

CMS Northwest Chapter Regional Conference

**May 8–9, 2021
Virtual Conference**



THE COLLEGE MUSIC SOCIETY

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If viewing the program booklet online, you can navigate quickly through the program by opening the outline in the left sidebar.

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Access Information and Zoom Quick Links

All conference events will be held over Zoom. All times listed in the schedule are in **Pacific Daylight Time**. Links are included in the schedule, below each session title, and quick links are also listed below.

For help at any time, contact:

- Tech support: CMS.NW.21@gmail.com
- Jelena Schiff, program chair: jes@pdx.edu
- Jason Fick, CMS Northwest president: jason.fick@oregonstate.edu
- or visit the Lobby

Lobby:

Note: the lobby is open at all times. Visit for networking sessions, up-to-date information, tech support, and more.

[Click here to join](#)

Meeting ID: 99274201623

Password: 034195

Saturday and Sunday morning special events (President's address, Keynote, Panel):

[Click here to join](#)

Meeting ID: 97061953737

Password: 812754

Business Meeting (Saturday, May 8, 12:00 pm):

[Click here to join](#)

Meeting ID: 92177358984

Password: 518506

A sessions (used for any session with "A" in the title except Happy Hour Concert):

[Click here to join](#)

Meeting ID: 93437968003

Password: 934621

B sessions (used for any session with “B” in the title except Happy Hour Concert):

[Click here to join](#)

Meeting ID: 96052014527

Password: 147019

**Happy Hour Performance Concert A (Saturday, May 8, 4:00pm)
and Happy Hour Composer’s Concert (Sunday, May 9, 3:30pm):**

[Click here to join](#)

Meeting ID: 99484785269

Password: 139191

Happy Hour Performance Concert B (Saturday, May 8, 4:00pm):

[Click here to join](#)

Meeting ID: 98307028346

Password: 245272

Evening Concerts (Saturday, 7:00pm, and Sunday, 5:00pm):

[Click here to join](#)

Meeting ID: 91829486366

Password: 624332

President's Message

Welcome to the 33rd Annual Conference of the CMS Northwest Chapter!

We are thrilled to bring everyone together this year for our regional conference after making the difficult decision to cancel our event in 2020 due to the global pandemic. Like many other CMS chapters, we are holding our conference online this year, and preparing for this conference has been unlike any other year in the existence of our chapter. Our program committee has assembled an excellent event rooted in diversity, social justice, and the ways we as musicians can elevate underrepresented groups. This year's conference will include all of the excellent performances, demonstrations, papers, panels, and concerts that you would expect during our in-person conferences. Oral presentations (papers, panel, demonstrations) will occur live over Zoom hosted by a session moderator. All concerts and lecture recitals will also occur on Zoom with pre-recorded performances shared during the event. Links to all sessions can be found in the program booklet. Please visit the Zoom Lobby link for news and updates throughout the event. We also plan to share a Google Doc version of the program during the event containing the most up-to-date information.

We are honored to have Leroy Bynum, Jr. as our keynote speaker. Throughout his professional career, Bynum was the department chair and professor of voice and opera at Albany State University, Georgia and Dean at Saint Rose in Albany, New York. He has remained active as a performing artist in operatic roles, as a featured soloist, and in solo recitals throughout the United States, Europe and South America. His talk will center on race and music in higher education and its impact on administration, curriculum, concert programming, and the community. He will be joining us on Zoom on Saturday at 11am for a presentation and Q&A session regarding his research.

Thank you for attending this year's conference. We hope you enjoy gathering with like-minded colleagues to regenerate and refresh our thinking, teaching, and creative work in a forward-looking conference.

Jason Fick
President, CMS Northwest Chapter

CMS Northwest Officers and Conference Organizers

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Music Theory: Patricia Burt (University of Delaware)
Musicology: Ayden Adler (DePauw)
Performance: Emery Stephens (St. Olaf College)
Student Rep: Jenn LaRue (University of Georgia)

Keynote Speaker



Leroy E. Bynum, Jr., currently resides in Portland, Oregon, having joined Portland State University as Dean of the College of Arts and Humanities in the Fall of 2017. Prior to PSU Leroy was employed by The College of Saint Rose in Albany, New York as Dean of the School of Arts and Humanities, and before that, Albany State University in Albany, Georgia where he served as professor of voice and opera for 22 years, Chair of the Fine Arts Department from 1996 to 2006, and from 2006 until June of 2014 as Dean of the College of Arts and Humanities. Bynum holds voice and opera performance degrees from the University of Georgia, the University of South Florida and the University of North Carolina at Chapel Hill, and has received performance certificates from the Mozart Conservatory in Salzburg, Austria and the Berlin Conservatory in Berlin, Germany, having been awarded a

Fulbright Fellowship for vocal study in Germany from 1990-92.

Throughout his professional career Leroy has remained active as a performing artist, appearing in operatic roles, as featured soloist, and in solo recitals throughout the United States, Europe, and South America. Also, during this time Leroy has maintained a vibrant voice studio from which numerous students have gone on to launch successful careers as performers and pedagogues. As a respected member of Georgia's community of voice teachers, in 2013 Bynum was elected president of the State's chapter of the National Association of Teachers of Singing.

Bynum's most recent honor came from the University of Georgia where he was honored as one of its Graduate Alumni of Distinction. This award recognizes "graduate alumni who excelled in their respective fields." Leroy is also a member of Phi Kappa Phi, Pi Kappa Lambda, and the Blue Key National Honor Societies.

Conference Schedule

Saturday, May 8, 2021

[click to view Saturday schedule in table format](#)

All times are in Pacific Daylight Time.

9:00–9:10am

Welcome from the NW Chapter President Jason Fick

[Click here to join](#)

Meeting ID: 97061953737

Password: 812754

Session 1A, 9:15–10:45am

Moderator: Michael Ruybalid (University of Montana)

[Click here to join](#)

Meeting ID: 93437968003

Password: 934621

9:15–9:45am

Paper: Repertoire, Touring Schedules, Geography, and Forgotten

Musicians: Black Minstrel & Jubilee Music in the Early 1880s

Nico Schüler (Texas State University)

9:45–10:15am

Paper: Social Justice, Repertoire, and the College Wind Band of Our Time

Joshua Kearney (University of Nebraska at Omaha)

Jared Staub (Plymouth State University)

10:15–10:45am

Paper: Social Justice Education Pedagogy for the Music History Classroom:

Exploring Difference, Power, and Oppression in Western Art Music

Kimary Fick (Oregon State University)

Session 1B, 9:15–10:45am

Moderator: Tom Baker (Cornish College of the Arts)

[Click here to join](#)

Meeting ID: 96052014527

Password: 147019

9:15–9:45am

Demonstration: Authentically Embracing World Music: A New Zealand Story

Andrew Withington (Westminster College)

9:45–10:15am

Paper: Fanfare for the Common Man: Copland's Vision for the 20th Century

Tristan Weitkamp (Portland State University)

10:15–10:45am

Paper: Preserving the Pioneers: Reviving Latin American Women Composers

Ana Gabriela Calderón Cornejo (Ball State University)

Session 2, Keynote Address, 11:00am–12:00pm

Moderator: Jelena Schiff (Portland State University)

11:00am–12:00pm

Making Music While Black: A Classical Singer's Journey

Leroy E. Bynum, Jr., Dean of the College of the Arts, Portland State University

[Click here to join](#)

Meeting ID: 97061953737

Password: 812754

Chapter Business Meeting and Lunch Break, 12:00–1:00pm

[Click here to join](#) (business meeting)

Meeting ID: 92177358984

Password: 518506

Session 3A, 1:00–2:30pm

Moderator: Kimary Fick (Oregon State University)

[Click here to join](#)

Meeting ID: 93437968003

Password: 934621

1:00–1:30pm

Paper: Rediscovering the Music of Alicia Adélaide Needham

Elizabeth Momand (University of Arkansas, Fort Smith)

1:30–2:00pm

Paper: New Dimensions in Music: Joan Franks Williams and the Musical Avant-Garde in 1960s Seattle

Michael Bennett (University of Washington)

2:00–2:30pm

Paper: Revisiting the Music Box-Like Foundations of Rebecca Saunders' Compositions

Ralph Lewis (University of Illinois at Urbana-Champaign)

Session 3B, 1:00–2:30pm

Moderator: Kim Davenport (University of Washington, Tacoma)

[Click here to join](#)

Meeting ID: 96052014527

Password: 147019

1:00–1:30pm

Lecture-Recital: Nadia Boulanger's Legacy through her Female Students

Amalia Maya Osuga (University of Alabama in Huntsville)

Joshua Burel (University of Alabama in Huntsville)

1:30–2:00pm

Lecture-Recital: Sister Power! Solo Piano Works by Nadia and Lili Boulanger

Jacqueline Petitto (Long Beach City College)

2:00–2:30pm

Lecture-Recital: Undiscovered Gems of Canadian Pedagogical Piano Literature— The Piano Works of Violet Archer, Jean Coulthard, and Barbara Pentland

Adrienne Wiley (Central Michigan University)

2:30–3:00pm, BREAK—NETWORKING (in the Lobby)

[Click here to join](#)

Meeting ID: 99274201623

Password: 034195

Session 4A, 3:00–4:00pm

Moderator: Elizabeth Momand (University of Arkansas, Fort Smith)

[Click here to join](#)

Meeting ID: 93437968003

Password: 934621

3:00–3:30pm

Paper: Creativity and Diversity: How Difference Sounds and Expands in the Micro and Macro

Allison Johnson (Oregon State University)

3:30–4:00pm

Demonstration: Reconnecting with Ease: an Introduction to Dispokinesis

Julia Tom (University of Toronto)

Session 4B, 3:00–4:00pm

Moderator: Alexandra Zacharella (University of Arkansas, Fort Smith)

[Click here to join](#)

Meeting ID: 96052014527

Password: 147019

3:00–3:30pm

Lecture-Recital: The Music of Isolation

Sarah Rushing (West Texas A&M University)

3:30–4:00pm

Lecture-Recital: ‘L’-Evating Art: Discovering Musical Awareness and Social Connection in Spontaneous Participatory Experiences of a Presentational Genre

James Brinkmann (Michigan State University)

Session 5A, Happy Hour Performance Concert, 4:00–4:40pm

Moderator: Susan Chan (Portland State University)

[Click here to join](#)

Meeting ID: 99484785269

Password: 139191

Nocturne: A Dialog with Kurt Cobain

Gregory Youtz (b. 1956)

Kim Davenport (University of Washington, Tacoma)

H.G. Wells' The Time Machine, Chapter XI: A Musical Setting for the End of the World

Eight Piano Pieces, Op. 3, no. 8, Vivo (1960)

György Kurtág (b. 1926)

Nine Ings, no. 2, Frisking (1950)

Henry Cowell (1897–1965)

Prelude (2007)

Kaija Saariaho (b. 1952)

Six Encores, no. 2, Leaf (1990)

Luciano Berio (1925–2003)

Eight Piano Pieces, Op. 3

György Kurtág (b. 1926)

no. 3, Sostenuto

no. 4, Scorrevole

A Hudson Cycle (2005)

Nico Muhly (b. 1981)

Three Irish Legends, no. 3, The Voice of Lir (1922)

Henry Cowell (1897–1965)

Preludes, Op. 74 (1914)

Alexander Scriabin (1872–1915)

no. 1, Dououreux, déchirant

no. 4, Lent, vague, indécis

Mark Tollefsen, piano

(The University of North Carolina at Pembroke)

Session 5B, Happy Hour Performance Concert, 4:00–4:40

Moderator: Chris Bulgren (Oregon State University)

[Click here to join](#)

Meeting ID: 98307028346

Password: 245272

Collision Etudes: Rainbow and My World is Not Flat Alyssa Morris (b.1984)
Mary Lindsey Bailey, oboe (University of Alabama)

A Little Female Contrast: Woodwind Trios by Living Female Composers

Woodwind Trio Thea Musgrave (b. 1928)
A Little Drama for Woodwind Trio Elaine Fine (b. 1959)
Erin Murphy, flute/piccolo, Andrew Parker, oboe, Babette Belter, clarinet
(Oklahoma State University)

Botany for the Gods Judith Cloud (b. 1954)
Kerry Ginger, mezzo soprano and Zachary Zwahlen, piano
(Sewanee: The University of the South)

4:45–7:00pm, FREE TIME

Composition Evening Concert, 7:00–8:10pm

Moderator: Brian Chin (Seattle Pacific University)

[Click here to join](#)

Meeting ID: 91829486366

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junktures

Jason Fick (Oregon State University)

stereo fixed media

Sori (Sound)

Sa Ra Park (Texas State University)

Brianna Martinez, flute (Texas State University), and Sa Ra Park, piano

Morning on Tai Mountain

Jeffrey Emge (University of Texas at Tyler)

Sarah Roberts, alto saxophone (University of Texas at Tyler)

Timothy Feerst, snare drum (University of Texas at Permian Basin)

Traces: Sarah

Tom Baker (Cornish College of the Arts)

Melissa Achten, harp (independent musician)

Scissors Fantasia Toccata, for piano

Jiyoun Chung (Illinois Wesleyan University)

April Kim, piano (St. Olaf College)

Rudimentalasis, for solo percussion

Greg Steinke (independent composer)

Florian Conzetti, percussion (Portland State University)

Dances at the Border

Daniel Perlongo (Indiana University of Pennsylvania)

Daniel Perlongo and Susan Wheatley, piano

Tape Piece

Kyle Vanderburg (North Dakota State University)

stereo fixed media

Sunday, May 9, 2021

[click to view Sunday schedule in table format](#)

All times are in Pacific Daylight Time.

Session 6, Panel, 9:00–10:00am

Panel: The Artist as Citizen—Preparing our Students to Lead for Social Change

Darrell Grant, Suzanne Savaria, Byron Au Yong, Pedro Zenteno, and Fedja Zahirović

[Click here to join](#)

Meeting ID: 97061953737

Password: 812754

10:00–10:15, BREAK—NETWORKING (in the Lobby)

[Click here to join](#)

Meeting ID: 99274201623

Password: 034195

Session 7A, 10:15–11:45am

Moderator: Barbara Heilmair (Portland State University)

[Click here to join](#)

Meeting ID: 93437968003

Password: 934621

10:15–10:45am

Demonstration: Incorporating Civic Engagement in the High School Music Experience

Brian Bersh (Arlington Public Schools)

10:45–11:15am

Paper: Race and the Queer Identity in Classical Music in the Portland Piano Community

Nicholas Garcia (Portland State University)

11:15–11:45am

Paper: Women Flute Composers as Part of the Western Classical Standard Flute Repertoire in the 20th and 21st Centuries

Camila de Oliveira Luiz (Portland State University)

Session 7B, 10:15–11:45am

Moderator: Allison Johnson (Oregon State University)

[Click here to join](#)

Meeting ID: 96052014527

Password: 147019

10:15–10:45am

Demonstration: So Much Music, So Little Time. Creative Approaches to Teaching Music Literature

Fabio Menchetti (Washington State University)

10:45–11:15am

Demonstration: Improvisation in Collegiate Private and Group Piano Settings

Grace Choi (Sookmyung Women's University)

11:15–11:45am

Paper: Developing a Musician's Feel: An Improvisatory Experience

Tyler Dellaperute (Appalachian State University)

11:45–12:30pm, LUNCH BREAK

Session 8A, 12:30–2:00pm

Moderator: Antares Boyle (Portland State University)

[Click here to join](#)

Meeting ID: 93437968003

Password: 934621

12:30–1:00pm

Paper: Student-Driven Music Theory: How the Question Formulation Technique Can Promote Curiosity, Agency, and Creative Course Design

Patricia Burt (University of Delaware) and Phil Duker (University of Delaware)

1:00–1:30pm

Paper: A Practical Pedagogy for Connecting Ear Training to Music Practice and Performance

Yoon Joo Hwang (University of Central Florida) and Amy Gillick (Austin Peay State University)

1:30–2:00pm

Demonstration: Musical History of Tacoma: a Model Interdisciplinary Course

Kim Davenport (University of Washington, Tacoma)

Session 8B, 12:30–2:00pm

Moderator: Sarah Rushing (West Texas A&M University)

[Click here to join](#)

Meeting ID: 96052014527

Password: 147019

12:30–1:00pm

Lecture-Recital: Shining a Light on Neglected Piano Works of Reinhold Glière: 25 Préludes pour piano, op. 30

Sunjoo Lee (University of South Carolina)

1:00–1:30pm

Lecture-Recital: Leonardo Balada and Surrealism in Music

Ivan Ivanov (University of Nevada, Las Vegas)

1:30–2:00pm

Lecture-Recital: The Fusion of the East and West in Zhou Long's Piano Music

Xinshuang Jin (Florida State University)

2:00–2:30, BREAK–NETWORKING (in the Lobby)

[Click here to join](#)

Meeting ID: 99274201623

Password: 034195

Session 9A, 2:30–3:30pm

Moderator: Sophia Tegart (Washington State University, Pullman)

[Click here to join](#)

Meeting ID: 93437968003

Password: 934621

2:30–3:00pm

Paper: Clarinet Choir Pedagogy–An Idiomatic Blend of Wind Ensemble and Chamber Music Teaching

Barbara Heilmair (Portland State University)

3:00–3:30pm

Demonstration: Workshop for Performing Musicians: Achieving a More Natural Approach with Concepts and Exercises Inspired by the Alexander Technique

Tomás Cotik (Portland State University)

Session 9B, 2:30-3:30pm

Moderator: Jelena Schiff (Portland State University)

[Click here to join](#)

Meeting ID: 96052014527

Password: 147019

2:30–3:00pm

Lecture-Recital: Using Song Literature as a Vehicle for Expanding Low Brass Repertoire

Alexandra Zacharella (University of Arkansas, Fort Smith) and Elizabeth Momand (University of Arkansas, Fort Smith)

3:00–3:30pm

Lecture-Recital: Rosalebron's Sonata Tragica: A Puerto Rican Epic

Rachel Huang, violin (Scripps College) and Tatiana Thibodeaux, piano (Scripps College)

Session 10, Happy Hour Composition Concert, 3:30–4:10pm

Moderator: Bonnie Miksch (Portland State University)

[Click here to join](#)

Meeting ID: 99484785269

Password: 139191

Radiance

Serin Oh (University of Cincinnati)

Serin Oh, piano

Gravitation

Nolan Stolz (University of South Carolina Upstate)

Nolan Stolz, conductor, keyboards, guitars,
basses, drum set, percussion, and found objects

Elegie—from Far Away I Love You and Goodbye

Valentin M. Bogdan

(Mississippi University for Women)

Valentin Bogdan, piano, Paul Christopher, cello (Northwestern State University of
Louisiana)

Cobalt Vase

Joo Won Park (Wayne State University)

Joo Won Park, drum machine

Graffiti

William Chase Neely (Missouri Southern State University)

Southern Percussion Group

4:10–5:00pm, BREAK—NETWORKING (in the Lobby)

[Click here to join](#)

Meeting ID: 99274201623

Password: 034195

Performance Evening Concert, 5:00–6:00pm

Moderator: Jason Fick (Oregon State University)

[Click here to join](#)

Meeting ID: 91829486366

Password: 624332

**Embodied Experience in the Music of Black Composers Hannah Kendall,
Brian Raphael Nabors, and Shawn Okpebholo**

Processional (2018)

Hannah Kendall (b. 1984)

Piano Sonata (2016)

Brian Raphael Nabors (b. 1991)

Amazing Grace (2006)

Shawn Okpebholo (b. 1981)

Iris Cheng, piano (Florida State University)

Here, Bullet: A Song Cycle for Baritone and Piano

Kurt Erickson

Here, Bullet

Eulogy

A Soldier's Arabic

Curfew

André Chiang, baritone and Megan Argo, piano
(Oklahoma State University)

Diversity in Music: Works by Chaminade, Price, Guastavino, and Beach

Capriccio Op.18

Cécile Chaminade (1857-1944)

Elfentanz

Florence Price (1887-1953)

Las Niñas

Carlos Guastavino (1912-2000)

Three Compositions, Op. 40, No. 2 Berceuse

Amy Beach (1867-1944)

Koki Tanaka, violin and E-Na Song, piano
(independent musicians)

—END OF CONFERENCE—THANK YOU FOR PARTICIPATING AND ATTENDING!

