

CMS-Southern/SCSMT Joint Conference

February 28 – March 1, 2020



**THE COLLEGE MUSIC SOCIETY
SOUTHERN CHAPTER**



SCSMT

South Central Society for Music Theory

**Blair School of Music
Vanderbilt University
Nashville, Tennessee**

A Message from the CMS Southern Chapter President

Welcome to the 41st Annual Conference of the CMS Southern Chapter!

We are back together after a very successful 40th anniversary meeting last year at the University of Central Florida in Orlando. It was a fantastic event and moment of reflection for many who have been involved in the Southern Chapter over the years.

This year we are excited to be in Nashville, Tennessee. All conference activities will take place at the Blair School of Music, Vanderbilt University. We extend our gratitude to the Blair School of Music for hosting our many performances, demonstrations, papers, posters, and concerts.

We are also incredibly thankful to our hosts from Belmont University, Kristian Klefstad and Mark Volker. We appreciate your dedication to the chapter and work to organize a conference with so many moving parts and scheduling challenges. Thank you!

This year's conference is held jointly with the annual meeting of the South Central Society of Music Theory. We hope that attendees from CMS and SCSMT learn from each other and connect to form new friendships, opportunities, and dialogues. We welcome our friends from SCSMT!

This year's conference theme is "**Improvisation: Science, Practice, and Pedagogy.**" Our program features many excellent sessions and performances that center on this topic. We are excited to welcome *four* guest speakers to our conference: **Martin Norgaard, Dennis Thurmond, Dariusz Terefenko, and Andrew Goldman.** We are certain you will enjoy all of these sessions and workshops with our esteemed guests.

Thank you for attending this year's conference and we hope you create wonderful experiences from a packed weekend of music, research, discussion, reflection, networking, and friendship. We hope you take advantage of all of our opportunities this weekend.

Brendan McConville
President, CMS Southern Chapter

A Message from the SCSMT President

I would like to join Brendan in welcoming you to our conference this year! This is SCSMT's first joint conference with CMS, and we hope this collaboration will become a regular event.

Last year's meeting was a highly successful one at Louisiana State University in Baton Rouge. This event marked our return to our region's largest doctoral-granting institution. We had informative workshops led by Trevor de Clercq and Daniel Shanahan, plus a wide range of stimulating papers.

Our thanks go to the Blair School of Music at Vanderbilt University for hosting this year's conference. We are also thankful to our hosts from Belmont University, in particular SCSMT local arrangements chair Clare Eng, and to Program Chair Jeremy Orosz for his careful design of the SCSMT events. We appreciate the dedication of all officers, SCSMT and CMS, to making a successful and well-designed conference. Thank you all again!

Members of SCSMT will notice that we now have online conference registration and payment

through PayPal at scsmt.org. This new system is due to the incredible efforts of our treasurer, Joe Brumeloe, and our Webmaster, Trevor de Clercq. Onsite registrations will also be handled through PayPal: note that fees will go up during the conference, so register beforehand!

We think attendees with families will find Nashville a fun and relaxing place to spend time and see the sights. If you have time, we recommend that you see what Nashville has to offer. Local Arrangements chair Clare Eng has put together a great list of top Nashville attractions for attendees, so be sure to peruse this.

We encourage members who are staying for Sunday's events to attend SCSMT's Business Meeting. Due to the SCSMT Bylaws, this conference will be my last as President, and I look forward to assisting the new incoming President and submitting my research! At the Business Meeting, you should see the election of our new President for 2020–2022. This is a testament to our deep reserves of talent and our society's good health. We encourage anyone who is seeking service roles to inquire with current SCSMT officers.

Thank you again for attending this year's conference!

