner, and Eleanor Duncan Armstrong.

*Rebecca Kemper Scarnati* joined the faculty at Northern Arizona University in 1991 where she is Professor of Oboe and also teaches chamber music and ear training. She earned her doctor of musical arts degree from University of Arizona and both her bachelor and master of music degrees and the performer's certificate in oboe from Indiana University. Her principal teachers have included Jerry Sirucek of Indiana University and John Mack of the Cleveland Orchestra. She is the principal oboist of the Flagstaff Symphony, and oboist for the Kokopelli Ensemble and performs with the Arizona Musicfest in Scottsdale. She has been a member of the Flagstaff Festival of the Arts Orchestra, the Wagner Festival Orchestra (Arizona Opera), and the Desert Symphony (Palm Springs) and gives frequent recitals at Chautauqua Institution. She has been principal oboist with the Binghamton Symphony, Tri-Cities Opera, Corning Philharmonic, and Elmira Symphony and has performed with the Spoleto Festival Orchestra, Evansville Philharmonic, Owensboro Symphony, Wheeling Symphony, and Chautauqua Festival Orchestra. Touring for three years in the United States and Europe as the oboist with the Con Spirito Woodwind Quintet, based in Pittsburgh, she has also been a faculty member at the State University of New York at Binghamton, Ohio University, Indiana University, and the Symphony School of America.

*Cris Inguanti* joined the woodwind faculty at Northern Arizona University in the fall of 2014 after serving as the assistant principal and bass clarinetist of the Vancouver Symphony Orchestra for seventeen seasons. He has also been a member of the Pacific Northwest Ballet and Houston Ballet Orchestras, the New York City Opera National Company Orchestra, and the New Philharmonia of Portugal. He has appeared as a soloist with orchestras and in recital in Europe and North America, and has also performed with a wide variety of chamber ensembles. As a member of the Manhattan Wind Quintet, Mr. Inguanti has appeared in numerous chamber music series, and has commissioned and recorded a number of new works for the genre, resulting in the release on Albany Records of "When Angels Speak". Other recording ventures include the Mozart "Sinfonia Concertante for Winds" with the New Philharmonia of Portugal, and two solo CD's (one of which, "Vox Terra", was nominated for best CD in the Western Canada Music Awards). He is also heard on many CBC recordings with members of the Vancouver Symphony Orchestra. Since arriving in Arizona, Mr. Inguanti has been a frequent guest artist with the Phoenix Symphony Orchestra, the Arizona Ballet Orchestra, and the AZ Music Fest orchestra. At NAU, he performs regularly as a member of the Kokopelli and Flageolet ensembles, and is a frequent soloist on a myriad of faculty recitals. Prior to NAU, Mr. Inguanti taught at the University of British Columbia and the Vancouver Academy of Music.

**Judith Cloud, *Botany for the Gods* (2017)**

Cassandra

Rain Song (Homage to Paul Verlaine)

Botany for the Gods

Decoherence as My Way Out of the Quantum Mechanics of Underpants

In a Goolagong Bog

Lift Off

Christine Graham (Northern Arizona University), soprano

Michelle Wachter (Northern Arizona University), piano

The composer writes that, "I began working on the songs in the sanctuary of the Community Presbyterian Church in Lake City, Colorado. I was left alone most of the time and that setting proved to be a perfect place for me to compose for long hours before and after lunch. Janet Joyner's poetry was working its magic and fueling my creativity.

"The songs introduce Janet Joyner, an award-winning poet whose 'voice,' I felt, deserves to be better known. In addition, I was eager to compose some songs for Christine Graham, my new colleague and interestingly enough, my private voice student at Northern Arizona University when I began teaching there 1989. This song set was composed specifically for her dramatic and vocal prowess and was my first foray into composition for lyric coloratura, with all the "bells and whistles" one associates with that voice type. Janet Joyner was my French teacher at the North Carolina School of the Arts in the early 1970's and I also considered her to be one of my mentors. *Rain Song--Homage to Paul Verlaine*, with its beginning ("*Splendide, Splendide, Splendide*," Sings the



rain in French) suggested Debussy's own setting of Verlaine's "Il pleure dans mon coeur." *Cassandra* is the most challenging rhythmically and has an extended range with melismatic passages. The final song of the set *Lift Off*, contains the most beautiful melodies and allows the soprano to demonstrate her pianissimo high notes, especially in the final phrase "the lift off into the blue."

### **Cassandra**

What if you could have the gift  
of prophecy,  
the kind of foresight that  
could save the known world,  
or even just your own people,  
From a terrible, long war  
that will change the balance of power  
forever, and exchange  
for just one little kiss?  
Not anything big like your virginity,  
just a single kiss.  
You wouldn't have to mean it.  
And it's not as though he's ugly.  
Being Greek and all.  
But of course she was young  
and idealistic  
and only knew  
what she knew.  
Which was not  
that the snakes had already  
licked her ears.  
And so she spat in his mouth.

