

# **SOUTHERN CHAPTER OF THE COLLEGE MUSIC SOCIETY**

## **ACKNOWLEDGMENTS**

The CMS Southern Chapter gratefully acknowledges all of those who have worked tirelessly to make this conference such a tremendous success:

Susan Tusing (Clayton State University), Chair of Visual and Performing Arts  
Kurt-Alexander Zeller (Clayton State University), Conference Host  
Faculty, students and staff of the Clayton State University Music Division  
Samuel C. Dixon (Spivey Hall), Executive and Artistic Director  
Michael Ozment (Spivey Hall), Production Management  
Staff of Spivey Hall  
Peter Park (CMS National Office)

### **CMS Southern Chapter Executive Board**

President:	Paul West Osterfield Middle Tennessee State University
President-Elect:	Ann L. Silverberg Austin Peay State University
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Theory:	Evan Jones Florida State University
Student Representative:	Peter J. Learn University of Miami
Performance:	Emily Hanna Crane Austin Peay State University

**Welcome!**

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## **Welcome from the CMS Southern Chapter President**

Welcome to the 34th annual conference of the Southern Chapter of the College Music Society! We are very happy to be at Clayton State University, home to the world-class Spivey Hall. We are particularly happy to welcome Mary Arlin, Professor Emerita at Ithaca College, as our keynote speaker. Mary brings a wealth of knowledge as a musician, scholar, and pedagogue.

I would like to thank Kurt-Alexander Zeller, his CSU colleagues, and the Spivey Hall staff for their hard work and hospitality in hosting the conference. We have a wonderful opportunity to share ideas, listen to music, and socialize with colleagues and friends, both old and new. Enjoy the conference!

Paul West Osterfield (Middle Tennessee State University)  
President, Southern Chapter of CMS

## **Welcome from the Conference Host**

My colleagues in the Division of Music and I are pleased to welcome the 34th annual conference of the Southern Chapter of the College Music Society to Clayton State University, one of the most dynamic and diverse campus communities in the South. Many of you probably have visited Clayton State vicariously through broadcasts from our Spivey Hall on “Performance Today” and other radio programs, but we are delighted to be able to meet you and to share all the beauties of our campus with you in person. We hope that your time here at the conference will be comfortable, enjoyable, and inspiring, and that afterward you will return home with new ideas, new understandings, and new friends.

Kurt-Alexander Zeller (Clayton State University)  
Conference Host

## Schedule at a Glance

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### Thursday

1:00 Welcome (MEB 157)  
1:30 Paper session (MEB 157)  
2:30 Paper session (MEB 157)  
3:45 Lecture/Recitals (SH)  
7:30 Concert (SH)

### Friday

8:15 Paper session (MEB 157)  
9:15 Keynote Address (MEB 157)  
10:30 Paper session (MEB 157)  
11:45 Luncheon  
2:00 Lecture/Recitals (MEB 157)  
3:00 Paper session (MEB 157)  
5:00 CMS Southern Chapter Board Meeting  
7:30 Concert (SH)

### Saturday

8:30 Chapter Member Business Meeting (MEB 157)  
9:15 Inclusivity and Invention – Discussion (MEB 157)  
10:00 Paper session and Lecture/Recitals (MEB 157)  
11:45 Paper session (MEB 157)

### Legend

MEB – Music Education Building  
SH – Spivey Hall

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## Review Committee Members

### Program selection committee

Paul West Osterfield, chair  
La Wanda J. Blakeney  
Emily Hanna Crane  
Evan Jones  
Steven N. Kelly  
Kristian I. Klefstad  
Terry McRoberts  
Ljerka V. Rasmussen  
Ann L. Silverberg

### Composition selection committee

William M. Price, chair  
Timothy D. Thompson  
Paul Schreiber

## Keynote Speaker

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### MARY ARLIN

Mary I. Arlin (Ph.D. and M.M., music theory, Indiana University, 1972 and 1965; B.S. cum laude, music education, Ithaca College, 1961) is Professor of Music Theory, emerita in the School of Music, Ithaca College. Her research interests include history of theory, theories of rhythm and meter, and pedagogy of music theory. She has published articles in *Journal of Music Theory*, *Teacher's Guide: AP Music Theory* (1999), *Société belge de musicology*, *Musik-Texte: Zeitschrift für neue Musik*, and *Karel Husa: A Composer's Life in Essays and Documents*, ed. Mark A. Radice (Mellen Press, 2002). She is the author of *Esquisse de l'histoire de l'harmonie: an English-Language Translation of the François-Joseph Fétis History of Harmony* (Pendragon, 1994), editor and co-author of *Music Sources: A Collection of Excerpts and Complete Movements*, 2nd ed. (Prentice-Hall, 1989), and she edited and arranged Giacomo Zucchi's *Three Serenades*, op. 3, for viola and piano (International Music Co., 1988). She served as the book reviewer for *Pan Pipes* (1991–95) and has presented papers at SMT and CMS. Past president (1995–99), secretary (1972–90), and Program Committee Chair (2003) of the Music Theory Society of New York State, she has also served Society for Music Theory in several capacities: Program Committee (1984, 1993), chair of the Nominating Committee (1996), and editor of the Newsletter (2010, August 2006, 1999–2004). She is chair of the editorial board of the *Journal of Music Theory Pedagogy* (2006–present). She is the recipient of the Gail Boyd de Stwolinski Prize for Lifetime Achievement in Music Theory Teaching and Scholarship (2010) and the first Volunteer Service Award, Ithaca College (2002).

