



SOUTHWEST CHAPTER

**Inaugural 2022 Southwest Regional Conference
February 25–27, 2022
Azusa Pacific University • Azusa, CA**

Organizers:

Alexander Koops, (Azusa Pacific University), Program Chair
Jonathan Rhodes Lee, (UNLV), CMS Southwest Chapter President
Mark Gasbarro, Composition Chair

| Friday, February 25, 2022 | | |
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| 1:00 – 3:00 pm | Registration | APU Munson Courtyard Reception |
| 3:00-4:30 pm | Welcome Dean, Stephen Johnson , Azusa Pacific University, College of the Arts Jonathan Rhodes Lee , President, CMS Southwest Chapter Keynote Eileen Stremple , UCLA <i>The Music School in the 21st Century: Pipelines, Politics and Pathways</i> (abstract: p. 11) | Munson Recital Hall |
| 4:45 – 6:15 pm | Session 1: Jazz & Commercial Studies | |

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| | Session Chair: Ray Briggs | |
| | <p>Nolan Stolz, University of South Carolina Upstate “U.S. Highway 66 in Music: Bobby Troup's "Route 66," Michael Daugherty's Route 66, and [redacted]'s Route 66 Suite” (Paper)</p> <p>David S. Carter, Loyola Marymount University “Bridging the Blues: Hybrid Forms” (Paper)</p> <p>Aaron Keebaugh, North Shore Community College “Concertos for the Herd: Progressive Jazz and Aesthetic Autonomy” (Paper)</p> | |
| 6:15 – 8:00 pm | Dinner on your own | |
| 8:00 pm | Opening Concert APU Feature Concert | Munson Recital Hall |
| Saturday, February 26 | | |
| 8:00 – 12:00 pm | Registration Coffee served | Munson Courtyard |
| 9:00 – 10:30 am | Session 2: Music Education Practice Session Chair: Lisa Crawford | School of Music Room 111 |
| | <p>Lisa Gillespie, University of Nevada - Las Vegas “How can we keep them singing?” (Paper)</p> <p>John Eros, California State University, East Bay, and Karen Koner, San Diego State University “Transfer: From Community College to Music Education Major” (Paper)</p> <p>Alexander Koops, Azusa Pacific University “Incorporating composition into the music education curriculum” (Discussion Forum)</p> | |
| 9:00 – 10:30 am | Sound checks for Composers Concert | Munson Recital Hall |
| 10:45 – 12:15 pm | Session 3: 20th Century Performance Session Chair: Michael Lee | Room 111 |

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| | <p>Nanyi Qiang, Central State University “Piano and Electronics in Music Performance” (Lecture-Recital)</p> <p>Ralph Lewis, Independent Scholar “Aaron Cassidy’s Second String Quartet” (Paper)</p> | |
| 12:15 – 1:15 pm | <p>Lunch APU Box Lunches or on your own</p> | |
| 1:15 – 1:40 | SW Section Business Meeting | Room 111 |
| 1:45 – 3:15 pm | <p>Session 4: Music Educator & Performer Wellness Session Chair: Lisa Crawford</p> | Munson Recital Hall |
| | <p>Karen Koner, San Diego State University, Jennifer Potter-Gee, San Diego State University, and Briane Borden, Crane School of Music at SUNY Potsdam “Lived Experiences: Music Educator’s Stress in the Time of Covid” (Paper) [MOU1]</p> <p>Silvan Negrutiu, Northern Arizona University “Performers Beyond Performance” (Paper)</p> <p>John Eros, California State University, East Bay, and Karen Koner, San Diego State University “Shifting the Balance in Pre-Service Music Teacher Certification” (Discussion Forum)</p> | |
| 3:15 – 3:30 pm | Break | |
| 3:30 – 5:00 pm | <p>Concurrent Session 5A: Vocal Music Session Chair: Claire Fedonuk</p> | Munson Recital Hall |
| | Emily Howes Heilman , Sam Houston State University | |

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| | <p>“Peter Lieberson’s Neruda Songs” (Lecture-Recital)</p> <p>Nicole C. Lamartine, University of California, Santa Barbara</p> <p>“A New Paradigm of Rhythm for Singing Musicians” (Paper)</p> <p>Alexander Hahn, California State University Long Beach</p> <p>“Haan and Hope: Emotionalism in Korean Art Song” (Lecture-recital)</p> | |
| 3:30 – 5:15 pm | <p>Concurrent Session 5B Performer Wellness, Diversity & Pedagogy Session Chair: Alexander Koops</p> | Room 111 |
| | <p>Susan Helfter, University of Southern California, and John Burdett, Azusa Pacific University</p> <p>“Musician’s Possible Selves” (Paper)</p> <p>Yi-Yang Chen, University of Kansas, “Think Outside the Box for Lessons” (Lecture-Recital)</p> <p>Sarah Daughtrey, New Mexico State University “Let’s Start at the Very End: Teaching the Musicians of Generation Z” (Discussion Forum)</p> | |
| 5:00 – 7:30 pm | Dinner on your own | |
| 7:30 – 9:00 pm | <p>Composers’ Concert Mark Gasbarro, Host and Composition Chair</p> <p>Program: Chen Yi-Yang <i>Twisting Path</i></p> <p>Mark Dal Porto</p> | Munson Recital Hall |

