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THE COLLEGE MUSIC SOCIETY  
MID-ATLANTIC CHAPTER

46<sup>TH</sup> ANNUAL  
REGIONAL CONFERENCE

February 26-27, 2016



## Table of Contents

Welcome from the president	3
Conference schedule	4
Presenters biographies and abstracts	9
Friday, February 26	9
Saturday, February 27	21
Composers and performers biographies and program notes	29
Friday, February 26	29
Saturday, February 27	41

It is with real pleasure that I welcome you to the 2016 Conference of the College Music Society, Mid-Atlantic Chapter. Winthrop University is a special place, and I hope you get a chance to enjoy the Scholar's Walk during your visit. This area was inspired by the Kester International Promenade at High Point University, my professional home, and the site of last year's conference. As the Scholar's Walk builds upon the idea of the Kester Promenade, taking it forward to fit the function and aesthetics of Winthrop, so we have taken our success from the 2015 conference forward, building upon its precedents, and adapting its innovations to highlight the unique features of Winthrop, and our outstanding guest presenters.

I am particularly delighted to welcome our guests, composer Charles Nichols of Virginia Tech, and keynote speaker Michael Klein of Temple University. I am confident that you will find their work innovative and intriguing, as well as a perfect fit for the overall conference theme of "transformation." In addition to our guests, we have assembled an exciting program of papers, posters, lecture-demonstrations, and concerts representing a broad range of scholarship and creative activity. This will be one to remember!

Special thanks are due to the CMA-MA Executive Board, the 2016 program committee: Dr. Tomoko Deguchi (program co-chair) and Dr. Thomas Dempster (composition chair), The Chair of the Department of Music at Winthrop, Dr. Donald M. Rogers, and to all the Winthrop performance faculty and guest performers. Without their hard work, this conference would not have been possible. Welcome to Winthrop University and the 46th annual conference of the Mid-Atlantic Chapter!

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Bonny H. Miller (Independent Scholar), Member-at-large  
Lise Keiter (Mary Baldwin College), Member-at-large  
Doug Poteat (Appalachian State University), Student Representative

# CONFERENCE SCHEDULE

Friday, February 26, 2016

8:00-12:00	<b>Registration and refreshments: Recital Hall Lobby</b>
9:00-10:15	<b>Session 1: Recital Hall</b> David Sariti, chair, University of Virginia  <b>Benjamin Britten: Rejoice in the Lamb, Op. 30</b> Pamela McDermott and E. Derek Taylor, Longwood University <b>From Beatboxing to Bach: Applications of Collegiate A Cappella Across the Music Curriculum</b> Alexander Alberti, Longleaf School of the Arts <b>Isorhythmic Legos</b> Kelly McElrath Vaneman, Converse College
10:30-12:00	<b>Session 2: Recital Hall</b> JW Turner, chair, High Point University  <b>Fooled by Fluency: Understanding Misjudgments and Illusions in Music Learning</b> Steven Brundage <b>The Redefinition of <i>Te Deum</i></b> Braxton Kubasko, High Point University <b>Bach Without Pedal</b> Larissa Davis, Independent Performing and Recording Artist/Educator
12:00-1:45	<b>Lunch</b>
1:45-3:15	<b>Session 3: Recital Hall</b> Lise Keiter, chair, Mary Baldwin College  <b>The Disconnect between Music Theory and Music Practice, and what Classical Rhetorical Pedagogy Can Teach Us about Fixing It</b> Joshua W. Mills, Florida State University <b>Try Me, Good King: The Tragedy of the Tudor Court</b> Hannah Timms, Winthrop University <b>Worth A Thousand Words: Poulenc's Musical Depictions in Les Soirees de Nazelles</b> Sophie Wang, University of Cincinnati College Conservatory of Music

3:30-5:00

Poster Session: Recital Hall Lobby

**Improvisation in Group Piano Curricula: A 10-year Study**

Mark Laughlin, Georgia Southwestern State University

**Broadening a Canon: Inclusion of Women Composers in the Pedagogy of 20th- and 21st-Century Composition Techniques**

Carrie Leigh Page

**Re-imagining the Solo Practice Paradigm: Transforming Musical Sensitivity With Pair Practice Routines**

Amy Gillick, Virginia Tech University

**Day One to University Study: Tracing Percussion Method Books**

Jennifer Hotz, Winthrop University

**The Transformation of Jewish Liturgical Songs of the Sabbath**

Delphine Piguet, University of Oklahoma

**Gestalt Principles of Perception as Tools for Composers**

David Batchelor, Winthrop University

**Formal and Aural Implications of Open and Closed Form in Earle Brown's String Quartet (1965)**

Bradley Green, University of Maryland

**Percussion and Oppression in Shostakovich's 11th Symphony**

JD Grizzle, Virginia Tech University

**Written in Song: Historical Storytelling Through the Musical Interpretation of Personal Letters**

Hallie Coppedge Hogan, Elon University

**Physical Transformation in Service of Theatrical Transformation: Castrati**

**Playing Female Roles in Baroque Opera**

Francisca Maxwell, Agnes Scott College

5:00-7:00

Dinner and Common Topic Discussion: CMUS 120

7:00-7:45

Guest Composer Presentation: Recital Hall

**Extending Musical Virtuosity with Computer Interaction**

Charles Nichols, Virginia Tech University

8:00-10:00

New Music Concert I: Byrnes Auditorium and Recital Hall

*Byrnes Auditorium*

**Combustible Corridors IV**  
'Fire Medicine'

**David R. Peoples**  
(b. 1976)

**Lincoln Highway**  
II: Metals Heartland

**Nolan Stolz**  
(b. 1981)

**I: From the Hudson**

Winthrop Wind Symphony  
Lorrie Crochet, director

*Barnes Recital Hall*

**The Bells**

**Tayloe Harding**  
**(b. 1959)**

Jacob Will, baritone  
Joseph Rackers, piano  
Craig Butterfield, double bass  
Scott Herring, percussion  
Brett Landry, percussion

**Windows in Time**

**Jonathan Graybill**  
**(b. 1983)**

Tatiana Karpova, violin  
Judy Meister, violin  
Kirsten Swanson, viola  
Tanja Bechtler, cello

**At the Boundary (*for amplified string quartet and computer*)** **Charles Nichols**  
**(b. 1967)**

Tatiana Karpova, violin  
Judy Meister, violin  
Kirsten Swanson, viola  
Tanja Bechtler, cello

**Songs of My Soul**

**Adam Sovkoplas**  
**(b. 1982)**

Jennifer Hough, soprano  
Annie Brooks, piano

**Two Lost Loves (*with stereo playback*)**

**Andrew Hannon**  
**(b. 1977)**

Andrea Cheeseman, clarinet

**Seven Haiku**

**Richard Pressley**  
**(b. 1970)**

Lori Lynne Hurst, flute  
Haley Willis, oboe  
Aaron Keith, clarinet  
Ashley Blackwood, bassoon  
Joseph Kindig, horn

**Among Fireflies (*with live electronics*)**

**Elainie Lillios**  
**(b. 1968)**

Erinn Frechette, alto flute

Saturday, February 27<sup>th</sup>, 2016

8:00-12:00 **Registration and refreshments: Recital Hall Lobby**

9:00-10:30 **Session 4: Recital Hall**

Robert Baker, chair, The Catholic University of America

**Transforming Electronic to Acoustic: A study of Paul Lansky's percussion music**

Annie Stevens, Virginia Tech University

**Exploring the Dunbar Music Archive: Vocal Repertoire with texts by Paul Laurence Dunbar**

Minnita Daniel-Cox, University of Dayton

**From the Southland, Harry Burleigh and his Poetic Suite for Piano**

Erica Rumbley, Transylvania University

9:00-10:30 **Session 4A: CMUS 315**

JW Turner, chair, High Point University

**Transformation and Preservation: Integrating Music Technology into Traditional Music Degree Programs**

Elainie Lillios, Bowling Green State University

Charles Nichols, Virginia Tech University

Ronald Keith Parks, Winthrop University

**The Impact of Targeted Instruction in Music Performance Anxiety Reduction Techniques**

Erica Tyner Grodrian, Valparaiso University

**More Than Style: Communicating Information in the Printed Concert Program**

Jean P. Wald, Stetson University

10:45-12:15 **Session 5: Recital Hall**

Lise Keiter, chair, Mary Baldwin College

**Transforming Spirituals into Solo Piano Concert Pieces: Works by Margaret Bonds and Florence Price**

Jennifer Muñiz, Indiana University South Bend

**Cultural Influences in Florence Price's Sonata in E Minor**

Sarah Masterson, Newberry College

**The St. Helena Island Negro Spirituals: An Analysis of their Alterations, Retentions, and Influence on American Music Making**

Eric Crawford, Coastal Carolina University

12:15-1:45

Lunch and Business Meeting: CMUS 120

1:45-2:45

Keynote Address: Recital Hall

**Bodies in Motion: Musical Affect and the Pleasures of Excess**

Michael L. Klein, Temple University

3:00-4:00

New Music Concert II: Recital Hall

**Boogaloo**

Winthrop Jazz Ensemble  
Tracy Patterson, director

**Clarence Hines**  
(b. 1974)

**Chicken and Grits**

Winthrop Jazz Ensemble  
Tracy Patterson, director  
Liz Burns, amplified cello  
Jennifer Hotz, marimba

**Charles Nichols**  
(b. 1967)

**In Memoriam KGS**

Stefanie Dickinson, piano

**Paul J. Dickinson**  
(b. 1965)

**Invertebrate Counterpoint**

Jacob Clark, piano

**Thomas J. Dempster**  
(b. 1980)

**Suspension of Disbelief**

David Sariti, violin  
JW Turner, cello  
Tomoko Deguchi, piano

**Keith Kramer**  
(b. 1968)

**Preludes des Paris No. 8, No. 12**

William Fried, Piano

**Bruce P. Mahin**  
(b. 1957)



## Presenters Biographies and Abstracts (in order of the program)

Friday, February 26, 2016

Session 1: 9:00-10:15

### **Benjamin Britten: Rejoice in the Lamb, Op. 30**

Pamela McDermott and E. Derek Taylor (Longwood University)

2016 marks the 40th anniversary of the death of English composer Benjamin Britten. This paper explores *Rejoice in the Lamb*, Op. 30, a 16-minute Festival Cantata for Chorus (SATB) with Treble, Alto, Tenor and Bass solos, and Organ. The paper will be presented collaboratively; two presenters alternating between poet/poetry and composer/music. Britten's text is taken from *Jubilate Agno*, a long and sometimes rambling poem written by Christopher Smart. Now considered one of the greatest English poems of the 1700s, *Jubilate Agno* was completely unknown until its publication in 1939. W. H. Auden, a long-time collaborator of Britten's, shared the poem with him sometime between 1939-1942, and *Rejoice in the Lamb* was composed in 1943. As we learn more about Christopher Smart and his poem, we gain insight into Britten's compositional choices. This knowledge informs interpretation and performance. Commissioned for the 50th anniversary of a church, *Rejoice in the Lamb* sets excerpts from Smart's poem into a well-formed musical arch intended for an amateur - although somewhat skilled - group of singers. Excerpts from the work will be included throughout the presentation so that audience members can hear the connections between poetry and music. This presentation also exemplifies cross-disciplinary collaboration at the university level. We will include information about our process as part of this talk.

Pamela McDermott is Assistant Professor and Director of Choral Activities at Longwood University. She earned her DMA in Choral Conducting from UNC-Greensboro, and is also a graduate of James Madison University and East Carolina University. She is active as a clinician, conductor, and singer.

Derek Taylor is Professor of English and Director of General Education at Longwood University. He earned his PhD from the University of Florida and has published on a range of eighteenth-century literary, philosophical, and theological topics.

### **From Beatboxing to Bach: Applications of Collegiate A Cappella Across the Music Curriculum**

Alexander Alberti (Longleaf School of the Arts)

In recent decades, collegiate a cappella groups have flourished on campuses across the nation, yet a cappella's place in the study of classical art music has been unclear, despite such benefits as practical ear training, group cohesion, applications of music arrangement, and engaging vocal practice. St. Jean (2014) investigated cappella's benefits to the undergraduate ensemble singer's skillset; however, the literature has yet to expand this into a broader range of musical disciplines. To address this gap, the present study explored how the collegiate a cappella experience may supplement, improve, and coexist with the traditional music curriculum at the college level, using a qualitative methodology known as experience-sampling (Zirkel, Garcia, Murphy, 2015). Undergraduates in various music degree programs, simultaneously engaged in a cappella organizations, submitted weekly reports of the integration of their a cappella skills into their courses, lessons, and classwork. Coupled with interviews, this information was thematically coded and analyzed through the lens of Kolb's Experiential Learning Model to discover how skills gained in a cappella supported students' experience in the music curriculum, regardless of concentration. Results of this study may better inform curriculum development and professional development opportunities across the entire music discipline.

Alex Alberti is the current director of instrumental music at Longleaf School of the Arts in Raleigh, North Carolina. He also works with the Middle Creek High School marching band, instructing front ensemble and percussion. Alberti formerly taught at Southern Lee High School in Sanford, where he directed band, orchestra, and chorus, as well as an extracurricular a cappella program. Alberti is an active researcher in the field of music theory pedagogy and music education, presenting his findings at NAFME, CMS National, and NCUR. Alberti currently holds a Bachelor of Music Education degree from Appalachian State University with a minor in Psychology. At Appalachian State, he participated in the wind ensemble, concert band, men's glee club, symphonic band, and orchestra, while serving as a music theory tutor for the entire sequence of theory and aural skills courses. In his spare time, Alberti composes both choral and instrumental works, judges for the International Competition for Collegiate A Cappella, and participates in the Durham Chorale.

### **Isorhythmic Legos**

Kelly McElrath Vaneman (Converse College)

Legos are fantastic learning toys. By playing with them, children both learn basic concepts in construction and design and stretch their creative boundaries. Though building a lego castle or rocketship can be intensely difficult, kids often discover that the pleasure at working through the process and viewing the final product is worth the difficult labor. Traditional music history courses expect our students to learn complex concepts only by using their eyes and ears—reading textbooks and listening to recordings—to the exclusion of actually “playing” with the materials. In my freshmen-level Medieval music history course, I’ve designed a series of composition assignments that get students to “play” with their materials in much the same way that kids play with legos. Each student begins the semester by writing a Gregorian-like chant. They can direct the chant towards any spiritual tradition they choose, but the musical characteristics and neumatic notation must mirror that of plainchant. As the semester progresses, they trope a portion of their chant into a sample of discant organum and then trope that organum into an Ars Antiqua motet. Finally, they use their original chant as the basis for an isorhythmic motet. During this Lightning Talk, I walk the audience through the ideas outlined above using samples of the assignments themselves—actual compositions by the students in my class. Through these assignments, students learn basic concepts in the construction and design of Medieval music while stretching their creative boundaries. Music Composition = Building with Legos.

Kelly McElrath Vaneman is Associate Professor of Oboe and Musicology at the Petrie School of Music of Converse College, the only women’s college in the U.S. with a comprehensive music program. Dr. Vaneman teaches oboe and chamber music and, oddly enough, those corners of the music repertoire that *don’t* include the oboe—music of the Middle Ages and Renaissance and World Music. She has presented and performed at a wide range of conferences, including those of the International Double Reed Society, the National Flute Association, the College Music Society, and the Southeastern Composers League. With her chamber group Ensemble Radieuse she has performed on four continents, recorded the CD *Inbox*, and commissioned and arranged countless works. She’s had several articles published in *The Double Reed*, and her chamber music arrangements are in the process of being published by Falls House Press. Dr. Vaneman holds D.M.A., M.M.A., and M.M. degrees from the Yale University School of Music. A native Texan, she received her B.Mus. summa cum laude from Baylor University. She also studied at the Koninklijk Konservatorium Brussel under a grant from the Belgian American Educational Foundation. She spends her summers teaching at The Performing Arts Institute, a music festival for high school musicians in Kingston, PA. For more information, please visit [www.vanemanmusic.com](http://www.vanemanmusic.com).