## THURSDAY SCHEDULE

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Registration & Hospitality

Lobby

1:00 p.m.      Welcome      Music Education Building 157  
Paul Osterfield, President, Southern Chapter CMS  
Kurt-Alexander Zeller, Host, Clayton State University  
Susan Tusing, Chair, Department of Visual and Performing Arts,  
Clayton State University

1:30 – 2:30 p.m.      Ann Silverberg, Session Chair      Music Education Building 157

Indonesian Influences in the Music of Elaine Barkin (b. 1932)  
John Robison (University of South Florida)

Rediscovering a Romanian Composer: the Life and Music of  
Tudor Ciortea  
Valentin Bogdan (Grambling State University)

2:30 – 3:30 p.m.      David Royse, Session Chair      Music Education Building 157

Hector Berlioz and the Piano as an Orchestral Instrument  
Perry Mears (Lee University)

Penderecki's Late Compositional Style as seen in his Chamber  
Works  
Peter Cain (Lee University)

3:45 – 5:15 p.m.      Terry McRoberts, Session Chair      Spivey Hall

Ethel Smyth: Paving the Way for Women Composers  
Karen Garrison (Auburn University-Auburn),  
Laurelie Gheesling (Auburn University-Auburn), and  
Ann Knipschild (Auburn University-Auburn)

"Snapshot" of a Composer: Nick Thorne's 1980 Piano Sonata  
Douglas Jurs (Abraham Baldwin Agricultural College)

Forgotten Gems: The Diabelli Sonatas for Piano Four Hands  
Sujung Cho (Claflin University) and  
Jacob Clark (South Carolina State University)

5:15 p.m.      Dinner Break

## THURSDAY SCHEDULE, continued

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7:30 p.m.      Concert #1      Spivey Hall  
William M. Price, Session Chair  
Compositions by CMS composers Thomas Dempster, Tayloe Harding, Giuseppe Lupis, and Kye Ryung Park. Performance by CMS performer James Zingara.

## FRIDAY SCHEDULE

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Registration & Hospitality      Lobby

8:15 – 9:15 a.m.  
Kristian I. Klefstad, Session Chair      Music Education Building 157

The Contemporary Motets of Lauridsen and Stroope: a  
Comparison of Settings with their Predecessors  
Blair Boyd (University of Tennessee, Knoxville)

Olga Harris: A Biographical Journey of an Artist Through the  
Soviet/Post Soviet Era  
Julia Mortyakova (Mississippi University for Women)

9:15 a.m.      Keynote Speech      Music Education Building 157  
Paul West Osterfield, Session Chair

“Tear Down the Walls”  
Mary Arlin (Professor Emerita, Ithaca College)

10:30-11:30 a.m.  
Steven N. Kelly, Session Chair      Music Education Building 157

Neo-Riemannian Theory in the Undergraduate Music Theory  
Curriculum: Rationale for Inclusion and Ideas for Practical  
Application  
Laura Mason (University of Tennessee, Knoxville)

Utilizing The Tone Row in Jazz Composition: A Technique Used  
to Create Tonal Harmony in an Atonal Environment  
Paul Musso (University of Colorado-Denver)

## FRIDAY SCHEDULE, continued

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- 11:45 a.m. Luncheon  
Paul West Osterfield, Session Chair  
  
Mary Arlin (Professor Emerita, Ithaca College)
- 2:00-3:00 p.m.  
La Wanda J. Blakeney, Session Chair      Music Education Building 157  
  
Ecuadorian Folk Music in Luis Humberto Salgado's Chamber Works for Violin and Piano  
Mei-Hsuan Huang (Iowa State University), and  
Juan Ortega (The Ohio State University)  
  
Between the Sheets: Women in Early Twentieth Century American Popular Song  
Stephanie Tingler (University of Georgia)
- 3:00-4:30 p.m.  
Peter J. Learn, Session Chair      Music Education Building 157  
  
Tennessee High School Band Directors' Attitudes and Perceptions Toward Marching Band Competitions  
Tyler Dieterich (University of Tennessee, Knoxville)  
  
The Manhattanville Music Curriculum Project  
Allison Hendrix (University of Tennessee, Knoxville)  
  
Web 2.0 Ideas for College Music Programs: Current Tools, Tricks, and Trends  
Brendan McConville (University of Tennessee, Knoxville),  
Gene Peterson (University of Tennessee, Knoxville), and  
David Royse (University of Tennessee, Knoxville)
- 4:30 p.m. Dinner Break
- 5:00 p.m. CMS Southern Chapter Board Meeting
- 7:30 p.m. Concert #2      Spivey Hall  
Emily Hanna Crane, Session Chair  
Compositions by CMS composers Blair Boyd, Valentin Bogdan, Brendan McConville, and Jonathan McNair. Performances by CMS performers Wayne Linehan, Douglas Mark, and Jung-Won Shin.

## SATURDAY SCHEDULE

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Registration & Hospitality

Lobby

8:30 a.m. SCMS Business Meeting Music Education Building 157

9:15 a.m. Inclusivity and Invention (National Discussion Topic)  
Ann L. Silverberg, Session Chair; Kristian Klefstad, Session Recorder

10:00-11:30 a.m.  
Ljerka V. Rasmussen, Session Chair Music Education Building 157

“Being Nearer God or Being Nearer the Devil:” Charles Ives’s  
Compositional Years and Liberal Protestantism  
John McCluskey (The University of Kentucky)

The Faustian Moment in Music by Frederic Chopin  
Michael Rector

Introduction to the Style of Mario Ruiz Armengol and his Piano  
Music  
Martin Camacho-Zavaleta (Alabama State University)

11:45 a.m.-12:45 p.m.  
Evan Jones, Session Chair Music Education Building 157

Young Piano Professionals: A Practical Guide for Recent and  
Soon-To-Be Postgraduates  
Ka Man “Melody” Ng (University of Wisconsin-Madison)

Pitch Selection and Intervallic Relations in Ginastera’s Piano  
Sonata No. 1, Op. 22  
Thomas Dempster (South Carolina State University)



## THURSDAY CONCERT

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**Spivey Hall**  
**Thursday, February 28, 2013**  
**7:30 p.m.**

pentes:grammes

Thomas Dempster  
(South Carolina State University)

Jessica Dunnavant, piccolo

Expanding Mottos (1990)

Taylor Harding  
(University of South Carolina-Columbia)

David Cutler, piano

Sans Titre VII

William Price  
(University of Alabama-Birmingham)