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| | <p><i>In Memoriam</i></p> <p>Valentin M. Bogdan <i>Etudes (1, 2, 3)</i></p> <p>Douglas Ovens <i>Variations on a Mexican Folk Tune</i></p> <p>David S. Carter <i>Setting Up</i></p> <p>Mark Gasbarro <i>In Bright Autumn Air</i></p> <p>Ralph Lewis <i>Straight into Triangles</i></p> <p>Allison Johnson <i>Full of Echoes</i></p> <p>Valentin M. Bogdan <i>Opus One - Theme and Variations for 2 Pianos</i></p> | |
| Sunday, February 27 | | |
| 8:30 – 9:00 am | Coffee & Pastries | Courtyard |
| 9:00 – 10:30 am | Session 6: Contemporary Performance Practice Session Chair: Raejin Lee | Munson Recital Hall |

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| | <p>Katrina Clements, Independent Scholar “Sights and Sounds: Multimedia in 21st-Century Music Performance Featuring Two Works for Clarinet, Electronics, and Visuals” (Lecture-recital)</p> <p>Alexander Koops, Azusa Pacific University and Frank Ticheli, University of Southern California “Composing and Performing Flex Ensemble Music” (Discussion Forum)</p> | |
| 10:30 – 10:45 am | Break | |
| 10:45 – 12:35 pm | <p>Session 7: Piano Repertoire/Composer-Performers Session Chair: Jonathan Rhodes Lee</p> | Munson Recital Hall |
| | <p>Jacqueline Petitto, Long Beach City College Sister Power! Solo Piano Works by Nadia and Lili Boulanger (Lecture-Recital)</p> <p>Kwoon Lee, Cottey College “Finding Their own Voices: Piano Études by Women Composers” (Lecture-Recital)</p> <p>Julia Mortyakova, Mississippi University for Women “Piano sonata Op. 21 by Cecile Chaminade” (Lecture-Recital)</p> <p>Silvan Negrutiu, Northern Arizona University “Fleeting Trifles: An Exploration of Piano Bagatelles” (Lecture-Recital)</p> | |
| 12:35 pm | Conference Concluded | |



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Composers Concert

Mark Gasbarro, Host/Composition Chair

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| Chen Yi-Yang | <i>Twisting Path</i> |
| Mark Dal Porto | <i>In Memoriam</i> |
| Valentin M. Bogdan | <i>Etudes (1, 2, 3)</i> |
| Douglas Ovens | <i>Variations on a Mexican Folk Tune</i> |
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| Valentin M. Bogdan | <i>Opus One - Theme and Variations for 2 Pianos</i> |

Program Notes

Chen Yi-Yang, *Twisting Path*

Originally planned as the concluding performance of Gulf Theater's (Florida) first season, my concert was canceled due to COVID-19. It now launches the new

season with a completely revised, uplifting new program that triumphs over the musical silence imposed by the pandemic. I want to show music lovers that not only can fireworks light up the stage but so can the depth and expressiveness of the simple beauty of melodic lines. I would like to offer music that fills the gaps that its absence left in our souls, and comfort people who suffered loneliness and the loss of family and friends. I would also like to dedicate some of the pieces to the community as a prayer for hope to go forward after COVID. This composition is in response to the global pandemic. I decided to express my sorrow in my composition. I also dedicate this piece to victims of COVID-19 and those who have lost their loved ones. We won't be defeated. There is still hope for humanity. Each setback gives us more strength to rebuild a better society, compassion for others, and openness.

Mark Dal Porto, *In Memoriam*

In Memoriam for Oboe and Piano is a reflective, somber, yet hopeful piece in response to so many of the world's recent changes. The plaintive oboe line depicts the individual and the challenges so many of us have experienced. As the piece continues, there are more optimistic, heart-felt, and reflective moments. The conclusion is similar to the introspective opening and represents a nostalgic looking back and forward-looking hope, desire, and expectation that life and we will continue.

Valentin M. Bogdan, *Etudes (1, 2, 3)*

I believe that any musical performance involves three equally important entities: the performer, the composer, and the listener. Audience reaction, their response to the music, is one of the things that make a live performance unique. This set of etudes aims to involve all three entities; these pieces apply the meaning of the word etude, "study", not only to the performer, but also to the audience and composer. Some of the writing is meant to challenge the pianist, similarly to the etudes of past major composers, while some of these etudes are the result of the composer challenging himself to make the most use of certain techniques. Finally,

some of these works involve the listeners; they are asked to create their own understanding of what they hear, as part of an intellectual challenge

Douglas Ovens, *Variations on a Mexican Folk Tune*

One of the great "accidents" of my life occurred in the first few weeks after I moved to Santa Barbara to study composition at UCSB in 1979. I was hired to

play marimba for a local Mariachi band, Los Montejanos de Santa Barbara. This turned out to be one of the most fascinating periods of my musical apprenticeship.... studying everything from Monteverdi to Berio by day and playing everything from Sabor a Mi to Jesusita en Chihuahua at night. I say accident because this experience took me in completely unanticipated musical directions that inspire me right up to the present day.