Abstracts and Program Notes

Bailey, Mary Lindsey

Performance: “Rainbow” and “My World is Not Flat” from Collision Etudes by Alyssa Morris

In the program notes to the score of Collision Etudes for Solo Oboe, composer Alyssa Morris describes her work as such, “America is a melting pot, a beautiful ‘collision’ of cultures and beliefs. Collision Etudes highlights a collision of contemporary art styles, while bringing awareness to several significant female American artists.”

The fourth movement, “Rainbow,” is based on the painting of the same name by African American Expressionist painter and art educator Alma Woodsey Thomas. She was the first fine arts graduate of Howard University and the first African American woman to have a solo exhibition at the Whitney Museum of American Art. Morris uses descriptive terminology such as Ethereal, Wispy, and Spirited and a formal structure of ABCBA’ to depict the color-blocking scheme of Thomas’ painting.

“My World is Not Flat,” the final movement of the work, is based on the painting of the same name by Native American modernist painter Margarete Bagshaw. Her paintings feature rich colors and geometric patterns that unite traditional and modern styles. Morris uses modern oboe techniques, including multiphonics and harmonics, in a rhapsodic work that is connected through the use of a recurring Pueblo Dance Song.

Baker, Tom

Original Composition: Traces: Sarah

Traces: Sarah is a meditation on loss, grief, and memory. Scored for harp with electronics, it is a search for what remains in the absence of known things, real things, loved things. It began as an incantation, a conjuring, to give voice to the inaudible and form to the imperceptible. It has become a trace, a remnant, that has evolved into a requiem for things lost.

Bennett, Michael

Paper: New Dimensions in Music: Joan Franks Williams and the Musical Avant-Garde in 1960s Seattle

In 1962, Seattle’s World’s Fair (the “Century 21 Exposition”) looked ahead to the new millennium through the lens of modern science, space exploration, and the progressive future, drawing almost ten million visitors to what was then a relatively modest, unassuming city in the Pacific Northwest. It was a uniquely opportune moment for Joan Franks Williams, a New York City composer and conductor in her early thirties, to arrive in Seattle and promptly establish a new music organization she called New Dimensions

in Music (NDM). For the next decade or so, NDM provided access for enthusiastic performers and concertgoers to cutting-edge new music being composed in arts epicenters in New York, California, and Europe. Williams tirelessly promoted the kinds of experimental, avant-garde music—both acoustic and electric—that other mainstream arts organizations ignored. Yet, despite NDM’s achievements, the organization has received little scholarly attention or press coverage, either in its time or in the decades since it faded into obscurity. Through examination of archival materials available at the University of Washington’s Special Collections, this paper provides an overview of Joan Williams’ important musical contributions to Seattle and beyond during NDM’s all-too-brief existence. Further, by challenging composer-centered approaches to music history that tend to exclude concert organizers, promoters, and hosts (often women), this paper offers a more inclusive view of Seattle’s music history.

Bersh, Brian

Demonstration: Incorporating Civic Engagement in the High School Music Experience

This demonstration session will detail the methods and resources used within a public high school music program to prepare students to make a difference in their community’s civic life. The U.S. government identifies four civic engagement constructs: civic action, civic community and duty, civic skills, and social cohesion. These constructs will serve as a framework for discussing civic engagement curriculum. The presenter will explore how acts of service, participation in community events, implementation of a student leadership program, and a music mentorship program for students with special needs help to better the community, build trust, and increase students’ willingness and preparedness to make positive contributions to society. The presenter will also share challenges and limitations when the civic engagement curriculum depends on volunteerism and after-school experiences. Activities will be considered through the lens of a social action approach to multicultural curriculum reform. Student engagement on composer diversity, cultural appropriation, and literature selection will be shared in efforts to balance curriculum to serve as a window and mirror for students. Instructional approaches will be shared that provide students an opportunity to reflect on the needs of their community and consider what action is within their means.

Bogdan, Valentin M.

Original Composition: Elegie – from Far Away, I Love You and Goodbye

“Elegie - from Far Away, I Love You and Goodbye” was written in 2018. It is through-composed work, meant to bring out the lyrical character of the cello (the composer’s favorite instrument). The piece is dedicated to the loving memory of the composer’s grandmother.

Brinkmann, James

Lecture Recital: 'L'-Evating Art: Discovering Musical Awareness and Social Connection in Spontaneous Participatory Experiences of a Presentational Genre

What if a subway musician offers more than just entertainment for a dollar but an opportunity for connection between the train passenger and performer? How will people express their experience with Western classical music if it is spontaneous, in public, and includes a participatory element? I explored these questions in Chicago's subway stations, known as the "L", over three months. I played one piece of music over and over for 60 - 90 minutes. Over the course of the project, passersby created communal art while they listened to flute music spanning from the Baroque era through the mid-20th century. This lecture-recital discusses the implications of incorporating visual art activities into a spontaneous Western classical performance. Using a comparison of different expressions on the artwork and my field notes as a participant-observer, I will discuss the implications of adding participatory elements to Western classical performance, which is currently presentational. In addition, this lecture-recital recreates the subway performance so the audience can participate and experience how listeners and performers become collaborators in a participatory classical concert. In the subways, people responded to music with imaginative expression when given guidance and the freedom to interpret the music. By altering the setting and changing the role of the listener, participatory music elements can greatly enhance the listener's musical connection to Western classical music and foster social connection.

Burt, Patricia and Duker, Philip

Paper: Student-Driven Music Theory: How the Question Formulation Technique Can Promote Curiosity, Agency, and Creative Course Design

How can we move our students from answering questions that we pose to them, towards developing their own avenues of inquiry? In this paper we make the case for teaching students how to ask meaningful questions about music. We argue that asking questions can be a crucial learning goal that motivates students' development as thoughtful and effective musicians.

The Question Formulation Technique (QFT) is a pedagogical tool that teaches students how to develop their own questions in relation to a prompt. Students generate, manipulate, and prioritize these questions as a springboard for further class activities. This method foregrounds students' ideas and agency, motivating those who struggle to creatively engage with course topics and thereby increasing their confidence with the material. We will share how we have incorporated this technique in the context of the theory core sequence and additionally show how the QFT approach can be utilized in other academic courses and applied contexts.

QFT leads to a learning cycle where students develop their own questions, learn analytical skills and ideas in pursuit of those questions, share their findings publicly, and then reflect upon the process. In this paper, we will share strategies for using the QFT in our classes, highlighting how this process can create deeper learning, longer retention, and ultimately challenge students in ways that are authentic and meaningful to their own musical pursuits.

Calderón Cornejo, Ana Gabriela

Paper: Preserving the Pioneers: Reviving Latin American Women Composers

The works and knowledge of Latin American women composers, active before the modern digital age, are at risk of disappearing. While few such women in this region were even able to actively compose music, their contributions are moving into obscurity in part due to the lack of exposure and limited cultural preservation programs in their countries. The music of these female composers is often limited to old manuscripts that are being continuously damaged with the passage of time since many of the remaining documents are either tucked away in libraries among the Latin American countries or held by family members. In addition, there is a severe lack of both audio and video recordings which makes it challenging to access and learn from these compositions. My research into existent compositions has led me to search and discover different compilations and anthologies of various female Latin American musicians. In addition to addressing the grave importance of rescuing the work of these women, this presentation provides a selection of recently uncovered information regarding several such composers and their important work. Moreover, this talk will offer information about the different sources within both the United States and Latin America where materials such as biographical data, recordings, and manuscripts can be found. It is my hope that through both discovery and digitization these resources will be available for future generations.

Cheng, Iris Shepherd

Performance: Embodied Experience in the Music of Black Composers

Hannah Kendall, Brian Raphael Nabors, and Shawn Okpebholo

Hannah Kendall's creative work is driven by stories of historical events and underrepresented people groups. Processional was written to commemorate the life and work of Dr. Martin Luther King, Jr. The piece was inspired by a painting by Norman Lewis—an abstract representation of the historic march from Selma to Montgomery. The painting conveys the gravity of the march and the sense of unity and purpose among its participants through a series of white strokes depicting the marchers in a central band, like a beam of light, that gradually widens to reflect the procession growing in length and number.

The place of the processional has special significance to Brian Raphael Nabors, who was born in Birmingham, Alabama. Nabors's Piano Sonata is a large-scale narrative in one movement comprised of different sections. Characteristic of his works, Nabors expresses the theme of our shared humanity through a synthesis of musical styles. Nabors describes his musical sound as "Americanized Russian-French Bartókian Gospel Jazz." The sonata opens with a dreamy, contemplative section with melodic material that serves as the foundation for the sections that follow.

The ethos of Amazing Grace reverberates within Kendall's Processional, considering that thousands of freedom marchers lifted their voices in one accord, singing spirituals and freedom songs as they marched across Alabama. Shawn Okpebholo's Amazing Grace begins with a simple statement of the melody that evokes reverence. In a series of variations, he incorporates unexpected harmonic dissonances, plays with the rhythm of the tune, and employs the use of canon.

Chiang, André

Performance: Here, Bullet: A Song Cycle for Baritone and Piano, by Kurt Erickson

Here, Bullet is a song cycle for baritone and piano composed by Kurt Erickson with poetry by Brian Turner. The cycle was completed in July 2019 and performed around the world via a singers' consortium. Its creation came about through Erickson's desire to gain more reach and initial performances for a new piece. Using different social media, he found over two dozen participants to perform the work, and about eight performances occurred before the COVID-19 pandemic.

In terms of content, the poetry covers the bloodlust and power of the bullet and gun, the effect and natural reverberation of suicide, the blending and misunderstanding of cultures, and the calm "normalcy" between the violence of war. The immediacy of tone comes through from Turner's time as a soldier in the Iraq War where he wrote the poetry for his book, Here, Bullet. The cycle begins with "Here, Bullet," which serves as an evocation for the bullet and the power that it holds. With waning sound from "Here, Bullet," "Eulogy" begins and distinctly recounts the suicide of a member of Turner's deployment. "A Soldier's Arabic" shows the differences between the invading and home cultures, and it leads directly into "Curfew." As a closer, this song provides a reflection on the themes that have come before and sets the day at ease as well as the life of a soldier. With such visceral images and text, the music is provided a perfect backbone for interpretation and thematic expression.

Choi, Grace

Demonstration: Improvisation in Collegiate Private and Group Piano Settings

With intent to improve pedagogy in collegiate piano settings, the purpose of this demonstration is to encourage improvisation. More specifically, aural approach will be emphasized in demonstrating how private and group piano students can effectively learn and benefit from improvisation. Many music educators suggest that an aural approach to instrumental music instruction will improve student achievement (Azzara, 2002; Bluestine, 2000; Campbell, 2005; Curwen, 1901). Nevertheless, traditional approaches of instruction starting with notation still prevail in much beginning piano pedagogy. Without the musical context of tonality, meter, and style, students focus on individual notes that often result in a lack of musicianship skills. Music instruction that focuses on developing students' aural comprehension is much needed because a lack of students' understanding of tonality, meter, style, and harmonic progression will interrupt the natural transfer to piano performances (Azzara, 2002). Aural approaches incorporating improvisation have received increased attention in recent years, but are not prevalent in collegiate piano settings. Most adult private and group piano curricula focus on technical advancement in lieu of creative music making and aural skills development. Perhaps due to the nature of the instrument, piano students may simply press keys on the keyboard without comprehending what they are playing. This demonstration is unique because it will include: (1) teaching demonstrations of improvisation in collegiate private and group piano settings; and (2) research results and interpretations of overall music achievement in collegiate private and group piano students.

Chung, Jiyoun

Original Composition: Scissors Fantasia Toccata for Solo Piano

"Scissors" Fantasia Toccata for solo piano, was commissioned and written in 2017 and premiered in February 2018.

Inspired by Scissors dance, a traditional Korean dance performed by taffy sellers in farmer's market to get attention from people, "Scissors" highlights the percussive nature of the instrument, while portraying visual and auditory characteristics of the dancer and the scissors.

Cotik, Tomás

Demonstration: Workshop for Performing Musicians: Achieving a More Natural Approach with Concepts and Exercises Inspired by the Alexander Technique

Inspired by elements of the Alexander Technique, this session covers concepts and exercises that help us reflect on the use of our body. These practice techniques can be

used to achieve a more natural approach to instrumental playing and to help avoid unnecessary tension, pain, and potential injuries over the course of a musician's lifetime. These exercises allow the participant to experience a more relaxed and effortless way of playing, thereby improving the quality of sound, enabling a more fluid technique, and reducing the physical manifestations of performance anxiety. In this session, basic principles integral to the Alexander Technique and Body Mapping are specifically applied to address the challenges of string players. Through the use of guided imagery and innovative exercises, participants will be led to realize where certain tensions occur while they perform and will be subsequently taught how to release these strains. Instruction will focus on the elimination of stiffness in the head, neck, and shoulders, the efficient use of both the left and right hands and fingers, the utilization of the natural weight of the arms, and on the creation of a sense of groundedness through the release of the torso and legs. In improving a player's sense of kinesthetic sensory awareness, the information and exercises presented in this session will allow participants to grasp a more natural approach to the instrument, ultimately helping them channel most effectively their musical voice.

Davenport, Kim

Demonstration: Musical History of Tacoma: A Model Interdisciplinary Course

"Musical History of Tacoma" is an interdisciplinary course offering at the University of Washington, Tacoma. This demonstration will propose that the course is a highly replicable model of an interdisciplinary music course, well suited to either a campus without a traditional music department, or as an appealing offering for a music department interested in reaching more non-majors. The course explores a diverse range of musicians and musical genres through the lens of Tacoma's history. Utilizing primary source readings, listening examples, and guest lectures by local musicians and historians, the course introduces the concept that music provides unique insight into the nature of a place as it changes through time. The lower-division course is open to all students, regardless of major and with no prerequisites. Students engage in a final project which requires the utilization of primary source materials to conduct original research into a story of a specific musician or musical event from the city's history. Students have the option of preparing a traditional research paper, or if they prefer, a multi-media blog post in the format of those published by the course instructor on the Tacoma Music History website: tacomamusichistory.org. Students who choose this option have the opportunity for their work to be published on the site, reaching a wider public audience.

Davenport, Kim

Performance: Nocturne: A Dialog with Kurt Cobain

Composed in 2016, the "Nocturne" by Gregory Youtz is a single-movement work for solo piano based on motives from Kurt Cobain's song with Nirvana, "Smells Like Teen Spirit." The unifying features are the rising fourth- both melodic and harmonic, the perfect fifth interval- drawn from standard rock power chords, the four-chord progression of the verse F-Bb-Ab-Db, the progression of the chorus F-F#-Bb/B-Ab, and the rhythm short-short-long. In form the piece is a typical three-part Nocturne: an opening quiet section, a more energized middle section, and then a return to the quiet material. At the recommendation of the composer's Pacific Lutheran University colleague, pianist Oksana Ezhokina, the piece seeks to provide talented young adult players with a piece that uses extended techniques, but in a way and for a purpose that they understand and enjoy. As an homage to Cobain and so many young people like him going through life's roughest patches, the opening section is like a haunted dream with the naïve rising fourth trying hard to light the darkness. The middle section finds its rock 'n roll (indeed grunge!) groove, and rises toward more and more rebellious power before crashing down again into the darkness. Gregory Youtz received his B.M. in composition from the University of Washington in 1980 and his D.M.A. in composition from the University of Michigan in 1987. His principal teachers have included Leslie Bassett, William Bergsma, William Bolcom and William Albright. He is on the faculty of Pacific Lutheran University.

Dellaperute, Tyler

Paper: Developing a Musician's Feel: An Improvisatory Experience

When first learning a language, children learn to speak before they learn to read and write. It seems this is the natural way to approach music; much like speaking, improvising is a gateway for social interaction and helps musicians develop an internal feel of the fundamentals. In most cultures outside Western European art music, oral transmission and spontaneous improvisation are the most widespread methods of music-making. Even within Western European tradition, improvisation was integral in the development of many musicians, as seen in the likes of improvisers-composers-performers as Bach, Beethoven, and Liszt.

Yet, counterintuitively, for most classically-trained musicians this approach is reversed. Instrumentalists are pushed to refine technique and memorize the "greats" before they establish an internal sense of pulse, counterpoint, and form. This lack is what led to the design of an elective course that aims to equip classically-trained musicians with the "feel" of 17th- and 18th- century style through group improvisation. The course, drawing on resources such as Martin Erhardt's *Upon a Ground* and Ed Sarath's *Music Theory Through Improvisation*, begins with the simple process of improvising guide tones over a repeating bass line. As more layers of complexity are added, the

foundational elements become reinforced through repetition. The entire course takes place in a low-pressure group setting, allowing for spontaneous interaction and creative collaboration. Culminating in live performance in a public venue, such as a nursing home or street corner, the class will encourage Christopher Small's concept of "musicking" and will breathe life into a dormant tradition.

De Oliveira Luiz, Camila

Paper: Women Flute Composers as Part of the Western Classical Standard Flute Repertoire in the 20th and 21st Centuries

The standard flute repertoire displays an almost informal agreement established between academia and performers. For a composition to become a part of flute standard western repertoire, support in literature, score publications, and recordings is needed—the more of it, more likely is for a certain composition to be added to the repertoire. Nowadays, women composers for flute are being noticed more often than in the previous centuries. In this paper, I will look at women composers for flute represented in the western classical flute repertoire and the ratio of their representation in the overall standard repertoire.

Female flute composers gained more individuality and more space in western classical music, but adding their names to the standard canon literature is still a challenge, as could be observed in a comparison among the 21st century catalogs. The access to scores sheds some light on publishers specialized in women composers, and at the same time reflects on the amount of recordings of flute women composers, possibly affected by absence in the literature. Curiously, an analysis of recordings between male and female composers results in a discrepancy in the number of views of those recordings, but not the number of the recordings. As scores and recordings and their relationship with the literature on flute women composers need to be researched more thoroughly, this paper represents a starting analytical point with intention to grow women's presence in the flute standard repertoire.

Emge, Jeffrey

Original Composition: Morning on Tai Mountain

Chinese history has for many years been a source of fascination. My study of Chinese culture and my love for mountain climbing both lent themselves to fascination of the tradition of climbing Tai Mountain, especially at the night before the Chinese New Year. As this occasion would be punctuated with many fireworks, this imagery lent itself well to the snare drum used as partner to the saxophone.