Ben Wadsworth
President, SCSMT

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ACKNOWLEDGEMENTS

The Southern Chapter of the College Music Society and the South-Central Society for Music Theory would like to thank all of the following contributors who helped to make the 2020 Conference a success:

Conference Hosts: Dr. Clare Eng, Dr. Kristian Klefstad and Dr. Mark Volker
Program Committee: The CMS South Executive Board
Composition Committee: Valentin Bogdan (Mississippi University for Women), Daniel Adams (Texas Southern University), Jennifer Bellor (University of Nevada, Las Vegas)

and special thanks to
Peter Park and the CMS National Staff

2020 GUEST ARTISTS AND SPEAKERS



ANDREW GOLDMAN is a postdoctoral associate for the Music, Cognition, and the Brain initiative at Western University. He received his PhD from the University of Cambridge in 2015, and was a Presidential Scholar in Society and Neuroscience at Columbia University from 2015-2018. His theoretical work primarily investigates how science can contribute to discourses of improvisation *in principle*, and his empirical work supports and challenges these theories through designing and conducting behavioral and neuroscientific experiments. He has published as sole or first author in *Music Theory Online*, *Journal of New Music Research*, *Psychomusicology*, *Psychology of Music*, and *Psychology of Aesthetics, Creativity, and the Arts*. Andrew has spoken at numerous national and international conferences including Society for Music Theory, International Society of Music Perception and Cognition, and the American Psychological Association. He serves on the editorial board of *Music & Science*, and is active in the Dalcroze music education community, organizing an annual symposium at Carnegie Mellon University and serving on the scientific committee for the International Conference of Dalcroze Studies. Andrew is also a composer. His original musical, “Science! The Musical”—which combines his interests in music and science in a somewhat lighter format—has been produced in Cambridge, UK, and New York City.



MARTIN NORGAARD is Associate Professor of Music Education at Georgia State University in Atlanta where he is collaborating with faculty in neuroscience, mathematics, computer science, occupational therapy, and physics to investigate the cognitive processes underlying improvisation and related therapeutic applications. He received the Dean’s Early Career Award in recognition of “outstanding work” as a faculty member of Georgia State University and is associate faculty of the Neuroscience Institute. In two recent studies involving electroencephalography (EEG) and functional magnetic resonance imaging (fMRI), Dr. Norgaard and his colleagues explored the brain networks underpinning musical improvisation. In another study, he showed that middle school children who receive training in musical improvisation score higher on measures of executive function compared to students who receive traditional music training. His research appears in the *Journal of Research in Music Education*, *Brain Connectivity*, *The International Journal of Music Education*, *Music Educators Journal*, *The String Research Journal* and the interdisciplinary journal *Music Perception*. He is the author of ten jazz string method books for Mel Bay Publications and the composer of several string orchestra pieces for The FJH Music Company and Alfred Music Publishing. Dr. Norgaard currently serves on the editorial committee for the *Journal of Research in Music Education*. He is a frequent clinician at state, national, and international conventions such as The ISME World Conference on Music Education, The Midwest Clinic, NAFME, ASTA, GMEA, and TMEA among others.



DARIUSZ TEREFENKO teaches at the Eastman School of Music, where he began his career as a master's student of jazz piano. After completing his M.M. in jazz piano performance (1998), he enrolled and finished a PhD in music theory (2004) with a dissertation on "Keith Jarrett's Transformation of Standard Tunes." In addition to teaching for the Jazz and Contemporary Media Department, Terefenko is Affiliate Professor of Music Theory. His interests lie in the area of classical and jazz improvisation and ways they interact with one another. Terefenko's recorded solo album, *Evidence* (2010), offers his creative take on favorite jazz standards, jazz instrumentals, and his own compositions. His textbook, *Jazz Theory – From Basic to Advanced Study* (Routledge, 2014), is used widely by jazz musicians.