## Session 2: 10:30-12:00

### **Fooled by Fluency: Understanding Misjudgments and Illusions in Music Learning**

Steven Brundage

This research explores how we, as musicians, are fooled by fluency and experience illusions and misjudgments in music learning. It examines motor skill acquisition and its progression from cognitive deliberateness to somatic automaticity, drawing familiar associations with psychologists Paul Fitts and Michael Posner's *Three Stages of Learning* (1967), with Nobel Laureate Daniel Kahnemans *Theory of Two Systems*, and with computational theorists' notion of *metacognition* knowing about knowing. We are reminded that in spite of keen systems of intuition, cognition and perception, we are more prone to misjudgments than we care to admit, often overestimating the security of our memory, the effectiveness of our practice, and the depths of our technical abilities. As a result, we find ourselves and our students saying, I could play it better at home, or I could play it perfectly yesterday. And so, *Fooled by Fluency* aims to illuminate unknown unknowns for musicians in finding that while the foundation of motor-skill learning involves cognitive engagement, the end result, very often, does not. In this way, we become doers, not thinkers, and are susceptible to fluency illusions and resultant misjudgments in music learning.

Steven Brundage is an active pedagogue and pianist, currently serving as Director of Green Willow Academy, a music teacher co-operative in Greenville, South Carolina. A doctoral candidate in piano pedagogy at the University of South Carolina, Steven has published extensively in *American Music Teacher*, *Clavier Companion*, and the *College Music Society's Symposium* on topics of entrepreneurship in music, independent music teaching, performance anxiety, and talent development. He has presented at many local, state, and national music conferences, including the Music Teachers National Association (MTNA) and the South Carolina Music Teachers Association conferences (SCMTA). Additionally, Steven serves on the editorial board of the Frances Clark Center's *Pedagogy Forum* and as Worship Coordinator at Heritage Bible Church in Greer, South Carolina.

### **The Redefinition of *Te Deum***

Braxton Kubasko (High Point University)

This paper is an exploration into the setting of *Te Deum* by Krzysztof Penderecki. Throughout history, many composers have set this particular text for various audiences, and most have followed a similar vein of thought as to its meaning until Penderecki's setting of the late 1970s and early 1980s. This paper explores Penderecki's setting of *Te Deum*, contrasting it with earlier and future settings by Mozart, Verdi, and Forrest, and illustrates Penderecki's profound understanding of the ideas of a new musical work with dual meanings of reverence to God and disdain to the false god of communism. Penderecki's *Te Deum* shows us its depth and how its meanings are still applicable to us as listeners and performers today. With this redefinition of *Te Deum*, Penderecki's work retains its relevance today by reminding us of the omnipotence of God even in the darkest of times.

Braxton Kubasko was born in December 1992, and is from the city of Raleigh, North Carolina. He attended Friendship Christian School from K-4 through 12<sup>th</sup> Grade, receiving multiple honors in music ranging from state representative of North Carolina in men's voice at AACS National Competition to participation in NCCSA All State Honors band. Upon completion of his high school career, Braxton attended High Point University. After two years as a Communications major, he added a major in Voice under the advice and teaching of his vocal coach, Mr. Robert Overman. In addition, his participation in the high level Chamber Singers choir, under the direction of Dr. Marc Ashley Foster, and his instruction in composition under Dr. Nathan Daughtrey has refined his skills and allowed him to compose for several students, events, and choirs as well as perform multiple solo concerts and conduct university choirs

including a position as Associate Conductor of University Singers. He has served as Chorister in his social fraternity and is also a member of the High Point chapter of Mu Phi Epsilon music fraternity. Braxton is currently assembling a choir for a new concert this spring, which will involve both solo singing and conducting, is currently serving as co-President of High Point University's chapter of the College Music Society, and is independently composing.

### **Bach Without Pedal**

Larissa Davis (Independent Performing and Recording Artist/Educator)

This lecture-recital will demonstrate the advantages of learning to play J. S. Bach's works without using pedal by integrating modern and early keyboard techniques. While modern polyphonic study has no restrictions in pedal use, Bach had to use other keyboard techniques to achieve his compositional ideas. To faithfully illustrate Bach's original concept, I will demonstrate these techniques in his Fantasia "duobus sabiectis" in G minor, BWV 917 while giving a detailed analysis of the most essential matters in studying polyphony. This will further the idea of accentuating each subject whenever it occurs, while mastering each voice as an independent unit. The result allows both the audience and performer to recognize the structure of each voice, while maintaining their relationship as an entity.

Larissa Ivan Davis is an American pianist and a Ukraine native of Finnish and Ukrainian descent. She holds a Doctoral Degree in Piano Performance and Master's Degree in Business Administration. Larissa Davis is an Independent Professional and a Steinway Artist in North Carolina. She debuted in New York City at Yamaha Concert Hall in 2009 and at Carnegie Hall in 2012. Larissa Davis is an active member of several professional organizations and a winner of numerous awards and grants. Along with her expertise in music of Johannes Brahms and Sergei Prokofiev, Dr. Davis applies her knowledge of organ and early keyboard techniques on modern performance of polyphony. Her proposals were selected for presentation on National Conference in Richmond, VA 2011 and International Conference in Finland and Sweden 2015. Dr. Davis has served on the piano faculty at Pfeiffer University, Texas A&M International University, University of Nebraska-Lincoln, and Central Michigan University. Her travels incorporate more than thirty countries including performances in USA, Ukraine, Austria, Finland, Japan, and Turkey. Respectful of all cultures, Dr. Davis is fluent in four languages with a working knowledge of several others.

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## **Session 3: 1:45-3:15**

### **The Disconnect between Music Theory and Music Practice, and what Classical Rhetorical Pedagogy Can Teach Us about Fixing It**

Joshua Mills (Florida State University)

A regular problem faced by music theory teachers is the perceived disconnection between the students' music theory coursework and their practical musical activities in lessons, ensembles, and practice rooms. Insight into the nature of this problem--and possible solutions thereto--can be found by examining the dynamics of classical rhetorical pedagogy and the manifestation of these concepts and techniques in 17th-through 19th-century music pedagogy. Classical rhetorical pedagogy held that skills were acquired by three means: theory, imitation, and practice. *Imitatio* (imitation) provided the students with methods for engaging with various *exempla* in a direct, experiential learning process, thereby connecting and integrating theory with practice. The traditional categories of rhetorical *imitatio* inform several historical techniques of music pedagogy, including the practices of realizing partimenti, making arrangements/transcriptions, composing variations, and score copying. Unfortunately, these techniques of imitation are largely absent from our contemporary music theory pedagogy. The unsurprising result is that

students struggle to make transfers between their music theory work and their practical musical activities—that is, without imitation, theory is de facto disconnected from practice. However, by reincorporating techniques of *imitatio* into our training (particularly in the contexts of music theory and aural skills coursework, but broader aspects of performance, improvisation, and composition are also relevant), we can enable students to integrate these different facets of their education and become more complete musicians.

Composer and occasional theorist Joshua W. Mills is currently an Adjunct Assistant Professor of Music Theory at the University of Florida and a doctoral candidate at the Florida State University. He holds a Bachelor of Music in composition from Houghton College and Master of Music degrees in composition and music theory pedagogy from the Peabody Conservatory. Research interests include the harmonic techniques of late twentieth and twenty-first century composers, microtonal systems, connections between classical rhetorical pedagogy and music pedagogy, and a quixotic search for an energeticist model of tonality.

**Try Me, Good King: The Tragedy of the Tudor Court**  
Hannah Timms (Winthrop University)

The scandal of King Henry VIII's love life changed the course of England's history, leading the country to religious and political schism. The women he married are frequently discussed as the origin of the king's questionable decisions, but their voices are rarely heard. In Libby Larsen's song cycle, the final words of these queens are set to music, dramatically capturing the essence of each woman. Larsen's setting not only captures the spirit of each woman, but the musical nature of the Tudor court as well. Music was an integral part of King Henry VIII's court, which Larsen weaves into the texture as both a reference to the time period as well as a social commentary. In this way, the mixture of modern and Renaissance music allows the song cycle to create a modern interpretation of a tragic history. Most importantly, Larsen's setting recreates the atmosphere between husband and wife. Although the text contains the last words of the wives, the accompaniment includes the thumbprints of the king, creating an overall contrast between husband and wives.

Hannah Timms, Soprano, graduated from Erskine College in Due West, South Carolina, earning her Bachelor of Arts degrees in Music and English. While at Erskine College she studied under Mrs. Lucia Svatonova, native of Prague, Czech Republic. While at Erskine, she served in various leadership roles including the Choraleers Secretary, Soprano Section Leader, and occasionally organized student-directed performances. Ms. Timms currently attends Winthrop University in pursuit of her Master of Music degree with a focus in Performance, under the tutelage of Dr. Kristen Wunderlich. Ms. Timms enjoys singing in both solo and choral settings. She is currently involved in the Winthrop Chorale, Chamber Singers, and Opera Workshop programs, as well as her private vocal studies. Previously, she has sung as a member and soloist with the York County Choral Society, directed by Dr. Katherine Kinsey, Director of Choral Activities at Winthrop. On campus, she heads the Student chapter of the National Association of Teachers of Singing (SNATS) as President, and currently leads as the Winthrop Chorale's Soprano Section Leader. After graduation, Ms. Timms hopes to pursue a career as a voice instructor and apply for further studies in the field of musicology.

Janice Bradner, pianist, received her Bachelor of Music from the University of North Carolina at Greensboro, studying with Dr. George Kiorpes, and Master of Music from Winthrop University where she studied with Dr. Eugene Barban. Ms. Bradner enjoys collaborative work, both with orchestra and chamber groups. In 2007 she travelled to Spain to perform Gershwin's "Rhapsody in Blue" for the Malgrat de Mar International Music Festival. She has performed in New York City with the New York City Chamber Orchestra, accompanied song recitals at the Spencer Art Gallery in Kansas and at the Cleveland Museum of Art. She has also performed on American Public Radio and regularly accompanies established singers who have made their careers with the Metropolitan Opera, the New York City Opera,

and the San Francisco Opera. Ms. Bradner has accompanied students in master classes for such notables as Nadja Salerno Sonnenberg and Libby Larsen, and frequently accompanies aspiring performers in competitions such as the Metropolitan Opera auditions. She has made frequent appearances for charitable organizations such as the Symphony Guild of Charlotte and various Friends of Music organizations instrumental in raising awareness of arts in the area. Bradner currently teaches piano and accompanying at Winthrop University in Rock Hill, SC, and also serves as a freelance coach/accompanist in the Charlotte, North Carolina area.

**Worth A Thousand Words: Poulenc's Musical Depictions in Les Soirees de Nazelles**  
Sophie Wang (University of Cincinnati College Conservatory of Music)

This lecture-recital investigates the musical depictions of Francis Poulenc through a largely unknown work: *Les Soirées de Nazelles*. Written over the course of six years and finished in 1936, this suite is a collection of musical portraits of Poulenc's friends as viewed by himself during evening parties with them in the countryside of Nazelles. The practice of sketching musical portraits was nothing new during this time, as seen in earlier masterpieces like Schumann's *Carnival* and Elgar's *Enigma Variations*. This suite captures the improvisatory nature of the composer's idiom with frequent and sudden changes of mood and characters--not only from beginning to end, but also within each variation. The work was influenced by personal struggles between depression and religion, as well as grief over a close friend's death. Poulenc's witty and descriptive titles suggest the wide range of his own personality as well: *La désinvolture et la discretion* (Cheeky and Discreet), *Le Coeur sur la main* (Heart on the Hand), *Le charme enjôleur* (Flirtatious Charm) and *L'alerte vieillesse* ("Sprightly Old Age"), and *Le gout du Malheur* ("A Taste for Misfortune), to name a few. As a pianist-composer, Poulenc is rather precise with tempo, pedaling and articulation when it comes to notation. Rubato should be used scarcely--even at the end of phrases unless otherwise directed. Breath marks are notated repeatedly, signifying phrase separations. Paramount to a successful performing of his music is the use of pedals, particularly at fast movements where harmonic definition cannot be otherwise exist. In fact, Poulenc claims that one can never use enough pedal! I propose to demonstrate Poulenc's wittiness and charm through his compositional idiom in the pianist-composer's pianistic style.

Sophie Wang is an active soloist and chamber player who has performed in Internationaler Musiksommer 2011 auf Kulturverein Schloss Rosenegg in Austria and also in Taiwan in 2010. Within the U.S., Dr. Wang has performed at the World Piano Pedagogy Conference in Tennessee; was winner of the MTNA Steinway Artists Competition for the state of Tennessee in 2002 and 2004, with performances in Mississippi and Kentucky; feathered in Pianopalooza at University of Cincinnati College-Conservatory in 2013 and 2014; and in collaboration with the University of Tennessee Philharmonic Orchestra performing the Moszkowsky Piano Concerto. Recent projects include presenting A Walk on the (Earl) Wild Side at the Third Annual Piano Pedagogy Symposium in Utah, Ohio MTA and the MTNA National Conference in Chicago. Her particular interest in exploring the poetics aspects of music can be seen in her DMA Document, Edward MacDowell: A Poetic Voice as Seen in the "Eroica" and "Keltic" Sonatas. Dr. Wang received her DMA in Piano Performance with a cognate in Piano Pedagogy and is pursuing an Artist Diploma from CCM. She has earned the MM degree in Piano Performance and Certificate in Piano Pedagogy from the Florida State University, and BM degrees in Piano Performance and Pedagogy from the University of Tennessee, where she was named the Distinguished Graduate in Music Performance.



**Poster Session: 3:30-5:00**

**Improvisation in Group Piano Curricula: A 10-year Study**  
Mark Laughlin (Georgia Southwestern State University)

The purpose of the study was to investigate how academic institutions accredited by the National Association of Schools of Music meet the improvisation requirements set forth by N.A.S.M. in their group piano curricula. The survey was administered during the 2003-2004 academic years, and again during the 2013-2014 academic years. The study surveyed the frequency of exposure to improvisation in the classroom, and which texts and instructional approaches were used. The population for the study consisted of one hundred (100)-group piano instructors at four-year degree-granting colleges and universities accredited by the National Association of Schools of Music. The research had three primary focuses: (1) the familiarity of the instructor with improvisation, (2) what text was being used in the group piano curriculum at each represented institution and (3) if/when/how improvisation was included within the group piano curriculum (via modes, jazz, five-finger patterns, pop symbols, etc). The research instrument was not intended to collect specific data including syllabi, exams, or detailed institutional requirements concerning keyboard ensemble classes, keyboard skills classes for piano majors, private piano lessons, or jazz related classes. It is hoped that the new information provided by this study will allow college and university music departments, music administrators, and group piano coordinators to observe how the National Association of Schools of Music's requirement of improvisation is being fulfilled, thus providing a model for better curriculum development in group piano.

Mark Laughlin is a two-time *GRAMMY*® nominated music educator, and currently serves as Associate Professor of Music at Georgia Southwestern State University where he was the recipient of the 2012-2013 President's Excellence in University Service Award. His research and teaching strategies on improvisation have been featured at more than 35 peer-reviewed conferences including the national conferences of the National Association of Schools of Music, the College Music Society, the National Association for Music Education, Humanities Education and Research Association, Music Teachers National Association, National Group Piano and Piano Pedagogy Forum (GP3), and the National Conference on Keyboard Pedagogy. Dr. Laughlin has also presented at the International Conference of the College Music Society in Bangkok and Ayuthaya, Thailand, the International Conference on Multidisciplinary Research in Music Pedagogy at the University of Ottawa, Ottawa, Ontario, and the Canadian Federation of Music Teachers Association's National Conference, Vancouver, British Columbia, Canada. Dr. Laughlin serves on the Editorial Board for the *Piano Pedagogy Forum*, located at the Francis Clark Center for Keyboard Pedagogy, and has written articles for *American Music Teacher*, and the *Piano Pedagogy Forum*. He also has received numerous grants including The National Endowment for the Arts, MENC Teaching Improvisation: Learning & Leadership Grant (Washington, D.C.).