The composition is in four parts, each part with its own interior form:

The South Gate—Folk Tale at the Temple—Shrines and Spirits—The Summit at Sunrise.

The first part depicts the chaos of buying tickets and negotiating the crowds near the entrance. After beginning the journey, a group of people set off strings of firecrackers. The second part is the first part of the climb, where a rest stop at a temple leads to an old man telling a group of young children about his life as a child in rural Shandong province. The third part represents the steepest part of the climb, near a group of Buddhist shrines. In the late night on the mountain, these old shrines seem to have their own mystical story, and the wind howling through the canyons and shrines seem to be the voices of the dead. The fourth part is the arrival at the summit with its many souvenir stands? An old woman begs for money by singing a traditional Shandong embroidery song. Firecrackers are lit as the sun rises in the east.

Fick, Jason

Original Composition: *junktures*

Illuminating and extending the sounds of bending, ripping, and breaking, *junktures* offers the listener an elaborate narrative based on the momentary world of sudden impact, while alluding to the sensations of autonomous sensory meridian response (ASMR). This piece was realized through juxtaposing unprocessed and synthesized versions of the original source material in an attempt to explore pivotal moments in time and the connections between them that forge new pathways.

Fick, Kimary

Paper: Social Justice Education Pedagogy for the Music History Classroom: Exploring Difference, Power, and Oppression in Western Art Music

At the foundation of the history and canon of Western art music are systems of power and oppression that both form and inform our teaching, narrative, course objectives, and classrooms. A continued uncritical approach to teaching this narrative reinforces those systems, thereby perpetuating white supremacy through a complex web of hegemony. This paper proposes that music history pedagogy take a turn towards Social Justice Education (SJE) to offer our students a critical and analytical approach to history and the canon and to avoid tacit acceptance of systematic oppression.

The primary objective of Social Justice Education is to teach students to recognize and analyze ways systems advantage and disadvantage social groups, so they can confront systemic oppression in everyday life. Shifting objectives of music history courses towards these principles offers opportunities to engage students in a critical pedagogy and prepare them to become socially-conscious musicians. In this presentation, I will introduce the basic principles of SJE, outlining best practices of its inclusive practices and critical pedagogy. Through a few activities I implement in my music history classroom, I will offer a starting point to shift the music history narrative away from hegemonic exceptionalism and towards systems of power and oppression.

Garcia, Nicholas

Paper: Race and the Queer Identity in Classical Music in the Portland Piano Community

While volunteering with Portland Baroque Orchestra, with the eagerness to feel more included in a classical music community and meet other musicians like myself, I started to notice how different I was from the patrons, performers, and other volunteers. As a queer person of color, I felt different. I then started to become fascinated with meeting other classical pianists QPOC (queer people of color), but was struggling to find them. In this paper, I will show through interviews with QPOC how they are represented in the Portland, Oregon classical piano music community. I will use interviews to develop a case study that examines moments in which race, gender and sexual identity, and community, converge to develop our perspective about these different intersections. The foundation of this paper is intersectionality, described in the literature as experiences shaped not by a single axis of social division, (race, gender or class), but by many axes that work together. I will also address and discuss challenges such as access and microaggressions that QPOC face while living and working in this junction. The data of this case study will be analyzed through the scope of queer and sociological theory to better understand the need and opportunities for QPOC participating in the classical piano music community. My goal for the listener, reader, and myself is to find a “belonging in the insecure conditions of modern society” exemplified in the Portland, OR classical piano population.

Ginger, Kerry

Performance: Judith Cloud’s Botany for the Gods

In her 2016 song cycle, *Botany for the Gods*, Arizona composer Judith Cloud (b. 1954) weaves vivid musical threads through the mythological, scientific, and mundane, blurring the boundary between. The texts, by American poet Janet Joyner, highlight the importance of perspective and frame by applying women’s subjectivity to myths, knowledge, and experiences long mislabeled “universal.” Cloud’s character-driven musical vignettes complement Joyner’s fresh narratives in their playfulness with musical tropes, deployment of dissonance, and expressive energy.

With disarming and even empowering humor, the three songs excerpted here treat themes of injustice, reason, and helplessness. “Cassandra” glosses the myth of the truth-speaking prophetess who is doomed to be disbelieved. “Decoherence as My Way Out of the Quantum Mechanics of Underpants” is an off-kilter waltz in which a modern divorcée applies the language of physics to the dissolution of life as she knows it. In “*Botany for the Gods*,” Cloud and Joyner reimagine Daphne’s transformation into a laurel tree to escape her would-be rapist, Apollo. These lighthearted but poignant commentaries challenge the neutrality of received wisdom, inviting the listener into communion with oft-marginalized perspectives.

Grant, Darrell

Panel: The Artist as Citizen: Preparing Our Students to Lead for Social Change

Panelists: Byron Au Yong, Suzanne Savaria, Fedja Zahirović, José Pedro Zenteno

2021 is a challenging time to embark on the study of music. On the one hand, the profession continues to undergo multiple disruptions, while rising college costs raises questions about the value of a music degree. At the same time, the role of the arts in creating societal well-being, and the need for artists at the vanguard of social change have never been more clear. How do we reconcile these conflicting messages?

This 5-person panel, entitled “The Artist as Citizen: Preparing our students to lead for Social Change,” will share insights from specific initiatives aimed at (1) creating pathways for aspiring artists to discover their potential to affect social change as members of local and global communities, and (2) meeting our student’s needs to find identity, connection and purpose.

Drawing on our perspectives as academics, teaching artists, and students, the panel will outline the experiences that drew each of us towards an educational lens combining arts and activism; make the case for developing core-level music curriculum that addresses social engagement, share rationales for interdisciplinary curricular approaches; discuss successes and challenges to creating meaningful engagement, and building critical partnerships inside and outside our institutions. Finally, we will explore the implications of this approach on the work of de-centering whiteness and dismantling systemic racism within the music curriculum.

Heilmair, Barbara

Paper: Clarinet Choir Pedagogy - An Idiomatic Blend of Wind Ensemble and Chamber Music Teaching

This presentation will examine Clarinet Choir pedagogy in the context of its unique niche within the landscape of wind teaching. Compared to other wind groups, Clarinet Choirs are located between large wind ensemble and smaller chamber groups. They have a special sound, spanning a wide tonal range, while they are overall monochromatic in timbre. This unique setting requires a particular pedagogy. The author explains that this pedagogy can be seen as a blend of teaching methods and practices from both wind ensemble and chamber music and additional elements that cater to Clarinet Choirs’ idiomatic traits.

The presentation will cover knowledge and skills typically taught in Clarinet Choirs, the correspondence of these pedagogic elements to the genres of wind ensemble and

chamber music teaching, an introduction to educational elements specific to only Clarinet Choir, and summarizing thoughts.

Some examples in the presentation: First, playing in a Clarinet Choir teaches participants to work with a conductor, an area that is typically found in band education. Second, Clarinet Choir music sometimes features passages with one part per player. This situation usually occurs in small groups and calls for a chamber music-related teaching. Third, the balance of sound within the clarinet ensemble. Here, there are elements of both band and chamber music teaching, while additional skills are developed that are specific to the idiomatic Clarinet Choir setting and sound.

Huang, Rachel Vetter

Lecture Recital: Sonata Tragica: A Puerto Rican Epic

Luis Rosalebron's Sonata Tragica for violin and piano, composed in 2017, is a dazzling immersion in Puerto Rico's social history and musical culture. It is well-suited to the conference's theme of fostering equity and opportunity, in that this particular American cultural-historical interaction is rarely encountered in the Classical music arena. The Sonata's neoromantic musical language has the breadth to incorporate, in its three movements, three Puerto Rican music phenomena: the Baquine, the Lamento and the Bomba. These movements evoke complex and tragic interfaces among Puerto Rico's Spanish-colonial and slavery-era cultures. The Baquine, for instance, is traditionally a joyous response to the death of an infant of color, who has become an angel. The emotional contradictions of this situation are heightened in the case of a "mixed-race" infant who, in the early 20th century, was ineligible to enter heaven. The Lamento addresses the anguish of a believer who finds himself abandoned by his God. The Bomba, a wild and ecstatic dance, suggests a joy that is born of despair. Its programmatic elements refer to the murder of slaves, the sugar mills, and the Catholic church. At the same time, its cross-rhythms and complex harmonies create an intoxicating musical experience of release and fulfillment. The performers will discuss the work, inviting listeners into its rich world of cultural allusion. They will also perform major sections of each movement.

Hwang, Yoon Joo and Gillick, Amy

Paper: A Practical Pedagogy for Connecting Ear Training to Music Practice and Performance

Ear training is essential for the developing young musicians. In higher education in the U.S., aural skills are required for the fulfillment of an undergraduate music degree. We believe that teaching Aural skills should be practical, and clearly apply to a music major's performance in ensembles. Playing rhythms accurately, performing in tune, and collaborating with other musicians are fundamental skills with which students often struggle. When students face these issues and difficult passages in their repertoire, aural

skills training provides the skill set to think critically and practice efficiently while simultaneously honing their fundamental technical and musical skills. Our presentation will illustrate and demonstrate how instructors can help music students foster these critical skills in practical settings. In this presentation, we will also explore some of the successful and failed strategies from contemporary aural skills instruction.

Ivanov, Ivan

Lecture Recital: Leonardo Balada and Surrealism in Music

Leonardo Balada and Surrealism in Music incorporates a diverse range of sources to examine musical expressions of Surrealism, beginning with the rise of several related art movements in the early 20th century, then focusing on the maturation of musical surrealism in the music of Spanish-American composer Leonardo Balada (born in Catalán in 1933). A long-time collaborator of prominent Spanish artists Salvador Dalí and Pablo Picasso, as well as the Nobel Prize winning author Camilo José Cela, Balada's composition clearly demonstrates the centrality of transformation to Surrealism, illuminating the works of other composers also associated with the movement. My lecture includes detailed analysis of Balada's music, emphasizing his orchestral work *Guernica* (1966), the vocal drama *María Sabina* (1969), and his series of chamber works titled *Caprichos* (2001-2017). The author brings to this study the synthesis of deep performance experience with Balada's work and extensive knowledge of 20th century musical and artistic movements in global perspective. Leonardo Balada studied composition with Vincent Persichetti and Aaron Copland and conducting with Igor Markevitch. He was awarded the position of Professor of Composition at Carnegie Mellon University and retains this title to this day. Balada has influenced and taught such composers as John Zorn, Stephen Hartke etc. His works are being performed by the world's leading orchestras, such as the Philharmonics of New York, Los Angeles, Israel, The Philadelphia Orchestra, The Philharmonia Orchestra London, the symphonies of Pittsburgh, Cincinnati, Dallas etc.

Jin, Xinshuang

Lecture Recital: The Fusion of the East and West in Zhou Long's Piano Music

Zhou Long is a prolific and internationally recognized American-Chinese composer with varieties of compositions including orchestral, choral, and chamber works. He is currently a professor of composition at the University of Missouri and Kansas City Conservatory of Music and also a recipient of the 2011 Pulitzer Prize. Zhou Long received his childhood musical education in China and earned his DMA degree in Columbia University. Because of his unique experiences in both eastern and western cultures, his compositions merge the essences of eastern and western musical traditions to transcend cultural and musical boundaries. This lecture recital of his piano work *Pianobells* (2012) creates a deeper understanding of the fusion process in Zhou Long's

work and illustrates how he brings together the aesthetic concepts and musical elements of the East and West.

Johnson, Allison

Paper: Creativity and Diversity: How Difference Sounds and Expands in the Micro and Macro

From dynamic models and studies from neuroscience, psychoacoustics, creativity studies, and related sub-fields, we have learned that diversity is the indisputable mother of creativity. Using key studies parsing similarities and differences among Affective, Structural, and Dialogic Listening, this presentation aggregates and analyzes the data to address how divergence and diversity within various music learning and presenting environments benefits the learner, the listener, and the teacher. The talk is divided into three general sections: the cultural practices which inform musical meaning. What is generally shared and understood within musicking that aid us in predicting, anticipating, and valuing sounds within our music-cultures and sub-cultures; the cognitive and cultural processes and biases the listener uses to interpret both recognized and unrecognized sounds and soundworlds; the practices within Dialogic and Informational Listening which can instruct us as listeners, performers, and creators to harness the dynamic processes of diverse models, structures, and soundworlds. The presentation concludes with a discussion of the implications of the evolving understanding of diverse sound worlds toward future research on models of music programming, presenting, and audience development.

Kearney, Joshua and Staub, Jared

Paper: Social Justice, Repertoire, and the College Wind Band of Our Time

Historically, music has often reflected the social and political climates of its respective time. Music composed today is no different—often alluding to some of the more prominent and painful aspects of contemporary American society. In recent years, choral compositions referencing social justice issues have become more widely incorporated and more openly discussed. In 2017, Chorus America, an organization focusing on “advocacy, research, and the advancement of the choral field,” launched an initiative in recognition of the need for repertoire that speaks to equity, advocacy, and social justice.

Like their choral peers, students in college wind bands have a variety of ensemble experiences based on many factors: size and enrollment of the institution, locale, politics, college/university affiliations, etc. Outside of the premiere ensembles at most universities, and particularly during the time of COVID-19, many college wind bands struggle to maintain complete and standard instrumentation due to irregular meeting schedules and rotating enrollment. Programming for ensembles that regularly face these challenges is often a daunting task in its own right, before even considering music that

speaks to the current socio-political climate. This session seeks to highlight and identify quality repertoire that speaks to social justice issues and is appropriate for wind bands facing these challenges.

Lee, Sunjoo

Lecture Recital: Shining a Light on Neglected Piano Works of Reinhold Glière: 25 Préludes pour piano, op. 30

Reinhold Moritsevich Glière (1875-1956) has been noted as one of the most highly honored composers in the Soviet Union. He had success as a composer, conductor, and educator. As popular and important as Glière has been in his native country, he remains very unknown to non-Russian audiences. Although Glière wrote more than five hundred works, including music for orchestra, chamber music, voice, and ballets, relatively few of his works are known and performed in the West. The piano works of Glière are short characteristic pieces. He wrote pedagogical pieces for young pianists including 12 Pièces Infantines, op. 31 and 8 Pièces Faciles pour Piano, op. 43. Unlike pieces mentioned earlier, the 25 Préludes pour piano, op. 30 is a set of advanced-level concert works. Compared to preludes by other composers, such as Chopin and Debussy, this set of preludes is barely known. The year 2020 is the 145th anniversary of Glière's birth. As a celebration of this anniversary, the purpose of this lecture recital is to reintroduce his 25 Préludes pour piano, op. 30. Selected works of the set will be performed. This lecture recital will give an opportunity to learn Glière's 25 Préludes pour piano and his compositional style in solo piano works as well as extend teachers' repertoire for themselves and their students. As J. S. Bach's work was rediscovered and revived by Mendelssohn, this lecture recital can be the starting point where Glière's 25 Préludes pour piano, op. 30 will be recognized and performed more.

Lewis, Ralph

Paper: Revisiting the Music Box-Like Foundations of Rebecca Saunders' Compositions

When the news broke in 2019 that composer Rebecca Saunders received the Ernst von Siemens Prize in recognition of her compositions, it was a rare moment for American musicians to discuss her music publicly. As Saunders' music increasingly appears on US concert programs, revisiting the fundamental elements of her work and how they inform her most recent output will ideally support scholars, performers and new listeners as they encounter her music for the first time. Throughout her career, the ways Saunders curates fundamental elements in her works have made her stand out amongst other European Post-Serial composers. She artfully sets critical parameters (including instrumentation, harmonic language, and timbral expression) into such narrow yet rewarding circumstances that the choices themselves almost intimate the totality of the resulting piece. This design-minded pre-compositional approach, as seen in pieces such as Blue and Gray, where Saunders employs two five-string basses in specific scordatura

that support the overall harmonic choices, shows the extent that this approach can shape her works. Drawing on my earlier research about Saunders' approach, my presentation compares and contrasts these fundamental tendencies throughout her first two decades of compositional output and newer works that build specifically on those experiences and relationships, including how the earlier metaphorical music box-building has now at times given way to pieces for actual music boxes and how Saunders' specificity feeds seamlessly into her ongoing series of collage pieces.

Menchetti, Fabio

Demonstration: So Much Music, So Little Time. Creative Approaches to Teaching Music Literature

Many professors teaching surveys of music literature, especially for instruments with an extensive repertoire, face the challenge of covering such a wide topic in only one or two semesters. Professors have to make difficult choices: if trying to cover everything relevant is not a viable solution, deciding what to include (and exclude) in the syllabus leads in any case to unsatisfying decisions. Regardless of how thoughtfully teachers plan, compressing several centuries of music literature into a short period inevitably creates frustration and insecurity.

A successful solution to this impasse is streamlining the traditional structure of the class into a series of interactive lectures. Instead of filling the syllabus with as many composers and works as possible, in this strategy the teacher aims to pursue answers to broader questions concerning a specific period, style or author. Investigating why some forms dominated a certain era, understanding why a composer became emblematic in the collective consciousness, recognizing how works with opposite characteristics belong to the same artistic movement: this type of question will help the instructor to design a path through which students will learn more creatively.

With this presentation, I will show how it is possible to design a plan that relieves the teacher from the discomfort of excluding part of the repertoire, and at the same time meets the students' learning objectives, making them familiar with the most important styles, composers, and their works.

Momand, Elizabeth Blanton

Paper: Rediscovering the Music of Alicia Adélaide Needham

Despite being a prolific composer with over 700 compositions attributed to her, little is known about Irish composer Alicia Adélaide Needham, and her works are seldomly performed. Born in Oldcastle, Ireland, in 1863, Needham studied at Victoria College in Londonberry, and later at the Royal Academy of Music. While over half of her compositions are for voice and piano, she also composed for solo piano, brass band, choir, and small vocal ensembles. Needham was a gifted melodist, and her songs span

several genres including children's, patriotic, love, humorous, and sacred songs as well as typical Irish ballads. This paper will provide an overview of Needham's life and works, with particular emphasis on her songs and ballads.

Neely, William Chase

Original Composition: Graffiti

Graffiti, by nature, is a visual amalgamation of several contributors in one location. This combination of different styles and visions creates a beauty that tends to be blurred and chaotic. These elements are explored throughout the composition by the instrumentation and the density of the orchestration. Graffiti is comprised of two vibraphones and two marimbas; though both are members of the percussion family, each instrument creates contrasting yet complimentary textures. The tone of the marimba emulates the bold visuals of the idiom. In contrast, the sustain of the vibraphone creates a blurring effect that is representative of the unorganized contributions that ornament one space. The imagery of graffiti is realized throughout the work with different musical episodes. The aggressive embodies the adrenaline of the artist as they embark on their journey to make their statement. A statement that could be punishable by law if discovered. In the 'A' section the two competing vibraphone ideas are a motivic kaleidoscope. This fragmentation creates beauty out of chaos similar to the multiple images that create one major work. The piece then moves into a dance that features two solos, one in the first marimba and the other in first vibraphone. Though these solos are written out, they are intended to sound spontaneous, symbolizing the free hand and improvised nature of the artist's process. After a reprise, Graffiti concludes with a celebration of the completed painting. Then, one by one, the musicians fade out symbolizing the artists returning to the night.