DENNIS THURMOND is formerly the director of the piano pedagogy program and Electro-Acoustic Media at the Thornton School of Music at the University of Southern California, Chairman of the Music Synthesis Department and piano faculty at The Berklee College of Music in Boston, and a Teaching Fellow at the MIT (Cambridge) Center for Advanced Visual Studies. He has served on the summer faculty at the Utrecht-HKU Conservatory in the Netherlands and held improvisation master classes at the Hochschule für Musik (Freiburg, Germany). A classical and jazz pianist, he studied with Adele Marcus, Stewart Gordon and Vasant Rai. Thurmond was a studio musician in New York City for ten years, and is a composer for Alfred Publishing in California and The Forest of Music Press in Taipei/Shanghai. He is the author of *Tai Chi of Improvisation*, and co-author of *Improvisation: A Systematic Approach for the Classical Pianist*. He tours world-wide.

CONFERENCE PROGRAM

Friday, February 28, 2020

10:30 a.m. – 5:00 p.m. Registration in Lobby

11:00 a.m. – 12:00 p.m. Sessions

CMS: Paper Presentations

Location: Room 2175

Session Chair: **TBD**

A Holistic Approach to Undergraduate Research in Music: Insights and Applications from CMS, CUR, and the Classroom, Kerry Ginger (Sewanee: The University of the South)

The Legacy of Gerre Hancock: Master Organ Improviser, Terry McRoberts (Union University)

SCSMT: The Voice in Popular Music (1): Improvisation and Pedagogy

Location: 1167

Session Chair: Svetlana Chashchina (Independent Scholar)

Lobbying for a La-Based Approach to the Minor Tonic in Popular Music Harmony, Trevor DeClerq (Middle Tennessee State University)

Improved metric flexibility in early recordings of self-accompanied “hillbilly” songs: Clarence Ashley’s “The House Carpenter” (1930) and Buell Kazee’s “The Butcher Boy” (1928), Tobias Tschiedl (McGill University)

12:00 – 1:00 p.m. Lunch on your own

**1:00 – 2:00 p.m. Plenary Session: Welcome and Dariusz Terefenko Address,
*Practical Music Theory – Improvisation in the Classroom***

Location: Turner Hall

Session Chairs: Brendan McConville (The University of Tennessee), Benjamin Wadsworth (Kennesaw State University)

2:20 – 3:20 p.m. Sessions

CMS: Paper Presentations

Location: Room 1109

Session Chair: Mark Lackey (Samford University)

John Zorn’s Game Piece Cobra as a Tool for Teaching Improvisation, Holland Hopson (New College, The University of Alabama)

Tapping Student Potential: Applying Concepts of the Growth Mindset to the College Music Studio, Carolyn Sanders (University of Alabama in Huntsville)

SCSMT: Music and Drama

Location: Room 1167

Session Chair: Wesley Bradford (University of Louisiana-Lafayette)

Form and Intertextuality in Movie Music Videos, Brent Ferguson (University of Kansas)

The Dramatic Potential of Auxiliary Cadences in Cole Porter Songs with Minor-to-Major Choruses, Morgan Markel (Eastman School of Music)

SCSMT: Gesture in 20th-Century Music

Location: Room 2175

Session Chair: Nathan Fleshner (University of Tennessee)

Getting Pivot-Notes in André Jolivet's Style Incantatoire, Stephanie Venturino (Eastman School of Music)

Interpreting Harmony through Gesture in the Chromatic Music of Anton Webern, John Heilig (Indiana University)

3:35 – 4:35 p.m. Sessions

CMS: Paper Presentations

Location: Room 1109

Session Chair: Zane Gillespie (Rossville United Methodist Church)

Virtuosi Women Pianists, Julia Mortyakova (Mississippi University for Women)

Don Wilkerson and the Texas Tenor Tradition of Improvisation, David Detweiler (Florida State University)

SCSMT: Percussion in Recent Musics

Location: Room 1167

Session Chair: William Shaltis (University of Memphis)

The Problem Posed by Elliot Carter's "Saëta" to Cyclic Form as Closure, Clare Sher Ling Eng (Belmont University)

Shifting the Backbeat: Analyzing Drum Patterns and Drum Pattern Changes in Twenty-First Century Mainstream Pop, David Geary (Wake Forest University)