James Zingara (University of Alabama-Birmingham), trumpet

Il Remo d'Oro: Tre Sonate Vulcaniche in Nemi Bemolle

Giuseppe Lupis  
(Grand Valley State University)

Giuseppe Lupis, piano

Calle Veneziana

Kye Ryung Park  
(Edison State College)

Valentin Bogdan, piano

## THURSDAY CONCERT, continued

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### **PROGRAM NOTES**

#### **Thomas Dempster**

##### **pentes:grammes**

Divided into five short movements, this work makes usage of vertiginous trajectories and the extremes of range of the piccolo: that is, the sheer, precipitous movement from extreme middle to extreme-extreme high, and the thin, airy cliffs between. In some dialects of French, the word *pont* – bridge – is homophonous to the word *pentes* (or near enough, as the voice of the flute is to that of the piccolo). At least on a literary level this could reflect back upon the nature of the piece: short bursts of activity connected by reflective, connective tissues all extrapolated from the first explosive 45 seconds of music.

#### **Kye Ryung Park**

##### **Calle Veneziana**

*Calle Veneziana* is inspired by my experience in Venice. The piece starts with my walk early in the morning on the beautiful streets. The city gets busy with many tourists during the day. When the day is over, I start walking again while enjoying the beauty of the city.

#### **Giuseppe Lupis**

##### **Il Remo d'Oro: Tre Sonate Vulcaniche in Nemi Bemolle**

*Il Remo d'Oro* (The Golden Oar) was commissioned in 2011 by Music on Volcanic Lakes, a project in which five composers representing five continents were asked to write one composition each, inspired by one of the five volcanic lakes near Rome, Italy. These compositions were then performed in five concerts in five locations adjacent to the five lakes. *Il Remo d'Oro* was written for the Nemi lake and its legend: the Golden Bough (*Il Ramo d'Oro*). It is a set of three loosely monothematic piano sonatas in which puns are played on the title, metronome, and other marks. *Allargando* becomes *Allagando* (flooding); *Larghetto* becomes *Laghetto* (small lake); *Moto* becomes *Moto...scafo* (boat) etc. All sonatas are written in E flat (*Mi bemolle*) a key drawn out of the lake's name, and follow a fast-slow-fast pattern. *Il Remo d'Oro* was premiered by Gabriele Sarandrea in February 2012. On each of the five concerts Mr. Sarandrea walked on stage with a Golden Oar setting the right mood for his performance. The work made the TG3 Lazio TV news.

## THURSDAY CONCERT, continued

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### **Tayloe Harding**

#### **Expanding Mottos (1990)**

This composition is a 13-minute work for solo piano that features several small and related pieces of melodic material (the mottos). These mottos are stated, then lengthened and juxtaposed with one another to form both the whole of the work's content and its structure. There are four mottos each made-up of largely continuous eighth-note patterns, though each features different intervallic relationships, contours, and articulations, and are of different lengths. Though the mottos appear first all in the same or closely related key-centers (C, G, D), each undergoes transpositions to other centers. These transpositions, though not systematically arranged, do act with the expansions and juxtapositions in outlining the various formal sections of the work.

### **James Zingara**

#### **Performance of *Sans Titre VII* by William Price**

*Sans Titre VII* is a new work for unaccompanied trumpet by University of Alabama at Birmingham composer William Price. The piece explores the various timbres of the trumpet through the use of space, mutes, percussive effects, staging and extremes of dynamics and tempi.

## FRIDAY CONCERT

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**Spivey Hall**  
**Friday, March 1, 2013**  
**7:30 p.m.**

Theme and Variations for Two Pianos  
Valentin Bogdan and Julia Mortyakova, piano  
Valentin Bogdan  
(Grambling State University)

Duo for Two Pianos  
Kevin Class and Kristian Klefstad, piano  
Brendan McConville  
(University of Tennessee, Knoxville)

I Was Never Good with Words  
Donté Davis and Brandon Holmes, violins  
Evonee Mitchell, viola  
Rebecca Rolland, cello  
(coached by Richard Bell)  
Blair Boyd  
(University of Tennessee, Knoxville)

Like a Breath in a Bubble, Spinning  
Richard Clement, tenor  
Stuart Gerber, percussion  
Jonathan McNair  
(University of Tennessee-Chattanooga)

1. Wild Nights!
2. Come Slowly, Eden
3. The Letter
4. The Mask
5. A Deep-Sworn Vow
6. Elegy

Post Cards  
Wayne Linehan (Mississippi College), cornet  
Douglas Mark (Delta State University), trombone  
Jung-Won Shin (Delta State University), piano  
Dexter Morrill

1. Gibbs Street
2. Patrick Street Parade
3. Lullaby/Dreams
4. Dancers
5. Gibbs Street Revisited

## FRIDAY CONCERT, continued

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### **PROGRAM NOTES**

#### **Valentin Bogdan**

##### **Theme and Variations for Two Pianos**

I have always been attracted by the theme and variations form. Rather than restrictive, I see it as an opportunity for compositional freedom – the composer can choose to approach this genre in a variety of ways, without the fear of extreme digression. I believe it is very telling that this form has been a staple of the repertoire for centuries.

*Theme and Variations for Two Pianos* is based on a simple melody, underlined by a certain dose of sarcasm. Each variation boasts a different character, and they are based on a single modern compositional technique (pitch sets, quartal harmony, tone clusters, etc). At times, reminiscences of the late Romantics creep in. I chose to write this work for two pianos because this gave me the opportunity to capitalize on the ability of the instruments to act as soloist and accompanist at the same time. There is a musical tug-of-war throughout the entire work. At times, the two performers are asked to collaborate, to support one another, to work together in order to reach a musical goal. At other times, they are asked to ignore one another, and play like the old-fashioned, almost self-centered soloist of the Romantic period. This work is meant to showcase the performer as much as the composer, while attempting to combine the virtuosic musical approach of the older time with the more cerebral compositional approach of today.