Oh, Serin

Original Composition: Radiance

"Radiance" (2019) is composed for piano solo. This work describes various appearances and characteristics of light. Specifically, this compositional work focuses on the momentary light that can be seen in glass cups, mirrors and lighting. "Radiance" has diverse changes by having different tempi, ranges, and gestures at different sections in this single movement. Several initial units are developed by expanding and accumulating. At this point, the expressions on the score such as "Fiercely," "Mysteriously," "Despondently," "Progressively" could explain the atmosphere of each section. In the entire piece, the most distinguished element is thinness and pointillism of the texture.

Osuga, Amalia and Burel, Joshua

Lecture Recital: Nadia Boulanger's Legacy through her Female Students

Female composers often fall in the shadow of their male counterparts like Clara Schumann to her husband Robert, or Fanny Mendelssohn to her brother Felix. This trend is also observable when exploring the students of Nadia Boulanger. Many of Boulanger's male students receive far greater recognition than Boulanger's female students for their contributions to music.

Despite the extraordinary compositions and accolades by women, there remains a significant gap between the number of works performed by women in comparison with men. Last season the Women's Philharmonic Advocacy noted that of the top 21 orchestras in the United States with the largest operating budgets, only 3.4% of the works programmed were by women.

This lecture-recital presents music by Grażyna Bacewicz, Marion Bauer, and Lili Boulanger all students of Nadia Boulanger in an effort to showcase their incredible contributions to the field of music. The lecture explores the relationship between Nadia Boulanger and her female students, discussing their ideas about being composers who are women in a male-dominated profession and the challenges they overcame to gain respect from their male counterparts. The performances showcase music for which each composer has been recognized, demonstrating mastery in composition.

Works include an excerpt from the first movement of Grażyna Bacewicz's Sonata No. 2 for solo violin, Marion Bauer's *Roses Breathe in the Night*, and Lili Boulanger's "Nocturne" from *Deux Morceaux* and "Elle etait descendue au bas de la prairie" from *Clairières dans le ciel*.

Park, Joo Won

Original Composition: Cobalt Vase

Cobalt Vase is a solo improvisation for a drum machine. The drum machine (and other electronic instruments) is a musical instrument, and therefore one gets better at playing it with more practice. I did not want to operate Korg Volca Beats to record a drum track in a DAW. Instead, I wanted to become good enough to improvise, adapt, and perform with features unique to the instrument. I think I can "play the scales without looking at my fingers" on Volca Beat at this point. Jeff Mills' TR-909 Workout, which demonstrated how to use a device counts more than what device you use, is a direct inspiration for Cobalt Vase.

Park, Sa Ra

Original Composition: Sori (Sound)

The Korean word Sori means “sound”. Sori was composed under the influence of Korean composer Isang Yun (1917-1995). Yun’s 1963 piece Garak (melody) served as a model of my composition. By using ornaments, glissandi, tremolos, vibratos, trills, and flutter tonguing, Sori sounds exotic. However, elements and techniques of 12-tone serialism remain at the center. This is shown especially in the piano part, in which thick harmonies and clusters are used. In addition to the combination of Korean and Western musical elements, I applied Yun’s Haupttontechnik in my composition, in which the Taoist philosophy and techniques of Korean instrumental and vocal music are implied. Devised from this idea, I developed my compositional concept. In the first part (mm. 1-46), I chose five tones C, D, F, G, and A, which belong to a pentatonic scale. These central tones are used in a high register so that they are easily recognizable. In the third part (mm. 85-117), the Haupttöne (central tones) are A, D, C, and G#. This tone constellation of the intervals second, perfect 4th, and tritone show a combination of elements of Korean and of Western music. The middle part (mm. 47-84) is characterized by quick movements and many changes in tempo and tempo indications (rit., accel., tempo rubato), which make the music interesting. In the middle part, unlike in Yun’s Garak, I introduced solo parts both for flute and for piano. Hopefully, this gives the music more expressions and invites the audience to enter a dialogue with the music.

Parker, Andrew W.

Performance: A Little Female Contrast: Woodwind Trios by Living Female Composers

Our performance will feature two woodwind trios by living female composers for flute, oboe, and clarinet. The first seemingly explores guided improvisation paired with a more standard tonal offering.

Scottish-born Thea Musgrave (b. 1928) was a student of the celebrated Nadia Boulanger and Aaron Copland. Her “Impromptu No. 2” (1970) was commissioned by the Department of Music, University College, Cardiff, in association with the Welsh Arts Council. Written with considerable artistic freedom for the performers, it serves as a dramatic exploration of the vast dynamic, color, and range combinations of the upper woodwinds. An intriguing piece infrequently performed, it challenges the musicians both technically and in their sensitivity to synchronizing their parts at key musical moments.

American composer Elaine Fine (b. 1959) grew up with parents who performed in the Boston Symphony Orchestra. First a violinist, she switched to flute during her teenage years, studying at the Juilliard School. Fine performed in an Austrian orchestra and later relocated to Illinois where she returned to the viola and violin. She served as the

classical music director at WEIU, Eastern Illinois University's radio station. An active community servant and instructor, her works are available on IMSLP. She wrote "A Little Drama for Woodwind Trio" in 2018, after reading a dissertation on woodwind literature and learning that little existed for this configuration. This piece is her way of contributing to the literature. Throughout the work, piccolo and english horn are paired together with a bassoon-like bass line in the clarinet, creating the "drama."

Perlongo, Daniel

Original Composition: Dances at the Border

Dances at the Border is a four-hand piano suite that celebrates the rich cultural fusion from the music and dance traditions of so many immigrants migrating through the Americas from around the world. In Columbia, for example, the popular cumbia and jorupa dances are of Afro-Colombian origin. The small quick steps of cumbia were danced in chains by immigrants stowed away from their native lands on slave ships. Columbian local stories and baladas are found in their old vallenato melodies, and there is also an influx of traditions from many nations bringing salsa, merengue tangos, reggae, romantic bachata, and many more Afro-Caribbean musical styles.

The work unfolds in 7 sections, each relating to a Columbian dance. 1 - Cumbia Groove sets the stage with its driving rhythmic gestures and arpeggios over a descending chromatic scale bass line. This is followed by a contrast in two parts, 2 - Dream Balada and 3 - Vallenato Waltz. Further developing the initial themes with augmentation, sequence and harmonic modulation, is 4 - Jorupa Jive. The music then returns with variation to the contrast, 5 - Bachata Tryst and 6 - Merengue Swing. After that comes a piu mosso finale with rousing chordal interruptions, 7 - Cumbia Carnaval.

We hope you enjoy this potpourri of dance-like rhythms in Dances at the Border – from chains rattling in the first movement, Cumbia Groove to the culminating liberation and cultural fusion celebrated in the Cumbia Carnaval finale. (Notes created by composer and performer.)

Petitto, Jacqueline

Lecture Recital: Sister Power! Solo Piano Works by Nadia and Lili Boulanger

Now that diversity, inclusion and equity are top of mind, it is imperative that we advocate for gender equality by celebrating extraordinary women in classical music. This lecture recital highlights the important contributions both female musicians have made to our profession. Child prodigy Lili Boulanger (1893-1918) composed exquisite works and was the first female winner of the Prix de Rome. Unfortunately, she died at the tender age of twenty-four. Nadia Boulanger (1887-1979) studied with Gabriel Fauré and became the most influential music pedagogue of the twentieth century. Among her

pupils were Aaron Copland, Philip Glass, Darius Milhaud, and Astor Piazzolla to name a few. In addition, Nadia was one of the first women to conduct several of the world's leading orchestras including the New York Philharmonic, Philadelphia Orchestra, and the Royal Philharmonic Orchestra. She taught at the Paris Conservatory, Juilliard, Peabody, Harvard and more.

My program features the following underplayed and underrated pieces: Lili Boulanger's Prelude in D-flat Major, No. 1 D'un Vieux Jardin and No. 2 D'un Jardin Clair from Trois Morceaux Pour Piano, and Nadia Boulanger's Vers la Vie Nouvelle.

This topic is particularly relevant presently and fascinating to me since I studied with Dr. Marianne Ploger, a pupil of Nadia Boulanger's. It is most fitting to tie this to the importance of lineage in music, especially that of female music educators as in my case. Let's find ways to address lack of representation and promote female empowerment.

Rushing, Sarah

Lecture Recital: The Music of Isolation

"The Music of Isolation" explores solo piano pieces written by composers who endured physical, geographical, and social isolation. The program is comprised of Fantasia in C Major, Hob. XVII:4 by Franz Joseph Haydn (1789), Three Preludes for Piano by Charles Griffes (1919), and Rondeau by Olivier Messiaen (1943). Each piece has been carefully chosen from the composers' oeuvres to represent periods of their lives characterized by isolation. The full range of human emotion is explored, from brilliant creativity, to despair and darkness, to release. Despite their disparate styles, the unifying theme of isolation provides insight and historical context for each composer's compositional choices. Haydn's Fantasia was composed near the end of his time in Esterháza and is the culmination of his unique keyboard writing. The work's surprising harmonic shifts and unorthodox keyboard techniques are indicative of the composer's unique development due to his geographical isolation. Griffes's Preludes were composed in the final year of his life, shortly before he succumbed to the Spanish Flu. Messiaen's Rondeau, composed shortly after his release from Stalag VIII-A, gives us a glimpse into life post-isolation. The goal of the project is to introduce the audience to lesser-known works by well-known composers. The lecture portion of the presentation will focus on the historical context of each piece, providing a sense of shared connection that invites the audience to view each composer's work with a fresh perspective.

Schüler, Nico

Paper: Repertoire, Touring Schedules, Geography, and Forgotten

Musicians: Black Minstrel & Jubilee Music in the Early 1880s

For Trotter's famous book Music and Some Highly Musical People (Boston, 1880), only 13 compositions were selected. One of these pieces was by African-American composer

Jacob J. Sawyer (1856-1885). The inclusion marks Sawyer as an exemplary and well-known composer, despite his young age at the time. His early death from tuberculosis let him sink into oblivion. The author of this paper recently discovered Sawyer's birth and death records as well as numerous newspaper articles from the late 1870s and early 1880s that provide biographical information and information about Sawyer's work as a musician and composer. This paper will specifically focus on Sawyer's collaborative work with famous musicians of his time and on his leadership in well-known Black Minstrel ensembles:

- 1877-80 Pianist for the Hyers Sisters (pioneers of African-American musical theater)
- 1880 Sawyer performs as pianist with Louisiana Jubilee Singers
- 1880-81 Musical Director, Haverly's Colored Minstrels (successful black minstrelsy group)
- 1882 Sawyer performs as pianist with Virginia Jubilee Singers, Sam Lucas Jubilee Songsters, and Maryland Jubilee Singers
- 1883 Pianist of the Slayton Ideal Company (jubilee troupe by well-known and – at the time widely celebrated – African-American actor and singer Sam Lucas [1840-1916])
- 1884-85 Musical Director of the Nashville Students (a very successful jubilee ensemble)

This paper will provide information about Sawyer's work and specifically about his collaborations with some of the most well-known African-American musicians during the 1880s, their touring schedules, and geographic coverage. A Geographic Information System (GIS) was used to analyze the geographic data of music performances.

Steinke, Greg A.

Original Composition: Rudimentalasis for Solo Percussion

Rudimentalasis was written especially for a concert featuring my works. Its point of inspiration comes from the many rudimental drumming excerpts I had heard over the years in juries. To the usual snare drum that the rudimental drummer would use have been added hi-hat and suspended cymbals, a wood block, and triangle. A few new percussion techniques have been added here and there; but, it is a straightforward piece and should express a certain delight in just “drumming away...”

Stolz, Nolan

Original Composition: Gravitation

This is an open-instrumentation work written in graphic notation. Each music gesture is specific in regards to timing, dynamics, and registers of the instruments. Although the timings are exact, there is no beat or standard rhythmic notation. Although the various registers are precise from low to high, the pitches are not, as they are only relative to

each instrument. Thus, each performance will differ based on which instruments are used. The musical backgrounds of the individual performers naturally influence the interpretation. Although the gestures heard in each performance of the work are consistent, each performance sounds vastly different.

The five-to eight-member ensemble is divided into two groups. Originally written for one gathered at the center of the stage and the other beginning in the corners of the performance space, this COVID-19-era revision has each performer socially distanced (recorded separately, but carefully placed in the stereo image to retain the original intention). For the second movement, “Attraction,” the outside group is attracted to the center group, and has moved closer. The sounds of wood hitting wood, metal hitting metal, and wood hitting metal can be found objects or an extension of the instrument. In the third movement, “Gravitation,” the musicians have “gravitated” to one another and have formed one group. References to earlier movements represent how the groups were once separate, but now one. Listen for the three-voice fugue at 2:00 to 2:20 in this final movement: fugue subject, answer, then another answer, but in inversion and diminution.

Tanaka, Koki

Performance: Diversity in Music: Works by Chaminade, Price, Guastavino, and Beach

In this performance, we will explore pieces written by composers from the 19th and 20th century with diverse backgrounds: Cécile Chaminade, a French female composer and pianist, known for her elegant and tuneful compositions; Carlos Guastavino, a male Argentinian composer known for his nationalism and post Romantic styles; Amy Beach, a prominent American female composer who helped to expand the role of American women composers; and Florence Price, a female African-American composer, pianist, and organist and her style has a deep connection to African-American spirituals and blues. All composers followed the Western tradition, though each composer successfully found their own style.

Capriccio Op.18 by Cécile Chaminade is a light, playful, and tuneful piece. Though the piece requires precise execution of articulation to make this piece to come alive. From the pedagogical point of view, this piece is also a suitable piece to expand one’s technique.

Las Niñas by Carlos Guastavino has multi-sections. Each section carries its own distinctive mood and characteristics in rhythms and various textures, based on a main theme and the harmonic progression upon the circle of fifths.

We will be playing a piece, No. 2 Berceuse, from Three Compositions, Op. 40 by Amy Beach. The gentle melody and soothing piano part emphasize the romantic and tenderness of her writing style.

Elfentanz by Florence Price opens with a captivating melody and clear musical phrases. The lyrical middle section inspired by blues connects to her African-American heritage.

Tollefsen, Mark

Performance: H.G. Wells' The Time Machine, Chapter XI: A Musical Setting for the End of the World

Eschatology related to carbon-related climate change remains as relevant today as it was in 1895, the year that H.G. Wells published his influential novel, *The Time Machine*. In the eleventh chapter of the novel, the protagonist travels to a future world in which a scorched, dark, and cold Earth supports minimal life. While the novel has attracted much attention through film adaptations, the imagery that Wells presents is ripe for musical setting. With the aim of introducing a unique and interdisciplinary method towards concert programming – namely, creating original works for solo piano and narrator – the author of this recital juxtaposes works by Berio, Cowell, Kurtág, Muhly, Saariaho, and Scriabin with the text from Chapter XI of *The Time Machine*. This juxtaposition provides a new perspective on H.G. Wells' text and heightens the musical effect of the selected solo piano works.

Tom, Julia

Workshop: Reconnecting with Ease: An Introduction to Dispokinesis

Dispokinesis is a musicians' retraining tool developed by the late-Dutch physiotherapist and pianist, Gerrit Onne van der Klashorst. Van der Klashorst worked with generations of international musicians from his clinic in the Netherlands before establishing an institute in Germany, where he trained practitioners now teaching at conservatories across Germany, Austria and Switzerland. The Dispokinesis approach unites together two, still commonly disparate fields in the musical world, combining relief from musculoskeletal tensions with a roadmap to more virtuosic instrumental playing. It joins these two fields together through a simple tenet: that the most natural mechanisms in the body are the most efficient ones. Its methods are directed at reconnecting musicians with several key built-in mechanisms for movement and stability, and then integrating these mechanisms, with the ease and efficiency they provide, into instrumental technique. Van der Klashorst developed a series of exercises ("Urgestalt") that create a stepwise progression towards the body regaining fluency with these built-in mechanisms. These exercises are also designed to unwind long-standing tensions, reversing cycles of pain and inefficiency at the instrument that can frustrate even the most successful of careers. In my workshop, I will lead participants through the first set of Van der Klashorst's Urgestalt exercises. I will give an explanation of the

natural mechanisms upon which they are premised, and provide participants with a first encounter with these mechanisms at work.

Vanderburg, Kyle

Original Composition: Tape Piece

Tape Piece is part of a series of single-sound-source daydream pieces, where a solitary object or family of objects is repurposed to create an otherworldly soundscape. This work uses tape—masking, scotch, aluminum, packing, and duct—sometimes recognizable, and sometimes heavily processed. The familiar is juxtaposed with the fresh, and what starts out with unrolling and tearing quickly unravels as sounds evocative of gunfire, of bombs and explosions, and of Geiger counters suggesting the downfall of civilization. New creatures emerge throughout, each trying to find their place in a world that has come unglued.

Weitkamp, Tristan

Paper: Fanfare for the Common Man: Copland's Vision for the 20th Century

The forthcoming year 2020 marks the 75th anniversary of the end of World War II—a conflict which shaped the remainder of the 20th century. The occasion presents an opportunity to revisit musical works devoted to the war, namely Aaron Copland's famous Fanfare for the Common Man, written in 1942 in response to the United States entering the war. The iconic title references a speech given by Vice President Henry Wallace earlier that year, and in so doing makes a political statement expressing Copland's hope that the war would facilitate a new way of life for the working class "common man." This paper examines the events leading up to the war, Copland's progressive views at the time, and how they influenced his compositional approach and titling of the piece. Researchers have looked into Copland's larger works but less scholarly emphasis has been applied to the significance of Fanfare for the Common Man. Through musical analysis of this piece, however, much can be learned about Copland during the war. His orchestration techniques, as well as his use of open sonorities and rising key centers, are symbolic and represent his vision for the post-war "century of the common man." Finally, a case is made that further research could be done to understand how Copland's identity as a first-generation Jewish-American citizen and a homosexual man may have intensified his eagerness to contribute to the war effort against the Nazi regime.

Wiley, Adrienne

Lecture Recital: Undiscovered Gems of Canadian Pedagogical Piano

Literature: The Piano Works of Violet Archer, Jean Coulthard, and Barbara Pentland

Canadian composers Violet Archer, Jeanne Coulthard, and Barbara Pentland were three amazing women composers representing different parts of Canada: Archer from

Montreal, Coulthard from Vancouver, B.C., and Pentland from Winnipeg, Manitoba. Even though they came from and represent the broad and expansive country of Canada, they did have some commonalities: all three were writing at a time when composition was not considered a woman's right and destiny and were often discouraged to compose; all three showed an interest in music at a very early age; all three were dedicated to the art of music and studied it intensely; all three went outside of Canada to pursue music study, get degrees, and professional employment; all three were influenced by American and European composers; all three were invested into writing quality educational piano music for young pianists; and all three died the same year, 2000, within weeks of each other. Archer, Coulthard, and Pentland persevered to become great composers during a time when it was not acceptable. They worked hard to achieve equal opportunity alongside their male counterparts, and they achieved their goal: to write quality music. Their works may be considered quality premier works of educational music for young pianists. Their pieces were and are still heartily embraced by Canadian piano teachers, and we should include these in our teaching and performing repertoire as well.