SCSMT: 20th Century Histories

Location: Room 2175

Session Chair: Joy Calico (Vanderbilt University)

David Kraehenbuehl's Vision of Music Theory, Stephen Lett (Charlottesville, VA)

Transformed Desire: Scriabin's Transition from Functional Tonality, Jeff Yunek (Kennesaw State University)

4:50 – 5:50 p.m. Sessions

CMS: Lecture Recital and Performance Session

Location: Turner Hall

Session Chair: Kerry Ginger (Sewanee: The University of the South)

Art Songs of Female Impressionist Composers, Lynn Worcester Jones (The University of Tennessee at Chattanooga) and Andrew White (The University of Nebraska at Kearney)

Impromptu and Autumn by Cecile Chaminade, Julia Mortyakova (Mississippi University for Women)

CMS: Paper Presentations

Location: Room 1109

Session Chair: Terry McRoberts (Union University)

A Prolegomena for a Theory of Implausibility in Music Composition, Zane Gillespie (Rossville United Methodist Church)

Circus of Dreams: Creating New Sounds for Flute with Extended Techniques, Ginny Tutton, (Centre College)

CMS: Paper Presentations

Location: Room 2175

Session Chair: TBD

Minuet Makeovers: Improvising New Pieces Inspired By Classical Works, Monique Arar (Independent Scholar)

Teach Them Believe: 12 Strategies for Promoting Self-Efficacy Beliefs in Piano Students, Lynn Worcester Jones, (The University of Tennessee at Chattanooga)

SCSMT: Workshop with Andrew Goldman

Location: Room 1167

The neuroscience of improvisation: Theories, Methods, and Philosophical Critiques, Andrew Goldman, University of Western Ontario

6:00 – 8:00 p.m. Dinner on your own

CMS Executive Board Meeting (location TBD)

8:00 p.m.

CMS Composers Concert I

Location: Turner Hall

Session Chair: Valentin Bogdan (Mississippi University for Women)

Golus I..... Alan Goldspiel (University of Montevallo)

Laura Clapper, flute

Lauren Wright, clarinet (Berry College)

Kris Carlisle, piano (Berry College)

Of something Michael Boyd (Chatham University)

EmJae Britton, soprano

Monologue..... William Price (University of Alabama - Birmingham)

Laura Clapper, flute

Creatures from the Black Bassoon..... Kyle Vanderburg (North Dakota State University)

Stereo fixed media

Wanderings..... Daniel Morel (Avila University)

Mary Matthews, flute (Tennessee Tech University)

Vantage Points.....Valentin M. Bogdan (Mississippi University for Women)

Anne-Gaëlle Ravetto, violin (Delta State University)

Douglas Mark, trombone (Delta State University)

Lines After Neruda and Gismonti..... Traci Mendel (Troy University)

TBD, violin (Belmont New Music Ensemble)

TBD, cello (Belmont New Music Ensemble)

Preludes for Piano (2019)..... Hyowon Bong (University of Tennessee)

Jackie Kai Zhi Yong, piano (University of Tennessee)

Three Walt Whitman Songs.....Darleen Mitchell (University of Nebraska-Kearney)

2. Look Down Fair Moon

3. In Clouds Descending

Andrew White, baritone (University of Nebraska-Kearney)

Lynn Worcester-Jones, piano (UTC)

Saturday, February 29, 2020

8:00 a.m. – 5:00 p.m. Registration in Lobby

8:00 – 8:30 a.m. Sessions

CMS: Lecture Recital

Location: Turner Hall

Session Chair: Zane Gillespie (Rossville United Methodist Church)

Three Works for Solo Drum, Christopher Wilson (Southeast Missouri State University)

CMS: Paper Presentation

Location: Room 1167

Session Chair: TBD

The Creativity of One: A Core-Course Model for Music Theory, Courtenay L. Harter (Rhodes College)