#### **Brendan McConville**

##### **Duo for Two Pianos**

*Duo for Two Pianos* is a rhythmically charged and energetic work that received its world premiere in 2011. Here, two pianists face each other onstage. Each is armed with percussion instruments (djembes and bongos) which they are asked to play at certain moments to support (and at times distract) the other performer. During the piece the two pianos embody distinctly different characters. One is lyrical and expressive (even "Romantic") while the other is aggressive and agitated (somewhat "Bartokian"). They each stake their claim for motivic prominence in the piece, yet by the end, the two surprisingly work together, contrapuntally and rhythmically and their motives become one. Metrical subdivisions shift constantly, and while the performers often utilize contrasting subdivisions early in the work, the two ultimately become synchronized. *Duo* is a single movement work.

## FRIDAY CONCERT, continued

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### **Blair Boyd**

#### **I Was Never Good with Words**

This piece was inspired by a quote from Victor Hugo, "Music expresses that which cannot be said and on which it is impossible to be silent." The concept of the piece is that the melodies serve to communicate in place of words. The atmosphere of the piece is established harmonically before the entrance of the main theme. Later, a countermelody joins the main theme as a reminder of the beauty of souls in harmony.

### **Jonathan McNair**

#### **Like a Breath in a Bubble, Spinning**

*Like a Breath in a Bubble, Spinning: Songs of Love and Loss* is a set of six songs for tenor (or soprano) voice and mixed percussion, which addresses aspects of romantic love. The texts are drawn from poetry by Emily Dickinson, Amy Lowell, William Butler Yeats, and D. H. Lawrence.

Songs 1-3 are concerned with the infatuation stage ("Wild Nights!", and "Come Slowly, Eden," by Dickinson; and "The Letter," by Lowell). Song 4 is a turning point: "The Mask" (by Yeats) deals with a relationship in which doubts have arisen about the beloved's sincerity. Songs 5 and 6 are about lost love, from two perspectives: first, due to betrayal in "Deep-Sworn Vow" (by Yeats), and alternatively the death of a beloved in "Elegy" (by Lawrence).

The title for the entire set was taken from a line in the text of the last song, "Elegy." The music was intended by the composer to be a fairly direct reflection of the poetry. Each song utilizes a different set of percussion instruments and/or playing techniques, and in the last song, the vocalist also plays two instruments.

### **Wayne Linehan, Douglas Mark, and Jung-Won Shin**

#### **Post Cards for cornet, trombone, and piano by Dexter Morrill (b. 1938)**

*Post Cards*, for cornet, trombone and piano, was composed in 2011 for trombonist John Marcellus of the Eastman School of Music faculty. John and his students have performed several of my pieces over the past dozen years, and *Post Cards* is a kind of thank-you note for all of their fine performances.

*Post Cards* is a 'nostalgia' piece and may be done with projections of old photos above the players, meant to have a visual connection with the music. There are no texts or stories to go with each piece, except for the *Patrick Street Parade*. Some years ago I discovered a fascinating photo in Frederick Maryland, which was enlarged and on display in a bank window on Patrick Street. The photograph was taken in September 1862, as the Confederate troops of Stonewall Jackson marched up the street (evidently by a lady with a camera in the house above the street). This remarkable photo is the only one of a southern regiment marching. *Patrick Street Parade* is a collage with lots of songs and

## FRIDAY CONCERT, continued

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marching tunes of the Civil War. The piano provides most of the harmony and percussion, although it also joins in with the tuneful counterpoint. I have visited Eastman and *Gibbs Street* many times, so it was great to have Jim Thomson playing on the old school cornet. *Lullaby / Dreams* was taken from a movement of my *Second Symphony*, and here the original French horn lullaby was given to the trombone (all of the players contribute to the 'clock ticking' motive). The imaginary *Dancers* and a brief echo of *Gibbs Street* end the piece.

### **Valentin Bogdan**

#### **Rediscovering a Romanian Composer: the Life and Music of Tudor Ciortea**

This paper will discuss the life and music of Tudor Ciortea, one of the most influential Romanian classical composers of the 20<sup>th</sup> century. With the exception of a number of works by George Enescu and Dinu Lipatti, Romanian contemporary classical music is essentially unknown in today's musical canon. One of the main causes of this is the fact that a modern Romanian compositional style developed later than the ones in neighboring countries, due to constant struggles for independence from a variety of influences such as the Romanian Orthodox Church, Romanian folk music, and the Communist Party.

The quest to develop a modern Romanian compositional language began in the early 20<sup>th</sup> century. Tudor Ciortea was one of the leaders of this movement. A true Renaissance man, he was an award-winning composer, a musicologist, but he also had a very successful career as a diplomat while holding various postings within the Romanian government. Ciortea's music was equally complex – while some traits of Romanian folk music are observed in his works, his compositions employ modern techniques, such as atonality. The presentation will offer insight into the composer's life; it will introduce some of his most important works, and it will discuss Ciortea's influence on other Romanian composers. This paper will also analyze how geo-political factors affected the perception of Ciortea's music outside Romania, in order to try and explain why Romanian classical music does not have a more prominent role in the musical canon of today.

### **Blair Boyd**

#### **The Contemporary Motets of Lauridsen and Stroope: a Comparison of Settings with their Predecessors**

The motet has undergone an assortment of stylistic transformations over the centuries since its birth in medieval music. While the treatment of musical elements in motets has evolved over time, composers from nearly every period have gravitated toward certain favored Latin texts. Recent composers are no exception: certain texts remained favored now set in contemporary styles. Yet perhaps not enough analytical attention is being given to recent settings, which feature strong links to their ancestors though fuse evolved choral techniques, harmonic progressions, and formal designs. In short, this presentation will study how contemporary trends have been applied to the evolving genre of the motet.