### **Broadening a Canon: Inclusion of Women Composers in the Pedagogy of 20th- and 21st-Century Composition Techniques**

Carrie Leigh Page

In the various music theory textbooks and anthologies in use today, many authors have prided themselves in the inclusion of more works by traditionally underrepresented composers in Western music. Though the inclusion of these works is laudable, many groups of composers remain underrepresented in studies of music theory. Students still study great works by the usual suspects of music history, though works of similar merit may lurk just outside the typical canon, excluded in the past because of the composers' gender or skin color, and excluded now because of the intractable tendency to teach what is already known to oneself. Studies of 20<sup>th</sup>- (and 21<sup>st</sup>-) century music offer great opportunities for students to experience a wider range of composers. This paper proposes specific supplements to typical 20<sup>th</sup>-century theory studies in the undergraduate sequence, focusing on works by female composers, in an initial attempt to broaden the undergraduate experience of musical analysis and be inclusive of one underrepresented group of composers. The supplemental works are examined in the curricular contexts of three currently popular theory textbook series from three separate publishers: *The Musician's Guide to*

*Theory and Analysis* (by Clendinning/Marvin through Norton), *Tonal Harmony* (by Kostka/Payne/Almén through McGraw-Hill), and *The Complete Musician* (by Laitz through Oxford).

Born in Mississippi, Dr. Carrie Leigh Page composes music for chamber ensembles, wind ensemble, orchestra, and electronic media, with a special emphasis on vocal writing. She has collaborated with dramatic artists, vocalists, and educators to create chamber operas both for young artists and young audiences. Page earned a Bachelor of Music in Music Education from Converse College in 2002 where she began her compositional studies with Scott Robbins. Under the tutelage of Marc Satterwhite, she completed the Master of Music degree in composition from the University of Louisville in 2005 where she held the Moritz von Bomhard Fellowship in Composition. Page earned the Doctor of Musical Arts from Arizona State University, where her primary composition teachers were Rodney Rogers and James DeMars. Page teaches composition and theory at Montana State University. She has also taught at Arizona State University, Paradise Valley Community College, and Central Arizona College. In addition to her private studio teaching in composition, oboe, and voice, she has taught elementary and middle school general music and chorus in Spartanburg, South Carolina, and Chandler, Arizona. Page is currently composing chamber operas and works for concert band and chorus. Her research interests include topics in music pedagogy and vocal music, especially the works of Dominick Argento. Page is a member of ASCAP, the Society of Composers, the Society for Music Theory, and the College Music Society. She manages her own publishing through Dux Femina Facti Music and serves on the board of the International Alliance for Women in Music.

### **Re-Imagining the Solo Practice Paradigm: Transforming Musical Sensitivity With Pair Practice Routines**

Amy Gillick (Virginia Tech University)

The daily warm-up and preparatory technical routines followed by most music students focus exclusively on solo playing. In other words, a student starts with long tones, followed by intervals and scales---all played solo, with only the tuner and the metronome to help verify the correctness of the resulting execution. Nevertheless, most band and orchestral instruments are meant to be played in ensembles, with solo, unaccompanied performance being an exception. In other words, these instruments assume an intrinsic role as collaborators in ensembles of various sizes, ranging from small chamber groups to large symphony orchestras. Hence, I argue that the prevailing warm-up and preparatory technical routines may inadequately prepare students for the highly interactive realities of professional musical engagements. Many key shortcomings result from practicing solo, exclusively. Striving to match a tuner trains equal temperament, whereas in ensembles, chordal tuning is required to achieve the intended intonation. Moreover, one of the foundations of effective ensemble performance is sensitivity to other's body language for coordinating entrances and phrasing. Spending long hours in a practice room alone deprives the student of the much needed training in listening and interacting with other musicians. Although participating in chamber music fulfills this exact function, coordinating rehearsals with multiple participants often proves logistically challenging. Finally, music programs typically experience a shortage of practice room space, particularly during peak hours. This demonstration offers practical solutions to the above-stated problems with concrete exercises and routines that can help transform students from soloists to more complete and collaborative musicians.

Amy Gillick serves on the faculty of the Music Department at Virginia Tech, where she leads the bassoon studio. She has taught additionally at Concordia University, Azusa Pacific University, Moorpark College, and UCLA. She earned her D.M.A. and M.M. from UCLA and her B.M. from California State University, Long Beach. Dr. Gillick has performed as principal bassoonist in the Bakersfield Symphony (California) and appeared with the Roanoke Symphony and Santa Monica Symphony. Dr. Gillick is committed to commissioning new works for bassoon, the art of reed making, innovations in music pedagogy, and exploring concepts lying on the intersection of arts and technology.



## **Day One to University Study: Tracing Percussion Method Books**

Jennifer Hotz (Winthrop University)

Method books are commonly a part of a musician's studies but there are a plethora of books available. How do students and teachers know which books are useful and frequently used? To discover this, I conducted two separate projects during the time of December 2013 through the summer of 2015. The first project was conducted by sending a survey to random university professors across the country through email. The second project was conducted by sending a link to a survey to random band directors and percussion specialists across the country via [fluidsurveys.com](http://fluidsurveys.com). One question that each of these 310 participants answered was which method books they primarily use for percussion instruction. Through this research, it became clear that some books are being used for a beginning student as well as a first year university student's studies. These projects also revealed that some instrumental areas had no clear common curriculum or course of instruction for any level of percussion studies. The author breaks down the research by percussion instrument and analyzes one of the routes a beginning percussionist could take utilizing method books, that, according to the data collected, would prepare them for university study. The author also discusses ideas to "bridge the gap" between different levels of schooling and areas that method books do not seem to commonly satisfy.

Jennifer Hotz is a first year graduate student at Winthrop University studying percussion performance under Dr. B. Michael Williams. She received her undergraduate in Music Education from The University of Tennessee-Martin under the direction of Dr. Julie Hill. She is very involved in the Percussive Arts Society as she is currently the chair of the University Committee. In the past she was a member of the University Committee, a liaison to the Education Committee and published an article in Percussive Notes. Jennifer also dabbles in composing, with one piece published through HoneyRock Publishing.

## **The Transformation of Jewish Liturgical Songs of the Sabbath**

Delphine Piguet (University of Oklahoma)

Jewish prayers are an excellent example of how music, religion, and community come together. These prayers perpetuate a strong sense of identity for Jewish people all around the world, regardless of their nationality. The music of the Jewish liturgy is transmitted by oral tradition. As of now, the existing corpus of its transcription and analysis is quasi nonexistent. This paper will begin with an overview of the sequence of events that occur during the Sabbath, called Shabbat, and the protocol associated with it. I will then sing in Hebrew the songs that occur on Friday night and offer my analysis in terms of its musical system and structure. I will then explore the transformation of these traditional and sacred songs into liberal versions as the instrumentation, ensemble, gender, and musical style are markedly different from one another. This musical study of Shabbat's songs not only contributes to the scholarly corpus on Jewish liturgy but also impact the field of ethnomusicology as it shows the transformation of the Jewish liturgy in terms of style and gender.

Ms. Delphine Piguet is a last year Doctorate of Musical Arts candidate at the University of Oklahoma (OU). She is currently teaching two sections of the University of Oklahoma's general education course in western music appreciation. She worked as a tri-lingual lecturer at the prestigious Museum of Music of Paris. Piguet earned her Master of Music from OU where she was awarded several awards for her academic excellence. She also earned her Master of Musicology and Ethnomusicology from the University of Paris IV-La Sorbonne. She studied Hebrew and Jewish liturgy for several years leading to a degree from the University of Nice, France.

## **Gestalt Principles of Perception as Tools for Composers**

David Batchelor (Winthrop University)

This presentation will share a significant discovery that can benefit composers. Gestalt principles of perception developed by early 20th-century psychologists have served as compositional tools for visual artists since 1954 when Rudolf Arnheim published his book *Art and Visual Perception: a Psychology of the Creative Eye*. These powerful perceptual tools for artists can likewise assist the composer of music. This presentation introduces four main Gestalt principles and demonstrates how each can be applied to the craft and pedagogy of composition.

David William Batchelor is a versatile composer who embraces modern tonality. He stands out for his use of the voice as a virtuosic instrument, occasionally removing the convention of having text for the singers and composing with sounds only--for which he has mastered the notation of the International Phonetic Alphabet. Batchelor incorporates large-scale cohesive structures in his music, ensuring ease of performance relative to each player or singer, and exhibits exceptional precision and clarity in the notation of his scores. His music has been performed across the United States and in Europe. His most recent composition, *I, Nephi: Words from the Dust*, is a 25-minute work for orchestra, choir, and baritone soloist. Batchelor holds degrees in composition from the University of South Carolina (DMA), Brigham Young University (MM), and the University of Houston (BM, magna cum laude). His principle teachers have been John Fitz Rogers (USC), Neil Thornock (BYU), and Robert Nelson (UH). In addition to composing, performing, and teaching, Batchelor pursues entrepreneurial opportunities. During his time in South Carolina, he acted as the first Artistic Director of Columbia's take on the Classical Revolution. He also served on the board of directors for the student-run new-music performance machine Cica. He founded a local concert series called Schubertiads and currently serves as its Artistic Director, bringing live classical music into people's living rooms once a quarter. His goal with Schubertiads is to give children, particularly his own, the opportunity to experience the beauty of hearing classical music performed live.

**Formal and Aural Implications of Open and Closed Form in Earle Brown's String Quartet (1965)**  
Bradley Green (University of Maryland)

Many compositions by Earle Brown (1926-2002) embody the idea of open form by incorporating variable sound events that are assembled by the performers or conductors during performance. Brown's *String Quartet* (1965) incorporates this type of aesthetic position. However, this piece also contains more traditional, fully composed out sections in which the composer more precisely specifies the sonic materials. These fully composed out sections are juxtaposed against the more variable sound events. There are 17 sections (which Brown calls time frames) in *String Quartet*, the first 16 of which consist mostly of fully composed material (i.e. the concurrent stream of sound events are dictated in a generally exact sequence). Time frame 17 is the only time frame that is variable with respect to both time and sequence of sound events, and these mobile elements consist of both exact and approximate quotations of sound events from the previous time frames. This presentation will examine two performances of *String Quartet*, specifically focusing on time frame 17, and how it relates to the composed out time frames 1-16. This will be done both by examining the aural relationship between time frames 1-16 and time frame 17 as dictated by notation (including performance notes), and by comparing spectrographs of time frame 17 of each performance.

Bradley Stuart Green was born in Dunn, NC. He graduated from Campbell University in May 2012 with a B.A. in Music Composition and Music Education. He attended Appalachian State University beginning fall 2012 to work towards a Master of Music degree concentrating in Music Theory and Composition. While attending ASU, he became a part of the GRAM (Graduate Research Associate Mentor) program in order to perform original research in the field of music theory pedagogy with his mentor Dr. Jennifer Snodgrass. The M.M. was awarded in May 2014. He began work toward his D.M.A. in Music Composition at the University of Maryland at College Park in August 2014 where he is currently teaching

theory. He is also performing research in theory, specifically in the use of open and closed form in the works of Earle Brown.

### **Percussion and Oppression in Shostakovich's 11th Symphony**

JD Grizzle (Virginia Tech University)

The oppressive nature of the political structure in early twentieth century Russia affected almost everyone who lived under its power, but especially the writers, artists and composers of the time. There is no better example than that of Dmitri Shostakovich. Shostakovich symphonies have been amply talked about, but there is much less literature on his 11<sup>th</sup> symphony, and specifically the way Shostakovich utilizes percussion as a central component. This paper addresses Symphony 11 and specifically, how percussion is utilized beyond an added color to the orchestra or its history in military/rudimental drumming. Shostakovich's symphony, subtitled *The Year 1905*, is a macabre programmatic piece depicting the unforgettable massacre in St. Petersburg known as Bloody Sunday. In addition to playing a programmatic role throughout the entire symphony, the snare drum is an extended metaphor for the ubiquity of oppression propagated by the government in Russia. I argue that the music of Shostakovich was shaped by the oppression in Russia and that he scores percussion with an increasingly important role in the symphony orchestra from a compositional standpoint. Shostakovich found ways to circumnavigate Russia's authoritarian government, but much of this music was inspired by his personal frustrations with cultural constraints to which he was required to conform, and it is in this way, that the political horrors of Russia influenced Shostakovich's music.

J.D. Grizzle is pursuing a bachelors degree in Music Education and Percussion Performance in the School of Performing Arts at Virginia Tech. JD is an active performer in the Virginia Tech Symphonic Wind Ensemble, Virginia Tech Percussion Ensemble and a member of the Virginia Tech Drumline in the Marching Virginians. In the Spring of 2014, JD was the percussionist for The VT School of Performing Arts' sell-out production of *Spring Awakening*, a Tony award winning musical. In December of the same year he performed in the VT Percussion Ensemble concert titled, "Resonance on the Walls" at the Moss Arts Center. The concert utilized the unique spacial sound technology of The Cube. He has also participated in the New River Valley Symphony Orchestra and Jazz combos. JD is currently a member of Delta Omicron, Gamma Mu, the Virginia Tech chapter of the International professional music fraternity.

### **Written in Song: Historical Storytelling Through the Musical Interpretation of Personal Letters**

Hallie Coppedge Hogan (Elon University)

Traditional art songs musically illuminate the mood, meaning, and syntax of poetry resulting in a fusion of text and music. Several modern composers have also utilized the prose writing of personal letters to musically capture history, culture, and the relationships that generate a particular story in time. For a composer, personal correspondence provides rich inspiration to musically depict the inflections of a particular character whose words, carefully arranged, are all-powerful in their ability to convey an emotion, a thought, or a state of mind while also portraying a very unique perspective of and within an historical setting. My research examines a few song settings that use personal letters, either literally or as inspired verse, to convey story and illuminate history through the consciousness of the letter-writer. Nicholas Maw's *The Voice of Love*, uses a condensed libretto based upon the letters of a 17<sup>th</sup> century noblewoman to convey a love story set against the tumultuous English Civil War. Juliana Hall's *Syllables of Velvet, Sentences of Plush* presents song settings of a variety of Emily Dickinson's letters. These letters mark important turning points in the poet's life and a style of writing syntactically similar to her poetry which has inspired compositions by most modern art song composers. Finally, my interest in the letter as a vehicle for musical storytelling has led me to begin a personal research/musical project based upon the courtship letters of my grandparents which were written from 1905 to 1911. Personal letters offer a

greater understanding of the stories of the past while also revealing the commonalities of the human experience in any generation, culture, or circumstance. This current project is based on my research interests in personal letters as a means of musical inspiration.

Dr. Hallie Coppedge Hogan is an Associate Professor of Music at Elon University where she teaches studio voice to Music and Performing Arts students. Dr. Hogan has had a varied performance career in the genres of opera, oratorio, solo recital, cabaret, and musical theatre. Featured roles in opera and musical theatre include Dorabella in *Così fan tutte*, Nicklausse in *The Tales of Hoffman*, Dinah in *Trouble in Tahiti*, Cherubino in *Le Nozze di Figaro*, Sister Mary Amnesia in *Nunsense*, and Julie Jordan in *Carousel*. Applauded recently by the online journal *Classical Voice North Carolina* for her "warm mezzo soprano" and her "gamut of emotions," she devotes most of her current musical activity to the solo recital. Dr. Hogan has performed internationally in a series of American and French art song recitals and as a featured soloist at the Vancouver International Song Institute. She also participated in "The Songs of Franz Schubert," a tour of the entire collection of Schubert's songs accompanied by the world renowned vocal collaborator, John Wustman. In recent years, Dr. Hogan directed the Elon Opera Workshop in several opera scene studies and full productions of *Gianni Schicchi* by Puccini and *Hansel and Gretel* by Humperdinck. She has recently been a featured soloist with the Mozart Society of Winston-Salem and the Fayetteville Orchestra. As a featured faculty soloist, Dr. Hogan has sung with the Elon University Chorale and the Elon University Orchestra.

### **Physical Transformation in Service of Theatrical Transformation: Castrati Playing Female Roles in Baroque Opera**

Francisca Maxwell (Agnes Scott College)

That young boys were physically transformed to preserve their high voices has been a recognized fact for many years. The elite of these well-trained castrati went on to sing opera in the best theaters in Italy and were "exported" to sing Italian opera in all major European cities. While women were forbidden to sing in church, in many papal controlled regions, which included most of Italy, they were also not allowed to perform on the opera stage. Castrati were in these cases cast to perform the roles of women. This theatrical gender transformation was a beloved aspect of baroque opera and created an atmosphere of sexual ambiguity and gender fluidity. Men playing women's roles had been well established in Elizabethan and Jacobean theatre, but the act of changing a man's endocrinology is unique to the art of music. What was the ideology behind it and how did the tradition survive for almost 200 years? How did this transformation influence the artistic taste of the baroque opera audience? Why were they revered as well as ridiculed by music lovers everywhere? A closer look at documents and accounts of the time gives us a better idea of how castrati were perceived on and off the stage.