CMS: Paper Presentation

Location: Room 2175

Session Chair: TBD

Affect Effects: Improvised Avataristic Perceptions and Music Theory, Michael C. Gardiner (University of Mississippi)

CMS: Lecture Recital

Location: Room 1109

Session Chair: Kerry Ginger (Sewanee: The University of the South)

Concert With Words: An Improvised Journey, Joe Montelione (Florida Tech University)

8:30 – 9:30 a.m. Sessions

CMS: Student Paper Session

Location: Room 1167

Session Chair: Mark Lackey (Samford University)

Multi-Narrativity in Music: An Analysis of John Corigliano's Symphony No. 1, "Apologue: Of Rage and Remembrance" and Its Use of Intertextuality, Aaron Hunt (The University of Tennessee)

African Opera: Africanisms, Improvisation, and Creative Ethnomusicology, Jennifer LaRue (University of Georgia)

CMS: Lecture Recitals

Location: Turner Hall

Session Chair: TBD

Uncommon Sounds: Extended Possibilities for Percussion and Electronics, Bill Shaltis (University of Memphis)

From Old Creole Days: Sampling the Afro-Creole Folk Song of Louisiana of the Late Nineteenth through the Mid-Twentieth Centuries, Phyllis Lewis-Hale (Jackson State University)

CMS: Lecture Recitals

Location: Room 1109

Session Chair: Kerry Ginger (Sewanee: The University of the South)

Limited Possibilities: Exploring "Guided" Improvisation in Contemporary Music, Brendan Jacklin (Martin Methodist College)

Trumpet and Fixed Media, Scott Hagarty (Tennessee Tech University)

SCSMT: The Voice in Pop Music (2): Accent and Text

Location: Room 2175

Session Chair: Jeremy Orosz (University of Memphis)

Prosodic Dissonance in Pop Music, Eron Smith (Eastman School of Music)

Phenomenal Accents, Meter, and the Vocal Backbeat in Country Music from 2000-2019, Kristi Hardman (CUNY Graduate Center)

9:45 – 10:45 a.m. Sessions

CMS: Student Paper Session (cont.) / General Session

Location: Room 1167

Session Chair: Brendan McConville (The University of Tennessee)

Metacognition in the Music Theory Classroom, Jillian Vogel (The University of Tennessee)

Inspiration/Perspiration: Creating a Map of the Music Composition Creative Process, Kyle Vandenburg (North Dakota State University)

CMS: Lecture Recitals

Location: Turner Hall

Session Chair: TBD

Two Piano Music by Women Composers From Around the World, Julia Mortyakova (Mississippi University for Women)

An Exploration of Keyboard Improvisation in Selected Works by Mozart, Beethoven, and Schumann, Tony Lu (Austin Peay State University)

CMS: Lecture Recitals

Location: Room 1109

Session Chair: TBD

Expanding Middle School Piano Students Repertoire through Contemporary Music, Estibaliz Gastesi (BAK MSOA)

2010-2019: Celebrating a Decade of Innovations for Reed Trio, Michael Adduci (Tennessee Tech University)

SCSMT: The Romantic Lied

Location: Room 2175

Session Chair: Karen Bottge (University of Kentucky)

Dreamscape Depictions in Clara Schumann's "Ihr Bildnis", Alexander Martin (Stetson University)

The Problem with Line 3: Richard Strauss's Settings of Four-Line Stanzas, Joshua Tanis (Indiana University)

11:00 a.m. – 12:00 p.m. – **Plenary Session: Andrew Goldman Presentation, *A Science of Musical Improvisation: Theoretical Challenges, Empirical Contributions***

Location: Turner Hall

Session Chair: Benjamin Wadsworth (Kennesaw State University)

12:00 – 1:15 p.m. *Lunch on your own*

1:15 – 2:15 p.m. **CMS Plenary Session: Dennis Thurmond Presentation**

Location: Turner Hall

Session Chair: Kristian Klefstad (Belmont University)