### **Rain Song**

*Homage to Paul Verlaine*  
*"Splendide, Splendide, Splendide,"*  
Sings the rain in French  
drenching water with water  
in the river's moving trench  
ever flowing, ever going,  
never stilled, despite the sinking  
swimmer's skill, or will  
at holding out against the flow.

As soon a drowning lover cede  
to holding out against the tow  
of sun to blade, of year to song,

eye to one form, brow to brow,  
 hand to breast, touch to long  
 touch holding out against the tide,  
 against the ride to where  
 the river's waters always go.

### **Botany for the Gods**

OK, maybe this is how it went down.  
 She just decided she was supposed  
 to be a tree to start with,  
 to just go straight for the tree,  
 you know, skip the girl part,  
 the rape thing, and step right  
 into the tree. Grow a little.  
 Die a little. Each year  
 a little fatter, a little wider,  
 higher, deeper.  
 Stay connected  
 to the water, to the river  
 where the Father was.  
 Arms into limbs,  
 hair into laurel leaves.  
 Her crowning,  
 crowning her.  
 That was easy.  
 It was the girl thing  
 that was the hard part.  
 And Apollo feels like crap,  
 seeing how it all turned out.

### **Decoherence as My Way Out of the Quantum Mechanics of Underpants**

Although I'd long since switched  
 to a destination brand  
 Of modest extravagance,  
 and upped from size six to nine,  
 It took me fifteen years to discard  
 the last pair of underpants  
 surviving a failed marriage.  
 Sorting the wash,  
 I'd come upon them with surprise,  
 Like encountering a forgotten classmate,  
 and each time replay

color-fast resentment  
 not likely to fade.  
 Because the elastic still held,  
 or the holes were small and few,  
 I'd say, until the whole garment  
 one day collapsed, decohered,  
 before my very eyes.  
 My undies fell  
 out of information  
 ambivalence  
 and signified.  
 One of the problems  
 with scaling up  
 is fidelity,  
 while prime factorization,  
 like the scrambling of eggs,  
 is easy, but only  
 in one direction.

### **In A Goolagong Bog**

What wood would you be  
 if you could be wood, said she.  
 Some spice that's nice  
 like the bark of a cinnamon tree,  
 he replied. Won't fly, said the fly  
 on the sly. Why not, asked  
 the Hottentot passing by?  
 No sin among us won't do,  
 ventured the rye, stalking wryly.  
 O yyy yes, with nnnno need  
 to to bl-bleed,wh..wh.oo  
 will heed the c-cardamon--  
 a mo-mong us, st--stuttered the frog  
 in his Goolagong bog.

### **Lift Off**

What I want to say  
 about the grace  
 I went to in my own skin  
 in that space where  
 we melted, or it felt  
 like we did, melted  
 the way gelatin thickens water

[for that brief moment]\*  
 before it takes over,  
 filling all the water's cells  
 with its own self,  
 briefly, with the exact  
 swiftness of the moment  
 it takes to turn *is* into *was*,  
 to turn the gelatinous  
 into bone, into the breast  
 bone, say, of a heron,  
 is that I, too, knew the heft,  
 the lift off into the blue.

Janet Joyner

\*Not set by the composer

Music: **Botany for the Gods** © 2016 CloudWalk Press. Lyrics are the poems by Janet Joyner: "Cassandra", "Botany for the Gods," "Rain Song," "Decoherence as My Way Out of the Quantum Mechanics of Underpants" and "Lift Off" from the poetry collection **Waterborne** currently published by Logan House © 2015 by Janet Joyner, 2014 Holland Prize Winner. ISBN: 978-0-9910139-4-4

Award-winning composer *Judith Cloud* is well-known for her vocal writing that originates out of her own experiences as an accomplished mezzo-soprano soloist. Her songs have been described as "eminently singable, displaying a rich harmonic palate with an audience-entrancing sense of vocal line that is both dramatic and beautiful." Her work, not limited to art song, includes instrumental pieces and a concerto for soprano saxophone. *Hijinx!*, commissioned by Peter Wright, principal clarinet with the Jacksonville Symphony, was premiered on September 26, 2014. A monodrama, *Beethoven's Slippers*, received its first performance on November 3, 2016, in Ardrey Auditorium on the NAU campus. *Botany for the Gods* (Janet Joyner), composed for Christine Graham, is one of her most recent song sets. She is Professor of Voice at Northern Arizona University in Flagstaff.