Francisca Vanherle Maxwell was born in Argentina but grew up in Belgium. She attended the Royal Conservatorium in Brussels, where she obtained a Bachelor's and a Master's degree in Vocal Arts and a degree in Vocal Pedagogy. In 1997, she was granted a Fulbright Scholarship to continue her education at the University of Texas at Austin. She graduated with a Doctor of Musical Arts degree in Voice Performance in 2002. Passionate about baroque opera, she wrote her doctoral thesis on the role of castrati in Handel opera. She currently lives in Atlanta and teaches voice in her private studio and at Agnes Scott College in Decatur, GA. Francisca also works as a freelance soloist in a versatile repertoire comprising all ages. She has been staged in many operas and operettas, among which *L'Incoronazione di Poppea*, *Rinaldo*, *Alcina*, *Le Nozze di Figaro*, *Die Fledermaus* and *Paganini*, in Europe as well as in the United States. She equally portrays herself in oratorio and as an art song interpreter. She performs regularly in the Southwestern United States and has been featured several times on public radio in the program "The Atlanta Music Scene". Her concert life has taken her all over Europe, Russia and the United States.

Saturday, February 27, 2016

Session 4: 9:00-10:30

**Transforming Electronic to Acoustic: A study of Paul Lansky's percussion music**  
Annie Stevens (Virginia Tech University)

The modern American composer, Paul Lansky (b. 1944), is almost exclusively associated with computer music, having composed for over thirty years in that genre. In his keynote address at the International Computer Music Conference in 2009, Lansky surprised the audience and declared that he would no longer compose electronic music and would instead focus purely on acoustic compositions. Since then, Lansky's acoustic percussion compositions have quickly become staples in the repertoire around the world. There is a definitive correlation between his intriguing electronic music and his complex, raw, yet delicate, acoustic percussion music. When Lansky turned toward composing acoustically, he did not abandon his previous ways, but rather his process of composing was transformed. What had been accomplished by way of a computer now had to be reworked for human performance. The presenter will analyze three structural devices used throughout his music in this lecture recital: layering, randomness, and harmonics. In examining these devices within both electronic and acoustic mediums, by playing clips of Lansky's electronic compositions, *notmoreidlechatter* (:30) and *Table's Clear* (1:00), and performing excerpts from his marimba/percussion solo, *Idle Fancies* (8:00), the presenter will identify that a transformation of each device allows them to function acoustically, securing a language that the listener can identify throughout Lansky's gamut of works across genres. This music is significant due to its relevance to the 2016 theme, transformation, as well as the growing popularity of the study of computer music in higher education.

Annie Stevens is the Visiting Assistant Professor of Percussion in the School of Performing Arts at Virginia Tech where she teaches studio percussion and directs the percussion ensemble. As a member of the percussion duo, Escape Ten ([www.escapeten.com](http://www.escapeten.com)), she recently performed full concerts at the 35th and 36th Leigh Howard Stevens Summer Marimba Festivals, Atlanta's prestigious Spivey Hall and the Barnes Foundation in Philadelphia. Escape Ten performs new repertoire throughout the United States and actively commissions composers, and publishes these new works under the Escape Ten Series through Keyboard Percussion Publications. As a chamber musician and soloist, Stevens has performed internationally at music conservatories in Beijing, Guangzhou, and Xi'an, China, the Paris Conservatory, and has toured throughout Germany as timpanist with the Detmold Chamber Orchestra. Nationally, she has collaborated with New York's Ensemble Signal and the Grammy nominated Metropolis Ensemble. Local engagements include those with the Roanoke Symphony as timpanist and percussionist, the Wintergreen Summer Music Festival, the Garth Newell Music Center, and the Virginia Sinfonietta. She can be heard on albums by the Kelly Rossum Quartet and Escape Ten's, *Colours of a Groove*. Annie has been featured at the Percussive Arts Society International Convention on numerous occasions, the Virginia Music Educator's Association annual conference, the International Computer Music Conference, the Society for Electro-Acoustic Music, the International Trumpet Guild, and the International Trombone Festival. She holds degrees from the Eastman School of Music (D.M.A.) where she studied percussion with Michael Burritt, Rutgers University (M.M.) and Northwestern University (B.M.).

**Exploring the Dunbar Music Archive: Vocal Repertoire with texts by Paul Laurence Dunbar**  
Minnita Daniel-Cox (University of Dayton)

Paul Laurence Dunbar's writings were a major influence on authors of the Harlem Renaissance and continue to influence modern-day literary figures. His virtuosic use of dialect and Standard English was

unprecedented in his time and his universal themes made him a voice for all people. More than ever, today's singers come from diverse backgrounds, have diverse musical tastes, and perform diverse repertoire. From tonal to serial to Romantic to jazz-influenced, the musical settings of Dunbar's texts have resulted in a collection that represents musical styles as varied as America itself. The music of American composers and of composers of the African diaspora is underperformed and underrepresented within standard concert repertoire. Within this lacuna, songs which use the texts of Paul Laurence Dunbar have also been neglected. To address this problem, I have established the Dunbar Music Archive which consists of an online electronic database and a physical collection of music scores. The database contains poem texts, biographical information about each composer, audio streaming of text recitation and/or music, and resources for obtaining scores. Though his life ended at a mere thirty-three years old, Dunbar influenced generations of writers, including Maya Angelou and Langston Hughes; and inspired numerous composers, including Carrie Jacobs Bond, Samuel Coleridge Taylor, and William Grant Still. The resulting collection of compositions are a vehicle for teaching diversity, a reflection of the diverse identities of today's singers, an opportunity to study dialect, a survey of various genre influences, and, most importantly, quality repertoire worthy of performance and appreciation.

Dr. Minnita Daniel-Cox attended Bowling Green State University where she majored in Music Performance and the University of Michigan where she received her Master of Music and her Doctor of Musical Arts degrees. Recently, Dr. Daniel-Cox has performed with the Dayton Philharmonic Orchestra, the Springfield Symphony Orchestra, the Miami Valley Symphony Orchestra, the Bach Society of Dayton, and debuted with the Dayton Opera in the role of Sister Rose in Jake Heggie's *Dead Man Walking*. She has appeared with the University of Dayton, Yellow Springs, Flint, Ann Arbor and South Bend Symphony Orchestras as well as the Defiance and Packard Symphonic Bands. Her collaboration with Herbert Martin, "I Know Why the Caged Bird Sings": A celebration of Paul Laurence Dunbar has been performed across the U.S. and has led to the establishment of the Dunbar Series and the Dunbar Music Archive. Dr. Daniel-Cox has taught for Western Michigan University, University of Michigan, Bowling Green State University, and within the award-winning music program at Grosse Pointe South High School. Dr. Daniel-Cox is Assistant Professor of Voice and Coordinator of the Voice Area at the University of Dayton where she teaches applied lessons, music courses, coordinates the Vocal Performance Institute, a summer program for high school aged singers.

### **From the Southland, Harry Burleigh and his Poetic Suite for Piano**

Erica Rumbley (Transylvania University)

Henry "Harry" T. Burleigh (1866-1949) had a significant impact on American musicians of his own time and later. Some aspects of Burleigh's biography are well-known, such as his education at the National Conservatory and his friendship with Anton Dvorak, whom he introduced to many African American Spirituals. During his lifetime, Burleigh became prominent as a baritone soloist, composer, and arranger. Today, he is most remembered for his performances and arrangements of Spirituals, which are often performed by choirs and soloists. However, Burleigh was also skilled as a composer of original songs and other compositions, including a nearly forgotten set of piano sketches entitled "From the Southland" (1914). These pieces were inspired by the poetry of Burleigh's wife, Louise, and provide a musical portrait of various activities, moods, and images common in the American South. Like many of Burleigh's other pieces, they are influenced by African American musical traditions, and the final movement is a setting of the spiritual "My Lord, what a Mornin'." This lecture-recital will present portions of both compositions along with the historical and cultural background of the pieces and their composer. It will also examine the suite in light of its value for both performers and pedagogues. The music's colorful style offers pianists a unique and refreshing addition to concert repertoire. In addition, the pieces are easily accessible to late intermediate and early advanced players, and might serve as excellent pedagogical material for teachers, allowing them to broaden their student's horizons technically and artistically.

Erica Rumbley is passionate about all aspects of music. She recently completed a Ph.D. in Musicology at the University of Kentucky, and holds a Bachelors degree in Piano Performance from Olivet Nazarene University and Masters degrees in Musicology and Piano performance from UK. Dr. Rumbley serves as a private piano and violin teacher and music instructor in Lexington, as well as serving as an adjunct faculty at Transylvania University and appearing frequently as a soloist and collaborator. She has a special interest in American topics including cowboy music, American piano music, and women musicians in America.

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## Session 4A: 9:00-10:30

### **Transformation and Preservation: Integrating Music Technology into Traditional Music Degree Programs**

Elainie Lillios (Bowling Green State University), Charles Nichols (Virginia Tech University),  
Ronald Keith Parks (Winthrop University)

This panel discussion will address the benefits, challenges, obstacles, and issues encountered in designing and delivering music technology courses and degree programs within the traditional music program framework. Discussion topics may include:

- Planning for and allocating resources (space, staffing, equipment)
- Obtaining and sustaining funding sources
- Designing robust, scalable courses that satisfy a broad student population; majors, non-majors, non-traditional students
- Balancing classes and lessons in applied music and music technology
- Pedagogical challenges and justification
- Addressing the shift to online teaching and learning
- Managing degree requirement and credit hour challenges
- Satisfying accreditation requirements

Three professional composer/technologists will share their knowledge, ideas, and experiences with building music technology curricula in three different environments—a comprehensive music program, a liberal arts setting, and a polytechnic research institution. They will address questions about how music technology can be positively and successfully integrated into various music degree programs, how to create innovative technology-driven music courses and programs without sacrificing the core mission of traditional music programs, and how to expand music programs without disenfranchising or compromising existing applied music courses.

Elainie Lillios's music reflects her fascination with listening, sound, space, time, immersion and anecdote. Her compositions include stereo, multi-channel, and Ambisonic fixed media works, instrument(s) with live interactive electronics, collaborative experimental audio/visual animations, and installations. Elainie serves as Director of Composition Activities for the SPLICE institute ([www.splice.institute](http://www.splice.institute)) and is Professor of Composition at Bowling Green State University.

Composer, violinist, and computer music researcher, Charles Nichols explores the expressive potential of instrumental ensembles, computer music systems, and combinations of the two, for the concert stage, and collaborations with dance and video. He teaches Composition and Computer Music at Virginia Tech, and is a faculty affiliate of the Institute for Creativity Arts and Technology.

Ronald Keith Parks is an active composer of acoustic and electronic music. His diverse output includes orchestral works, instrumental and vocal chamber music, choral works, electroacoustic music, songs, and

interactive computer music. He is currently Professor of Composition, Music Technology, and Theory and is the Director of the Winthrop Computer Music Labs at Winthrop University.

**The Impact of Targeted Instruction in Music Performance Anxiety Reduction Techniques**  
Ericka Tyner Grodrian (Valparaiso University)

This paper will present the findings from a recent research study on the impact of targeted instruction in music performance anxiety reduction techniques. Led by faculty members from the Music Department and Psychology Department of a Midwestern university, this study had two aims: to compare levels of performance anxiety and its correlates across music majors at the university, and to explore the effectiveness of incorporating specific practice and performance-related instruction in reducing performance anxiety among student musicians. The study assessed confidence and anxiety levels of all music majors enrolled in weekly performance masterclasses, and additionally focused on a subset of students also enrolled in an intensive practice and performance course. Both groups were assessed five times during the 2014-15 academic year to track changes in their perceived levels of anxiety. Assessment measures included the Generalized Anxiety Disorder Scale, the Clance Impostor Syndrome Scale, and the Kenny Music Performance Anxiety Inventory-Revised Scale. This is the first study to explore the role of impostor feelings in music performance anxiety. This study is intended to be a first step in empirically evaluating the effectiveness of performance anxiety reduction techniques. These initial data should therefore provide preliminary effect sizes and support for a larger scale evaluation of whether such targeted efforts toward reducing students' perceived performance anxiety achieve the intended result. It is the hope of the researchers that music educators will find the data from this and future studies helpful in their own work with students struggling with music performance anxiety.

Ericka Tyner Grodrian is Assistant Professor of Music at Valparaiso University where she teaches applied horn, chamber music, performance techniques, and musicianship courses. A graduate of the Indiana University Jacobs School of Music, Dr. Grodrian focused her dissertation research on the role of opera excerpts in recent American horn pedagogy. The project's companion website *Beyond the Short Call* was launched online in 2012, and has been used frequently by students, professors, and horn professionals alike. An active pedagogue, Dr. Grodrian was previously Lecturer in Horn and Music Theory at Converse College, and Associate Instructor of Horn at Indiana University. She placed first in her division at the 2010 Susan Slaughter International Solo Brass Competition in Toronto, Ontario. Dr. Grodrian especially enjoys performing in chamber groups, particularly those that explore interesting instrumentations and perform new works. Recent collaborations include performances with *Masterworks6*, *Bell(e) Collective*, and the premiere of David DeBoor Canfield's *Five Mangled Expressions* for saxophone and horn. As an orchestral hornist, she has performed with multiple groups throughout Indiana and the Southeast. Dr. Grodrian first began to explore music performance anxiety reduction techniques while studying "Fearless Performance" with Jeff Nelsen at Indiana University. She is excited to continue that work today by sharing Fearless techniques in masterclasses, workshops, and with her own students at Valparaiso University.

**More Than Style: Communicating Information in the Printed Concert Program**  
Jean P. Wald (Stetson University)

This talk will answer the following questions pertaining to printed concert programs in a university's school of music: what information do you want to communicate to your audience? how much information do you want to include in the program? in what style do you want the information to appear? may the style vary depending on the type of performance? will you be willing to make exceptions in some cases? do you want to be consistent over time? are you archiving the programs in your institution? The presentation will address the methods of editing basic information presented by the performers, ensemble directors, or guest artists and will explore the task of determining consistent spelling of proper names of



composers and arrangers and consistent presentation of titles and movements in musical works. Examples of sources used in verification include Library of Congress Name Authorities, WorldCat, Grove Online, and Internet sources. And last, the talk will address the reason for attempting consistency in programs, from the perspectives of a) librarianship, including music reference work and music cataloging, b) musicology, and c) our audiences which consist of students, faculty, and community concertgoers. In college and university settings, it is important to ensure that audience members will be able to locate any manifestation or edition of a work via the terminology displayed in the program, if possible, without the need of an intermediary to research alternate spellings, nicknames, inconsistent work numbers (e.g., opus), and other puzzles that might accrue from preparing programs without research or editing.

Jean P. Wald has been the Music Specialist and Research Librarian at duPont-Ball Library, Stetson University, in DeLand, Florida since 1999. Her undergraduate degree is in music education, piano major with vocal emphasis, from West Virginia University. Her first master's degree is in music history and literature from Butler University. She finished coursework for a Ph.D. in historical musicology at Indiana University, followed by a master's degree in library science, also from Indiana University. Her library career has included several academic libraries, as well as a law library and an engineering library. She reviews books for the IAWM Journal, plays recorder and harpsichord in an early music ensemble, is a church organist, and a folkdancer.

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## Session 5: 10:45-12:15

### **Transforming Spirituals into Solo Piano Concert Pieces: Works by Margaret Bonds and Florence Price**

Jennifer Muñiz (Indiana University South Bend)

Composers Florence Price and Margaret Bonds were featured at a concert in the 1933 Chicago World's Fair: the first African-Americans who debuted with the Chicago Symphony Orchestra, as composer and pianist, respectively. Price was Bonds' first teacher for piano and composition, and they both used rigorous classical training to inform their transformation of spirituals into concert music. This lecture-recital will examine two solo piano pieces: the first movement of Florence Price's Sonata in E-minor, and "Troubled Water," by Margaret Bonds. Price, in her sonata, did not quote actual spirituals. She composed her own themes that capture the essence of a spiritual, in terms of rhythm, melodic contour, and modal inflections. She accomplished this within the framework of sonata-allegro form. Margaret Bonds' piece takes an opposite approach, even though a similar goal is reached. She uses a quoted spiritual as the generating material for the piece. Bonds treats the "Wade in the Water" theme as the basis for an improvisatory variation in ternary form. The interest lies in the layering of the voices, the syncopation, and the increasingly virtuosic pianism. Bonds was known for her extensive improvisations at the piano that were rarely notated. This piece, as a written improvisation, gives insight into her compositional process. The music of Bonds and Price demonstrates two levels of transformation: the evolution of traditional classical forms to incorporate vernacular elements, and the transformation of the spiritual, channeled into concert music.