SCSMT: Form in Tonal Music

Location: Room 2175

Session Chair: Courtenay Harter (Rhodes College)

The Sonata-Fugue Hybrid in Haydn's Early Symphonies, Carl Burdick (University of Cincinnati)

Formal Process as Reanimation of the Past in Enrique Granados's "Epílogo: Serenate del Espectro," Audrey Slote (University of Chicago)

2:30 – 3:30 p.m. Sessions

CMS Session: Martin Norgaard Presentation

Location: Turner Hall

Session Chair: Kristian Klefstad (Belmont University)

SCSMT: Philosophical Approaches

Location: Room 1167

Session Chair: Michael Gardiner (University of Mississippi)

The Role of the “Agential Listener” in Hierarchies of Virtual Musical Agency, Aubrey Leaman
(Northwestern University)

Music Analysis as an Ethico-onto-epistem-ology, Vivian Luong (University of Virginia)

SCSMT: Mathematical Models

Location: Room 2175

Session Chair: Jennifer Amox (Henderson State University)

Spectral Fission in Barbershop Harmony, Jordan Lenchitz (Florida State University)

Putting the Math in Math Rock, Matthew Chiu (Eastman School of Music)

3:45 – 4:45 p.m. Sessions

CMS Session: Martin Norgaard Improvisation Workshop

Guest Performers: The University of Tennessee Electroacoustic Ensemble
Jorge Variago (Director), Cullen Burke, and Dakota Johnson

Location: Turner Hall

Session Chair: Kristian Klefstad (Belmont University)

SCSMT: Lightning Talks

Location: Room 1167

Session Chair: Adam Hudlow

Identifying Multimeter in Steve Reich’s Electric Counterpoint, Jonathon Pan (University of Louisville)

Comic Attrition: A New Discursive Strategy in Schumann’s Drei Fantasiestücke, Sarah Mendes (University of Texas at Austin)

Beheaded: Motivic Analysis of Power Complexes in Libby Larsen’s Try Me Good King, Kayla Schaeffer
(Florida State University)

Emergent Formal Functions and Indistinct Edges of Sonata Movements in Schubert’s “Beethoven’s Project”
Yiqing Ma (Louisiana State University)

SCSMT: Form in Pop Music

Location: Room 2175

Session Chair: John Lawrence

Bridges to Free-Standing Bridges—or—the Mutable Modular Model of Metal Music, Michael Dekovich
(University of Oregon)

Form and the Jam: Defining Improvisation in the Music of Dave Matthews Band, Micheal Sebulsky
(University of Oregon)

5:00 – 6:00 p.m. Sessions

SCSMT: Dariusz Terefenko Workshop

Location: Room 2175

The Rule of the Octave: Strategies for Teaching Improvisation in the Classroom, Dariusz Terefenko,
Eastman School of Music

6:00 – 8:00 p.m. ***Dinner on your own***

8:00 p.m. **Dennis Thurmond in Concert**

Location: Turner Hall

Session Chair: Kristian Klefstad (Belmont University)

SUNDAY, MARCH 1, 2020

8:00 a.m. – 1:15 p.m. Registration in Lobby

8:00 – 9:00 a.m. CMS Annual Business Meeting

Location: Room 1167

Session Chair: Brendan McConville (The University of Tennessee)

8:30 - 10:00 a.m. Poster Sessions - Continental Breakfast

CMS and SCSMT Joint Poster Session

Location: Lobby

You Want Me to Sing? Bridging the Gap Between High School Ensemble Playing and College Musicianship,
Adrian Hartsough (The University of Tennessee)

Gilded China, Gilded U.S.: Pianism in a Gilded Age, Zhong Bei Lin (Valdosta State University)

9:00 – 10:00 a.m. Sessions

CMS: Paper Session

Location: Room 1167

Session Chair: Mark Lackey (Samford University)