Coloratura soprano *Christine Graham* received a Bachelor of Music from Northern Arizona University, and a Master of Music from the University of Washington, before going on to the opera studio at the Deutsche Oper am Rhein in Düsseldorf. From there, she continued to perform in German opera houses for two decades, singing roles from traditional operas, like Mozart's Queen of the Night or Richard Strauss' Zerbinetta, to works of living composers such as Peter Eötvös' *Love and Other Demons* in Bremerhaven and Helmut Lachenmann's *Das Mädchen mit den Schwefelhölzern* in Frankfurt, gaining her a reputation as an excellent interpreter of 20<sup>th</sup> and 21<sup>st</sup> century music. She was a two-time winner of the Metropolitan Opera National Council Auditions at the district level, and winner of the Northwest Regional District. She returned to Arizona to join the voice faculty at NAU in the Spring semester of 2016, and since then has performed with the Faculty Chamber Players, solo recitals and as a guest artist of the student production of Mozart's *Die Zauberflöte*, as well as the Flagstaff Symphony.

*Michelle Wachter*, DMA, is Lecturer of Class Piano at Northern Arizona University. She serves on the editorial board of *Piano Pedagogy Forum* and is editor of the 2013 and 2015 *Proceedings of the National Conference on Keyboard Pedagogy*.

**Tom Cleman, 'Veil'd Melancholy,' *Fantasy for String Quartet* (2018)**

Northern Arizona University String Quartet  
 Louise Scott and Rachel Butherus, violins  
 Jacquelyn Schwandt, viola  
 Stephen Brown, cello

The composer writes that, "Though not inspired by Keats' 'Ode on Melancholy,' in retrospect, I found that the musical substance of the *Fantasy*, lyrical and freely tonal in nature, had about it a certain bitter-sweet quality inherent in the harmonic givens with which I was working. Hence, the final stanza of Keats' great 'Ode,' reflecting on the inextricable relationship between human delight and melancholy—knowing each by the other—offered, at least in mood, a suggestive title."

She dwells with Beauty - Beauty that must die;  
 And Joy, whose hand is ever at his lips  
 Bidding adieu; and aching Pleasure nigh,  
 Turning to Poison while the bee-mouth sips:  
 Ay, in the very temple of Delight  
 Veil'd Melancholy has her sovran shrine.  
     Though seen of none save him whose strenuous tongue  
 Can burst Joy's grape against his palate fine;  
 His soul shall taste the sadness of her might,  
 And be among her cloudy trophies hung.  
 (from "Ode on Melancholy" by John Keats)

Composer *Tom Cleman* is a Professor Emeritus of Humanities at Northern Arizona University where he has held an appointment since 1969. Prior to that, he had a year's post doctoral position as Composer in Residence at Macalester College in St. Paul, Minnesota. After joining the faculty at NAU he taught courses in comparative arts and values, as well as the occasional music class, and served for many years as chair of the Department of Humanities, Arts, and Religion. He was, for several years, editor of the American Society of University Composers *Newsletter* - now Society of Composers, Inc. (SCI) - and a contributor of reviews to the *Journal of the American Music Library Association, Notes*. Dr. Cleman has composed for a variety of media, including orchestra, chamber ensembles, solo winds, piano, choir and solo voice. He is a member of SCI, the College Music Society, and the Association of Anglican Musicians. He holds a BA in music theory and composition as well as a Soloist's Diploma in piano from Whitman College, an MA in composition from the University of California, Berkeley, and a DMA in composition from Stanford University. He studied composition with Seymour Shifrin and Leland Smith and piano with David Burge and Robert Helps.

*Louise Scott* is Professor of Violin and Pedagogy in the School of Music. She holds a BME and MM degree from Michigan State University and a DMA from the University of Arizona with further study at Indiana University. She came to NAU, first as part-time faculty in 1977, and then full-time in 1984. Her major teachers include; Walter Verdehr, Josef Gingold, Tadeusz Wronski, John Kendall and John Ferrell. After 25 years in the position of Concertmaster of the Arizona Opera, based in Phoenix and Tucson, she retired in May of 2019. She remains as Concertmaster of the Flagstaff Symphony. In addition to her orchestral work, she is actively involved in performing chamber music with her colleagues. Dr. Scott regularly gives workshops across the country in violin, especially with advanced students in the Suzuki method. Dr. Scott initiated the Suzuki teacher training program for violin at NAU, which now offers an undergraduate certificate in Suzuki Pedagogy and a Master of Music in Suzuki Pedagogy (violin). Her students are teaching and playing across the United States and many have earned master and doctoral degrees in prestigious music schools.

*Rachel Butherus* received her undergraduate degree in Violin Performance from the University of Northern Colorado, where she studied under Richard Fuchs and Margaret Soper-Guiterrez, and a Master of Music degree in Suzuki Pedagogy at Northern Arizona University, where she studied under Louise Scott. Butherus has toured with orchestras and played in chamber festivals across Italy, Germany, England, and the Czech Republic. Rachel is currently a member of the Skylight City String Quartet.