Jennifer Muñiz, D.M.A. performs as a solo and collaborative pianist, with an emphasis in contemporary music, and is the pianist for Ensemble CONCEPT/21, a professional new music ensemble. She presents lecture-recitals, at conferences such as the Goshen College Piano Institute, and the College Music Society, with a presentation at the national conference in Cambridge, Massachusetts in 2013, and lecture-recitals at regional conferences in New York, North Dakota, Nebraska, and Illinois. Muñiz has taught on the keyboard skills faculty of Manhattan School of Music, and served there as a vocal accompanist, and at Barnard College. She maintained a private studio in New York City for seven years. Muñiz served as a

piano instructor and accompanist at the University of Notre Dame for four years, including Opera Notre Dame. From 2012-2013, she served on the faculty of the Swinney Conservatory of Music at Central Methodist University in Fayette, Missouri as Assistant Professor of Music, Piano and Theory. Muñiz earned her Doctor of Musical Arts and Master of Music degrees from Manhattan School of Music, and her Bachelor of Music at the University of Minnesota in Minneapolis. Muñiz joined the faculty of IU South Bend in 2013 as Assistant Professor of Music. Muñiz is especially interested in examining music development in specific environments, and has created two original courses: “Music in New York,” and “Music in Chicago.”

### **Cultural Influences in Florence Price's Sonata in E Minor**

Sarah Masterson (Newberry College)

In this lecture recital, I will discuss and perform Florence Price's *Sonata in e minor*. Despite the popularity of her works during her lifetime, her piano compositions are relatively unknown today. During the first half of the twentieth century, a number of African-American women composers lived and composed in Chicago. At that time, Chicago's African-American community had a significant number of musical organizations with high standards. By 1905, this community featured twenty-one music teachers, four bands and orchestras, five concert companies, and four musical organizations. In 1914, William Hackney produced the first concert of music composed entirely by African-American composers in Orchestra Hall. By the time Florence Price moved to Chicago in 1926, this musical community was flourishing. Although Price had already established her teaching career in Arkansas, it was in Chicago that she achieved national and international recognition for her compositions. Along with her first symphony, *Sonata in e minor* won honors in the 1932 Rodman Wanamaker competition. The following year, her *Symphony in E Minor* was performed at the Chicago World's Fair and broadcast over radio, bringing her music international exposure. The success of the symphony and piano sonata launched Price's composing career. In her large-scale works, Price's musical language typically stays within an Americanist, neo-Romantic style, while still reflecting her cultural heritage. In *Sonata in e minor*, the influence of spirituals and dance music can be heard throughout the piece, although direct quotations are avoided. In this work, Price unites classical traditions with a uniquely American sound.

Dr. Sarah Masterson received a B.A. in physics and a Performer's Certificate from DePauw University, and a M.M. and D.M.A. in piano performance from the University of Connecticut. Her recent research involves the work of twentieth-century American women composers, and her doctoral research focused on the use of sonata form in mid-twentieth-century American piano sonatas. As the winner of the 2001 Young Artist competition, Dr. Masterson performed as soloist with the Evansville Philharmonic Orchestra. She has also performed as soloist with the DePauw Symphony Orchestra and the UConn orchestra. As a collaborative pianist, she has worked with the UConn Wind Ensemble and performed at the UConn Chamber Music Festival. Her piano trio also presented a recital as part of the Jorgensen Center for the Performing Arts 2009-10 Classics Series. She recently presented a lecture-recital on Florence Price at the 2015 Women Composers Festival of Hartford. Before joining the Newberry College faculty, Dr. Masterson previously taught at Eastern Connecticut State University and Fitchburg State University.

### **The St. Helena Island Negro Spirituals: An Analysis of their Alterations, Retentions, and Influence on American Music Making**

Eric Crawford (Coastal Carolina University)

Since Reconstruction, the Sea Islands region, comprised of the North Carolina, South Carolina, and Georgia coastal areas, offered a geographical isolation that fostered songs with a cultural distinctiveness. St. Helena Island, one of the largest of the Sea Islands, contains this country's most studied body of Negro spirituals over two main periods of active research: 1860-1917, when William Allen, Charles Ware, Lucy McKim, Natalie Curtis Burlin, and Carl Diton made their collections; and 1922-1939, when

The Society for the Preservation of Spirituals, N.G. J. Ballanta-Taylor, Samuel Lawton, and Guy B. Johnson completed their studies. However, after 1939, the building of bridges connecting St. Helena Island to the mainland of Beaufort, South Carolina cast doubt on the survivability of the Gullah culture, and scholars lost interest in the island's music. In the first part of my paper reading, I provide an analysis of the educational, social, and economic factors most responsible for the melodic and textual retentions of island's songs over time. The second half involves an examination of the contrafacta alterations made to the St. Helena Island songs during the World Wars and Prohibition. Of particular interest is the national attention the island's spirituals garnered as patriotic songs in support of the Great War. Lastly, I discuss the impact of St. Helena's music on the repertoire of the famed Hampton Singers, and their important spiritual collections. Throughout my presentation I incorporate personal field recordings and previously unknown transcriptions that build upon the impressive scholarship on St. Helena Island's Negro spirituals.

Dr. Eric Crawford is an Assistant Professor of Musicology at Coastal Carolina University. His research focuses on the rich tradition of Gullah music, specifically the retentions and alterations that have occurred since the antebellum period. Beginning in 2007, he conducted extensive field recordings on Saint Helena Island, site of the historic Port Royal Experiment, and many of his transcriptions are held at the Folklife Center at the Library of Congress. In 2013, he participated in the Saint Helena Island Gullah Spirituals project, which was a collaborative effort among scholars and students to preserve and foster the study of the earliest recorded Negro spirituals. This project resulted in the release of a CD entitled *Gullah: The Voice of an Island* and an accompanying booklet to the general public. Currently, Dr. Crawford has completed work on his chapter "Musical Traditions in the South: Church Music in Black and White," which will be included in the *Handbook of the American South* (2016), his own book on the Saint Helena Island Negro spirituals entitled *De Ole Sheep Done Know De Road: In Search of the Gullah Spirituals* (2016), and he is conducting field recordings on historic Sandy Island, South Carolina.

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## Keynote Address: 1:45-2:45

### **Bodies in Motion: Musical Affect and the Pleasure of Excess**

Michael L. Klein (Temple University)

This paper concerns a philosophical tradition around affect that begins with Spinoza (*Ethics*) and runs through the work of Deleuze and Guattari (*A Thousand Plateaus*) to that of Brian Massumi ("The Autonomy of Affect"). Affect is not an emotion in this tradition but any stimulus (including music) that changes the body. For Spinoza, affect is a change that brings about greater perfection in the body. For Deleuze and Guattari, those changes in the body involve intensities and densities, especially in music. Finally, for Massumi, affect runs on a separate track from signification, such that the pleasurable responses from affects may contradict the signification of music (or art, literature, politics, etc.). To demonstrate how affect interacts with our understanding of music, the paper discusses a wide variety of examples, including the THX audio-logo for Lucas Film, the "hammer blows" from Mahler's Symphony No. 6, Gillian Welch and David Rawlings performance of "I'll Fly Away," Keith Jarrett's 1984 performance of "Over the Rainbow," Schubert's Moment Musical No. 6, and Chopin's Polonaise-Fantasia. The paper aspires to show how affect and hermeneutics work together in our musical experiences.

Dr. Michael Klein is Chair of the Department of Music Studies and Professor of Music Studies at Temple University. He has published on a variety of topics in *Music Theory Spectrum*, *Nineteenth-Century Music*, the *Journal of Music Theory*, the *Journal of the American Liszt Society*, and *Indiana Theory Review*, and in various collections of essays. He is the author of *Intertextuality in Western Art Music* and co-editor

(with Nicholas Reyland) of a collection of essays titled *Music and Narrative since 1900*. His latest book, *Music and the Crises of the Modern Subject* concerns Lacan's theory of subjectivity and its implications for music. All three titles are published by Indiana University Press. In 2005, he received a publication award from the Society for Music Theory for his article "Chopin's 4th Ballade as Musical Narrative" in *Music Theory Spectrum*.

## Composers and Performers Biographies and Program Notes (in order of the program)

Friday, February 26, 2016, 8:00 PM

As an active composer, **David Peoples** has filled many commissions and premiered his music throughout the Northern Hemisphere. Notably, he has had premiers by the Argento Chamber Ensemble, the U. Memphis Symphony Orchestra, and Luna Nova Chamber Ensemble. Additionally, he has enjoyed notable jazz premieres by the Jazz Surge with Randy Brecker, David Sanchez, Rufus Reid, and Gary Foster. He studied composition with Kamran Ince, Jack Cooper, James Richens, John Mills, and Donald Grantham. David is an MTNA/GMTA Commissioned Composer, winner of the International Jazz Arranging Competition, and 3rd place winner of the Luxemburg Composition Competition. David has presented research and new music for CMS, GMTA, and is the organizer of a new music festival 'Music for Now.' He currently teaches at the University of North Georgia, where he teaches Composition, Theory, Class Piano, and Appreciation.

*Combustible Corridor* is a series of compositions inspired by combustion. This piece is inspired by the development of gunpowder in China. The first form of gunpowder came as a result of experimentation to create an elixir to sustain life indefinitely. One alchemist discovered just the right proportions and found gunpowder. This piece captures some of that historical event while using some ideas inspired by Tibetan Buddhism music. At any given moment, the music can explode into flames or the music can be cool and relaxed. The word for gunpowder in Chinese (huo yào) literally translates into "fire medicine."

Director of bands Dr. Lorrie S. Crochet is currently associate professor of music at Winthrop University. Other responsibilities include chair of music education and instructor for instrumental music education courses. Dr. Crochet earned her bachelor's degree in music education from the University of Missouri, Kansas City, and her master's degree in wind conducting and doctorate in music education from the University of Miami in Coral Gables, Florida, where she studied with Gary Green and Nicholas DeCarbo. Bands under Dr. Crochet's direction have consistently earned superior ratings at concert and marching festivals and competitions throughout Florida, Kansas, and Missouri. Prior to moving to south Florida, she taught instrumental music in grades 4 through 12 in the Olathe School District in Olathe, Kansas. While attaining her master's degree at the University of Miami, Dr. Crochet served as assistant conductor of the wind ensemble, symphonic winds, and chamber winds. From 1996 to 2000, she was the director of bands at Charles W. Flanagan High School in Pembroke Pines, Florida. Dr. Crochet has served as a clinician, guest conductor, and adjudicator in Florida, Georgia, Kansas, North Carolina, South Carolina, Oregon, Virginia, and at the Midwest International Band and Orchestra Clinic in Chicago, Illinois. She has been selected for Who's Who Among America's Teachers for 1992, 1995, 1999, 2002, and 2004, and currently holds memberships in the American School Band Directors Association, MENC: The National Association for Music Education, College Band Directors National Association, South Carolina Music Educators Association, South Carolina Bandmasters Association, North Carolina Bandmasters Association, and Pi Kappa Lambda.

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**Nolan Stolz** is a composer, music theorist and drummer currently living in Spartanburg, South Carolina. Stolz has an individual compositional voice, one that is clearly influenced by his performance background in jazz fusion and progressive rock, yet firmly rooted in the contemporary classical tradition. His compositions have been performed throughout the United States, Canada, South America, and Europe,

including several national and international festivals and conferences. Stolz's works may be heard on releases from Ablaze, ESM, Six Strings Sounds, and Tributary Music. In 2014, his flute piece *Princess Ka'iulani* was published in SCI Journal of Scores (51) and will appear on SCI's CD Series Vol. 30 in 2016. Stolz has won several awards, such as the Max DiJulio Composition Prize for *Haystacks* for orchestra, and the Composers Voice Dance Collaboration Competition for *Remnants of Bullfrog, Nevada* for fixed electronic media and dance. He has published several articles and is currently writing a book on Black Sabbath's music for Scarecrow Press. Stolz is currently Assistant Professor and Coordinator of Music at University of South Carolina Upstate. Previously, he taught at the University of Nevada-Las Vegas, Southeast Missouri State University, University of South Dakota, and at two community colleges in Connecticut.

*Lincoln Highway Suite* (2013)

II. Metals Heartland

I. From The Hudson

The Lincoln Highway is America's first cross-country highway (1913); it connects two very exciting cities: New York and San Francisco. The music heard in the outer movements ("From the Hudson" and "Golden State Romp") represents this vibrancy. "Metals Heartland," incorporating metallic percussion, depicts the area sometimes referred to as the "Rust Belt," such as Pennsylvania. "Prairie View" paints the scenery along the Highway from Illinois to Wyoming. "Traversing the Mountains" takes the listener along the Lincoln from Wyoming into Nevada.

This evening, movements I and II will be performed Eastward (II. "Metals Heartland" then I. "From The Hudson"). "Metals Heartland" opens with the sounds of metal being struck in a mechanical manner, like workers laboring away in a factory. In contrast, a beautiful, soaring melody represents the gorgeous rural views on finds along the Lincoln in this part of the country. The Eastern terminus of the Lincoln is located in Times Square. The fast tempo of "From The Hudson" represents fast-paced life in New York (City). There are jazz-like elements as well: brass with Harmon mutes, walking bass lines and percussion played with brushes.

Lorrie Crochet, Director of Bands. See entry in Peoples.

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**Taylor Harding** is the Dean of the School of Music at the University of South Carolina. A passionate advocate for advancing the impact of higher education music study and experience on American communities and national society, Taylor Harding is devoted to an array of organizations whose missions are consistent with this advocacy. As President of the College Music Society (CMS) from 2005-2006, he led the creation of the Engagement and Outreach Initiative where the efforts of the music professoriate are articulated with a variety of national constituencies, including other higher education disciplines and populations, music businesses and industries, and general audiences. He has served as President of The CMS Fund, as national Secretary of the National Association for Schools of Music (NASM) and as Vice-President of Pi Kappa Lambda (PKL), the national professional music honorary society. As Dean at South Carolina he has brought a bold idea to fruition: to more fully prepare tomorrow's professional musicians by combining conventional professional music study with a systematic curricular and co-curricular exploration of music advocacy, music entrepreneurship, and community engagement by forming SPARK: Carolina's Leadership Laboratory. His 2014 TedX talk "Music and Hope: Towards a More Musical America," <http://www.youtube.com/watch?v=IKZKGJflwyI>, constitutes a public expression of his interests and work at Carolina and beyond. An active consultant for NASM, CMS, and PKL, he is a frequent presenter on issues facing the future of university music units and their leadership, and remains active as a composer earning commissions, performances, and recordings for his works around the world.

Commissioned in 2014 by baritone Jacob Will, *The Bells* (2015) is a setting of a portion of Edgar Allen Poe's magnificent poem of 1849 of the same name into two songs for baritone, piano, double bass, and two percussionists.

TEXT:

Hear the tolling of the bells. Iron bells!  
What a world of solemn thought their monody compels!  
In the silence of the night  
How we shiver with a fright at the melancholy of their tone.  
For every sound that floats  
From the rust within their throats  
Is a groan and the people that dwell up in the steeple  
All alone, All alone.  
And who, tolling, tolling, tolling in that muffled monotone  
Feel a glory in so rolling  
On the human heart of stone, heart of stone.  
They are neither man nor woman  
They are neither brute nor human  
They are Ghouls:  
And their king it is who tolls  
and he rolls, rolls, rolls, rolls, Rolls!  
A paean from the bells! And merry bosom swells  
With the paean of the bells! And he dances and he yells;  
Keeping time, time, time. In a sort of runic rhyme,  
To the paean of the bells! Of the bells.  
Keeping time, time, time. In a sort of runic rhyme,  
To the throbbing, throbbing, throbbing of the bells  
Of the bells, bells, bells,  
To the sobbing of the bells.  
Keeping time, time, time. As he knells, knells, knells,  
In a happy runic rhyme  
To the rolling of the bells.  
To the tolling, tolling, tolling of the bells  
Of the bells, bells, bells, bells, bells, bells, bells.  
To the moaning and the groaning of the bells.  
Of the bells.  
Of the bells.

