



M.T.G.I.C. AND
THE UTC DEPARTMENT OF
PERFORMING ARTS
PRESENT

POWER OF MUSIC

VIRTUAL CONCERT EVENT

A CELEBRATION OF
#MUSICSCIENCE

Power of Music

Richard Cox, tenor
Mark Reneau, violin
Martha Summa-Chadwick, piano

Program

Folk Songs

Stephen Foster 1826-1864)

Beautiful Dreamer

Some Folks

Hard Times Come Again No More (with violin)

If You've Only Got a Moustache

Tenor, Piano

Suite Populaire Espangole

Manuel de Falla (1876-1946)

El paño moruno

Nana

Polo

Asturiana

Jota

Violin, Piano

Art Songs

Richard Strauss (1864-1949)

Morgen

Zueignung

Tenor, Piano

Operatic selections

Meditation (Intermezzo from Thaïs)

Jules Massenet (1842-1912)

Violin, Piano

Winterstürme (from Die Walküre)

Richard Wagner (1813-1883)

Tenor, Piano

Violin Sonata no. 2 – 2nd movement

Maurice Ravel (1875-1937)

Blues. Moderato

Violin, Piano

Songs from the days of Tin Pan Alley

Somebody Loves Me

Fascinating Rhythm (piano solo)

Medley

What'll I do?

The Man I Love (piano solo)

It Had to Be You

George Gershwin (1898-1937)

George Gershwin

Irving Berlin (1888-1989)

George Gershwin

Isham Jones (1894-1956) arr. Craig Terry

Tenor, Piano

Performer bios

Richard Cox, tenor – American tenor Richard Cox has appeared in many prestigious opera houses, including the Metropolitan Opera, Lyric Opera of Chicago, Los Angeles Opera, Washington National Opera, Teatro Municipal de Santiago, Palau de les Arts Reina Sofia, Glimmerglass Festival, Sächsische Staatsoper Dresden, and Oper Frankfurt.

His operatic repertoire includes the title roles of *Peter Grimes*, *Samson et Dalila*, *Lohengrin*, and *Oedipus Rex*; Loge in *Das Rheingold*, Siegmund in *Die Walküre*, Laca in *Jenůfa*, Don José in *Carmen*, Captain Ahab in *Moby-Dick*, and Bacchus in *Ariadne auf Naxos*.

An accomplished concert singer and recitalist, Mr. Cox has appeared as the tenor soloist in Mahler's *Das Lied von der Erde* (Chicago Symphony Orchestra, Tucson Symphony Orchestra); Beethoven's Symphony No. 9 (Seattle Symphony, National Symphony Orchestra); with the Collegiate Chorale and Orchestra of St. Luke's at Carnegie Hall; American Symphony Orchestra; and made his New York recital debut on the Marilyn Horne Foundation's *On Wings of Song* recital series.

The recipient of numerous awards and scholarships, Richard Cox has earned grants from the George London Foundation, Sullivan Foundation, Opera Index Inc., the Olga Forrai Foundation, Licia Albanese-Puccini Foundation, and the Shoshana Foundation. He has been honored with a Lucrezia Bori Grant for foreign study, the Juilliard School Vocal Arts Honors Recital at Alice Tully Hall, and the Campbell Watcher Memorial Award for singers from Santa Fe Opera.

Mr. Cox holds degrees from Tennessee Technological University, Florida State University, and the Juilliard School. He is a member of the American Guild of Musical Artists (AGMA), Opera America, and the National Association of Teachers of Singing (NATS). He was recently appointed to the voice faculty of the Bard College Conservatory of Music Vocal Arts Program (VAP).

Mark Reneau, violin – Mark Reneau’s career encompasses solo recital and concerto appearances, as well as orchestral, opera, chamber music and baroque performance. Mr Reneau is the former concertmaster of the Huntsville (Alabama) Symphony Orchestra and also plays frequently in the violin section of the Chattanooga Symphony Orchestra and the Nashville Symphony Orchestra, performing with such conductors as Stefan Sanderling, Carlos Kalmar, and Leonard Slatkin. Since 2005, he has been Associate Concertmaster of the Bellingham Festival of Music in Washington State. Several of his performances with the Bellingham Festival have been broadcast on National Public Radio’s Performance Today program.

Mr. Reneau has made several recordings with Orchestra Nashville, including the first stereo recording of Virgil Thomason’s cello concerto and a critically acclaimed Naxos disc of works by Aaron Copland. He has also made studio recordings with diverse artists such as Trey Anastasio, James Brickman, and Rebecca Lynn Howard. He is a gifted and dedicated teacher, serving over twenty years on the faculty of Southern Adventist University.