*Jacquelyn Schwandt* enjoys a varied career as a teacher, chamber musician, orchestral musician and recitalist. She currently serves as Associate Professor of Viola at Northern Arizona University, Principal Viola with the Flagstaff Symphony Orchestra, and on the string faculty of the NAU Academy for Music and Dance. She has taught at music camps and master classes both domestically and abroad, and has been a featured soloist with several orchestras including the Flagstaff Symphony, the Newport Symphony in Oregon, and the Musica Sacra Chamber Orchestra in Denver, Colorado, where the Denver Post praised her “smooth, warm tone.” She has served as violist with symphony orchestras across the US and Europe, participated in several orchestral and chamber music festivals and completed recital tours to Taiwan and Spain. Dr. Schwandt holds degrees from the University of Oregon (DMA), Wichita State University (MM), and Southern Methodist University (BM).

*Stephen Brown* is Professor of Music Theory at Northern Arizona University, where he also coordinates the Theory and Composition Area. He earned his BA in Music and History at Harvard, and his PhD in Music Theory at Yale, studying under Allen Forte. Prior to NAU, Brown taught at the University of Connecticut and at Oberlin, where he was promoted to Associate Professor with tenure. Brown does research in post-tonal theory and analysis, as well as the music of Shostakovich more specifically. His articles have appeared in *Music Theory Spectrum*, *Music Theory Online*, *Music Analysis*, and the *Journal of Music Theory*, among other publications. He originally came to music through playing the cello, and after a long hiatus is enjoying returning to the instrument in the last several months.

*Intermission*

**Joshua Gardner (Arizona State University), “Gone is Gone”**

Kurt Mehlenbacher, *Lost and Forgotten* (2016)

The Salt River running dry

Prodoxidae

The Joshua Tree

A Quick and Ceremonious Exodus

John Steinmetz, *Coal Seams* (2019)

Under Ground

The Devourer

Gone is Gone

Joshua Gardner, clarinet

Stefanie Gardner (Glendale Community College), bass clarinet

The composer, *Kurt Mehlenbacher*, writes that, “*Lost and Forgotten* strives to comment on the state of the environment. The work as a whole is structured around the fading beauty of the American southwest, a region that both the composer and performers have called home.

“The Salt River running dry” is in reference to just that. A once lush basin of cottonwood trees with glistening white water, the Salt River now stands as a discarded snakeskin of its former self, having been diverted for irrigation nearly a century ago. The dry riverbed is a startling image to anyone new to the Phoenix area, as it can be seen snaking its way through the metro area without reason or purpose. Since its damming occurred so long ago, there is not anyone around that remembers the region when flowing water readily existed, lending an ever more eerie presences to the dead body of water.

“Prodoxidae” and the “Joshua Tree” are a more publicly known environmental loss. Curiously, *prodoxidae* (the Latin name for the yucca moth) and joshua trees form a closed ecosystem, the former needing the latter for food and the latter requiring the former for pollination. No other specimen can fill these roles, and as the climate of the southwest continues to dry and warm, both creatures are crawling closer to extinction. It is thought that the available habitat for the joshua tree will be reduced by up to 90% in the next quarter century, restricting its growth to higher elevations that lack adequate atmospheric protections for the yucca moth. Both are ultimately destined to be reduced to illustrations in a children’s book and nothing more.

“A Quick and Ceremonious Exodus” closes the piece with a satirical “march”, alluding to humanity’s exit should we continue to stall drastic action towards combating climate change. Like the Salt River, we all may end up being lost and forgotten.”

The composer, *John Steinmetz*, writes that, “I haven't visited coal country in Appalachia, but readings, songs, and images from the region moved and disturbed me, and led into these musical explorations. This piece enters coal country via imagination, digging around in three seams of impressions and emotions.”

“Under Ground” imagines descending into the earth, into the dark.

“The Devourer” starts playfully, then one instrument steals notes from another, and eventually they tussle and crash. The music evokes an imaginary being, endlessly hungry for wealth and power, that leaves devastation in its wake. Yet deep inside itself, the Devourer wails with unfilled need.

“Gone is Gone,” a made-up folk song, mourns what is lost and broken: lives, communities, landscapes. The idea here, and the hope, is that acknowledgement and mourning might help to honor the people, the places, and the need for renewal.

Joshua and Stefanie Gardner commissioned *Coal Seams* for their duo, *Égide*, that uses music to confront issues in the world. While discussing possible directions for the piece, I learned that Joshua Gardner grew up in coal country. His arresting photographs of landscapes affected by mining gave the piece its direction.

The music touches only a few of the images, ideas, and feelings that came my way. Some of the things that stuck with me: Miners loving their families and their work. Unsafe, illegal conditions in mines. Insufficient inspections. Black Lung afflicting younger miners. A bankrupt mining company, unable to pay miners’ medical expenses, reappearing under a different name. Forests and rivers buried. Cities hungry for electricity. Coal smoke polluting air and raising temperatures. Industry dominating state politics.