Hear the sledges with the bells, silver bells.  
What a world of merriment their melody fortells.  
How they tinkle, tinkle, tinkle, in the icy air of night!  
While the stars over-sprinkle all the heavens seem to twinkle  
with a crystalline delight;  
Keeping time, time, time. In a sort of Runic rhyme,  
To the tintinnabulation that so musically wells!  
From the Bells, Bells, Bells, Bells, Bells, Bells, bells!  
From this jingling and the tinkling of the bells.  
Hear the mellow wedding bells; Golden bells.  
What a world of happiness their harmony fortells.  
Through the balmy air of night

How they ring out their delight!  
From the molten golden tones, and all in tune  
What a little ditty floats to the turtle dove that listens, while she gloats  
On the Moon.  
Oh, from out the sounding cells,  
What a gush of euphony voluminously wells!  
How it swells! How it dwells!  
On the future! How it tells the rapture that impels  
To the swinging and the ringing of the bells, bells, bells.  
From the Bells, Bells, Bells, Bells, Bells, Bells, Bells!  
To the rhyming and the chiming of the bells.  
To the rhyming and the chiming of the bells.  
To the rhyming and the chiming of the bells.  
To the rhyming and the chiming of the bells.

Craig Butterfield is associate professor of double bass and jazz studies at the University of South Carolina where he directs one of the largest double bass programs in the Southeast. American Record Guide has said “Craig Butterfield is nothing short of magnificent. I haven’t heard such expressive playing and virtuosic command since Gary Karr. His tone is gorgeous, his intonation rock-solid, and his phrasing expressive and flexible.” Soundboard magazine stated, “Butterfield can make his instrument dance and sing with an effortless which is hard to credit. (He must have a bionic left forearm). Not only can he inhabit the range of a cello, but he can make it light and lyrical when needed.”

Scott Herring currently holds the position of professor of percussion at the University of South Carolina. At USC, Herring directs the Percussion Ensemble and the Palmetto Pans Steel Band. He holds a Bachelor of Music degree from East Carolina University and a Masters degree and Doctor of Music degree from Northwestern University. While residing in Chicago, Herring performed with the Civic Orchestra of Chicago and was a member of the Northwestern University Graduate Percussion Quartet, which traveled to Germany and London for performances. Herring frequently appears as a guest artist with university percussion ensembles across the U.S. and has presented concerts and clinics at PASIC 1996, 2002, 2006 and 2011. In addition, the University of South Carolina Percussion Ensemble was selected as a winner of the 2012 International Percussion Ensemble Competition. Herring is an endorser of Malletech Instruments and mallets, Zildjian Cymbals, Grover Pro Percussion products and Remo Drumheads.

Brett Landry is the instructor/arranger for the Carolina Band Drumline, as well as Adjunct Instructor of Percussion at the University of South Carolina. He has worked with the drumline for the past three years, serving as Graduate Assistant while pursuing his Doctorate of Musical Arts in Percussion Performance under the tutelage of Dr. Scott Herring. Originally from Lafayette, Louisiana, Brett received his Bachelor’s Degree in Music Education and Music Performance from Louisiana State University, where he studied with Dr. Michael Kingan and Dr. Brett Dietz. In 2010 he began his Master’s degree at Indiana University of Pennsylvania, working as the Graduate Assistant in Percussion and studying with Dr. Michael Kingan and Dr. Jack Stamp. Brett will complete his Doctorate in Percussion Performance this Spring at USC, and has performed as principal percussionist with the award-winning USC Wind Ensemble and USC Percussion Ensemble.

Joseph Rackers, piano, has performed for enthusiastic audiences in New York, Chicago, Kiev, Rome, Shanghai and Washington D.C., at venues across Canada, China, throughout Europe and extensively across the United States. His performances include the Dame Myra Hess Concert Series, Shanghai and Sichuan Conservatories of Music and Yantai International Music Festival, Kiev International Music Festival, Banff Centre for the Arts, Moulin d’Andé Arts Festival, Varna International Piano Festival, the Infiorata di Genzano in Italy, Sulzbach-Rosenberg International Music Festival in Germany, Burgos



International Music Festival in Spain, Cincinnati Conservatory of Music and Piccolo Spoleto Festival, and Society of Composers International Conference, to name a few. Hailed as an “American virtuoso” (Audiophile Audition), “enormous power and intelligent, instinctive interpretation” (Spoleto Today), and “simply dazzling” (The State), about his playing Gramophone writes “the results are consistently compelling...as if Rackers response were primarily to his relationship with the composer as some sort of kindred spirit.” Rackers is an International Steinway Artist and has recorded for the MSR Classics and Beauport Classical labels. His recent solo release with MSR was praised highly by the press; “unflappable virtuosity...highly expressive...committed to letting the composer’s voice—as he hears it—come through” (American Record Guide), “compelling power, rhythmic persuasiveness...consummate style...complete mastery” (Atlanta Audio Society).

Bass-baritone Jacob Will made his New York Philharmonic debut as soloist in the American premiere of the “Messa per Rossini,” a performance televised live nationwide. An experienced concert artist, Mr. Will has appeared with the Berlin Radio Symphony Orchestra under the baton of Vladamir Ashkenazy and with the Cabrillo Festival under the baton of Dennis Russell Davies. He has sung with the San Francisco Symphony in the “St. Matthew Passion,” with the International Bach Festival of Schaffhausen, Switzerland, in the “St. John Passion” and with the Vienna Symphonic Orchestra in Frank Martin’s “Le mystère de la Nativité.” He has also recorded Cherubini’s “Messe solennelle” under Helmuth Rilling and Zemlinsky’s “Kleider Machen Leute” under Ralf Weikert. Mr. Will has sung for many years with the Zürich Opera appearing in roles such as Raimondo in “Lucia di Lammermoor,” Mustafa in “L’Italiana in Algeri,” and Colline in “La Boheme.” Other companies with which Mr. Will has appeared include the New York City Opera as Figaro in “Le Nozze di Figaro,” Vancouver Opera as Oroveso in “Norma,” the Bavarian State Opera as Samuel in “Un Ballo in Maschera” and the San Francisco Opera as Masetto in “Don Giovanni.”

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In recent years, **Jonathan Graybill**’s music has been steadily gaining recognition throughout the U.S. and Europe. Recent events include the premiere of his multi-movement *Route Potomac* for concert band with the University of Maryland Concert band during the spring of 2016. Also during the spring, *Nightscape* for string orchestra will be released on CD with the Brno Philharmonic Orchestra. This same work has already been performed by the Rochester Philharmonic Orchestra, the Knox/Galesburg Symphony, Buffalo Philharmonic Orchestra, and the Butler Symphony Orchestra. Recently, Graybill completed a commission for a new work for the Kronos Quartet, which was presented in the greater Washington, D.C. area. Graybill has degrees from the Eastman School of Music, Indiana University, and the University of Maryland at College Park, and has taught music theory, aural skills, and music composition at Ball State University and the University of Maryland.

*Windows in Time* is a linear journey through the life cycle. Each “window” is a snap-shot of a still-point in the cycle. The two primary ideas that bind the work together are the interval of a third and the glissando. Quartertones and glissandi act in establishing the instability in the creation and degeneration process in the outer movements. *Windows in Time Part II* explores the degeneration process further, in a final window.

Tanja Bechtler is the artistic director of the Bechtler Ensemble Music Series. The series can be heard at the Bechtler Museum, at Central Piedmont Community College, Queens University and other educational institutions. The Ensemble is currently in residency at Queens University. Tanja was awarded the “Woman of Achievement” of 2015 by the General Federation of Women’s Clubs, an international volunteer service organization. The award recognizes outstanding women for their significant contributions so the state of North Carolina. Tanja, a native of Switzerland, was introduced to the cello at the age of nine through the Orff Educational system. She earned scholarships to the North Carolina

School of the Arts for her Bachelor Degree and also to the Manhattan School of Music for her Masters Degree in Performance. She participated in various master classes by teachers such as Yo-Yo Ma. For twelve years, Tanja was an orchestral player with the Charlotte Symphony Orchestra where she also participated in numerous of their educational residencies throughout the Charlotte-Mecklenburg school system. She has performed professionally at Lincoln Center, the Spoleto Festival, for the Charleston Symphony, the Cayuga Chamber Players, the Akron Symphony, as a soloist with the Zurich Chamber Orchestra, and for numerous recital series including the Caramoor Festival. Her CD's include "Shadegrown," featuring her guitarist husband Bob Teixeira and "Without Borders" which includes all original music from composer David Crowe. Of particular interest was a collaboration with the Echo Foundation where the Bechtler Ensemble recorded the soundtrack for the documentary film "In the Footsteps of Elie Wiesel." She was also the artistic director of an original piece for the New York-based Ted X speaker series. Currently Tanja is the cello professor at Gardner-Webb University and holds a private teaching studio. She is also an active participant of the practice "HORA," which has enabled her to continue and create her career path after she left the symphony.

Tatiana Karpova, violinist, joined the Charlotte Symphony shortly after immigrating to the United States in 1999. A graduate from Sverdlovsk Conservatory, she continued her musical studies at Moscow Gnessin Institute of Music, where she completed her DMA. After winning a second place at the David Oistrakh Violin competition in 1988, Ms.Karpova began a busy performing career as a soloist and chamber musician. She played with Ural Symphony, Odessa Philharmonic, Budapest Chamber Orchestra and Moscow Philharmonic. Ms.Karpova has been an active teacher. In 1994 she joined the faculty at the Novi Sad Academy of Music and also taught at the Ural State Conservatory.

Judy Lindstrom Meister is currently teaching violin and viola for the Community School of the Arts. She plays as an extra violin with the Charlotte Symphony and has participated in performances with the Out of Bounds Ensemble as well as various other ensembles in the area. Before moving to Charlotte, Judy was a full time violinist with the Virginia Symphony and prior to that, the Knoxville Symphony. She received an MM in Violin Performance and Literature from the University of Notre Dame and continued on their faculty and later on the faculty of the College of William and Mary. Judy has served as adjunct violin faculty for several schools in this area including Winthrop University, Wingate University, and Central Piedmont Community College.

The Classical Voice of North Carolina described violist Kirsten Swanson as a "stunning musician with flawless technique combined with that unique 'viola' sound that can melt your soul." Feeling equally at ease with "new" and "old" music, in an orchestra or solo, Ms. Swanson enjoys a diverse career that takes her all over the world. As an orchestral musician, Ms. Swanson held the position of Assistant Principal viola with the Charlotte Symphony from 2005-2007. She has won positions in the Winston-Salem Symphony and Greensboro Symphonies and recently completed a one-year position with the North Carolina Symphony in 2013. This past year, she was invited to sit as guest principal viola with the Amarillo Symphony. An experienced chamber musician, Ms. Swanson has collaborated with such artists as Schlomo Mintz, Garth Knox, Jon Nakamatsu, and members of the the JACK, Pacifica, and Ciompi String Quartets. She is currently the violist of the Madison Park String Quartet, the quartet in residence at the University of North Carolina at Charlotte. Music has taken Kirsten across the United States, Europe, and South America as a guest violist in festivals in Holland, England, France, Italy, Austria, Spain, Peru, and Chile. Nationally, she participated in the Garth Newel Chamber Festival, Kneisel Hall, and, as a New Horizons Fellow, the Aspen Music Festival in Aspen, Colorado. She holds degrees from the Eastman School of Music and the Longy School, and is completing a DMA at the University of North Carolina in Greensboro. Her teachers include John Graham, Roger Tapping, and Scott Rawls. A committed teacher, Kirsten has studied Suzuki pedagogy with Joanne Martin, Betsy Stuen-Walker, James Hutchins, and Joanne Bath and holds a Graduate Certificate in Suzuki Pedagogy from East Carolina University. Currently, she is the adjunct viola professor at the University of North Carolina-Charlotte.

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Composer, violinist, and computer music researcher **Charles Nichols** ([www.charlesnichols.com](http://www.charlesnichols.com)) is an Assistant Professor at the School of Performing Arts and Institute for Creativity, Arts, and Technology, at Virginia Tech, where he teaches composition and computer music, and co-directs the Linux Laptop Orchestra (L2Ork). While on faculty at the School of Music of the University of Montana, he taught acoustic and electroacoustic composition, directed the Mountain Electroacoustic Laptop Ensemble (MELEe) and Pierrot Ensemble, and organized the Mountain Computer Music Festival. He has earned degrees from the Eastman School of Music, Yale University, and Stanford University, where he studied composition with Samuel Adler, Martin Bresnick, Jacob Druckman, and Jonathan Harvey, and computer music with Jonathan Berger, Chris Chafe, Max Mathews, and Jean-Claude Risset. At Yale, he worked as a Research Associate at the Center for Studies in Music Technology and as a Research Assistant at Haskins Laboratories, and at Stanford, he served as the Interim and Associate Technical Director of the Center for Computer Research in Music and Acoustics. He has presented his compositions, including acoustic and electroacoustic music, for large and chamber ensembles, and fixed media, accompanying dance and animation, at conferences and festivals in the US, Argentina, Australia, Canada, China, Cuba, Denmark, England, France, Germany, Greece, Italy, Northern Ireland, Poland, Portugal, Romania, Slovenia, and South Korea, and his research, including data sonification, telematic musical performance, haptic musical human-computer interface design, and wavelet audio analysis and resynthesis, at conferences in the US, Denmark, France, Germany, Greece, Ireland, Italy, South Korea, and Sweden. He has received support from the National Endowment for the Arts and National Science Foundation, for commissions by the Montana Institute on Ecosystems, Myrna Loy Center for the Performing and Media Arts, and the Headwaters Dance Company, and recognition from the National Academy of Music, La Fundación Destellos, the Institut International de Musique Electroacoustique de Bourges, New Music USA, ASCAP, and the Montana Arts Council. He has taught computer music workshops for the University of Rome “Tor Vergata”, the Charlotte New Music Festival, the Institute for Creativity, Arts, and Technology at Virginia Tech, the Banff Centre, and the Center for Computer Research in Music and Acoustics at Stanford University. He has conducted research as a visiting scholar at the Sonic Arts Research Centre at Queen's University Belfast, collaborated as a visiting composer with the Namaste Ensemble in Città di Castello and Rome, and composed as a resident artist at the Ucross and Brush Creek Artist Retreats. His recent premieres include *Il Prete Rosso*, for amplified violin, motion sensor, and computer, that controls audio effects with a wireless motion sensor on the bow hand of the violinist, *Sound of Rivers: Stone Drum*, a multimedia collaboration, with sonified data, electric violin, and computer music, accompanying narrated poetry, dance, animation, and processed video, based on scientific research into the sound of rivers, and *Nicolo, Jimi, and John*, a three movement concerto, for amplified viola, orchestra, and computer, inspired by the virtuosity of Paganini, Hendrix, and Coltrane.

*At the Boundary*, for amplified string quartet and interactive computer music searches for the border between technically and rhythmically difficult music, with angular melodies and dissonant harmonies, and music that is fun to play and listen to. It was inspired by the string quartets of Bartók and Shostakovich, and the Swedish metal band Opeth, and is also infused with anxiety about the political-military conflict in the Ukraine, that was brewing, when the piece was composed. In the four attacca movements, the string instruments accompany arching sustained melodies and countermelodies, with driving rhythmic spiccato, half col legno, pizzicato, and flautando passages. Interactive computer processing, controlled by a computer musician, expand the timbre of the amplified string instruments, with delay, phaser, fuzz, and flanger effects. Following the quartet, the computer musician triggers delays of different rhythm and duration, phasers and flangers of different speed and depth, and fuzz distortion of different loudness and brightness, affecting the string instrument timbres. The piece was commissioned by the Third Angle Ensemble, for their New Ideas in Music concert.

Quartet members. See entry in Graybill.