Withington, Andrew

Demonstration: Authentically Embracing World Music: A New Zealand Story

The purpose of this session is to offer an approach for teaching waiata (songs) from Aotearoa, particularly music of the Māori (the indigenous people of New Zealand), in an authentic, artistic and culturally responsive way. By giving singers access to a diverse range of music, conductors can foster respect and an understanding of cultures and traditions. By following approaches such as this, educators can shape the educational sphere of 2030 by teaching ALL students music-for-life skills, particularly, global awareness and respect for other cultures. During this presentation, participants will learn part of a piece of Kapa Haka Māori Music using the approach. This will include ideas on how to: (a) form relationships with composers, (b) teach correct pronunciation of the Māori language, (c) improvise harmonies, and (d) incorporate movement and actions, and (e) convey stories and wairua (spirit).

Zacharella, Alexandra and Momand, Elizabeth Blanton

Lecture Recital: Using Song Literature as a Vehicle for Expanding Low Brass Repertoire

As pedagogues, it is vitally important to offer students the opportunity to study and perform diverse repertoire. While mainstays in the brass canon will always be performed, there is tremendous value in assigning music that presents students with fresh perspectives and introduces them to composers with whom they are likely unfamiliar.

The concept for this lecture recital resulted from an innovative collaboration between university colleagues – a voice professor and a low brass professor – who had the following goals for their collaboration: (1) Create solo repertoire for low brass and piano; (2) Increase awareness of and feature the music of women composers.

This lecture recital will highlight the collaborative process of transcribing and arranging song literature for low brass and piano. Specific details concerning the transcription process will be discussed, as well as the opportunities and challenges performing song literature can offer. The lecture will be followed by a performance of music composed by Clara Kathleen Rogers (1844-1931), Maude Valerie White (1855–1937) and Isabella Angela Colbran (1785–1845), that were transcribed and arranged for trombone or euphonium and piano during this collaborative process.

Participant Biographies

Argo, Megan Barth

Megan Barth Argo is Opera Répétiteur and Vocal Coach for the Michael and Anne Greenwood School of Music at Oklahoma State University. She is a rising collaborative artist who has performed and studied throughout the United States and Barcelona, Spain. She has participated in numerous festivals including Brevard Music Festival, Songfest, Baldwin Wallace Art Song Festival, and Atlantic Music Festival where she was both a pianist and apprentice coach under Arlene Shrut. In the summer of 2016, Ms. Argo served as a Collaborative Piano Fellow and Faculty for the Hawaii Performing Arts Festival. She has had the pleasure of working with renowned artists who include Roger Vignoles, Warren Jones, Graham Johnson, Rudolph Piernay, Susanne Mentzer, Libby Larsen, William Bolcom, Jake Heggie, and many others. Ms. Argo has music directed on over 30 musical productions and has collaborated in multiple recitals, one of her most renowned being a complete performance of Franz Schubert's *Die schöne Müllerin* with tenor Jeffrey Picòn.

Ms. Argo holds an MM in Vocal Coaching under the tutelage of Jan McDaniel from Oklahoma City University, an MM in Piano Performance under the tutelage of Donna Lee and Joela Jones Weiss from Kent State University, and a BA in Piano Performance under the tutelage of Elizabeth Pastor from Ashland University.

Au Yong, Byron

Byron Au Yong is an Assistant Professor in the Honors College and Performing Arts Department at the University of San Francisco. Courses he has created include "Gun Violence, Music and Youth" and "Introduction to Performing Arts & Social Justice (PASJ)." He has also updated "Music and Social History," "Music and Social Protest," and "Music Theory" for the PASJ major and music minor. As a composer, Au Yong creates music for chamber ensembles, moving choirs, contemporary dance, short films, museum installations, site-specific locations, taiko groups, and theater performances. Born to Chinese immigrants in Pittsburgh and raised in the Pacific Northwest, he searches for ways music connects people with the places they call home. As a queer Asian American, he advocates for increased story sharing and vibrant visibility. The Seattle Weekly says that his "interdisciplinary works are as exquisite and imaginative as they are unclassifiable." Honors include a Creative Capital Award, Doris Duke Foundation Building Demand for the Arts Award, and Sundance Institute Time Warner Foundation Fellowship. Byron has been composer-in-residence with the A/P/A Institute at NYU, Center for Migration and the Global City at Rutgers University, Exploratorium, International Festival of Arts & Ideas, Montalvo Arts Center, TheatreWorks Silicon Valley, Westminster Choir College, Weston Playhouse, Sundance Institute Theatre Labs,

Virginia Tech Center for the Arts, and Yale Institute for Music Theatre. Au Yong holds an MFA in Musical Theater Writing from NYU, MA in Dance Studies from UCLA, and BA/BM from the University of Washington.

Bailey, Mary Lindsey

Dr. Mary Lindsey Bailey is Assistant Professor of Oboe at the University of Alabama and Principal Oboe of the Tuscaloosa Symphony Orchestra. She held the position of Principal Oboe of the Shenzhen Symphony Orchestra in Shenzhen, China, Principal Oboe of the Grand Junction Symphony Orchestra, and is an active performer with orchestras throughout the United States. Prior to her appointment at the University of Alabama, she was Assistant Professor of Oboe at Morehead State University, Instructor of Oboe at Colorado Mesa University, and oboe faculty of Lutheran Summer Music Academy and Festival.

Dr. Bailey has performed in cities such as London, Paris, Hong Kong, Tokyo, Havana, Singapore, Kuala Lumpur, and Jakarta. She has been a featured performer on multiple occasions at the Festival Internacional de Sopros in Rio de Janeiro and is a frequent performer at conferences of the International Double Reed Society. She served as Second Oboe in the 24/04 World Orchestra in Yerevan, Armenia in 2015 and returned in 2019 as English Horn of the WCIT World Orchestra. She is a member of the Vuorovesi Trio, a chamber ensemble active in commissioning works for flute, oboe, and clarinet.

Dr. Bailey holds a Bachelor of Music in education and performance certificate from the University of South Carolina, and a Masters of Music and Doctor of Musical Arts from the University of Cincinnati College-Conservatory of Music. She also spent a semester abroad at King's College London. Her principal teachers are Mark Ostoich, Rebecca Schalk Nagel, Tess Miller, and Frank Miley.

Baker, Tom

Tom Baker is a composer, guitarist, improviser, and electronic musician who has been a leader in the Seattle new-music scene since arriving in 1994. He is the artistic director of the Seattle Composers' Salon, co-founder of the Seattle EXperimental Opera (SEXO), and founder of the new-music recording label Present Sounds Recordings. His compositions have been performed throughout the United States, Canada, and Europe.

Tom is also a scholar and researcher, and has recently presented work to the Society for Minimalist Music in Wales UK, and to the International Conference on the Arts in Society in Vancouver BC. He is a Professor of Music at Cornish College of the Arts where he teaches composition, music theory, and electronic music. He currently serves as the

vice-president of the Northwest Chapter of the College Music Society, and his most recent article was published in *Perspectives of New Music* in July, 2020.

Tom is active as a performer and improviser, specializing in fretless guitar and live-electronics. His band TRIPTET recently released its fourth album, *Slowly, Away*, on Engine Records. His electronic-interactive-arts collaboration with visual artist Robert Campbell called *Manifold2* was featured in the MoxSonic festival in 2019.

Bennett, Michael

Michael Bennett is currently pursuing a PhD in Music History at the University of Washington in Seattle. His primary research interest is in American music of the twentieth and twenty-first centuries, particularly musical theatre, opera, choral music, minimalism, and post-minimalism. His scholarly work has been presented at conferences at Boston University and Rider University. Michael holds degrees in music from New York University and Westminster Choir College, and works regularly as a choral performer, conductor, music director for musical theatre, composer, and educator.

Bersh, Brian

Brian Bersh serves as the Director of Bands and Music Department Chair for Yorktown High School in Arlington, VA. He is also currently the Lead Teacher for Secondary Instrumental Music for Arlington Public Schools. He is the director of the Yorktown Marching Patriots and conductor of the Symphonic Band, Concert Band, Percussion Ensemble, Jazz Combo and Big Band Jazz Ensemble. During his tenure at Yorktown, the music department has been named a GRAMMY Signature Schools semi-finalist and received a SupportMusic Merit Award for outstanding commitment to music education from The NAMM Foundation.

Dr. Bersh has been named to the Conn-Selmer VIP Program and recognized as Yorktown High School's Teacher of the Year (2016). He has received the AAUW Elizabeth Campbell Award for Notable Achievement in the Arts, a Virginia Commonwealth University Student Impact Award, and a Citation of Excellence from the National Band Association. Dr. Bersh holds an Ed.D. in Educational Leadership, a Master of Music Teaching, and a Bachelor of Music Education with a Minor in Jazz Studies. He has presented music education research at the Research in Music Education Conference, the Music in Schools and Teacher Education Commission sponsored by the International Society for Music Education, and the International Symposium on the Sociology of Music Education. Research interests include informal music learning contexts, music performance anxiety, and self-efficacy.

Bluestem Blaze

Bluestem Blaze is the Woodwind Faculty Trio for the Oklahoma State University Greenwood School of Music. They began performing together in the fall of 2019. Bluestem Blaze has performed at the Clarinet Colloquium at Texas A&M University-Commerce, Music by Women Festival at Mississippi University for Women, International Double Reed Society Conference at the University of Iowa, and College Music Society South-Central Conference at the University of Central Arkansas. The trio consists of flutist Dr. Erin Murphy, oboist Dr. Andrew W. Parker, and clarinetist Professor Babette Belter. Erin Murphy serves as the Assistant Professor of Flute at Oklahoma State University. She holds degrees from the University of Wisconsin-Madison, Northwestern University, and University of Michigan. Erin has performed with the Kansas City Symphony, Oklahoma City Philharmonic, and Great Lakes Chamber Orchestra. She is a founding member and flutist of Lakeshore Rush. Andrew W. Parker is the Assistant Professor of Oboe and Director of Summer Music Camps at Oklahoma State University. Previous positions include Lecturer in Oboe and Music Technology at Brevard College. Dr. Parker holds degrees from the SUNY Purchase, Yale, and the University of Texas at Austin. Babette Belter enjoys an active music career performing in Asia, Central America, Europe, Israel, Canada, and the United States. She served as principal clarinet with Signature Symphony and as an American Cultural Specialist in Costa Rica through the United States Information Agency. Professor Belter received the Wise-Diggs-Berry Award for outstanding teaching, and in 2008 was named the Distinguished Music Professor.

Bogdan, Valentin M.

Pianist and composer Valentin Mihai Bogdan serves as Associate Professor of Music at Mississippi University for Women. His compositions were performed internationally at the Assisi Festival of Performing Arts (Italy), Moscow Composers' House (Moscow, Russia), Prokofiev Museum (Moscow, Russia), Spectrum Festival (Kazan, Russia), Sala Patria (Brasov, Romanian), Transilvania University Concert Series (Romania). In the US, some of most significant performances are at Festival Miami, Music at MOCA Concert Series, 2017 International Trumpet Guild Conference, the Oregon Bach Festival, and at new music concerts hosted by the College Music Society, NACUSA, the Society of Composers Inc.

His music was premiered by musicians of the Cleveland Symphony Orchestra, Grambling State University Wind Ensemble, Black Bayou Brass Trio, and the AWC Wind Ensemble. He has fulfilled commissions by trumpet virtuosos James Zingara, Randall Sorensen, the University of Alabama Birmingham Trumpet Ensemble, the Starkville-MSU Symphony, the AWC Concert Band, and Dranoff Two Piano Foundation of Miami. He was the winner of an Artist Fellowship from the Mississippi Arts Commission (2018). Valentin was named the 2010 Florida State Music Teachers

Association commissioned composer of the year, and the 2015 Mississippi Music Teachers Association commissioned composer. As a pianist, he has won awards at national and international competitions, and he has performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He is a graduate of Wayne State University, Michigan State University and University of Miami, with degrees in piano and music composition.

Brinkmann, James

James Brinkmann, flutist, unites his passions for teaching and performing by creating interactive performances to strengthen the listener's connection with music. He researches musical awareness, how listeners articulate musical connection, and audience engagement in Western classical music. From concert halls to jamming in the subways, he has presented to communities throughout North America, including the University of Utah, Michigan State University, Broad Museum Art Lab (MI), and Pan Harmonia (NC). He presented at the 2018 and 2019 National Flute Conventions, University of Toronto Graduate Music Conference, and gave his TEDx Talk "Collaborative Listening" at DePaul University. His spontaneous performances in the Chicago subway stations and ideas about listener engagement were featured in the Chicago Tribune in August 2018.

He also leads a multi-faceted career as a teacher, author, chamber and orchestral musician. James served on the flute faculty and as the woodwind department chair at the Merit School of Music in Chicago. As a pedagogue, he published a method book, "The Scale Page," for intermediate flutists and has been published in *Flute Talk* and *The Flute View*. He held the positions with the Northbrook Symphony, Lakeview Orchestra, and has subbed with the New World Symphony. He is two-time prize winner in both the National Flute Association Orchestral Excerpts Competition and Donald Peck International Flute Competition. He is a D.M.A. student and graduate assistant at Michigan State University. He has a M.M. in flute performance from Michigan State University and a B.M. from DePaul University.

Burel, Joshua

Joshua Burel researches underrepresented composers and social justice issues. He has won grants for his work with Czech Composers and the Holocaust and composer Grażyna Bacewicz. He performs with What Is Noise and made a debut at Carnegie Hall in 2014. Joshua completed his D.M. at Florida State University, and M.M. and B.M. from Western Michigan University. His principal teachers have been Ladislav Kubik, Ellen Taaffe Zwilich, C. Curtis-Smith, Benjamin Sung, Renata Artman Knific, Amanda Walvoord Dykhouse, and Ellen Rizner. He serves as the Assistant Professor of Music Theory and Composition at the University of Alabama in Huntsville.

Burt, Patricia

Patricia Burt is an assistant professor at the University of Delaware where she teaches undergraduate and graduate courses in music theory. Her research areas include the development of an approach to register analysis that can be applied to stylistically diverse compositions, the use of play in the theory classroom, and the cultivation of fundamentals fluency in 1st-year music majors. She earned degrees in psychology, piano performance, and music theory from Johns Hopkins University, Towson University, and University of Maryland, College Park. Her approach to educating has been informed by her experiences teaching students from diverse backgrounds at a wide variety of institutions including small liberal arts colleges, public universities, and community college. She serves on the Student Advisory Council for the College Music Society and the editorial board of the *Journal of Music Theory Pedagogy* and is the CMS Board Member for Music Theory.

Calderón Cornejo, Ana Gabriela

Costa Rican pianist Gabriela Calderón Cornejo is a passionate player who has explored diverse musical styles which have provided her with a unique voice full of creative approaches. Calderón Cornejo has acquired wide-ranging experience as a solo performer, chamber musician, collaborative pianist, and teacher through her involvement in numerous performances in Costa Rica and the United States. On the undergraduate level, Calderón Cornejo completed the Bachelor of Music and Licenciante of Music Degrees in Piano Performance at the University of Costa Rica. She then completed the Master of Music Degree at Ithaca College. Currently, Calderón Cornejo is pursuing the Doctor of Arts Degree in Piano Performance at Ball State University, with a secondary area of study in Entrepreneurial Music. Calderón Cornejo expects to complete her degree in May of 2021, and it is her ambition to continue a performing and teaching career accentuated by her minor as an entrepreneur.

Cheng, Iris Shepherd

Noted for her “dynamic and graceful” performances imbued with “virtuosity” and “truly lyrical expression,” American pianist Iris Shepherd Cheng has given performances across the United States and Canada and has garnered many awards. An avid soloist and chamber musician, Ms. Cheng regularly collaborates with a wide variety of outstanding instrumentalists and singers. She has worked with distinguished American composers including James Primosch and Shawn Okpebholo, and she consistently features a rich diversity of significant recent and 20th century works in her programming, among them solo and chamber works by Dutilleux, Cowell, Bartók, Janáček, Joan Tower, and Messiaen.

Winner of the MCMTA Evelyn Swarthout-Patrick Hayes Competition and American Composer Prize, and recipient of the James Strem Scholarship, Rockwood Endowed

Scholarship, and Tallahassee Music Guild Scholarship Janice Harsanyi Award, Ms. Cheng holds two MM degrees, in Piano Performance and in Piano Pedagogy-Performance, from the Florida State University College of Music, where she is currently pursuing a DM in Piano Performance studying with Dr. Heidi Louise Williams. She completed her BM Piano Performance degree at Wheaton College, Illinois as a student of Dr. Daniel Paul Horn, and has also participated in national and international music festivals including Domaine Forget, Camp Musical des Laurentides, and MasterWorks Festival. Her advisors and chamber coaches include Dr. Diana Dumlavwalla, Philip Chiu, and Chiharu Iinuma. An active pedagogue, Ms. Cheng is artist-faculty for the Tutti Chamber Music Summer Festival Program in Wheaton Illinois and has served on the board of the FSU Music Teachers National Association Collegiate Chapter.

Chiang, André

Baritone André Chiang was described as “vocally commanding” (Oregonian), “handsome of voice” (Opera News), and lauded with “let’s hear more from this singer” (Washington Post). Mr. Chiang’s recent engagements include Dandini (La cenerentola) with Dayton Opera, The Pirate King (The Pirates of Penzance) with Tulane Summer Lyric Theatre, Older Thompson (Glory Denied) with Painted Sky Opera, and Schaunard (La bohème) with Mississippi Opera. Previous credits include Young Galileo/Salviati (Galileo Galilei), for which he was commercially recorded, and Ford (Falstaff) with Portland Opera; Anthony Hope (Sweeney Todd) with Virginia Opera; and Lancelot in the Young Artist Matinee of Camelot at the Glimmerglass Festival. Competition honors include Regional Finalist for the MONC Auditions, Winner of the 59th NFMC 2017 Biennial Young Artist Award, and Winner of the 45th NATS Artist Awards Competition. In concert, Chiang performed as the Baritone soloist in Carmina Burana with the Huntsville Symphony, Baton Rouge Symphony, and Canterbury Voices. His Stern Auditorium at Carnegie Hall debut came as the Baritone soloist in the World Premiere of Martin Palmeri’s Gran Misa. Chiang received his Bachelor of Music from the University of South Alabama, Master of Music from the Manhattan School of Music, and Doctor of Musical Arts from Louisiana State University. As an educator, Chiang was a 2018 NATS Intern and designated a “National Center for Voice and Speech trained Vocologist” in 2019. He is an Assistant Professor of Voice at Oklahoma State University. www.andrechiangbaritone.com

Choi, Grace

Grace Choi is an active performer, teacher, and researcher. Since 2009, Dr. Choi has served on the Committee for the National Conference on Keyboard Pedagogy (NCKP). She is currently Lecturer at Sookmyung Women’s University in Seoul, South Korea.

Dr. Choi earned bachelor's degrees in Piano Performance and English Language and Literature with dual teaching certifications from Sookmyung Women's University. Graduating summa cum laude, she received the College of Music Dean's Award. Choi obtained a Master of Music in Music Education with the Arts Leadership Certificate at the Eastman School of Music, and a second MM in Piano Performance and Pedagogy at Southern Methodist University. She was inducted into Pi Kappa Lambda at SMU.