*Joshua Gardner* is Clinical Associate Professor of Music and Director of the Performance Physiology Research Laboratory at Arizona State University, where he has taught since 2011. He maintains an active performance career, performing with several ensembles, including the internationally recognized *Paradise Winds* and *Égide Duo*, and is a frequent soloist with high school and college ensembles. He has performed and lectured at conferences for the International Clarinet Association, European Clarinet Association, International Double Reed Society, and North American Saxophone Alliance and has been featured on American Public Radio’s *Performance Today*.

In addition to performing and teaching, Gardner has a strong interest in woodwind pedagogy and research. He won first prize at the International Clarinet Association Research Competition in 2008 and has presented lectures on tongue motion during clarinet performance throughout the US, often accompanied by live tongue imaging. He is currently exploring the use of ultrasound for quantified research and performance diagnostics. As part of the PPR Lab, Gardner often mentors student research initiatives ranging from examining embouchure force dynamics using thin-film force transducers to exploring non-articulatory tongue motion during saxophone performance using ultrasound imaging. He is also a member of the interdisciplinary ASU research group, SAMBA – Science of Art, Music, and Brain Activity. The group plans to integrate ecologically-based perceptual scene-analysis theory, music performance and education principles, and neural brain modeling tests to further our understanding of music perception and education. They recently won a collaborative grant with neuroscientists from the Mayo Clinic to develop pre-



surgical mapping procedures to preserve cognitive functions important to professional musician patients.

Dr. Gardner received Bachelor's degrees in Music Education and Clarinet Performance from the University of Kentucky and the Doctor of Musical Arts degree from Arizona State University. Gardner is a Henri Selmer Paris/Conn-Selmer Performing Artist playing Privilege clarinets, a Silverstein Pro Team Artist, and uses Vandoren mouthpieces.

*Stefanie Gardner* teaches clarinet, chamber music, and music theory at Glendale Community College and Ottawa University. Previously, she served on the faculty at Northern Arizona University and Mesa Community College. Gardner maintains an active performance career, performing with Arizona Opera, the Phoenix Symphony, Red Rocks Chamber Music Festival, Seventh Roadrunner, the internationally recognized Paradise Winds, and grant-winning Égide Duo, whose mission is to commission, record, and perform music inspiring social change. She has performed in conferences for the International Clarinet Association, the International Double Reed Society, the North American Saxophone Alliance, and the International Viola Congress. Gardner's chamber music albums are recorded on the Soundset label and can be heard on iTunes, Spotify, and YouTube. In addition to performing and teaching, Gardner has a strong interest in woodwind pedagogy. In 2012, Gardner won first prize at the International Clarinet Association Research Competition with her study, "An Investigation of Finger Motion and Hand Posture during Clarinet Performance," where she collaborated with the Center for Cognitive Ubiquitous Computing at ASU to study hand posture and finger motion during clarinet performance using CyberGloves®. Recently, she was awarded "Outstanding Contributions in Private Teaching" by Arizona State University, and has been hired by Norton Publishing Company to review theory and aural skills textbooks.

Dr. Gardner received the Bachelor, Master, and Doctor of Musical Arts degrees in Clarinet Performance from Arizona State University studying with Robert Spring. Gardner is a Henri Selmer Paris/Conn-Selmer Performing Artist playing Privilege clarinets, a Silverstein Pro Team Artist, and uses Selmer mouthpieces.

### **Stephen Dunn, *An Unworldly Adventure* (2019)**

Idyllic Beginning  
 Monsters  
 Solemn Prayer  
 Perseverance Merits Reason for Hope

Elden Brass (Northern Arizona University)  
 Stephen Dunn and Cindy Gould, trumpets  
 Nancy Sullivan, horn  
 David Vining, trombone  
 Benjamin Ordaz, tuba

The composer writes that, "an *Unworldly Adventure* was composed in 2019 and is programmatic, relating to how suppressed traumatic memories have the ability to cause major havoc and even

sheer terror. Hopefully uncovering hidden demons will lead to a process of healing and eventually recovery. The flugelhorn mutes in the third movement employ a digital delay phone app. routed through small Bluetooth speakers.”

*Stephen Dunn* is a professor of music at Northern Arizona University, where he joined the faculty in 2005. At NAU, he teaches trumpet, directs Jazz Ensemble II and performs with the Elden Brass Quintet. Previous to his appointment at Northern Arizona University, Mr. Dunn served on the faculties of University of Oregon, Lamont School of Music at the University of Denver and Fort Lewis College in Durango, CO. Dr. Dunn is an active performer and performs regularly with the Flagstaff Symphony Orchestra and the Music in the Mountains Festival Orchestra (Durango, CO) in summers. He is the former principal trumpet of the Oregon Festival of American Music Orchestra and a former member of the Oregon Brass Quintet, Aries Brass Quintet, the Denver Brass and the Ballet West Orchestra. Dunn has performed with numerous professional orchestras, including the Utah, Eugene, Tucson and Phoenix symphony orchestras, and has traveled as a soloist throughout the U.S., Germany and Italy. Dunn can be heard on the trumpet and percussion recordings *Steps* and *Old News* (Equilibrium) and recorded the trumpet works of Anthony Plog. He has also recorded with the Denver Brass, Oregon Brass Quintet, Music in the Mountains Festival Orchestra, and for several motion picture soundtracks. Dunn earned his music degrees from Arizona State University (DMA), Northwestern University (MM), and University of North Texas (BME). He is the author of *Daily Routines for Trumpet* (Mountain Peak Music) and has composed several pieces for Trumpet and Percussion, Trumpet and Electronics, Trumpet Ensemble and Brass Quintet.