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**Adam Sovkoplas** completed his DMA in Composition at the University of Kentucky under the instruction of Joe Baber in May of 2013. His previous composition instructors include Richard Urbis, Trent Hanna, and Thomas Couvillon. Compositions by Sovkoplas have been performed nationally and internationally at various conferences and festivals including the 2nd Annual Festival of New Organ Music, London, England (2007), the OrvietoMusica Festival in Italy (2008), and the 2010 International Computer Music Conference in New York, the 2012 International Summer Arts Institute in Italy, and the International Double Reed Society conference in Oxford, Ohio (2012). Sovkoplas won the Symphony of the Mountains “Magnum Opus: A New Composer’s Competition” in 2012 for his composition titled Tom Bombadil. From 2007-2011, Sovkoplas organized the 1st through the 5th annual Kentucky New Music Festivals. His one-act plays have been produced and staged regularly by the Bluegrass Mystery Theatre of Lexington, KY since 2011. Sovkoplas currently teaches music theory and composition at Eastern Kentucky University, Asbury University, and Marshall University. Please visit: <http://www.societyofcomposers.org/members/AdamSovkoplas/>

The poems used in this cycle *Songs of My Soul* were not grouped together by the poet. They were selected by the composer from two books of assorted poetry written by his great aunt, Helen King Marolf, and were chosen because they share the common themes of the soul, longing, reflection, and anticipation of what's to come. Helen King was born in Fremont, Nebraska, June 5, 1915. Except for three years spent in Colorado as a child and two years spent working at the University of California at Berkeley, she grew up and lived in Nebraska. On April 5, 1942, King married a local farmer named Walter Marolf and they lived on his farm near Greenwood, Nebraska, where they raised their three children. Helen King Marolf died September 29, 1989, and is buried in the Greenwood Memorial Cemetery.

SONGS 1, 3, and 5 TEXT:

#### PHANTASY

Shyly  
The mist  
Taps on my sliver window  
With whimsical elfin fingers,  
Begging my child-soul  
To come out  
And play.

#### IN MEMORIAM

I remember  
That once I was a person  
With hopes and dreams and loves. Why, now,  
Does the spring wind blow through me?  
And why, standing in the edge-of-summer sun  
Do I cast no shadow  
On the reaching grass?

#### PERSPECTIVE

Wide-eyed I looked into eternity  
From windswept mountain clad with snow,  
And saw the peace of God above,  
The patterned life of man below.  
Within the valley now, my soul  
The jumbled life of mankind sees;  
And God, the Infinite, remote –  
A faint blue star entangled in the trees.

Soprano Jennifer Hough is an active performer and teacher. Dr. Hough joined the music faculty at Wingate University in 2015. Prior to this, Dr. Hough served on the voice faculty of Winthrop University from 2002-2015. Her teachers and coaches include Dr. Carla LeFevre, Jerry Helton, Dan Pardue, Benton Hess, Dr. Andrew Harley and Dr. James Douglass. As a soloist, Dr. Hough is active in both recital and oratorio including *Carmina Burana*, the Mozart *Requiem* and Handel's *Messiah*. On stage she has been seen in a variety of roles, including Pamina from *The Magic Flute* and Cupid from *Orpheus in the Underworld*. Dr. Hough's primary research has been in American art song settings of letters written during times of war, including settings by Alan L. Smith, John Kander, Lee Hoiby and a new work by James Kevin Gray.

Annie Brooks has enjoyed a multi-faceted career as soloist, chamber musician, vocal and chamber coach, and choral pianist. Born in Seattle, Washington, Brooks graduated magna cum laude from Western Washington University, and continued on to earn a Master's degree at Stony Brook University under full tuition scholarship in 2014. She is now in candidacy for her Doctorate of Musical Arts at Stony Brook University. Her principal teachers have been Jeffrey Gilliam and Christina Dahl. Ms. Brooks has worked with the Seattle Symphony Chorus, Seattle Chamber Chorus, Mirinesse Women's Ensemble, and is currently pianist for Charlotte Symphony Chorus and regularly performs with the Charlotte Symphony. As a coach, Brooks has worked with Stony Brook University's Opera program, New York's Occasional Opera, and recently returning from her second summer as an opera coaching fellow at the Aspen Opera Theater Center. Next year, she will be joining Wingate University full time as an accompanist and coach for the music department.

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**Andrew Hannon**'s compositions have been performed throughout the United States at the NASA National Conference, Kentucky New Music Festival, Outside the Box Music Festival, and CMS Pacific Northwest Conference. His music is an amalgamation of many diverse influences and alternates between extreme moments of violence and serenity. Score and audio examples are found at [www.andrewhannon.com](http://www.andrewhannon.com).

Andrew currently teaches music theory and aural skills at Appalachian State University in Boone, North Carolina. He earned BM and MM degrees from Southern Illinois University, and a DMA in music composition from the University of South Carolina.

*Two Lost Loves* was created with the help of many individuals. Volunteers left messages at a Google Voice account setup for this composition. These messages were then used as source material for the vocal samples. While the entire story of the two primary messages in this piece is largely unknown, they both carry a thread of love, loss, and remorse. The end result is an intimate glimpse into the contributor's emotional state during the voicemail. "I found a letter left by a pay phone with no return contact and it read like a horn blown by some sad angel." (Aaron Weiss, *Carousels*)

Dr. Andrea Cheeseman is Associate Professor of Clarinet at Appalachian State University. A versatile performer, Cheeseman appears regularly as a soloist and collaborative musician locally and nationally. As an advocate of new music and a specialist in the performance of electroacoustic music she has received invitations to perform at colleges and universities throughout the country and at diverse festivals such as Third Practice Electroacoustic Festival, the Electroacoustic Barn Dance, SEAMUS, College Music Society Annual Meetings and the Oklahoma Clarinet Symposium. Prior to her appointment at ASU, Cheeseman was on the faculties of Delta State University, Alma College and Hillsdale College. Cheeseman earned the Doctorate of Musical Arts and Master of Music degrees in clarinet performance from Michigan State University and the Bachelor of Music degrees in clarinet performance and music education from Ithaca College. When not teaching or performing, Cheeseman spends her time gardening, swimming and practicing ashtanga yoga.

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**Richard Pressley** has enjoyed performances of his music at festivals and concerts in the U.S., Europe, even Brazil and Australia, by such performers and ensembles as the JACK Quartet, the Minnesota Orchestra, Claire Edwardes, thingNY, Karolina Rojahn, the Concorde Ensemble, Patrick Crossland, ensemble platypus, Richard Ratliff, the dissonArt ensemble, the Moran Quintet, the Definiens Project, and counter)induction among others. He began his musical career in rock music in his early teens, playing and touring with rock and punk bands. He then attended the University of Indianapolis and Butler University for his B.M., Cambridge University for his Master's, and the University of Minnesota for his Ph. D; also doing post-doctoral study at the Karlsruhe Musikhochschule and Darmstadt in Germany. His composition instructors include Wolfgang Rihm, Sandeep Bhagwati, Dominick Argento, Judith Lang Zaimont, Alex Lubet, Daniel Chua, and Michael Schelle. He has also participated in master classes and private sessions with many of today's leading composers. Richard lives in Charleston, SC where he is Assistant Professor of Music Theory at the Horton School of Music at Charleston Southern University. [rpressley.com](http://rpressley.com)

The seven brief movements comprising this short work can be considered musical versions of the poetic haiku form which attempts to have an element of 'illumination' that emerges unexpectedly from the elements and their arrangement in its very brief structure. Also as with haiku, they point beyond themselves -- 'outside the poem' as it were -- to connect the familiar and sometimes the unusual (directly or by allusion) in often surprising ways to reveal a deeper meaning or connection.

Ashley Blackwood comes from the small town of Hickory Grove, SC. Ashley is a music education major at Winthrop University. She attended high school at York Comprehensive High School. She started her music career on the flute, switched to bassoon in middle school, and continued to play flute and bassoon in high school soon picking up alto saxophone for her high school jazz band. Ashley declared bassoon as her primary upon acceptance to Winthrop University and has played with the Winthrop Flute Choir, Orchestra, The Screaming Eagle Pep Band, Woodwind Quintet, and is principal bassoon in the Winthrop Wind Symphony. Ashley plans on pursuing a career as a band director after she graduates.

Lori Lynne Hurst is a junior, Instrumental Music Education major. She plays the flute and piano. She is currently the principal flute player in the Winthrop Wind Symphony, and is also a member of the Winthrop Woodwind Quintet, and Flute Choir. In her free time, she enjoys teaching private lessons to students of all ages around the Rock Hill area and also assists with the York Comprehensive High School Marching Band.

Aaron Keith is a 2011 graduate of the South Carolina Governor's School for the Arts and Humanities. He has attended Winthrop University since the Fall of 2011 for his degree in Clarinet Performance. Currently he sits principal clarinet in the Winthrop University Wind Symphony, plays in the Carolina Winds

Orchestra, and is a clarinet instructor to 15 high school clarinet and bass clarinet students. After graduating, Aaron plans to continue to teach private lessons as a career.

Joseph Kindig is a Music Education major, and currently serves as principal French horn for the Winthrop University Wind Symphony, Spring 2016. He has been a member of the Wind Symphony since Spring of 2015. He marched for 2 years at Cadets Drum and Bugle Corp, and plans to put his music teaching degree into getting more kids to pursue music. Joseph also marches cymbals with the indoor percussion group Civitas.

Haley Willis is a senior Music major with a Business Administration minor and has been playing the oboe since she was in the 6th grade. She is involved in a variety of ensembles such as Winthrop's Woodwind Quintet, Wind Symphony, Orchestra, Carolina's Wind Orchestra, Westminster Church Orchestra and also plays the saxophone in the Winthrop Screamin' Eagles Pep Band. In addition to the oboe, Haley also plays the English horn. Haley plans on continuing her education after graduation and wants to pursue a Masters degree in Business Administration. With her music and business degrees she would like to open a coffee shop and a music venue to support the arts. When she isn't rehearsing or studying, you'll most likely find Haley at the closest coffee shop.



**Elainie Lillios**'s music reflects her fascination with listening, sound, space, time, immersion and anecdote. Her compositions include stereo, multi-channel, and Ambisonic fixed media works, instrument(s) with live interactive electronics, collaborative experimental audio/visual animations, and installations.

Recent awards include a 2013-14 Fulbright Scholar appointment in Thessaloniki, Greece, First Prize in the 2009 Concours Internationale de Bourges, Areon Flutes International Composition Competition, Electroacoustic Piano International Competition, and Medea Electronique "Saxotronics" Competition and Second Prize in the 2014 Destellos International Electroacoustic Competition. Her music has also been recognized/awarded by the Concurso Internacional de Música Electroacústica de São Paulo, Concurso Internazionale Russolo, Pierre Schaeffer Competition, and La Muse en Circuit. She has received grants/commissions from INA/GRM, Réseaux, International Computer Music Association, La Muse en Circuit, NAISA, ASCAP/SEAMUS, LSU's Center for Computation and Technology, Sonic Arts Research Centre, Ohio Arts Council, and National Foundation for the Advancement of the Arts. She has been a special guest at the Groupe de Recherche Musicales, Rien à Voir, festival l'espace du son, June in Buffalo, and at other locations in the US and abroad. Elainie serves as Director of Composition Activities for the SPLICE institute ([www.splice.institute](http://www.splice.institute)) and is Professor of Composition at Bowling Green State University in Ohio.

Elainie's acousmatic music is available on *Entre Espaces*, produced by Empreintes DIGITALEs. Other pieces appear on Centaur, MSR Classics, StudioPANaroma, La Muse en Circuit, New Adventures in Sound Art, SEAMUS, Irritable Hedgehog and Leonardo Music Journal. [elillios.com](http://elillios.com)

*Among Fireflies* (2010) for alto flute and live, interactive electroacoustics takes its inspiration from a haiku by poet Wally Swist who generously granted permission to use it for the piece:

Dense with fireflies  
The field flickers  
Through the fog

Swist's imagery inspired me to consider texture and perspective, which became two focal aspects of the piece. The piece's opening gestures place the performer in a field surrounded by a multitude of fireflies – perhaps the performer is a person, or perhaps the performer is a firefly him/herself. The piece's progression slowly separates the performer (and listeners) from the masses of fireflies, the increasing distance changing our perspective on their activity and brilliance. By the piece's end, we view the fireflies through the fog from a great distance, where only the smallest, blurred flickers persist, but the memory of

their presence remains. *Among Fireflies* was commissioned by the Lipa Festival of Contemporary Music at Iowa State University in Ames, Iowa.

Erinn Frechette joined the Charlotte Symphony as Piccolo/Third Flute in June 2002. Previously she has been a member of the Civic Orchestra of Chicago (an affiliate of the Chicago Symphony Orchestra), the Kentucky Symphony Orchestra, and the Sorg Opera Company Orchestra. As a chamber musician she has performed as Principal Flutist of the Ethos Chamber Orchestra and Queen City Virtuosi, with Piccolo Spoleto Festival, Suzuki and Friends Chamber Music Series (with former Indianapolis Symphony Orchestra Concertmaster Hidetaro Suzuki), Fresh Ink, the Charlotte New Music Festival, Providence Chamber Music Series, and as a featured recitalist with the Myers Park Baptist Church's Friends of Music Series. In addition to her orchestral duties, she maintains an active teaching schedule. Erinn is Adjunct Professor of Flute at Wingate University, and her reputation as an informative, engaging, and entertaining pedagogue has led to appearances as a Master Class Clinician and Recitalist at East Carolina University's 2009 Flute Symposium, the Raleigh Area Flute Association, The University of South Carolina, The University of North Carolina at Wilmington and Pembroke, Frostburg State University, Charleston Southern University, the South Carolina Flute Society's Spring Flute Festival and Fall Seminar, and the 2006 Eastern Iowa Flute Association's High School Flute Day. She will be acting as Professor of Flute at The University of South Carolina during the Winter, 2016 semester.

Appearances include performances at the National Flute Association's 2006, 2008, and 2011 Annual Conventions, Northwestern University's *Tribute to Walfrid Kujala* Concert, and the Florida Flute Association's 2007 Annual Flute Fair and Convention. Erinn has also served as an adjudicator for the 2006 NFA High School Soloist Competition and the 2008 and 2011 NFA Orchestral Audition Competition.

In 2014 Erinn was appointed by the National Flute Association to coordinate the Orchestral Audition and Masterclass Competition. Information may be found at [www.nfaonline.org](http://www.nfaonline.org).

Erinn has been a prize winner in numerous competitions including first place in both the National Flute Association's Young Artist and Piccolo Artist Competitions. She holds degrees from Northwestern University and the University of Cincinnati College-Conservatory of Music where she is a Doctoral Degree Candidate. She is currently completing her dissertation titled *The Pedagogy of Walfrid Kujala: The American Flute School and its Roots in the French Flute School of the Late Nineteenth Century*.

Primary teachers include Walfrid Kujala, Jack Wellbaum, Bradley Garner, and Richard Graef.

Erinn is proud to perform on a Burkart Silver Flute (M2, Gold Riser Head/Mancke Grenadilla Head), a Brannen Brothers Cocus Wood and Keefe Grenadilla Wood Piccolos (Mancke Rosewood Head), and a Trevor James Alto Flute. More information may be found at [www.frechetteflute.com](http://www.frechetteflute.com).



Saturday, February 27, 2016, 3:00 PM

**Clarence Hines**, an Associate Professor of Jazz Studies at the University of North Florida, earned his Doctor of Musical Arts degree from the University of Rochester's Eastman School of Music. His primary areas of teaching and scholarship include trombone performance, arranging, and composition. Among Professor Hines' recent scholarly activities are performances with the Jacksonville Symphony Orchestra, O'Jays, Maceo Parker, Marcus Roberts, David Sanborn, and Diane Schuur. Included in the list of venues where he has performed and/or had his compositions and arrangements premiered is the Lincoln Center for the Performing Arts, North Sea Jazz Festival, Xerox Rochester International Jazz Festival, and the Midwest International Band and Orchestra Clinic. Dr. Hines has numerous works that are published and distributed by leading print music publishers and he is a Conn-Selmer (C.G. Conn) trombone artist.

Conveying a strong influences of latin, gospel, and R&B, *Boogaloo* was inspired by the music of Horace Silver, Lee Morgan and many other hard bop, soul jazz, and R&B musicians of the 1950s and 1960s. The work features tenor saxophone, trumpet, and piano soloists along with an ensemble soli leading to the climax of the song. *Boogaloo* was recently performed by jazz ensembles at the Eastman School of Music, Bowling Green State University, University of Wisconsin-Oshkosh, Southwestern University, University of North Florida, Florida State University, Florida Music Educators Association Conference, Ohio Music Educators Association Conference.