Dr. Choi taught in Dallas, TX before starting the Doctor of Musical Arts in Music Education at the Eastman School of Music. As the first pianist of the DMA program in the Department of Music Teaching and Learning, Choi served various departments as a teaching assistant and part-time graduate instructor. She was the recipient of the prestigious Teaching Assistant Prize for Excellence in Teaching. Before joining her alma mater, Choi taught as the piano faculty at Greenville University.

During recent years, Dr. Choi presented at the MTNA National Group Piano and Piano Pedagogy Forum (GP3) (Oberlin, OH – cancelled due to COVID-19), College Music Society National Conference (Louisville, KY), College Music Society Rocky Mountain Chapter Conference (Denver, CO), McGill Music Graduate Symposium (Montreal, Canada), and the 38th International European Piano Teachers Association Conference (Reykjavík, Iceland).

Christopher, Paul

Paul Christopher received his Bachelor of Music Education from the New England Conservatory of Music and his Master of Music in Cello Performance from the University of Memphis. His original articles have been published in American String Teacher, Bass World, The Jacques Offenbach Society Newsletter and Strings.

From 1989 to 2004 he was Principal Cello of the Shreveport Symphony Orchestra, Shreveport Opera, and a member of the Premier String Quartet. Simultaneously, from 1993 to 1999 he also served as Adjunct Lecturer of Low Strings at Stephen F. Austin State University in Nacogdoches, Texas. As a member of the Nashville String Machine Mr. Christopher has recorded with artists such as Faith Hill, Ricky Skaggs, Bruce Springsteen and George Strait.

In 2005 Mr. Christopher joined the string faculty at Northwestern State University of Louisiana in Natchitoches, where he serves as Associate Professor of Cello and Music Theory. In the summers of 1993 to 2014 he performed as Assistant Principal Cello with the Peter Britt Festival Orchestra in Jacksonville, Oregon.

Mr. Christopher has appeared as a soloist with orchestras, performed guest artist recitals and masterclasses, and presented at conferences throughout Louisiana, as well

as, in Alabama, Arkansas, Florida, Indiana, Kansas, Nebraska, New Mexico, North Carolina, Tennessee, Texas, Costa Rica, Honduras, Panamá, and South Korea.

Chung, Jiyoun

Jiyoun Chung is a pianist composer, originally from Korea. Her pieces have been performed at festivals and concerts in the USA, Europe, Mexico, and Asia such as Musica Prospettiva, several National/International Conferences of the College Music Society, American Composers Orchestra Earshot, Research on Contemporary Composition Conference, Indiana State University New Music Festival, The Mizzou New Music Initiative, Darkwater Women in Music Festival, USF Composition in Asia International Symposium and Festival, The Locrian Chamber Players Concert, String Quartet Smackdown V, Music by Women Festival at Mississippi University for Women, Women Composers Festival of Hartford, Singapore Asian Composers Festival, Graduate Association of Music and Musician at University of Texas-Austin, Red Note Festival, and many more.

Her pieces have been commissioned, performed by Ensemble Dal Niente, Invoke, Aguascalientes Symphony Orchestra, Columbia Chamber Choir, Locrian Chamber Players, Bucheon Philharmonic Orchestra Chorus, Catchfire Collective, Jonathan Levin, April Kim, and many others.

Chung teaches composition and music theory at Illinois Wesleyan University. She has taught at Illinois State University, and served as a Composers in the Schools Visiting Artist at several public schools in Kansas City.

Chung received her Bachelor in Composition from Hanyang University in South Korea, and Master's degree in Composition and Piano Performance from Illinois State University, and her DMA in composition at the University of Missouri-Kansas City.

Conzetti, Florian

Percussionist Florian Conzetti has appeared at Music@Menlo, the Astoria Music Festival, Cascadia Composers Concerts, CalPerformances, and Stanford Lively Arts, performed with the San Francisco Contemporary Music Players, Berkeley Contemporary Chamber Players, Alarm Will Sound, and the Meridian Arts Ensemble, and has recorded solo and chamber music works for Innova, Albany, and Music@Menlo LIVE labels. Conzetti is the Vancouver Symphony Orchestra's timpanist and was a founder and artistic director of the chamber music group Northwest New Music. He has taught percussion, musicology, ethnomusicology and music theory at UC Berkeley, Linfield University, and Portland State University. Conzetti studied at the Konservatorium für Musik in Bern, Switzerland, the Eastman School of Music, and the Peabody Conservatory, where he earned a D.M.A. as a student of marimbist Robert van Sice and

musicologist John Spitzer. His dissertation deals with the influence of Balinese gamelan on Western composers at the example of British composer James Wood, and he has given lectures at UC Berkeley, Stanford, the Chinese University of Hong Kong, and CMS, SEM, and AMS conferences. Conzetti is a past president of the CMS Southwest Chapter.

Cotik, Tomás

Hailed by Michael Tilson Thomas as “an excellent violinist,” Tomás Cotik was a first-prize winner at the National Broadcast Music Competition in his native Argentina in 1997, and the winner of the Government of Canada Award for 2003-2005. An avid recording artist, Dr. Cotik has recorded fifteen CDs for Naxos and Centaur Records, which have received hundreds of enthusiastic reviews on some of the most respected magazines such as BBC Music & Gramophone. His latest Piazzolla CD on Naxos was nominated for the International Classical Music Awards and his new recording of Mozart’s complete sonatas has over 2 Million streams on Spotify. Mr. Cotik was a rotating concertmaster with the New World Symphony and has performed hundreds of recitals and chamber music concerts across the globe. In recent seasons, he appeared at New York’s Merkin Hall, at the Music Mountain Festival in Connecticut, at the Kennedy Center in Washington, as well as in concerts in Detroit, Las Vegas, Omaha, Naples, Tampa, Miami, and tours in California, Mexico, Taiwan, and Israel. Committed to passing on his passion for music, Dr. Tomas Cotik was appointed Assistant Professor of Violin at Portland State University in 2016, where he recently received the inaugural Dean’s Council Award For Research, Scholarship & Creativity for his significant contributions to research, scholarship and creative activity at the international level. He previously taught at West Texas A&M University, Florida International University, and at the University of Miami’s Frost School of Music. www.tomascotik.com

Davenport, Kim

Kim Davenport is active as a pianist, teacher, and local historian in Tacoma, Washington. As a performing musician, she is active as a collaborative artist and soloist. As a teacher, she has designed and taught a wide range of courses at the University of Washington Tacoma and the University of Puget Sound. As a local historian, she serves on the staff of Tacoma Historical Society, and has given talks and published articles and books on a wide range of topics related to her city’s history. She is particularly interested in the intersection of music and local history, founding the website TacomaMusicHistory.org to share her research and that of her colleagues and students. In 2019, she was awarded a Tacoma Artist Initiative Program grant through the City of Tacoma Arts Commission to present a multi-media lecture/recital, sharing some of her favorite stories of music from Tacoma’s history.

Dellaperute, Tyler

Tyler Dellaperute holds a B. A. in Music from Cedarville University. He is currently pursuing a M. M. in Piano Performance and a Certificate in Music Theory Pedagogy at Appalachian State University.

Tyler began his training as a classical pianist, receiving a strong technical foundation and performing challenging repertoire such as Rachmaninoff's Piano Concerto No. 2 and Chopin's Ballade No. 4. He has also received instruction in jazz theory and improvisation, gigging in a variety of small and large jazz groups. These experiences led him to further his improvisation skills by studying historical keyboard improvisation with Dr. John Mortensen through the partimenti of Furno and Fenaroli. He has researched the writings and methods of current leaders in the field of historical improvisation, including Michael Callahan, Peter Schubert, and Robert Gjerdingen. Tyler believes strongly in the benefits of improvisation for one's overall musicianship, and he aims to make improvisation accessible for all musicians regardless of their instrument or background.

De Oliveira Luiz, Camila

Camila de Oliveira Luiz holds a Bachelor of Music from Campinas State University. Her primary teachers are Anselmo Pereira da Silva, Juliano de Arruda Campos, Otavio Bloes, Savio Araujo, and Jose Ananias. Before college, she attended the Musical Drama Conservatory Dr. Carlos de Campos of Tatui, São Paulo. In addition, she joined some international festivals, and participated in some masterclasses with international flutists among them are Rogerio Wolf, Rafaelli Trevisani, Antonio Carlos Carrasqueira, Bulent Evcil, and Tara O'Connor. She was the first flute chair at Symphonic Band of Cosmopolis, and also a flutist at Symphonic Band at Municipal Music School of Sao Paulo (EMMSP) under the direction of the conductor Dario Sotelo. Moreover, she was a flute teacher at Pontuada Music School in Campinas, São Paulo, and participated in a project making arrangements and playing mantras for the DeRose method in Campinas, São Paulo. Currently she is pursuing a master's degree in Music Performance at Portland State University in Portland, OR.

Duker, Philip

Philip Duker is Associate Professor of Music at the University of Delaware. His current research focuses on pedagogy, aesthetics, and repetition in Twentieth-Century music. He has published articles in Perspectives of New Music, Music Theory Online, GAMUT, and the Routledge Companion to Music Theory Pedagogy. In addition to being one of the coordinating editors for Engaging Students: Essays in Music Pedagogy, he is the director of the Institute for Transforming University Education at the University of Delaware.

Emge, Jeffrey

Jeffrey Emge is Professor of Music at The University of Texas at Tyler, a position he has held since 2001. He has taught previously at Texas A&M-Commerce and in the public schools of Georgia and Tennessee. He holds the DMA in conducting from the Cincinnati College-Conservatory of Music. Dr. Emge has appeared several times as performer and lecturer in universities in China, guest clinician numerous times in the southern United States and Canada, and conducted ensembles in five European countries. This composition was written for Timothy Feerst and Sarah Roberts in the summer of 2020.

Feerst, Timothy

A native of Northern Virginia, Dr. Timothy Feerst is Instructor of Percussion at the University of Texas–Permian Basin, where he teaches Applied Lessons in Percussion, Percussion Ensemble, Percussion Methods, and coordinates the Falcon Drumline. He is also an Adjunct Instructor of Percussion at Odessa College, where he teaches Applied Percussion Lessons and Drumline. Prior to joining UTPB and OC, he served on the faculties at the University of Texas at Tyler, Trinity Valley Community College, the University of Utah, and at North Central Texas College. Dr. Feerst holds a Doctor of Musical Arts in Percussion Performance from the University of North Texas.

Fick, Jason

Jason Fick is a composer, collaborator, audio engineer, researcher, and educator actively working in the field of music technology. His music and intermedia have been performed at international, national, and local events, including the International Computer Music Conference (ICMC), the Society for Electro-Acoustic Music in the United States (SEAMUS), and International Tribunal on Fracking and Human Rights (Corvallis, 2018). As an engineer, he has recorded classical, jazz, and popular music in live and studio contexts, audio for film, and dialogue for various commercial projects. Several of his recent Corvallis-area concert recordings have been played on classical radio stations in Oregon and throughout the country. His research on sonification, pedagogy of music technology, and concert reviews have been published by the Audio Engineering Society, International Community on Auditory Display, International Journal on Interactive Design and Manufacturing, and Array, the journal of the International Computer Music Association. He holds a Ph.D. in Music Composition and is currently Assistant Professor and Coordinator of Music Technology and Production at Oregon State University. Prior to arriving in Corvallis in 2016, he taught at Collin College and the Art Institute of Dallas. Jason currently serves as the President of the College Music Society–Northwest Chapter.

Fick, Kimary

Kimary Fick is an Instructor of Music History at Oregon State University and active performer of eighteenth-century music on historical flutes and recorders. She earned a

Ph.D. in Musicology with an emphasis in Early Music Performance from the University of North Texas. Kimary's research, which was supported by a DAAD research grant, examines aesthetics in relation to identity, morality, and amateur musical performance during the North German Enlightenment. Her recent article, "Feeling the Feminine, Forming the Masculine: Amateur Male Musicians and the Flute Sonatas of Anna Bon di Venezia (1738-?)" (Women and Music 24), explores eighteenth-century concepts of gender identity as expressed and negotiated through musical performance. Kimary's research has been presented at AMS, SECM, ASECS, and the RMA Music and Philosophy Study Group, among others.

As a baroque flutist, Kimary has performed with Oregon Bach Collegium, American Bach Soloist Academy in San Francisco, Dallas Bach Society, Denton Bach Society, and Texas Camerata. In addition, Kimary was a featured concertist in the BEMF Young Performer's Festival with the University of North Texas Baroque Orchestra and competed as a semi-finalist in the 2012 National Flute Association Baroque Flute Artist Competition. Recently, she collaborated with Oregon Bach Collegium to create an early music concert series for Corvallis, OR supported by a state-funded external grant and became the artistic director of Chamber Music Corvallis.

Garcia, Nicholas

Nicholas Garcia is currently a resident of Portland, Oregon where he is a second-year Masters of Music student at Portland State University studying piano performance. At PSU he is currently a student of Dr. Elise Yun. Nicholas is a native of Colorado and after graduating from a performing arts high school in Denver, he went on to graduate from the University of Colorado at Boulder with a Bachelor's of Music in piano performance. While at the CU Boulder, Nicholas was able to study with multiple piano faculty members, but his primary teacher was Dr. Alejandro Cremaschi. For work, he is a piano instructor at Ethos, a non-profit music center that provides music access to Portland, and the state of Oregon. He is passionate about teaching and providing a space for students to learn and develop an affinity for music. Outside of developing and teaching his passion for piano music, Nicholas is also passionate about food. As an amateur cheese maker, he has explored various styles of cheeses and cheese making techniques. He also enjoys cooking and throwing dinner parties for friends and family. One of his largest entertaining accomplishments was cooking a three course meal from scratch for forty-five people. Nicholas is eager and passionate about classical music and enjoys sharing his love for music with friends, family and students.

Gillick, Amy

Assistant professor Amy Gillick leads the double reeds studio at Austin Peay State University in Clarksville, Tennessee, the home of Tennessee's Center of Excellence for the Creative Arts. Dr. Gillick is committed to commissioning new works for double reed

instruments, the art and science of reed making, innovations in music pedagogy, and exploring concepts lying on the intersection of arts and technology. An ongoing focus of her research has been exploring and promoting the music of Brazilian composer Francisco Mignone, and learning the history, meaning, and best practices for performing erudite Brazilian music. Her previous teaching appointments have included Virginia Tech, Azusa Pacific University, Moorpark College, Concordia University, UCLA, and the Orange County School of the Arts. Equally accomplished as an orchestral and chamber musician, she has performed with the Nashville Symphony, Gateway Chamber Orchestra, Roanoke Symphony Orchestra, the Bakersfield Symphony, and the Santa Monica Symphony. Other orchestral engagements have included the Pasadena Symphony, Long Beach Opera, among numerous other ensembles in Southern California. Amy has also performed chamber music as a member of the faculty quintet at Azusa Pacific University and the Santa Monica Symphony Wind Quintet. Recordings of her performances have been broadcast on Valley Public Radio (KVPR), KUSC, and Nashville Public Radio. An active member of several professional musical organizations, she regularly presents her research and performs in the United States and around the world. Recent engagements at IDRS and CMS conferences have taken place in Japan, Spain, and Canada.

Ginger, Kerry

Dr. Kerry Ginger, mezzo soprano, is active nationally as a performer, voice pedagogue, clinician, and scholar. Currently Assistant Professor of Voice at The University of the South in Sewanee, Tennessee, she earned her Doctorate of Musical Arts in voice and Master of Music in opera performance at Arizona State University. Dr. Ginger has appeared as a soloist with Music in the Mountains, The Phoenix Symphony, Arizona Opera, Phoenix Opera, Quintessence, and Southwest Arts. An avid choral artist, she performs regularly with the Santa Fe Desert Chorale, the Oregon Bach Festival, True Concord Voices and Orchestra, and Kinnara, and has also sung with Brevitas, Spire, sounding light, Helios, and the Phoenix Chorale. Dr. Ginger appears on Grammy Award-winning recordings by the Phoenix Chorale and True Concord for the Naxos/Chandos and Reference labels, as well as albums with Brevitas and Coro. She maintains an active schedule of oratorio engagements and recitals, and heads a professional vocal quartet, Element. She received the prestigious NATS Internship in 2019.

Dr. Ginger's research interests include feminist musicology and the intersection of music and culture in the vocal repertory. Her current research centers on women's participation and portrayal in twentieth-century Viennese modernism. She has presented at the College Music Society National Conference, the CMS Southern, Rocky Mountain, and Pacific Southwest regional conferences, the West Central Regional

Conference of the National Association of Teachers of Singing, and the Colorado Music Educators Association.

Grant, Darrell

Since the release of his debut album *Black Art*, one of the New York Times's top ten jazz CD's of 1994, Darrell Grant has built an international reputation as a pianist, composer, and educator who channels the power of music to make change. He has performed throughout the U.S., Canada, and Europe in venues ranging from Paris's La Villa jazz club to the Havana Jazz Festival. Dedicated to themes of hope, community, and place, Grant's compositions include "Step by Step: The Ruby Bridges Suite," honoring the civil rights icon, which was performed in 2019 at the Smithsonian NMAAHC; "The Territory" a 2012, Chamber Music America New Jazz Works commission that explores the geographic and cultural history of Oregon, and "Darker Angels: Reflections on Hiawatha" a 2018 solo piano commission by Portland Piano International. Committed to civically-engaged art, Grant has driven pianos deep into state forests to support the environment, arranged protest anthems, and shared the stage with Bishop Desmond Tutu. He has been named Portland Jazz Hero by the Jazz Journalist Association, received a Northwest Regional Emmy, and a 2019 MAP Fund grant, In 2020, Grant received the Governor's Arts Award, Oregon's highest arts honor. He has served as Vice President of the board of Chamber Music America. He is Associate Director of the School of Music and Theater at Portland State University, where he is a Professor of Music and co-directs the Artist as Citizen Initiative.

Heilmair, Barbara

Barbara Heilmair is Associate Professor of Clarinet & Music at the Portland State University School of Music as well as Associate Dean for the College of the Arts. She holds degrees in Clarinet Performance and in Instrumental Pedagogy from the University of Music and Performing Arts "Mozarteum" in Salzburg, along with M.M. and D.M.A. degrees in Clarinet Performance from UCLA.

In addition to her assignment at the university, she maintains an international career as performer, scholar, and educator. Clarinet ensembles have become a defining element in Dr. Heilmair's areas of specialization.

Her trio "s'Zwitscherl" with clarinetist Rolf Weber and pianist Kazue Tsuzuki features the German and Boehm clarinet systems playing together. The trio recently recorded a CD with Centaur Records (s'Zwitscherl - Music for Two Clarinets and Piano), releasing newly arranged music for this instrumentation.

In 2017, Barbara Heilmair founded the Zephyr Clarinet Choir in Portland, Oregon. The group consists of university students, high school students, alumni, students from

neighboring colleges, and clarinet amateurs. The ensemble was aired on the “All Classical Portland 89.9” radio station in 2020.

Locally, she is an active member of the Pacific Northwest music scene. She is Bass Clarinetist for the Vancouver Symphony and has played with other local ensembles such as the Oregon Ballet Theater, Portland Opera, Opera Theater Oregon, Bridgeport Orchestra, and Cascadia Composers. Regional festival appearances include Chamber Music Northwest, the Oregon Music Festival, the Astoria Music Festival, and Portland Summer Fest.