The presentation will offer analyses of contemporary motets from two prominent contemporary composers, Morten Lauridsen and Randall Stroope, and compare them to their Renaissance counterparts of the same text. Included in this presentation will be a juxtaposition of two Renaissance settings of *O Magnum Mysterium*, by composers Thomas de Victoria and Giovanni Gabrieli, with Lauridsen and Stroope settings. This will enable a clear comparison of the contemporary and ancestral settings. Analysis of Lauridsen's and Stroope's settings of *Ubi Caritas et Amor* will serve to further outline



Renaissance techniques which have influenced both composers. Through a comparison of form, texture, harmony, and melodic treatment, I will show how these two contemporary composers have evoked the spirit of Renaissance motets through their contemporary reinterpretations.

### **Peter Cain**

#### **Penderecki's Late Compositional Style as seen in his Chamber Works**

Although Krzysztof Penderecki is perhaps best known for his avant-garde works of the 1960s, he quickly took a step back from such pieces and began experimenting with other, older compositional styles. These styles coalesced into a new style period in the 1980s that he calls his "synthesis" style. Although his later works do not follow the guidelines of functional tonal harmony, they often contain triads used non-functionally, and hint at key areas that are rarely completely fulfilled, or perhaps that resolve to an open fifth at the end of a movement. Hallmarks of Penderecki's later compositional style include brooding, slow, discursive movements, and a reliance on the intervals of the semitone, minor third, and tritone.

This style can be seen most clearly in his chamber works, a genre which he had previously avoided until now. Indeed, in a series of essays he wrote in the late 1990s, Penderecki states that he returned to chamber music for the clarity and simplicity of reduced voices, and used chamber music as a sort of lab to reduce music to its essence and seek the "synthesis" of its most essential elements. This paper will survey his late chamber works and focus on two of them as case studies of his late style period. By studying his *Clarinet Quartet* and *Sextet* we can see prime examples of his compositional style that can be applied to many of the works of his late compositional style, including larger-scale ones.

### **Martin Camacho-Zavaleta**

#### **Introduction to the Style of Mario Ruiz Armengol and his Piano Music**

The aim of the presentation is to introduce the music of Mexican composer Mario Ruiz Armengol, specifically through the performance and lecture demonstration of a representative core of his piano literature. The presenter will briefly explain the composer's background, historical place within Mexican music, composer's style and overview of his piano works, and will illustrate the main points through performing selections from selections of his literature.

Consisting of more than 200 works for piano, Mario Ruiz Armengol's repertoire has been described by author Díaz Barriga to be "along with the piano music of Manuel M. Ponce and Carlos Chavez, the most important contribution of piano literature from Mexico to the world." [1] Despite being well-known among pianists in Mexico, Ruiz Armengol's music and importance is virtually unknown in the United States.

Ruiz Armengol's compositional style is characterized by the integration of widely varied influences. Stylistically, his music is a diverse blend of classical tendencies and

contemporary treatments, jazz, popular urban and commercial styles, mixed with elements of traditional Mexican and Cuban music. His use of harmony is uniquely blended from tonal, bitonal, quartal, chromatic, pentatonic, jazz, and traditional Latin influences.

[1] Carlos Díaz Barriga, *La Calle de los Sueños (Street of dreams)* (Mexico City: Ediciones Pentagrama, 2002), 159.

### **Sujung Cho and Jacob Clark**

#### **Forgotten Gems: The Diabelli Sonatas for Piano Four Hands**

Much like their composer, the Sonatas Op. 32, 33, and 37 for Piano Four Hands by Anton Diabelli, have been largely forgotten by pianists, piano pedagogues, and aficionados. However these sonatas deserve a place in the mainstream repertoire owing to a melodic tunefulness and quirky charm that is very audience accessible.

Schubert is generally regarded as the first composer who made the piano duet into a higher art form, so perhaps Diabelli's close connection to Schubert as his publisher might have stimulated Diabelli's desire to write these sonatas. Although it can be assumed they were likely written between 1820 and 1840, their anachronistic style includes many of the techniques of Classical period. Each sonata has similar movement structure, reminiscent of the comic operas of Mozart or Rossini: the first movement is in a style of operatic overture, the second movement lyrical aria, and the last movement cheerful dance or rondo. We also can find Beethovenian influence in these sonatas. Diabelli's frequent use of harmonic surprises, unusual harmonic direction involving diminished seventh chords, modulations, syncopation, and sforzando are good examples. Diabelli's sonatas also feature vivid interactive dialogue between primo and secondo particularly in contrast to similar sonatas by Mozart.

In this lecture recital session, general characteristics, connections to other major composers, and innovative features of these sonatas will be discussed. Pedagogical value and their practical use will be briefly mentioned, followed by a complete performance of the Sonata in C major, Op. 37.

### **Thomas Dempster**

#### **Pitch Selection and Intervallic Relations in Ginastera's Piano Sonata No. 1, Op. 22**

Composed for Johana Harris - a mid-20th Century virtuoso pianist and spouse of American composer Roy Harris - and created during Ginastera's "Subjective Nationalism" stylistic period, Ginastera's first piano sonata bears hallmarks of his Argentinian and Iberian musical roots yet offers up some of his earliest forays into precise control of materials, presaging his more austere final compositional style. Indeed, consistent and economical intervallic and pitch set relationships return throughout the Sonata, including the striking twelve-tone-based second movement and the nebulous, octatonic-derived, questionably-tonal third movement. This discussion demonstrates the harmonic, formal, and structural-contour relationships established by pitch selections,

beginning with the (in)famous second-movement tone row. This row, formerly dismissed as not central or structurally important to the work, rather seems to inform, to reference, and to reflect a functionally tonal hierarchy throughout the work.

### **Tyler Dieterich**

#### **Tennessee High School Band Directors' Attitudes and Perceptions Toward Marching Band Competitions**

The purpose of this study was to investigate Tennessee high school band directors' attitudes and perceptions toward marching band competitions. One hundred and seventy-four Tennessee band directors were surveyed on why they go to marching band competitions, student enjoyment of competitions, outside pressure to attend competitions, administration support to attend competitions, and whether competitions promote good musicianship. Results from the survey suggested that Tennessee band directors have many individual reasons for going to marching band competitions. Band directors agreed that students enjoy competitions. Outside pressure to attend competitions was not a factor for most band directors. Band directors generally agreed that their administrations support them going to competitions. Band directors were neutral about whether marching band competitions promoted good musicianship. None of these results varied by gender, geographic area, or band size.