Dr. Tracy Patterson is an Assistant Professor of Saxophone and Jazz Studies at Winthrop University in Rock Hill, South Carolina. He directs the Winthrop University *Swingin' Eagles Jazz Ensemble*, teaches applied saxophone, and directs saxophone chamber ensembles. An energetic and diverse performer, Patterson has premiered numerous works for the saxophone, and is active in the commissioning of new music. Equally equipped as a classical and jazz saxophonist, Patterson has appeared as a soloist in many different settings. As a concert saxophonist, he was featured with the University of Central Oklahoma's Wind Symphony in 2011, performing the *Concerto for Alto Saxophone and Wind Orchestra* by Ingolf Dahl. In 2014, he performed Claude T. Smith's *Fantasia for Alto Saxophone and Wind Band* with the Winthrop University Wind Symphony at the South Carolina Music Educators Conference. As a jazz saxophonist, he has toured the world performing with various ensembles. In the summer of 2010, he completed a tour of Romania with the Jason Harms Jazz Quintet. A native of Oklahoma, he was a member of the Oklahoma City Jazz Orchestra and the Edmond Jazz Orchestra from 2007 - 2009. While in residency at Texas Tech University, he performed for President George W. Bush and former First Lady Laura Bush. An active orchestral musician, Patterson has appeared multiple times with the Oklahoma City Philharmonic and the Lubbock Symphony Orchestra. Patterson was twice named the Collegiate Musician of the Year by the Oklahoma chapter of the International Association for Jazz Education. He was the recipient of the outstanding soloist award at the Wichita Jazz Festival in 2008 and 2009 and the Addison Jazz Festival in 2003 and 2008. He received the Academic Achievement Award from Northeastern State University's College of Arts and Letters, and was named the Graduate Student of the Year by the University of Central Oklahoma's College of Arts, Media, and Design. During his tenure as the alto saxophonist with the Amizade Saxophone Quartet, the ensemble was a finalist at the Music Teachers National Association Chamber Music Competition. Patterson presents and performs at national and international conferences regularly, and is an active researcher and author on all things music and saxophone. Patterson regularly performs masterclasses across the country, and often performs as a guest artist with high school and university ensembles. Patterson received the Bachelor of Arts in Saxophone Performance from Northeastern State University (2007), the Master of Music in Jazz Studies from the University of Central Oklahoma (2009), and the Doctor of Musical Arts in Saxophone Performance from Texas Tech University (2012). He has previously served on the faculty at Lubbock Christian University and Texas Tech University.



**Charles Nichols.** See Friday's entry.

*Chicken and Grits* for electric cello, marimba, and Jazz ensemble, was written for cellist Alan Weinstein, percussionist Annie Stevens, and the Virginia Tech Jazz Ensemble, with director Jason Crafton. The piece alternates between a steady Rock groove and a half-time shuffle, accompanying the same melody, in a dialog with cascading runs and punctuating chords.

Tracy Patterson, Winthrop Jazz Ensemble director. See entry in Hines.

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The music of **Paul Dickinson** is characterized by a dramatic contrast of musical ideas integrated into organic formal structures. Art, literature, and music of all eras influence his diverse musical output. He has received degrees from the Eastman School of Music and Northwestern University. Among his honors and awards are grants from the Fromm Music Foundation, the Arkansas Arts Council, the DAAD (German Academic Exchange Service), a BMI Award, and numerous commissions. His music has been performed throughout North and South America, Europe and Asia and recorded on Capstone Records. Dickinson is an Associate Professor of Music Theory and Composition at the University of Central Arkansas.

Program notes for *In Memoriam KGS*

In the early nineties I had the privilege to study in Germany on a grant from the DAAD, the German Academic Exchange Service. When I first arrived a kind retired couple, Klaus-Günter and Elsa Sippel, hosted me. We became friends and stayed in contact with each other after I returned home. A few years ago I learned of Klaus' death, and was moved to write a short piece in his memory. After some preliminary sketches, however, I had to set it aside to work on other projects. Then a couple years later, after the death of my own father, I decided to return to and finish this tribute to my "German father." Using a combination of German and American note names and solfege I was able to incorporate Klaus' name into the music. In the middle the Lutheran hymn "Mit Fried und Freud ich fahr' dahin" is quoted. It translates:

In Peace and Joy I Now Depart, At God's disposing.  
For full of comfort is my heart, Soft reposing.  
So the Lord hath promised me, And death is but a slumber.

*In Memoriam KGS* closes with the last lines of chant from the requiem mass, "Requiescat in pace. Amen."

Stefanie Dickinson is Assistant Professor of Music Theory at the University of Central Arkansas. She holds degrees in piano performance from the University of Georgia (BM) and Auburn University (MM) and in music theory from Northwestern University (MM) and the Eastman School of Music (PhD). Her primary areas of research include the music of Liszt's late experimental period, issues in analysis and performance, and music theory pedagogy. She has presented her work at regional and national meetings of the Society for Music Theory and the College Music Society, and at international meetings of CMS, the Dutch—Flemish Society for Music Theory, the 12<sup>th</sup> Biennial International Conference on Nineteenth-Century Music, the International Conference on Music and Gesture, and the First National Symposium of Musical Analytics in Shanghai. Her articles can be found in *GAMUT*, *College Music Symposium*, and *Liszt 2000: The Great Hungarian and European Master at the Threshold of the 21st Century*, published by the Hungarian Liszt Society in honor of the millennial anniversary of the state of Hungary.

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With nearly 100 completed works to his name, the output of composer **Thomas Dempster** ranges from solo miniatures to extended works for orchestra with soloists across a broad range of styles and media, and he is emerging as a distinctive voice in chamber music. His music has been performed widely throughout the Americas and Europe, recently including GEMDays (UK), Di\_Stanze (Italy), Saxofoneando Bolivia, Toronto International Electroacoustic Symposium, the San Francisco New Music Festival, Electronic Music Midwest, Electroacoustic Barn Dance, NYCEMF, ICMC, the Indiana State University Music Now! Series, SEAMUS, Society of Composers Inc., College Music Society, the National Flute Association, the North American Saxophone Alliance, and numerous others. Dempster is a recipient of awards, honors, and grants from BMI, ASCAP, the South Carolina Arts Commission, and others. He has held recent residencies at the Osage Arts Community and the Kimmel Harding Nelson Center, and is a Cortona Fellow. He has been commissioned by the Greenbrook Ensemble, the Blue Mountain Ensemble, the Governor's School of North Carolina, the Lamar University Wind Ensemble, Ohio State University New Music Ensemble, the South Carolina Music Teachers Association, and numerous other individuals and performing ensembles. Several of his works are commercially available from Potenza Music Publishing, MusicSpoke, Quiet Design Records, and Navona Records. He is an affiliate composer of Broadcast Music, Inc. (BMI) [www.thomasdempster.com](http://www.thomasdempster.com)

Program notes: *Invertebrate Counterpoint movements IV, V, VI*

*Butterfly*: The rapid flaps, unpredictable movement, and soaring hover on a breeze awash with color: the butterfly – in my mind, the swallowtails and skippers glow in the gold of late summer, the shimmer of colors true for a few moments before the fliers land, gently, and close their wings before dusk.

*Spider*: Eight legs, eight fingers (two thumbs, two sections). Eight pitches for most of the movement: framed around shifting and dissolving octatonic collections, “spider” spins her web, sets her traps, pounces on prey, and otherwise stalks, intensely still, in her corners, just barely outside her nest. She flies and spins her web, circling round, and as light recedes, she backs into a hidden stretch of web, waiting for her next meal...

*Dragonfly*: The transparent, lacy wings that shine in the sun and the beautiful spotted or striped or segmented colors – particularly of the banded pennant (*Celithemis fasciata*) and the red-veined pennant (*Celithemis bertha*) – belie the athletic prowess and aerobatic precision of these creatures that can hover, change directions instantaneously, and have been observed to maintain tight patterns when hunting for food and when taking drinks of nectar. Through mid-summer through autumn, my yard and gardens are hosts to at least a dozen species of dragonflies, who pose no threat to humans, and will occasionally land on outstretched fingers, shake their wings a few times, and thankful for the rest, lift off...

Dr. Jacob Clark received his musical education primarily in Texas, completing his B.M., M.M., and D.M.A. in piano performance at the University of Texas at Austin where his primary solo instructors were David Renner and Nancy Garrett. Dr. Clark has been awarded prizes in several competitions, mostly notably being named a prizewinner in the Bradshaw and Buono International Piano Competition, Sidney Wright Accompanying Competition, the Janice K. Hodges Contemporary Piano Performance Award, and the Mid-Texas Symphony Concerto Competition. Clark joined the faculty of Lamar University in the fall of 2014 as assistant professor of piano, specializing in applied and group instruction. Previous faculty appointments include assistant professor at South Carolina State University, adjunct instructor at Northern Virginia Community College and piano instructor at the prestigious Levine School of Music in Washington D.C. An active performer, he has presented recitals in venues such as the Kosciuszko Foundation Auditorium in New York, the historic Church of the Epiphany in Washington D.C., the Mansion at Strathmore, the University of Texas at Austin, Murray State University, Delta State University, Southeast Missouri State, and many others. In addition, he performed his Washington D.C. concerto debut with the Washington Sinfonietta orchestra and has appeared as a concerto soloist with the SC State Wind Ensemble and Ars Nova Chamber Orchestra.

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**Keith Allan Kramer**, composer, recording engineer and guitarist, currently resides in Boston, Massachusetts and is an Assistant Professor at Central Connecticut State University. His compositions are performed frequently throughout the U.S. as well as internationally. He has studied composition with Thomas DeLio, John Van der Slice and Stuart Saunders Smith. Keith received his D.M.A. in composition from the University of Miami and his M.Mus. in composition from the University of Maryland, College Park. Keith was the President of the Baltimore Composers Forum from 2008-2010.

His music has been performed and recorded by the Slovak National Symphony Orchestra, conducted by Kirk Trevor, the Moravian Philharmonic Orchestra conducted by Vit Micka, David Taylor and many others. Recent performances of his work included highly successful all-Kramer programs at New York's Merkin Hall in 2006 and 2010. The latest all-Kramer releases include the albums Causal Dualism and Emerge on the Navona label and the DVD Beyond Sonic Boundaries Live! 2010 on the Chen Li Music label. The title track of Emerge is a twenty-minute orchestral work that is also heard on the Navona release Mementos. [www.keithkramer.org](http://www.keithkramer.org)

*Suspension of Disbelief* is a work for piano trio that incorporates scalar and harmonic materials derived from Japanese and Hindustani traditions. While there is no attempt to mimic the traditional uses of these materials, their incorporation is a nod to the work of John Patrick Welsh, highly noted composer, theorist, koto and shamisen player, pianist and painter, to whom this work is dedicated. As a member of the Washington Toho Koto Society for two decades, he composed and performed the koto and shamisen for the ensemble. My experiences in John Welsh's classes at UMBC had a huge impact on me as an educator and a composer, and I am forever grateful for having the privilege to study with him.

Tomoko Deguchi is associate professor at Winthrop University teaching music theory and aural skills courses. Her scholarly works appear in *Indiana Theory Review* and the *Journal of Film Music*, and she contributed two chapters in a Japanese publication on the current trends in music theory in the U.S. (forthcoming). She has presented papers at numerous international, national, and regional conferences. She also is active as a member of professional organizations. Deguchi remains active as a pianist, specializing in contemporary music. She has been a soloist and featured performer at numerous concerts including the 20th-Century Piano Music series, the Young Artist Concert series, Kobe Art Conference Competition concert, and the Buffalo Contemporary Ensemble Concert series, was selected one of the six finalists in the Crane Festival of New Music, and was the Concerto Competition winner at the University of Wyoming. Her solo piano album *Syncopated Lady* features works of members of the American Composers Forum (Capstone Records), and her recording is included in *Music of Laurel Firant* (Capstone Records). She continues to perform in composer's conferences and contemporary concerts and is a regular performer in the Providence Chamber Music Series. In 2008, she founded a new music ensemble, *Out of Bounds*, which she performs with other featured professional performers from the Charlotte region.

Violinist David Sariti is known for his performance and research interests that cut across styles and eras, with a repertoire spanning from the seventeenth century to the present day. He has appeared as recitalist at universities across the country, as soloist with orchestra, and in diverse chamber collaborations on both modern and period instruments. A recent program was hailed as "Chamber music at a high professional level, reflecting credit on the schools that choose to have their students taught by musicians who not only have academic credentials but are also first-class performing artists." (*Classical Voice of North Carolina*). He also enjoys introducing audiences to lesser-known but worthy works and new music. Faculty at the University of Virginia since 2005, he is Director of the period-instrument Baroque Orchestra, maintains a violin studio, coaches chamber music, performs in the Rivanna Quartet, and was recently named one of the inaugural class of Arts Fellows. He also plays jazz, sitting in with trumpeter John D'earth and

Chapman stick player Greg Howard. Prior to his current appointment Dr. Sariti taught violin and music history at the Hartt School, University of Hartford, and is currently Performance Chair of the College Music Society Mid-Atlantic Chapter.

JW Turner joined the faculty of High Point University in the Fall of 2010 to develop and teach the integrated Music Core curriculum. Dr. Turner also serves as the President of the Mid-Atlantic Chapter of the College Music Society, and previously coordinated the music theory curriculum at Winston-Salem State University. From 2003-13, Turner presented annual installments of two ongoing recital series, *Meditations* and *Reflections*, featuring twentieth-century and contemporary music for solo cello. He has built long-standing relationships with composers in seven countries and has assembled a repertoire of imaginative, innovative, and profoundly expressive music. Turner has appeared most recently at the 12 Nights Festival in Miami, the Marginal Arts Festival, and New Horizons concert series in Virginia, as well as at conferences presented by the College Music Society, Southeast Composers League, and the Society for Composers, Inc. His scholarly work in performance and international contemporary music has appeared in the *Indiana Theory Review* and the *Virginia Review of Asian Studies*.



Composer **Bruce Mahin** formed the publishing company MahinMedia in 2010 to release music through commercial recordings, publication of scores and development of music applications for mobile devices. He now has 6 compact discs on the Capstone, Ravello, and PnOVA labels, 5 mobile apps and an electronic book in his catalog of works. Several additional apps are currently in development along with the 2016 recorded release of the complete Beethoven Violin Sonatas on the PnOVA recordings label. He received a Doctor of Musical Arts degree in music composition from the Peabody Conservatory of the Johns Hopkins University, a Master of Music Composition degree from Northwestern University and an undergraduate degree in music composition and music theory from West Virginia University. He currently resides as Professor of Music at Radford University in Virginia.

The 12 *Paris Préludes* were written for British pianist Martin Jones who performed the première in Paris and made the first recording of the complete set of 12 works in Radford, Virginia in 2013. These pieces are based on a harmonic vocabulary of fourths using a system, which classifies all possible combinations of the 5-note sets, developed by the composer. Each piece develops a short idea in a through-composed form. These pieces are intended to be played separately or as a complete set.

William Fried is internationally recognized as an interpreter of contemporary French repertoire. “Poised and remarkably dexterous” (*The Boston Globe*) “in possession of an incredible technique” (*Vancouver Classical Music*), his playing is “hypnotic” (*The Boston Globe*), “subtly shaded” (*SanDiego.com*), and “utterly engrossing” (*I Care If You Listen*). His performance of Tristan Murail’s *Territoires de l’oubli* at the 2014 Vancouver New Music Festival was described as “awe inspiring” by Portland’s *Beacon Sound*, and listed in their 2014 top ten live performances in the Pacific Northwest. An exponent of new music, Fried has performed and recorded numerous premieres by living composers both established and emerging. He has recorded for Mode, Carrier, and various independent releases; his writing been published in *Perspectives of New Music*; and his creative work supported by grants from the North Carolina Arts Council and the University of California. Fried has an undergraduate degree in mathematics from Brown University and graduate degrees in music from the New England Conservatory (MM) and University of California, San Diego (DMA), where his teachers were, respectively, Stephen Drury and Aleck Karis. He is Artist Associate in Piano at Davidson College.