*Cindy Gould* has been principal trumpet of the Flagstaff Symphony Orchestra since 2001. She is also principal with Arizona Philharmonic Orchestra (Prescott), Verde Valley Sinfonietta (Sedona) and regularly performs with the Prescott Pops Symphony, San Juan Symphony in Durango, CO and NAU Elden Brass Quintet. Ms. Gould received her Master’s Degree in trumpet performance and literature from the Eastman School of Music and Music Education degree from the University of Montana.

*Nancy Sullivan* has been on the music faculty at Northern Arizona University since 1994, where she teaches horn and chamber music. Nancy is principal horn with the Flagstaff and San Juan Symphonies, member of the Kokopelli Woodwind Quintet, Elden Brass, NAU Faculty Chamber Players, has been a member of the Atlanta Opera and Ballet Orchestras, the Arcadian Winds, and has performed with the Atlanta, Omaha, Phoenix, Portland, Madison, Columbus, Greenville and Mexico City Symphony Orchestras. Appearances as soloist include the New England Chamber Orchestra on tour in Europe/Asia, the Flagstaff Symphony, Omaha Youth Orchestra, NAU Symphony Orchestra and Wind Symphony, and the Prescott Symphony.

Trombonist *David Vining* is the founder and co-owner of Mountain Peak Music, a publishing company devoted to offering innovative, healthy teaching methods for all musicians. Mountain Peak Music represents Mr. Vining’s personal mission, combining his extensive performing and teaching background with insights learned through his remarkable recovery from embouchure dystonia. His Mountain Peak Music publications include the Breathing Book series, Daily Routines, Cross Training for Musicians, Teaching Brass, and Rangesongs, to name a few. Currently Professor of Trombone at

Northern Arizona University in Flagstaff, Arizona, Mr. Vining has also served on the faculties of the University of Cincinnati's College-Conservatory of Music and the University of Kansas. Professor Vining's teaching transcends his trombone specialty, covering a wide range of topics appealing to musicians of every discipline. He is equally at home teaching trombone technique, helping instrumentalists and vocalists become more efficient, and helping musicians cope with injuries, among other topics.

*Benjamin Ordaz* is currently Lecturer of Tuba & Euphonium at Northern Arizona University. Previously, he was director of bands at Cheyenne and Cotton Boll elementary schools in Peoria (AZ) Unified School District. Additionally, he has served on the faculty of El Sistema Utah and Cibola High School (NM). As a performer, Dr. Ordaz is member of the nationally-renowned Salt River Brass Band and Elden Brass Quintet. He has also performed with groups such as the Iceland Symphony, Phoenix Symphony, Utah Symphony, New Mexico Philharmonic, and Music in the Mountains (CO) Festival Orchestra.

## **Sunday, March 15**

**9:30 AM - 1:00 PM**     ***Mountain Peak Music exhibit***

**8:30-9:30 AM**            ***Concurrent Session 5A: Papers - Hip Hop***

**Tad Biggs (University of Arizona), "Mi Bandera es Negra': Articulating a Radical Politic for Guatemala through Hip-Hop"**

In this paper I offer an analysis of Guatemalan hip-hop artist Rebeca Lane's use of hip-hop to challenge sexism, violence against women, heteronormativity, indigenous persecution, and capitalism while promoting an intersectional feminism rooted in anarchist ideology. A close analysis of three songs by Rebeca Lane, "Bandera Negra," "Ni Una Menos," and "La Cumbia de la Memoria," provide a case study in the globalization of hip-hop and the ways in which subaltern communities have rearticulated counter-hegemonic narratives in popular music. Lane views her work as a necessary method of (re)education about the Guatemalan Genocide and revolutionary history of the Guatemalan people as a response to the limited access to education. Hip-hop music and culture are not mainstream in Guatemala and operate underground, thus relying on informal modes of distribution. Lane's discography presents a variety of musical styles including hip-hop, reggae, and R&B. Her music often features a mixture of indigenous, Guatemalan, and Latin American musical idioms integrated into mainstream hip-hop styles. This, coupled with the globalization of hip-hop, has helped to spread Lane's music across Latin-America and the larger global market, while the inclusion of culturally specific musical signifiers helps call attention to local issues such as Guatemalan femicide. Lane founded Somos Guerreras, a network creating space for Latin-American women in hip-hop and challenging pervasive sexism in hip-hop culture. Lane's

organizing demonstrates a commitment to anarchist principles and connects her to a longer history of subversive, feminist musical movements like that of Riot Grrrl and the Crunk feminist collective.