### **Karen Garrison, Laurelie Gheesling, and Ann Knipschild**

#### **Ethel Smyth: Paving the Way for Women Composers**

Ethel Smyth (1858-1944) attained success as a composer and writer at the turn of the 20<sup>th</sup> century, a time when women were never considered more than amateur musicians. She achieved international recognition as an opera composer – a feat basically unheard of for a woman during this time period. Her operas were performed in Berlin, London, and New York City. Smyth was an eclectic composer and was influenced by many musicians – Mendelssohn, Brahms, Beethoven, and Wagner. Yet, her music maintains originality in its use of harmonies and orchestration. In addition to her large scale musical works, Smyth also composed songs and chamber music. In this lecture/recital, we will perform movements from two of her chamber compositions, *Two Interlinked French Folk Melodies* for flute, oboe, and piano and *Variations on Bonny Sweet Robin*, also arranged for this instrumentation. These two infrequently performed compositions give insight into Smyth's talent and originality as a composer. We will present background information about these pieces and significant highlights in Ethel Smyth's musical career. Ethel Smyth was a tireless advocate for promoting her compositions. In doing so, she helped change the existing attitudes in regards to music written by women composers. She helped pave the way for the next generation of women composers including such composers as Madeline Dring (1923-1977). We will end our lecture/recital with a performance of a movement from Madeline Dring's *Trio* for flute, oboe and piano. This composition is a perfect example of how women's music has become standard repertoire today.

### **Allison Hendrix**

#### **The Manhattanville Music Curriculum Project**

The Manhattanville Music Curriculum Project was among several projects that were initiated as a result of the educational reform that took place in the United States following the Soviet Union's launch of Sputnik I. Ronald Thomas, Manhattanville Music Curriculum Project's founder, and 25 other music educators conducted a study that served as a launching pad for a music methodology centered on discovery learning, contemporary music and student collaboration. Today, the Manhattanville Music Curriculum Project is an often-overlooked methodology, though it contains noteworthy implications for the contemporary music classroom including innovative teaching strategies that effectively address the National Standards for Arts Education in music.

### **Mei-Hsuan Huang and Juan Ortega**

#### **Ecuadorian Folk Music in Luis Humberto Salgado's Chamber Works for Violin and Piano**

This lecture recital reports on the study of the Ecuadorian composer Luis Humberto Salgado's chamber music, especially, a group of one-movement pieces for violin and piano written between 1945 and 1956. The examination of these pieces was based on photographs of their holograph manuscripts housed at the Historical Archive of the Central Bank of Ecuador. These works remain unpublished; in fact, recent writings about Salgado describe a dichotomy between the value of his music and the lack of knowledge of his production outside the boundaries of his native land. Most of these pieces, including *Anhelo*, *Capricho Ecuatoriano*, and *Nocturno*, reference genres of great significance in Ecuadorian culture, whereas *Berceuse* and *Interludio* follow the tradition of the nineteenth-century character piece. This presentation will contextualize Salgado and his musical style and will then focus on the composer's use of Ecuadorian folk references in these works. Representative pieces will be performed as part of this presentation (c. 10 min. of total performing time). Luis Humberto Salgado (1903-1977) has been regarded as one of the leading Ecuadorian composers of the twentieth century. Salgado explored a wide variety of genres from solo to orchestral works, and favored an eclectic style of composition that highlights his affiliation with nationalist and avant-garde approaches. Salgado's production remained unsurpassed by his national predecessors and contemporaries, and the extent and variety of his output approximates the contributions of some of the most notable Latin American composers of his generation.

### **Douglas Jurs**

#### **"Snapshot" of a Composer: Nick Thorne's 1980 Piano Sonata**

Nicholas Thorne was a leading American composer in the 1980's, winning the Prix de Rome, Guggenheim and other top composition prizes while securing prestigious commissions from around the world. Then, seemingly overnight, at the height of his career, he disappeared, leaving some dozen commissions unfinished.

After coming across Thorne's Piano Sonata a few years ago, solving the mystery of his disappearance became an obsession of mine. Where did he go? Why did he walk away from his career in music so abruptly without informing any of his collaborators? Has he found peace in his new life, or did the strain of the creative life leave him forever embittered and broken?

After two years of searching, I finally located Thorne in 2010. I subsequently arranged to meet with him on two different occasions, compiling some 40,000 words worth of interviews about his life as a composer, reasons for withdrawal and in particular, about his sonata. The culmination of these interviews is a recently completed play that examines Thorne's life through the lens of his sonata, revealing how the theme of his sonata - the struggle for redemption after an irrevocable loss - is played out in the larger story of his life as a composer.

This lecture recital will reveal the mystery of Thorne's disappearance and discuss the unique structure of the sonata, which Thorne describes as, "a collection of snapshots that at first seem to have no relation to each other but... coalesce at the fugue and become one thing."

### **Stephanie Tingler**

#### **Between the Sheets: Women in Early Twentieth Century American Popular Song**

American popular song at the turn of the twentieth century was one of the most common forms of entertainment. Benefitting from the spectacular growth of performing venues and the fame of skilled performers, the music publishing industry provided means for creating new songs and making them widely available. As the piano became more common, and technological advancements in the form of the gramophone, player piano and radio brought music into the home, the song became as accessible to the amateur as the performing artist, and as enjoyable in one's own parlor as in the music hall. As printing methods became more sophisticated and commercial art expanded beyond advertising applications, sheet music cover art flourished. While the popular song in sheet music form is regarded as a valuable historical and cultural artifact, its importance in documenting gender coding, specifically linguistic and visual cues relating to women, has not been studied extensively. The proposed lecture-recital, *Between the Sheets: Women in Early Twentieth Century American Popular Song*, presents songs composed between the years 1908 and 1926. The lecture component examines text and cover art of songs from this period, revealing an assortment of iconic images that provide a unique perspective on an era of tremendous significance to American women and their changing role in society. The performance component offers live performance of five to eight songs, accompanied by piano or ukulele.