Huang, Rachel Vetter

Violinist Dr. Rachel Vetter Huang has been a presenter at regional, national and international CMS conferences. As a member of the Gold Coast Trio, the Mei Duo, Duo209, Trio Lykos and Quartet Euphoria, she has performed widely in the U.S. and in Europe, Central America, China and New Zealand. Holding degrees from Harvard University and SUNY Stony Brook, Dr. Huang has been a recipient of grants for performance from both the NEA and the NEH. With her husband, pianist Hao Huang, she has co-authored original research into the performance practice of Billie Holiday, which is cited in the 2015 Harvard Dictionary of Music. Formerly on the faculties of Converse College and the University of North Carolina, Greensboro, she now teaches at Scripps College, the University of La Verne and the Claremont Community School of Music. She has the privilege of sharing with her students the legacies of three great teachers with whom she studied; Ivan Galamian, Dorothy DeLay and Robert Koff, all of them both late and lamented.

Hwang, Yoon Joo

Dr. Yoon Joo Hwang, Assistant Professor of Bassoon at the University of Central Florida, has taught and performed throughout the U.S., Asia and Europe. She has been invited to present master classes and to give lectures at Yonsei University, Hanyang University, Central Conservatory of Music in Beijing, Shanghai Orchestra Academy, UCLA, UC Irvine and UC Santa Barbara. Dr. Hwang has a diverse research portfolio and has been invited to present scholarly research papers at meetings of the College Music Society (CMS) and the International Double Reed Society (IDRS), the Meg Quigley Bassoon Symposium, the National Association of College Wind and Percussion Instructors and the Association of Asian Studies. Her academic article entitled “How Asian Identity Impacts Asian Performers in Classic Music: East Asians Meet Western Musical Culture” was published in the Journal of Ewha Music Research Institute. She has performed and presented solo recitals at venues including the IDRS, the Florida Music Teachers Association and Carnegie Hall. Dr. Hwang was appointed to serve as Vice President (Korea) on the Executive Board of the Asian Double Reed Association, an organization devoted to bringing together double reed performers and teachers from

throughout Asia. Dr. Hwang earned a D.M.A. from the University of Colorado at Boulder and an M.M. from UCLA. She holds a B.M. from Sookmyung Women's University in Seoul, Korea, and studied Music Pedagogy at the Otto-Friedrich-Universität Bamberg in Germany. She also studied at the University of Southern California and received a Performance Diploma from Boston University.

Ivanov, Ivan

Bulgarian born clarinetist Ivan Ivanov studied at the Sofia State Academy of music "Pancho Vladigerov" and finished his Bachelor's degree with distinctions. In 2004 Mr. Ivanov became a permanent member of the Sofia Philharmonic Orchestra and worked with such conductors as Sir Neville Mariner, Jean Bernard Pommier, Rossen Milanov and others. In addition to his full-time employment at the National Orchestra he collaborated with Radio Sofia Orchestra, New Symphony Orchestra, Classic FM Radio, National Opera etc. As an orchestral player he has toured France, Germany, Spain, Austria, Nederland, Japan and etc. Mr. Ivanov earned his Master's degree of Performance Clarinet at the Carnegie Mellon University from the studio of Michael Rusinek, and his DMA at the University of Nevada, Las Vegas from the studio of Dr. Marina Sturm. He also studied with Ricardo Morales, Boris Allakhverdyan etc. Currently, Ivan serves as substitute player with the Las Vegas Philharmonic and San Diego Symphony. At Carnegie Mellon University he collaborated with the famous surrealist composer Leonardo Balada and recorded his music for clarinet. Ivanov's CD The Clarinet Music of Leonardo Balada will be published by Naxos in 2019. That collaboration inspired Mr. Ivanov to research surrealism in depth and write his book Surrealism in Music and Leonardo Balada, which will be published by Routledge UK. Dr. Ivanov has many recordings also for the Bulgarian National Radio archive and Bulgarian Television, many of which have been broadcast. Ivan Ivanov currently serves as clarinet lecturer and scholar at the University of Nevada, Las Vegas.

Jin, Xinshuang

A native of China, Xinshuang Jin is an active soloist, accompanist, and chamber musician in both Asia and the United States. Xinshuang is prolific with a wide range of repertoire and styles, and has successfully given numerous solo concerts and ensemble performances. She won the Honor Student Scholarship from Middle School attached to Shenyang Conservatory of Music and was selected into the Ameri-china International Elite Class of 2010 by world-renowned concert pianist Chu-Fang Huang. Xinshuang received her Bachelor of Music degree from East Tennessee State University and graduated summa cum laude. Xinshuang received her Master's Degree from Texas Christian University and she is currently pursuing her Doctor of Music in Piano Performance at Florida State University. Apart from her performing and accompanying career, Xinshuang is also a devoted instructor with ten years of teaching experience and works with piano students of a wide age range both in the United States and China. She

is currently a graduate assistant teaching Secondary Applied Piano lessons. As an educator, she has participated in conferences and given presentations for Music Teachers National Association and Florida State Music Teachers Association. Xinshuang has participated in and performed solo pieces and chamber music at Brevard Music Festival, Heartland Chamber Music Festival, and Chautauqua Music Festival. She also won scholarships, grants, and prizes in various competitions including FSU X. Annual Competition, TMTA Collegiate Piano Solo Competition, FSMETA enrichment grants, TMTA Collegiate Piano Ensemble, and “Young Masters” of the II Future Stars International Piano Competition.

Johnson, Allison

Allison Johnson has degrees in music from Stanford University (BA), CalArts (MFA), and UC San Diego (PhD), and studied gamelan in Surakarta, Java. Her works for chamber music, theater, opera, and multi-media have been performed throughout the U.S., Europe, and Asia at Montalvo Arts, Centrum, NWEAMO, the Volksbühne, and EMPAC, among others, and she has received grants from such organizations as Frau Musica (nova), Center for Cultural Innovation, American Composers Forum, Durfee Foundation, Centrum Arts, and the Getty Foundation. She has published and presented research on Asian women composers, music for theater, creativity studies, and Asian-American hip hop, and she has been a guest lecturer at National Taiwan University, Freie Universität Berlin, Simon Fraser University, USC, and Mills College.

Kearney, Joshua

Joshua Kearney is Assistant Professor, Assistant Director of Bands, and Director of Athletic Bands at the University of Nebraska at Omaha. Dr. Kearney maintains an active guest conducting schedule with ensembles locally and across the United States. In addition to his duties at UNO, Dr. Kearney serves as Music Director of the Nebraska Wind Symphony—an established adult wind band in its 44th concert season.

An advocate of new music, Kearney regularly works with composers in the creation and performance of new works for winds. Dr. Kearney is also an active editor and arranger. In 2017, Boosey & Hawkes published Kearney’s critical edition of Emil Hartmann’s “Serenade for Winds” (Op. 43) in their acclaimed Windependence Chamber Ensemble series. Kearney earned degrees from Michigan State University and Columbus State University (GA).

Kearney holds affiliations with the Nebraska State Bandmasters Association (NSBA), Nebraska Music Educators Association (NMEA), National Association for Music Education (NAfME), College Music Society (CMS), and the College Band Directors National Association (CBDNA). Kearney also serves on the Executive Board for NSBA as Concert Band Chair and as Chair of the CBDNA Social Media Committee.

Kim, April Ryun

April Ryun Kim has given numerous performances as a soloist, collaborative pianist, and chamber musician. Having an enthusiasm for new music, she has performed in the St. Olaf Faculty Chamber Ensemble, and is a regular performer in 10th Wave, a chamber collective based in the Twin Cities, performing works written by Missy Mazzoli, Steve Reich, David Lang, and many more. In Kansas City, she has performed in the Musica Nova ensembles at the University of Missouri - Kansas City (UMKC), working with composers such as Zhou Long and Tania León.

Dr. Kim has presented at the 2017-2018 Gustavus Music Colloquium Series, the 2018 Minnesota Music Teachers Association (MMTA), the 2017 and 2018 Music Teachers National Association (MTNA) Collegiate Chapters Piano Pedagogy Symposium, College Music Society (CMS) Regional Conferences, the 2019 Music By Women Festival, and the 2019 Women Composers Festival of Hartford. Furthermore, she has presented at the 2018 and 2019 MMTA Convention and the 2019 CMS International Conference held in Belgium. Most recently, she has been invited to present at the Third Compositions in Asia Symposium and Festival, and “A Powerful Force: Women in Music” Conference.

A native of Minnesota, Dr. Kim completed a B.M. in piano performance with a collaborative emphasis from St. Olaf College, M.M. in solo and collaborative performance from the Cleveland Institute of Music, and D.M.A. in piano performance from the University of Missouri - Kansas City. She is currently Visiting Assistant Professor of Music at St. Olaf College.

Lee, Sunjoo

Sunjoo Lee is currently working toward her Doctoral of Musical Arts in Piano Pedagogy at the University of South Carolina. She received two master's degrees from the University of Illinois at Urbana-Champaign in Piano Pedagogy and in Piano Performance and Literature. In Korea, Ms. Lee began teaching piano during her freshman year at Kyung Hee University where she also completed her music education certification. She focused even more on teaching after completing her undergraduate degree. Ms. Lee joined the instructor of the School of Music Piano Laboratory Program at UIUC while pursuing her master's degrees. She currently teaches students in the School of Music Center for Piano Studies at USC. Additionally, she has served as an accompanist for Illinois Summer Youth Music camps. Ms. Lee joined the full-time piano faculty at ISYM in 2013 and 2015. She has performed with vocalists, choirs, and instrumentalists as a collaborative pianist. She has actively attended conferences, including the MTNA National Conference and State Conferences, MTNA Collegiate Chapters Piano Pedagogy Symposium, and CMS Regional Conferences, and presented on various topics. Her research interests include piano pedagogy, public music education, music appreciation, music theory, and music history. Ms. Lee received the

Ceny Walker Graduate Fellowship to research Reinhold Glière and his 25 Préludes pour piano, op. 30 in Moscow, Russia during summer 2019.

Lewis, Ralph

Ralph Lewis is a doctoral candidate in music composition at University of Illinois at Urbana-Champaign who is passionate about exploring, supporting, and understanding new musical expression. Active as a composer, music theorist, and educator, his work is often centered on creating welcoming, inclusive spaces and engaging less discussed music and technology. In 2019, he received one of ten Phi Kappa Phi Graduate Research Grant awarded throughout the US to support his music theory dissertation research about Aaron Cassidy's Second String Quartet at the University of Huddersfield. Lewis's community composition workshop All Score Urbana has served Champaign-Urbana residents since 2016, with its programs being supported by the Theodore Presser Graduate Music Award and a Urbana Arts and Cultural Grant. Most recently, All Score Urbana's partnership with Urbana High School's orchestras received one of the 2019 College Music Society Community Engagement Seed Grant Awards. Lewis's compositions have been performed at festivals and conferences throughout the United States, United Kingdom, Canada, France, Italy, and Australia, including SCI National Student Conference, Electronic Music Midwest, SEAMUS, College Music Society, Radiophrenia Glasgow, Boston Microtonal Society, the International Conference on Technologies for Music Notation and Representation (TENOR), and the Music for People and Thingamajigs Festival. Previously, he received an M.F.A. in Electronic Music and Recording Media and an M.A. in Music Composition from Mills College, a B.M. in Music Composition from Oberlin Conservatory, and a B.A. in Classical Civilization from Oberlin College.

Martinez, Brianna

Brianna Martinez is a flutist, teacher, and educator currently pursuing a Bachelor of Arts degree in Music with a minor in Art History at Texas State University. Brianna is in the flute studio of Dr. Adah Jones and has been a member of Texas State University's Symphony Orchestra, Wind Symphony and Flute Choir.

Brianna has a unique artistic background that influences her music-making. Along with her musical passions, Brianna is a visual artist and has extensive experience working with dancers. From 2016 to 2019, she performed as Resident Musician for the Transient Dance Collective where she improvised music for dancers.

In the Fall of 2019, Brianna won the Texas State Concerto Competition; she performed alongside the Texas State Symphony Orchestra in February 2020. In 2018, Brianna competed in the National Flute Association Collegiate Flute Choir Competition where she won the opportunity to perform new music with flutists Jim Walker, Greg Pattillo,

and PROJECT Trio at the NFA Convention in Orlando, Florida. Brianna has performed in masterclasses with distinguished flutists such as Rhonda Larson, Jim Walker, Nestor Torres, Ian Clarke, and Sergio Pallottelli. While at Texas State University, Brianna has toured with both the Wind Symphony and Symphony Orchestra to perform at TMEA and CBDNA.

In addition to performing, Brianna has a passion for teaching music. Brianna has taught since 2015 and has experience teaching beginner - college level flutists. Brianna has worked at summer band camps in San Antonio, TX since 2017 and has experience hosting masterclasses for 40+ students.

Menchetti, Fabio

A native of Lucca, Italy, Fabio Menchetti serves as Assistant Professor of Piano at Washington State University, while maintaining an active international performance career.

Dr. Menchetti has been teaching piano in many diverse settings, from Italian junior high schools to American universities. As a Teaching Assistant, he taught at Houghton College, and at College-Conservatory of Music, University of Cincinnati. He won the CCM Excellence in Teaching Award for the best doctoral Teaching Assistant and, after completing his doctorate, he returned to CCM as a visiting instructor of piano and piano pedagogy.

As an advocate for contemporary music, Dr. Menchetti enjoys bringing new music to life. He performed several works by Sarah Hutchings, and he collaborates with English composer Peter Seabourne, recording the fourth volume of his monumental collection of solo piano pieces (*Libro di Canti Italiano – Steps vol. 4*), a CD published by Sheva Collection. For the same label, he also recorded a CD with violinist Ruggero Marchesi, *Novecento Italiano*, featuring music for violin and piano by Italian composers written between the two world wars.

As an active member of MTNA and CMS, he participates in numerous conferences, presenting at the New York State School Music Association – Annual Conference in Rochester, at the 9th Annual North Kentucky Piano Pedagogy Conference, at the Ohio MTA Southwest District Meeting, and at Ball State University for the 9th Piano Pedagogy Symposium.

After completing his studies in Italy, he received his MA from Houghton College, and his DMA from University of Cincinnati.

Momand, Elizabeth Blanton

A native Mississippian, Elizabeth Blanton Momand, Professor of Music at the University of Arkansas - Fort Smith, received her Bachelor of Music and Master of Music degrees in Vocal Performance from Mississippi College in Clinton, where she was an active performer of chamber and solo recital music. She completed her Doctorate of Musical Arts degree in Vocal Performance at The University of Texas at Austin. As a soprano soloist, Momand has performed over a dozen oratorio roles with orchestra, and continues to perform frequently as a recitalist. She currently teaches voice and voice-related subjects at UAFS. Her students have been state, regional, national, and international winners of competitions and scholarships, and many have been admitted to prestigious graduate programs and summer festivals across the United States. Included in the honors Momand has received for her academic work are a scholarship to Johannes Gutenberg Universität in Mainz, Germany, for a year of study, a fellowship for travel and study in former East Germany from the International Visitors Center of Mississippi, and a Fulbright-Hays Fellowship for travel and study in India. She currently serves as Governor of the Arkansas Chapter of NATS. Active in the College Music Society, she has presented her research at regional, national, and international conferences, and has served as secretary and newsletter editor of the South Central Chapter. Momand was Department Head of Music & Theatre at UAFS from 2006-2013. Additionally, she is a trained accreditation visitor for the National Association of Schools of Music.

Neely, William Chase

Chase Neely is the Director of Percussion Studies at Missouri Southern State University. His main duties include teaching undergraduate percussion majors and non-majors, directing and arranging for the MSSU Lion Pride Drumline, as well as directing the MSSU percussion ensemble, taiko ensemble, and Southern Steel.

Mr. Neely is an active designer, educator, and consultant working with several high schools throughout Missouri and Oklahoma. Prior to his employment at MSSU, he was on faculty with Northeastern Oklahoma A&M College.

As a performer, he was a member of the Kansas City Royals “Royal Thunder” Drumline where he was seen performing in the 2015 World Series Parade, 2015 ALDS, 2014 World Series, 2014 ALDS, 2014 AL Wild Card Game and the 2012 MLB All-Star Game. In 2018, Chase was invited to perform at the National Conference on Percussion Pedagogy.

During the summer of 2012, Chase was invited to perform in Belgrade, Serbia where he also helped with clinics and master classes. Chase was a member of Gateway Indoor Percussion in 2009 as well as a member of the Colts Drum and Bugle Corps in 2011.

Chase is currently pursuing a Doctor of Musical Arts at Texas Tech University. He holds a Master of Music Degree in Percussion Performance from the University of Arkansas and is a graduate of Missouri Southern State University where he earned a Bachelor of Arts degree in Music. Chase is proud to be a Marimba One Educational Artist and a member of the Vic Firth Education Team.

Oh, Serin

Serin Oh would describe her music as focusing on the characteristics of each instrument by concentrating on the potential and distinguished sound colors. She also broadens her music from such influences as literature, painting, nature and scientific phenomenon. Oh's music has been performed and introduced at numerous concerts and seminars, including Indiana Summer Music Festival, Eastman Composers Sinfonietta, George Eastman Museum Live Music series, Midwest Composers Symposium, Zodiac Trio Residency Concert, Unheard-of//Ensemble Residency Concert, USF Composition In Asia International Symposium & Festival, International Computer Music Conference, The Keyboard in the 21st Century Conference, Dot The Line New Music Festival, Veritas Musicae Music Festival, UNK New Music Festival, and reMusik.org.

Serin Oh is also an active pianist and accompanist performing at many concerts, and getting to know vast repertoires, performing new music and premieres. Oh served as a pianist in the student-run new music ensemble Ossia at Eastman, and as a staff accompanist at CCM. Serin Oh holds her BM and MM Composition degree at the Ewha Womans University, where she studied with Michael Sidney Timpson and Eun-Hye Park, in her home country, South Korea, and MM Composition degree with Applied Music in Piano at the Eastman School of Music, where she studied composition with David Liptak, Ricardo-Zohn Muldoon, Robert Morris, and piano with Tony Caramia and Elinor Freer. Oh is currently pursuing her Doctor of Musical Arts in Composition degree at the College-Conservatory of Music at the University of Cincinnati.

Osuga, Amalia

Amalia Osuga enjoys a wide range of opportunities as soloist, clinician and voice teacher. Osuga has appeared in recitals throughout the United States, and in Great Britain. Her research focuses on highlighting the voices of women composers, poets, and the stories of women in art song. Osuga completed her DMA at the University of Oregon, her MM from the University of Montana, and BA at Swarthmore College. She remains forever grateful for her inspirational teachers, which include Milagro Vargas, Alma Caesari, Sharon Paul, Lydia Brown, and Marshall Williamson. She serves as Assistant Professor of Voice at the University of Alabama in Huntsville.

Park, Joo Won

Dr. Joo Won Park is an Assistant Professor of Music Technology at the Wayne State University. He studied at Berklee College of Music (B.M.) and University of Florida (M.M. and Ph.D.) and has previously taught in Oberlin Conservatory, Temple University, Rutgers University Camden, and Community College of Philadelphia. Dr. Park's music and writings are available on MIT Press, Parma Recordings, ICMC, Spectrum Press, Visceral Media, SEAMUS, and No Remixes labels. He is the recipient of Knight Arts Challenge Detroit (2019) and Kresge Arts Fellowship (2020). He also directs Electronic Music Ensemble of Wayne State (EMEWS), one of the most active undergraduate all-electronics ensemble touring multiple states.