**John Reid (California State University, Los Angeles), “Polytonality in Late Eighties and Early Nineties Hip-Hop”**

This study analyzed instances of polytonality in Hip-Hop from 1988 through 1994, and examined the musical context in which producers created polytonality. Popular music has generally eschewed combining disparate tonal centers. But examples from Public Enemy, Wu-Tang Clan, and others have shown that polytonality is definitely used in some popular Hip-Hop, albeit rarely. Nas’ “Halftime,” produced by Large Professor, utilized B minor, F minor, and Eb minor, while Notorious B.I.G.’s “Unbelievable,” produced by DJ Premier, used Eb Mixolydian, Db Mixolydian, and G minor. Because this was an introductory study, much more work is needed to realize the full extent of polytonal Rap production. But the research herein indicated that the use of multiple keys in Hip-Hop is limited to late eighties and early nineties recordings created in and around New York City. The analyses of these songs demonstrated that their polytonal nature is derived horizontally, from the counterpoint between melodies in different keys, as opposed to how the Petrushka Chord achieves polytonality vertically. In addition, this study explored how listeners can remain unaware of multiple tonal centers when they encounter them.

**8:30-9:30 AM**

***Concurrent Session 5B: Papers - Pedagogies***

**Scott Perkins (California State University, Sacramento), “Integrating Non-Western Music into the Musicianship Curriculum: A Pan-Modal Approach to Aural Training”**

Many music theory programs are looking for ways to broaden the scope of the repertoire they teach to encompass non-Western music. At the same time, they want to maintain or increase the level of rigor of their teaching of Western art music. Both of these goals can be met in the aural skills or musicianship curriculum.

One way to introduce chromaticism is to engage music of non-Western traditions that is based upon different scales. After one semester of major/minor work and learning new chromatic variants of scale degrees through the diatonic church modes, students can begin to combine familiar scale degrees in unfamiliar patterns. Scales used in Sephardic and Klezmer music, Arabic maqāmāt, and Hindustani raags can be related to the church modes. Thus, while students are becoming flexible with combinations of different chromatic variants of scale degrees, they are also engaging music outside the traditional Western canon. A carefully planned sequence of the introduction of additional scales, modes, and raags increases students’ ability to navigate different patterns of tonal colors, preparing them to tackle tonal aspects of highly complex Western music while advancing cultural and ethnic diversity in their music studies. In this paper, I will outline such a musicianship curriculum; detail expected learning outcomes; give examples of how units, lessons, and activities can be structured; and explain how I am implementing such a program at my academic institution.

**9:30-10:30 AM**

***Concurrent Session 6A: Paper - Demonstration***

**Lawrence VanOyen (North Central College), “Performing a Concert for Children with Autism and their Families”**

The National Institutes of Health reports autism affects one out of every 68 children in America and occurs in every racial and ethnic group across the socioeconomic levels. Music is considered to be an important aspect in the social and family development of special needs children. “Music encourages communicative behavior and can encourage interaction with others, which is something that autistic children have great difficulty with.” (2018 Nurse Journal) Although music can be an important part of the social and family development of the child, children with autism are often unable to sit still or remain quiet during a concert. As a result, families with members who are affected by autism are often unable to attend and enjoy traditional public concerts together. There is a need for concerts where families with special needs children can attend without the traditional concert restrictions. Our ensembles can fill this void. With a few simple considerations, a band can provide a positive opportunity for families with special need children to attend a live performance. Performing a concert for children with special needs has also proven to be an invaluable learning experience for the college band. The concert provides the band student with an opportunity to see the effect music. We have performed special needs concerts for ten years and the concert has become a highlight for the students in my band. In this session, I will address the procedures for and considerations of performing a concert for children with special needs.

**9:30-10:30 AM**

***Concurrent Session 6B: Papers***

**Chun Chia Tai (University of California, Riverside), “Singing with Memory: The Japanese Song Class for Elders in Taiwan”**

Though the Japanese colonial period ended in 1944, the country’s cultural influence consistently shapes Taiwanese elders’ daily life. Surprisingly, even those born after WWII experience Japan’s ongoing influence. The Republic of China attempted to reduce Japanese impact and re-educate Taiwanese students in Chinese culture starting in 1949, so many elders possess two identities at the same time. A Taiwanese identity was strengthened during the forty-year dictatorship of the Kuomintang party, further complicating the identities of these elders. Facing these three identities, Taiwanese elders construct their musical scene in between different national, cultural, and historical identities. In Taiwan today, scholars typically emphasize the overarching narration of this history or focus on people who were killed or arrested under colonization and dictatorship. Recent scholarship, including in music studies, rarely studies the colonial impact on people’s present lives in detail. This presentation aims to fill the gap in scholarship with an ethnographic approach to a Taiwanese elders’ Japanese song class in Pingtung Canon Presbyterian church. These songs are not only the media for singers to recall their Japanese past under a Chinese-culture dominant society but also an expression of their Taiwanese-ness. Concentrating on embodiment and memory under the political transformation in a colony, I propose that the past colonization and dictatorship are

not merely historical facts, but they continue to impact individual and social memory that keep constructing common people's music scenes and daily lives.