**Laura Mason**

**Neo-Riemannian Theory in the Undergraduate Music Theory Curriculum:  
Rationale for Inclusion and Ideas for Practical Application**

This presentation will build upon the foundation set by Engebretsen and Broman in *Transformational Theory in the Undergraduate Curriculum: A Case for Teaching the Neo-Riemannian Approach (JMTP 21)* and Roig-Francoli's *Harmony in Context* (McGraw-Hill) by justifying the inclusion of Neo-Riemannian Theory (NRT) in the undergraduate music theory curriculum. After first outlining rationale for NRT inclusion, I will focus on examples of practical applications for the undergraduate classroom. While Engebretsen and Broman introduce the notion of NRT inclusion, and Roig-Francoli dedicates several pages in *Harmony* to its discussion, NRT remains uncommon in an undergraduate curriculum. NRT, which is a relationship-based analytical system, lends itself to bridging the transition from the chromatic harmony of the nineteenth century to the varied techniques of the twentieth century. NRT's flexibility assists comprehension of passages from various genres of music, old and new. In an effort to communicate the concepts of NRT to as many undergraduates as possible, examples and assignments should feature musical works of the Common Practice Period, such as those of Beethoven and Liszt, as well as those drawn from the Rock-Pop Era from artists such as Ozzy Osbourne and The Beatles. In the second portion of this presentation, I will address the application of NRT through various written, aural, and keyboard assignments that can be easily utilized in most undergraduate curricula. Through the use of written assignments, including examples for analysis as well as composition-exercises, students will achieve an understanding of NRT at the Analytical and Synthesis levels of Bloom's Taxonomy.

**John McCluskey**

**"Being Nearer God or Being Nearer the Devil:" Charles Ives's Compositional Years  
and Liberal Protestantism**

Charles Ives's (1874-1954) musical quotation of sacred tunes and his use of religious language in prose are frequent themes in the discourse surrounding the composer. However, many researchers fail to address the influence of organized religion in his life. Stuart Feder describes Ives as participating in "a kind of private religion," a sentiment echoed by Jan Swafford, who asserts that Ives "pursued a life of Christ-like love and service." Such commentary results in an image of a spiritual man who transcends denominations. In reality, Ives maintained ties to Congregationalist, Methodist and Presbyterian churches whose ministers, including Harry Emerson Fosdick (1878-1969) of First Presbyterian, New York City, were influenced by transcendental philosophy.

This paper establishes organized religion as one of the most important influences on Ives by tracing his church membership up to 1924, when evidence of his active denominational association ceases. Ives's commentary in *Essays Before a Sonata* (1920) and *Memos* (1972) demonstrates the impact of specific religious leaders on Ives. Lastly, this investigation reveals that among the events surrounding the premature end of Ives's compositional career in the 1920s (a family member's suicide and increasing health

complications) his home church, First Presbyterian, experienced an upheaval that culminated in the resignation of Fosdick. The combination of these circumstances brought an end both to Ives's active composition, and to his participation in organized religion.

### **Brendan McConville, Gene Peterson, and David Royse**

#### **Web 2.0 Ideas for College Music Programs: Current Tools, Tricks, and Trends**

The concept of "Web 2.0" has played an important role in the evolution of technology worldwide during the past decade. It is the "network as a platform," and, "software as a continually updated service that gets better the more people use it...creating network effects through an architecture of participation," says Tim O'Reilly, a co-founder of the annual Web 2.0 Summit. Corporations, media outlets, and popular culture have all explored the potential advantages of using Web 2.0 applications to facilitate improved communication *with* and *among* audiences. Music teachers have begun to do the same.

This presentation will suggest specific ways in which Web 2.0 tools can assist music programs in higher education. We will use scholarship from Salavuo, Cooper, Dale, Spencer, and Chong as a springboard for discussion of practical Web 2.0 applications to both the college music classroom and administration. One presenter will discuss the latest capabilities of cloud-based notation software (i.e. Noteflight) and its classroom integration with social media websites and blogging. Another presenter will demonstrate his use of cloud file sharing for student advising. A final presenter will share the use of a cloud repository (i.e. Dropbox) for peer-teaching and performance videos. After *briefly* introducing each tool, we will offer ways to successfully implement each into the classroom. This presentation hopes to provide helpful information and demonstrations to colleagues who wish to embrace our Web 2.0 environment of today.

### **Perry Mears**

#### **Hector Berlioz and the Piano as an Orchestral Instrument**

The piano as an orchestral instrument has helped to define the sound of music in the twentieth and twenty-first centuries. The practice of writing for the piano in this manner can be traced back to the 1830's France and the pioneering work of Hector Berlioz. The current study focuses on Berlioz's writings and compositional practice, vis à vis the piano as a member of the orchestra, and his impact on subsequent composers. This will include an examination of the piano in the seminal *Symphonie Fantastique* (1830) and its sequel *Lélio ou Le retour à la vie* (1830, 1832 and 1855), as well as the commentary on the piano as an orchestral instrument that appears in his landmark textbook *Grand traité d'instrumentation et d'orchestraion modernes* (1844). Berlioz's orchestral piano devices, which would be emulated by later composers, include the use of the piano to imitate bells, for melodic doubling, and in arpeggiated figurations. He also instituted multiple pianos as the standard for orchestra scoring of the piano, a practice that lingered well into the twentieth century. Near the end of *Traité*, Berlioz also describes the piano as a potential member of the percussion section, providing a precedent for the twentieth-

century practice of including piano in percussion ensembles and the percussion section of the orchestra. Although the orchestral piano innovations one finds in Berlioz are not fully developed, they serve as the foundation for what has since become a standard practice in modern orchestration.