The variation process involved in the piece is very traditional in the manner of the Beethoven Diabelli Variations or similar sets (just shorter). The three section "theme" of the folk song is treated to changes of texture and mode and concludes with a showy climactic scherzo.

There are many people in life we would like to have a chance to circle back and say, "Thank you." Sadly, Dave Montejano, the founder and leader of the mariachi band, died a few years ago but this is my thank you to him.

David S. Carter, *Settling Up*

In composing *Settling Up*, I worked with long rhythmic and pitch series, using them to create both placid, static textures as well as more expressive, even agitated ones. The flute and piano in this work have their own identities, at times seeming to cross paths without noticing one another but at other moments audibly influenced by each other's presence. The piano creates an ambient environment inspired by natural soundscapes, a habitat that is mostly static but that shifts slowly and inexorably. The flute initially borrows some of the piano's character, but gradually emerges with a much more active role. The title refers to the sense in the piece that the flute and piano are involved in a negotiation, neither side eager to compromise but both perhaps eventually reaching a degree of resolution.

Mark Gasbarro, *In Bright Autumn Air*

This piece was inspired by a particularly beautiful autumn day with bright, clear sun and crisp, energizing air. It is in three parts with the violin and piano having equal roles.

Ralph Lewis, *Straight into Triangles*

"*Straight into Tangles*" is a live-to-Zoom work for orchestra. Designed in collaboration with an orchestra throughout this last year, it is meant to be a live experience that embraces the playful imperfections of audio in this medium. Deliberate straight lines and clear, unblended colors (inspired by the rigor of Mondrian) are performed into Zoom, and unstable, uncertain, scuffed, tangled

sounds return. As the orchestra members learn to play the written music, they are also examining how their input is indeterminately altered, manipulated, and distorted by Zoom. (Video performance)

Allison Johnson, *Full of Echoes*

Commissioned on the occasion of the 80th anniversary of the death of Virginia Woolf, this work uses the only known recording of Woolf's voice, from a BBC broadcast in 1937, along with a reading of the opening of her iconic work: *A Room of One's Own*.

Other sound elements - like the dragonfly - signifying souls of the dead or the past - come from Yellowstone National Park's public domain archives, along with processed speech girding and undergirding in vestiges of long ago poems, revisited.

This work looks and listens to the past, to the sequestered and cloistered lives lived, especially by women, during the age of Virginia Woolf -- the limitations and boundaries only lifted by their words, language, and memories intoned and imagined in their closely-surrounded space, the only room of their own.

This is how many of us have lived this past year and a half.

Valentin M. Bogdan, *Opus One - Theme and Variations for 2 Pianos*

Opus One is a Theme and Variation written for 2 pianos. It aims to represent a musical and also personal journey through choices and decisions. It was one of the first works the composer wrote specifically for the piano duo performing it, thus the title. This work appeared on the duo's debut album, *Journey for Two* (2018).

Keynote Address
The Music School in the 21st Century: Pipelines, Politics and Pathways

Eileen Stempel
Dean, UCLA Herb Alpert School of Music

Abstract:

Our educational world has recently been experiencing tumult on a variety of fronts: with the pandemic and its attendant challenges, as well as with the racial reckoning of our time. For music schools and programs these conversations are especially fraught and personal, both for those who have devoted their entire lives to the preservation and study of a musical canon that they perceive as under assault and for those who view a re-centering of the curriculum—and a re-design of the music school as an institution—as long-overdue. As we collectively inhabit this time of reflection and reorganization, this is a moment not only to re-examine our curricula, but to extend our reforms more foundationally and inclusively both towards the students that we serve and the students that we have yet to serve. The National Center for Education Statistics latest report indicates that 73 percent of American college students are now neo-traditional students. They are older, from historically underrepresented communities, Dreamers, transfer students, low-income (Pell-eligible), first generation. They are parenting students and/or students with veteran status. This is our country's "new normal." And yet, as music schools and programs, we have not historically tended to serve these students, and when we do so, we haven't fostered their success—even as judged by limited data frames such as time-to-degree and graduation rates when examined in comparison to their "traditional" peers.

What does an intentional lens on equitable student access and success look like within the field of music, and what might an examination of both the national data as well as an understanding of our own institutional context reveal? At a time when free college has gained remarkable popularity, we are called to go *Beyond Free College* to craft a more nuanced approach that helps to address the root challenges while offering a transformative pathway forward.