**Rebecca M. Rinsema (Northern Arizona University), "The Politics of Coming of Age: Nostalgia for Innocence in Millennial Music"**

In this presentation I identify a trend of nostalgia for childhood and innocence in music of young millennials and propose possible reasons for this phenomenon through cultural analysis. I show how the trend traverses popular music genres, describing its instances in music by 21 Pilots, Chance the Rapper, Melanie Martinez, Mitzki, and in EDM festival culture. Then I explore how the trend counters themes of independence that have shaped youth music since rock's birth, circa 1950. As part of my analysis, I explore constructions of childhood generally: while adults have long constructed childhood and innocence via music and literature, late adolescent constructions of childhood and innocence are under-explored. Public discourse on childhood is particularly revealing. In the '80s discourse on childhood concerned loss of innocence from media violence, contributing to heightened, 'helicopter parent' surveillance of children during the '90s. Recent discourse highlights an opposing concern: millennials stay children too long and become financially responsible too slowly. Politically and technologically, millennials have come of age in uncertain post-9/11 times, littered with real-time media reports of gun violence, terror attacks, and economic instability that have primed them to seek nostalgia for simpler times (and feel-the-Bern utopia). Mike Brake theorises that youth culture arises out of societal problems. Following Brake's theory, one might argue that despite helicopter parenting, instability in formative years has led adolescents to feel they lacked innocence in their childhood. As such, this music allows them to imagine and mourn a childhood innocence they only wish to have experienced.

**10:45 AM-12:15 PM Session 7: Papers**

**Devon Gray Porter (University of South Florida), "Review of Gender Diversity of Band Composers among Selected Works at Band Performances at the Midwest Clinic"**

The submitted proposal is an ongoing investigation. The purpose of this research is to establish if gender disparity exists in the representation of male and female composers of band literature in the works performed at the Midwest Clinic. Programs from the Midwest Clinic have been gathered spanning 2007-2014. The composers featured on these program will be identified based on gender. This data will be analyzed to see if trends exist in the proportion of male and female composers due to the year of piece publication and year performed. In addition, this research will compare the proportions found to general populations of music students and composition students.

**Jared Staub (Grand Rapids Community College), "Repertoire for a Cause—Social Justice Programming for the Variable Wind Band"**

Historically, music has often reflected the social and political climates of its respective time. Music composed today is no different—often alluding to some of the more prominent and painful aspects of contemporary American society. In recent years, choral compositions referencing social justice issues have become more widely incorporated and more openly discussed. In 2017, Chorus

America, an organization focusing on “advocacy, research, and the advancement of the choral field,” launched several web pages with the tagline “Repertoire for a Cause”—in recognition of this growing appetite for music that speaks to contemporary socio-political experiences.

Like their choral peers, students in college wind bands have a variety of ensemble experiences based on many factors: size and enrollment of the institution, locale, politics, college/university affiliations, etc. Outside of the premiere ensembles at most universities, many college wind bands struggle to maintain complete and standard instrumentation due to irregular meeting schedules and rotating enrollment. Programming for ensembles that regularly face these challenges is often a daunting task in its own right, before even considering music that speaks to the current socio-political climate. This session seeks to highlight and identify quality repertoire that speaks to social justice issues and is appropriate for wind bands facing these challenges.

**Beverly Stein (California State University, Los Angeles), “Giving Students a Voice: Social Justice and Community Engagement in the College Music Curriculum”**

How do we teach our college students that making music can change the world? We now live in a country in which many of us are regarded as being the wrong ethnicity, religion, gender, sexual identity, or nationality. It is therefore more important than ever to empower our students to use their musical abilities and passion for the arts to speak out against intolerance and to practice social justice.

My talk will focus on specific steps that we took at my university to train students to become active and engaged professionals in the community. Curricular changes included adding a substantial community engagement component to our required writing course and creating three new courses in community engagement in the upper division. Social justice is now expressed through performances by a number of ensembles, above all by our Exploration Ensemble, which produces a yearly concert on a social justice theme featuring music, dance, and theatre combined with commentary and visual images.

Our emphasis on social justice and community engagement in the curriculum has resulted in a closer connection between the students and their community. Every student now has the opportunity (and requirement) to give back to a local organization through their music, and some have even gotten jobs this way. Our social justice ensembles draw students who might not otherwise participate in campus musical events, and the community benefits from performances in locations that may not often enjoy the arts, such as in women’s shelters and prisons.