Visually Impaired Students: Equitable Inclusion and Access in a Traditional Music Degree Curriculum, Stacie Lee Rossow (Florida Atlantic University)

The Arts Entrepreneurship Profile: A New Resource for Collegiate Music Educators, Josef Hanson (University of Memphis)

SCSMT: Tonal Voice Leading

Location: Room 2175

Session Chair: TBD

O V, Where Art Thou? Notre Dame Polyphony, “Dominant” Sonorities, and a New Approach to Diatonic Set Theory, Jessica Fulkerson (Tufts University)

Stanford, Schoenberg, Commuting Groups, and Some Extensions to Cohn’s SUM-Class System,
David Orvek (Indiana University)

10:15 – 11:15 a.m. Sessions

CMS Paper Session

Location: Room 1167

Session Chair: Zane Gillespie (Rossville United Methodist Church)

Timbre and Transformation, John Latartara (The University of Mississippi)

Dou Wun and Chen Lei-shi: Contrasting Chinese Traditional Music Practices in Hong Kong, Ann L. Silverberg (Austin Peay State University)

CMS Paper Session

Location: Room 1109

Session Chair: Kerry Ginger (Sewanee: The University of the South)

“Tracking, naming, and improvisation... oh my!”: Innovative pedagogical approaches to developing stronger pitch-space cognition in the classroom and studio, Fred Sienkiewicz (Vanderbilt University)

Connecting the Dots: A Framework for Understanding the Commonalities between Baroque-Era and Contemporary Improvisation, Carolyn Sanders (University of Alabama-Huntsville)

CMS Performance Session

Location: Turner Hall

Session Chair: Julia Mortyakova (Mississippi University for Women)

The Bass Clarinet Liberated: the Expanded Textural Universe of Eric Mandat’s “Chips Off the Ol’ Block,” Taylor Barlow (University of North Carolina at Greensboro)

Performance of Flammes by Janos Komives for Solo Clarinet, Lucas Gianini (University of North Carolina at Greensboro)

The Mariko Suite by Catherine McMichael, Amy Yeung (The University of Tennessee at Martin)

SCSMT: Annual Business Meeting

Location: Room 2175

Session Chair: Ben Wadsworth (Kennesaw State University)

11:30 a.m. –1:00 p.m. Lunch Break (Stay tuned to details on a banquet luncheon)

1:15 p.m.

CMS Composers Concert II

Location: Turner Hall

Session Chair: Valentin Bogdan (Mississippi University for Women)

RELIQUIAE..... Zane Gillespie (Music Ministry International)
Belmont New Music Ensemble

If it Bends, It Breaks..... Aaron L. Hunt (University of Tennessee – Knoxville)
Belmont New Music Ensemble

Particles II.....Mark Lackey (Samford University)
Belmont New Music Ensemble

Piano Variations..... Paul Osterfield (Middle Tennessee State University)
Arunesh Nadgir, piano (Middle Tennessee State University)

Cinco pour Fünf: Partita #8 for unaccompanied cello.....Joe L. Alexander (Mississippi University for Women)
Deidre Vaughn Emerson, cello

Quartet in C.....Olga Harris (Tennessee State University)
I. Waltz
II. Tango
III. Tarantella
IV. Largo
Jennifer Warren, violin; Mary Spotts, violin
Summer Arrowood, viola; Deidre Vaughn Emerson, cello

Journey..... Biraj Adhikari (Mississippi University for Women)
I. Moderato
II. Adagio
string quartet (Belmont New Music Ensemble)

The Summoning..... Caleb Cannon (University of Tennessee – Knoxville)
Alex van Duuren, bass trombone; Peyton Shown, bass trombone;
Tevan Fielden, bass trombone; Chandler DeArmond, bass trombone; (University of Tennessee – Knoxville)

Scenes - Short and Sweet..... Allen Molineux (Dothan, AL)
Brittney Patterson, flute (University of Montevallo)
Eun-Hee Park, piano (University of Montevallo)

End of Conference