### **Julia Mortyakova**

#### **Olga Harris: A Biographical Journey of an Artist Through the Soviet/Post Soviet Era**

This paper will cover the biography of composer Olga Harris and give an intimate account of her teacher, Aram Khachaturian. The presentation will also explore the political and artistic activity surrounding the membership of the Russian Union of Composers during the 1980-90's. The paper will address issues of women in music in an era of a male dominated arts world in Moscow, as well as describe a life of a composer in Russia during a time of political turmoil and musical avant-garde.

This presentation will briefly cover the early life of Dr. Harris, her music education in Ukraine, her college years at the Zhitomir Musical College, and her time there as a faculty member. The next part of the presentation will focus on Harris' life in Moscow: her study with Aram Khachaturian at the Moscow Conservatory and interaction with other important artists of the time (Shostakovich, etc.), her membership into the Russian Union of Composers and friendship with its leader, Tikhon Khrennikov, and other famous members/artists, such as Sofia Gubaidulina, as well as Harris' work for the Kremlin department of Lenin National Awards for the Arts. The presentation will also cover Harris' move to the United States in 1993 and subsequent life, completion of doctoral work in Moscow under Dr. Volkov of Gnessin Academy, compositions, performances, and pedagogical activity at Tennessee State University as well as privately.

The presenter will then perform a couple of selections of Harris' work for solo piano and give an overview of her compositional output.

### **Paul Musso**

#### **Utilizing The Tone Row in Jazz Composition: A Technique Used to Create Tonal Harmony in an Atonal Environment**

This paper examines a jazz compositional method that uses Arnold Schoenberg's twentieth-century serial tone row in a harmonically tonal setting. The paper explores the extensive harmonic possibilities that one tone row can produce. It then deconstructs the harmonic options to produce tonal accompaniment juxtaposed to the atonal melodic content. This unique exercise provides fresh harmonic content for the composer and also serves as a rigorous theoretical exercise in chord construction. The paper discusses how this unique exercise commingles the intersection of intuitive organic music choices with non-intuitive pedagogical elements.



**Ka Man “Melody” Ng**

**Young Piano Professionals: A Practical Guide for Recent and Soon-To-Be Postgraduates**

In today’s challenging economy, balancing life and passion is not an easy task. As musicians, we tend to focus on the creative side of the art and may neglect the necessities of life at times. As a young music professional, most of us are hoping to find a stable stream of income, which provides a financially sound life while continuing to pursue our passion for music. This has proven to be especially difficult in recent years with the economic downturn. Thus, I have begun a nationwide research on musicians, which aims to provide resources to graduate piano students to help prepare their life after school. The preliminary results from surveying over hundred participants have already displayed multiple career concerns for musicians: preparation for life after school, job searching process, comfortable living, retirement planning, and more.

This presentation provides resources to deal with such issues, offers useful advice to piano students and other musicians in any economic environments, and equips them for the competitive market. This is a critical topic especially during these times where professional orchestral musicians are on strike due to compensation and benefits. Unlike other professionals such as doctors or lawyers, musicians do not have a structured residency or apprenticeship to follow once they graduate. Therefore, many music students may not be aware of the options and job placement in their own professional field compared to students who are in law school or medical school. This research is central to the crisis that most musicians face nowadays.

**Michael Rector**

**The Faustian Moment in Music by Frederic Chopin**

In September of 1830, Frederic Chopin performed Louis Spohr’s Quintet, Op. 52, in a salon concert in Warsaw. An unusual passage in the first movement of Spohr’s piece provided a model for what would become a signature harmonic device in Chopin’s mature works. The first appearances of this device, which I call ‘parenthesis,’ are in the Nocturnes, op. 9, that he began composing in October or November of 1830.

Parenthesis is a demonstrably Romantic device in which the composer attempts to stop time, creating a kind of dream-world that is grammatically disconnected from the larger sweep of his musical piece. It parallels aspects of the style of Romantic artists like Robert Schumann and Jean Paul; its roots are in the concept of the ‘arabesque’ in Friedrich Schlegel. The most vivid connection between Chopin’s practice and Romantic philosophy is in the Sunset Speech from Faust, Part 1. Faust describes the synchronic experience of time, free from progress and desire, in a vision which he finds ultimately unsatisfying. Chopin, like Goethe, is a classicist capable of compelling descriptions of Romanticism. Spohr, a generally conservative composer, provided a sympathetic model for Chopin.

Further evidence for the connection between Romantic ideology and the specific musical examples can be found in passages from Weber's *Der Freischütz*, the quintessential Romantic opera known to Chopin from his youth in Warsaw.

### **John Robison**

#### **Indonesian Influences in the Music of Elaine Barkin (b. 1932)**

Born in 1932, Elaine Barkin completed her doctoral degree in composition and theory from Brandeis University, where she studied with Irving Fine, Harold Shapero, Arthur Berger, and Seymour Shifrin. In 1956-57, she further established herself in the contemporary music world by working at the Berlin Hochschule für Musik on a Fulbright Fellowship. Her main distinction as a composition and theory professor comes from her long career at the University of California in Los Angeles (1974-97), where she had the opportunity to collaborate with well-established intercultural composers such as Roy Travis and the world-famous ethnomusicology faculty at UCLA.

In the 1980s, Barkin's progressive compositional style was revitalized through her new interest in Indonesian gamelan music. In addition to participating in UCLA's world-renowned Javanese and Balinese gamelan ensemble, she made five trips to Indonesia for the purpose of studying new music for gamelan. The ultimate products of these studies include Indonesian-influenced compositions for Western instruments, music combining Indonesian with Western instruments, and works written exclusively for mixed gamelan. This presentation will discuss *Lagu Kapal Kuning* for five-tone gamelan anklung, *Inti Sari* for mixed gamelan, *Touching all bases/di mana mana* for Balinese gamelan, double bass, and electronic percussion, and *Legong Dreams* for solo oboe, which freely utilizes figurations taken from Balinese legong dance melodies. Particular emphasis will be placed on *Gamelange* for harp and mixed Balinese and Javanese gamelan (1993), which effectively combines slendro/pelog scales and various Balinese/Javanese instruments (kantilan, calung, ceng-ceng, bonang, saron, etc.) with fascinating writing for the solo harp.