Martha Summa-Chadwick, piano – Martha Summa-Chadwick, DMA, has achieved a national reputation as a performer of chamber and solo works for piano and also as an advocate of the use of music in therapy. She holds a Bachelor of Music degree from the Hartt School of Music, a Master of Music degree from the University of Tennessee at Chattanooga, and a Doctor of Musical Arts degree from the University of Kansas. She has also completed both basic and advanced level training in certification for Neurologic Music Therapy from Colorado State University’s Center for Biomedical Research in Music. She has studied piano under the direction of Luiz de Moura Castro, Yakov Kasman, and Jack Winerock.

As a concert pianist, Dr. Summa-Chadwick has performed in roles of both piano and harpsichord soloist with orchestras nationally, and has also specialized in performing 20th century chamber and solo works. She served twenty-six years on the faculty of the Cadek Conservatory in Chattanooga, TN, where she taught neurotypical students and also persons with intellectual and developmental disabilities.

Her varied career talents include not only that of concert pianist but also teacher and information technologist. Her first TED talk, “Dance of the Neural Tango” can be viewed at <https://www.youtube.com/watch?v=wCM4JPmPJcI> and her second TED talk, “The Neural Tango: A Musical Transformation in Healthcare” can be viewed at <https://www.youtube.com/watch?v=HpWKmpJUrUA>. She is a frequent speaker at international, national and state conferences for organizations including Music Teacher’s National Association (MTNA), American Music Therapy Association (AMTA), Society for Music Perception and Cognition (SMPC), Southeast Autism Center, Consortium for Computing Sciences in Colleges (CCSC), Society for Education, Music, and Psychology Research (SEMPRE), and the Tennessee Arts Commission (TAC).

Dr. Summa-Chadwick has combined her passion of music and technology in her current role as founder and Executive Director of the 501c3 non-profit Music Therapy Gateway In Communications, Inc. (MTGIC.) The MTGIC organization is dedicated to advocate for the cause of music in therapy. Beginning in 2012, Dr. Summa-Chadwick and MTGIC created the Chamber Music for Body and Soul project in order to advocate for the cause of music in therapy in both the concert hall and the lecture hall. The concert series features both solo and chamber programs that highlight the works of composers who had neural difficulties. In addition, forms of the dance are highlighted on these programs to lead the audience into the feel of moving to the music.

Program notes

Viewable online at this link: www.powerofmusicconcert.com/program_notes.html

About #MusicScience

While much is known about how music influences mankind on the hedonic level, little is generally known about how music is actually experienced in the brain and how music can be specifically directed to help actually rebuild neural networks that may be damaged due to disease or accident. This concert seeks to bridge this gap in the form of an artistic event to create beautiful music in a traditional concert setting, while also raising awareness of the benefits of music in a therapeutic setting.

Music creates and nurtures the shared aesthetic experience of human life. However, very few people are aware of the amazing benefits music also has in health. Previous awareness of these benefits was traditionally limited to the realm of social science. But current awareness has greatly expanded as the enormous leap in music research into neuroscience has been recognized. Research results are now being disseminated at a much faster pace due to the interest in social network and sharing of information. As old paradigms are being challenged to grow and expand, new and exciting alternative healthcare treatment protocols in music are providing revolutionary ideas for future growth in the field.

Unlike traditional music therapy based on social sciences, biomedical music techniques are a relatively new, evidence-based system in the application of rhythm and music. Application of the techniques can potentially redirect neural networks or improve quality of life for persons with such afflictions as autism, Parkinson's disease, traumatic brain injury, cerebral palsy, and many other challenges. These methods are all based on scientifically- and research-based development of solutions involving music and rhythm for those with motor, speech, and cognition challenges. Utilizing the techniques can result in substantial improvement in rehabilitative and developmental areas such as gait, speech, executive functioning and sensory processing.

For more information, please visit <https://www.mtgic.org/musicscience.html>.

Acknowledgements

Mr. Cox would like to thank Barbara Hoher, Mary Henderson Stucky, and Craig Terry for their generous assistance in forming this program.

Dr. Summa-Chadwick would like to thank Mr. Cox and the University of Tennessee at Chattanooga's Department of Performing Arts and Department of Communications for their unwavering support of this project.

This concert is made possible in partnership with the University of Tennessee at Chattanooga's Department of Performing Arts, and from a generous grant through the Tennessee General Assembly, and administered in cooperation with the State of Tennessee, Tennessee Arts Commission (TAC) Arts Build Communities (ABC) grant program, ArtsBuild, and the National Endowment for the Arts.