Park, Sa Ra

Sa Ra Park is a music theory graduate student at Texas State University. Before coming to the US, she studied musicology at the Johannes Gutenberg University in Mainz and at the Goethe University in Frankfurt am Main (Germany). In July 2019, she submitted her doctoral dissertation "Das Liedrepertoire der evangelischen Kirche in Korea – Interkulturelle Beziehungen zwischen dem deutschen und dem koreanischen Kirchenlied" [The Song Repertoire of the Evangelical Church in Korea: Intercultural Relations Between the German and the Korean Church Hymnal]. In June 2020, she defended her doctoral dissertation in musicology at the university in Frankfurt am Main (Germany). Parallel to studies in musicology, she studied church music in Mainz and earned Bachelor's and Master's degrees. In addition, she studied piano in South Korea. In Germany, Korea, and United States, she has given numerous piano and organ concerts and has performed her own composition works. Her research interests include Asian music, especially Korean traditional music, music by contemporary musicians, and intercultural relationships surrounding church hymns. srpark146@gmail.com

Parker, Andrew W.

Dr. Andrew W. Parker is currently the Assistant Professor of Oboe, Graduate Coordinator, and Director of Summer Music Camps at Oklahoma State University Greenwood School of Music. He has performed throughout the United States and internationally at some of the world's most prestigious concert halls. Dr. Parker previously held the position of Lecture in Oboe and Music Technology at Brevard College and Artistic Administrator at the Brevard Music Center. Dr. Parker has held positions with the Greenville Symphony Orchestra, Spartanburg Philharmonic, Hendersonville Symphony Orchestra, and the Brevard Philharmonic. He has performed with the Asheville Symphony Orchestra, Austin Symphony Orchestra, Round Rock Symphony Orchestra, Temple Symphony, Atlantic Music Festival Orchestra, Symphony Space All-Star Orchestra, Le Train Blue New Music Ensemble, along with performances in Seoul, Korea with Symphony S.O.N.G. Dr. Parker received his Bachelors from the

SUNY Purchase Conservatory of Music, Masters from the Yale School of Music, and Doctorate from the University of Texas at Austin.

Perlongo, Daniel

Daniel Perlongo, emeritus professor at Indiana University of Pennsylvania where he taught Theory and Composition, received his musical education at the University of Michigan, studying with George Balch Wilson, Leslie Bassett and Ross Lee Finney. With a Fulbright Fellowship, he continued his studies for two years in Rome at the Academy of Santa Cecilia with Gofreddo Petrassi. Mr. Perlongo's compositions have received numerous awards, including the American Prix de Rome, a Guggenheim Fellowship, the American Academy-National Institute of Arts and Letters, and the National Endowment for the Arts. He has been resident composer at the Rockefeller Foundation's Villa Serbelloni in Bellagio, Italy. A CD of his Concerto for piano and orchestra is released on Master Musicians Recordings (MMC), with pianist, Donna Coleman and the Slovak Radio Symphony Orchestra of Bratislava, Slovakia. Also on MMC is Mr. Perlongo's Sunburst for clarinet and orchestra, commissioned by a grant from the National Endowment for the Arts, and recorded by clarinetist, Richard Stoltzman and the Warsaw Philharmonic Orchestra. Windhover for piano duo is recorded on Ravello Records by Sang-Hie Lee and Martha Thomas. His Symphony No.1, Millennium Voyage, was premiered by the RTV Slovenia Symphony Orchestra, En Shao, conductor. Mr. Perlongo has had works performed at College Music Society (CMS) International Conferences in Spain-2005, Gallery Set; Croatia-2009, Thai Souvenir; South Korea-2011, Five Pieces on Korean Zen Poems; Argentina-2013, Tango Around Cape Horn; Helsinki-2015, Earth Soundprints; Belgium-2019, Safari Game Drive. His works are available through American Composers Alliance. (BMI)
<http://www.composers.com/daniel-perlongo>

Petitto, Jacqueline

Pianist Jacqueline Petitto is an active soloist and chamber musician who has performed throughout the United States, Canada, Latin America, China and Hong Kong. Recent appearances include "Piazzolla Passion" (solo and chamber music), the Beethoven Choral Fantasy and Mozart Piano Concerto in D minor (soloist with orchestra), lecture recitals "Boulanger Sisters Tribute" (solo and chamber music), "A Celebration of the Tango" (solo piano) and "Music from the Book The Soloist" (piano and cello), piano duo/duet recitals "Four Latin Hands" and "Scenes and Fairy Tales from Childhood," as well as concerts with distinguished vocalists and instrumentalists from the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Hong Kong Sinfonietta and Opera Hong Kong.

Dr. Petitto received both Master of Music and Doctor of Musical Arts degrees in piano performance from the University of Southern California Thornton School of Music, and

her Bachelor of Music cum laude from Santa Clara University. She taught music courses at USC, University of La Verne, Pasadena City College, Los Angeles City College, The Colburn School Conservatory of Music, University of Hong Kong, Hong Kong Baptist University, and served as Assistant Professor of Piano/ Director of Keyboard Studies at Long Beach City College.

In addition, Dr. Petitto is in high demand as an adjudicator, presenter/clinician and masterclass teacher. She has been an active member in organizations such as the Pi Kappa Lambda National Music Honor Society, Music Teachers National Association, and California Association of Professional Music Teachers. Dr. Petitto translated a musician wellness book from Spanish into English.

Roberts, Sarah

Dr. Sarah Roberts is Assistant Professor of Saxophone and Jazz Studies at The University of Texas at Tyler. With an extremely diverse background in classical, jazz, and popular music, Dr. Roberts has performed with ensembles ranging from traditional saxophone quartets to new music groups, to rock bands, jazz groups and all points in between. In the East Texas area, Dr. Roberts frequently performs with her self-titled jazz quartet and the Essimar Trio, a group dedicated to promoting new music with unusual instrumentation. She is a Selmer Paris Performing Artist, and a Vandoren regional artist.

Rushing, Sarah

Dr. Sarah Rushing, NCTM is Assistant Professor of Piano at West Texas A&M University. Her commitment to teaching is evidenced through her years of experience teaching private and group piano classes in both the community and university settings in Louisiana, New York, Colorado, Virginia, and Texas. As a performer, Rushing enjoys playing music off the beaten path and has appeared in competitions and recitals throughout the US. In 2013, she was featured on American Public Media's "Performance Today." Rushing, previously an Instructor of Piano at Virginia Tech, completed the Doctor of Musical Arts degree at the University of Colorado Boulder.

Savaria, Suzanne

Suzanne Savaria, MAT, NCTM, is Co-Director and developer of the Artist as Citizen Initiative, an arts and social justice program founded in 2016 at Portland State University (PSU) in Portland, Oregon, and a Performing Arts Advocacy and Classical Piano faculty since 2007. In the summers, she develops curriculum and leads international capstone fieldwork in five regions of Spain, centered on topics of ethnomusicology and identity-formation. She is currently developing a program in Chile for September of 2021. Outside of PSU, she teaches and manages her private piano

studio. Suzanne works to empower students to explore their creativity, discover the importance and impact of their voice and be curious citizens of the global world.

Schüler, Nico

Dr. Nico Schüler (born 1970) is University Distinguished Professor of Music Theory and Musicology at Texas State University (USA) and the immediate past-president of the College Music Society South Central Chapter. His main research interests are interdisciplinary aspects of 19th/20th century music, methods and methodology of music research, computer applications in music research, music theory pedagogy, and music historiography. He is co-editor of the research book series *Methodology of Music Research*, the editor of the peer-reviewed journal *South Central Music Bulletin*, the author and / or editor of 21 books, and the author of more than 120 articles. Among his most recent books are *Musical Listening Habits of College Students* (2010) and *Computer-Assisted Music Analysis* (2014).

Song, E-Na

Korean-born pianist Dr. E-Na Song has appeared in venues such as Weill Recital Hall at Carnegie Hall, Han Gang Grand Hall at Gang Dong Arts Center, as well as in Europe, including Poland and Spain. Garnering prizes in international competitions, notably American Protégé International Piano Competition and International Keyboard Odyssey Competition in Colorado, Dr. Song has appeared as soloist performing with Torun Symphony Orchestra in Poland and Mostly Philharmonic Orchestra in her native country, South Korea.

Dr. Song earned her Bachelor's Degree in Piano in Seoul National University. She moved to the U.S. to continue her music studies at the Eastman School of Music for her Master's degree and Doctorate degree in Performance and Literature under the tutelage of Rebecca Penneys. She actively participates and regularly appears in community performances, including the Washington Square Concert Series and the George Eastman House concert series in Rochester, NY.

Dr. Song currently is a Piano Instructor at Roberts Community Music School and the Hochstein School, and concurrently, she holds an accompanist position at Eastman Community Music School in Rochester, NY.

Southern Percussion Group

Southern Percussion Group (SPG) is a percussion ensemble comprised of faculty and students from Missouri Southern State University. SPG is a versatile ensemble that focuses on traditional percussion chamber repertoire as well as non-western traditions such as: steel band from Trinidad and Tobago, taiko from Japan, and samba from Brazil. Southern Percussion Group is active in commissioning works from notable

composers and interdisciplinary collaboration to create innovative works for mixed chamber ensembles featuring percussion. In 2020, SPG was invited to perform for the National Conference on Percussion Pedagogy in Lubbock, Texas.

Staub, Jared

Jared Staub is Director of Bands and Assistant Professor of Music at Plymouth State University where he conducts the Symphonic Band and teaches courses in conducting and instrumental music education.

Committed to the creation of new music, he has presented multiple world and regional premieres of new music for winds. As an orchestrator, he works closely with noted American composer Robert Beaser on wind transcriptions of his compositions “Double Chorus” and “Evening Prayer.” Dr. Staub has presented his work at both the College Band Directors National Association National and Southern Division Conferences and The College Music Society Southwestern Division Regional Conference. He earned degrees from Michigan State University, the University of Kentucky, and Central Connecticut State University.

He serves on the New Hampshire Band Directors Association executive board as Higher Education Representative and New England Band Directors Institute Coordinator, and has professional affiliations with the College Band Directors National Association, The College Music Society, The World Association for Symphonic Bands and Ensembles, and is an honorary member of Kappa Kappa Psi.

Steinke, Greg A.

Dr. Greg A Steinke is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival (‘93–97) and Director, Composers Symposium (‘90–97) (Newport, OR); served as the National Chairman of the Society of Composers, Inc. (1988–97). Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally; speaker on interdisciplinary arts, and oboist specializing in contemporary music. Dr. Steinke is a past national president of NACUSA (2012-19) and also currently serves on the NACUSA Cascadia Chapter Board.

Stolz, Nolan

Nolan Stolz is a composer, scholar and drummer living in Spartanburg, South Carolina. His compositions are clearly influenced by his performance background in jazz fusion and progressive rock, yet firmly rooted in the contemporary classical tradition. The Brno Philharmonic recording of his Lincoln Highway Suite was awarded second place in the 2020 American Prize’s Ernst Bacon Award. Fanfare magazine called it a “brilliant piece

of Americana. . .a piece of inspiration and skill,” the “orchestration is brilliantly managed.” and “Stolz clearly has a fine repository of [melodies] in his back pocket.” His flute piece Princess Ka’iulani was published in SCI Journal of Scores (51) and SCI’s CD series (30). Stolz’s other works may be heard on releases from Ablaze, ESM, Six Strings Sounds, and Tributary Music. He has been commissioned by the Alturas Duo, CCSU Chamber Players, Las Vegas Academy Jazz Ensemble, Las Vegas Music Festival Orchestra, SUNY-Stony Brook, Synchronix and several solo performers. Dr. Stolz holds degrees in composition from The Hartt School, University of Oregon, and University of Nevada-Las Vegas. Stolz is Associate 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. In addition to his work as a composer, Stolz has published a book about Black Sabbath’s music, a jazz theory article, essays on Black Sabbath, Genesis, Rush, and Frank Zappa, and appears on several albums from jazz and rock artists.

Tanaka, Koki

Dr. Koki Tanaka made his debut at age 18 at Benaroya Hall, performing the rarely-heard Conus Violin Concerto in E minor with Seattle Youth Symphony Orchestra under conductor, Stephen Rogers Radcliffe, as a winner of the concerto competition. He also won top awards at the Performing Arts Festival of Eastside (PAFE), the Bellevue Philharmonic Orchestra Young Artist Debut Competition, and American Protégé Piano and String Competition and made a solo debut in Weill Recital Hall at Carnegie Hall in New York. Besides performing, Dr. Tanaka holds a teaching position at American Music Centre in Greece, NY, and Roberts Wesleyan Community Music School in Rochester, NY. He studied with Lynn Blakeslee Mikhail Kopelman at Eastman School of Music. Dr. Tanaka received a Bachelor of Music degree from the University of Washington and a Master of Music and Doctor of Musical Arts degree from Eastman School of Music.

Tollefsen, Mark

Since debuting with the St. Louis Symphony Orchestra at the age of fifteen, pianist Mark Tollefsen has fashioned an international career as both a soloist and chamber musician, performing throughout Asia and Europe as well as across the United States. His performances have been presented within numerous concert series and festivals, collaborating with Grammy Award-winning ensemble eighth blackbird as well as members of the Cleveland Orchestra, Cincinnati Symphony, and New World Symphony. He has recorded six discs for Ablaze Records, Blue Shore Music, Rick Sowash Publishing Co., and MARK Records. Praised for his “tremendously lucid and effortless performances” and as an “exciting discovery” by Fanfare Magazine, Dr. Tollefsen has been a strong advocate of new music. This advocacy has included performances of over

one hundred works by living composers and more than two dozen world or regional premieres. For more information, please visit his website at www.marktollefsen.com.

Tom, Julia

Born and raised in California, Julia Tom received a Bachelor's Degree cum laude in English Literature at Harvard University while studying at the Juilliard School of Music. As a performer criss-crossing the globe, Julia has distinguished herself as soloist, chamber musician and orchestral musician. A finalist at the ARD Munich Competition, she has performed as soloist with numerous orchestras in America and Europe, including the San Francisco Symphony and Bach Society Orchestra. Her teachers include many of the most illustrious names in cello-playing and pedagogy today: she studied with Frans Helmerson, Ralph Kirshbaum and Joel Krosnick, and received further training from Yo-Yo Ma, Janos Starker and Aldo Parisot. Julia was principal cellist of the Bremer Philharmoniker, and joined the cello group of the Concertgebouw Orchestra in 2010. In recent years, Julia has turned her focus to bringing the vividness of classical music to fresh audiences. Awarded the Prix de Salon by the Concertgebouw Orchestra in 2016, she has used the award to commission and premiere new works for cello. Her prizewinning CD, "Origins", was released by Etcetera Records in fall 2019. Julia received her Dispokinesis teaching certification at the Gesellschaft für Dispokinesis nach G.O. van der Klashorst in Essen, Germany. She has taught this guide to efficiency and ease of movement to numerous colleagues at the Concertgebouw Orchestra, as well as to visiting guest artists, including the legendary maestro Myung-whun Chung. She is currently teaching at the University of Toronto.

Vanderburg, Kyle

Composer Kyle Vanderburg (b. 1986) grew up in southeast Missouri where the Ozark foothills meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music tries to walk the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts; his acoustic works feature memorable melodies and a very fluid sense of time.

Vanderburg's music has been heard abroad at conferences and festivals including the International Computer Music Conference (ICMC), the Society for Electro-Acoustic Music in the United States (SEAMUS), the New York City Electroacoustic Music Festival (NYCEMF), the Symposium on Acoustic Ecology, the Matera Intermedia (MA/IN) Festival, the Diffrazioni Festival, Festival Futura, the North American Saxophone Alliance, ClarinetFest, Sonorities, and at other events across Europe, Australia, and the Americas.

He holds degrees from Drury University (BA) and the University of Oklahoma (MM, DMA), and has studied under composers Carlyle Sharpe, Marvin Lamb, Konstantinos

Karathanasis, and Roland Barrett. He has participated in composition masterclasses with David Maslanka, Chris Brubeck, Benjamin Broening, and others. He'd be delighted if you checked out KyleVanderburg.com to learn more.

Weitkamp, Tristan

Tristan Weitkamp is a saxophonist/composer currently working to complete a Master's of Music in Instrumental Conducting at Portland State University. In 2014 he completed a Bachelor's degree in Jazz Performance at Portland State. Following his Bachelor's degree, Tristan studied music abroad at the South African College of Music in Cape Town, South Africa and performed with notable South African musicians Dizu Plaatjies and Tony Cedras. Since returning to Oregon, Tristan has spent most of his time teaching and working with high school band programs and jazz ensembles in the Portland area and teaching saxophone and composition privately. He has worked as assistant band director for the Southridge High School and Westview High School groups and written music for both programs. Tristan continues to find teaching the next generation of musicians the most rewarding aspect of music and will seek a Masters of Arts in Teaching after completing his conducting degree.

Wheatley, Susan

Susan Wheatley, pianist, has been invited as performer and music educator throughout the United States, Europe, and Asia. Dr. Wheatley has an active interest in research about women in music and received a Fulbright to transcribe Gunild Keetman's dance pieces at the Orff Institute in Salzburg. She co-founded Indiana University of Pennsylvania's prestigious Festival of Women Composers, performing the music of Libby Larsen, Judith Zaimont, Katherine Hoover, Cecile Chaminade, Lili Boulanger, Louise Talma, Germaine Tailleferre, Amy Beach, Ruth Crawford, and Marian McPartland, among others. Dr. Wheatley holds a Ph.D. in music from the University of Michigan and has served on the faculties of Oakland University in Michigan and Indiana University of Pennsylvania. She has received grants from the American Association of University Women, National Endowment for the Arts, and the Pennsylvania Council on the Arts to sponsor her performances and research on the music of women composers. Internationally, her piano performances include premieres of Daniel Perlono's piano works in Salzburg, Madrid, Zagreb, South Korea, Buenos Aires, Helsinki, and Baku, Azerbaijan; as well as her performances of works by Germaine Tailleferre in Beijing, and Lili Boulanger and Marian McPartland in Vancouver. wheatleyse@gmail.com. • <http://www.windoverpianomusic.com>

Wiley, Adrienne

Adrienne Wiley is currently Professor of Music at Central Michigan University where she teaches and administers the piano pedagogy program at the bachelor's degree level, and teaches applied and class piano. Dr. Wiley received her bachelors and master's

degrees in piano performance from the University of Kansas, and her doctor of musical arts in piano performance and pedagogy from the University of Oklahoma. Dr. Wiley's dual focus on performance and pedagogy keeps her active in both areas: she maintains an active performance career as a soloist and collaborative pianist, and also has given workshops, presentations, and lectures throughout the state, mid-west, national, and international levels. Dr. Wiley is certified through the Music Teachers National Association. Wiley reviewed the book, *One-Handed: A Guide to Piano Music for One Hand* for the *Journal of the Music Library Association*, and has been a frequently invited reviewer of piano music and books for the *Music Teachers National Association's American Music Teacher* magazine and the *Clavier-Companion*, and recently joined the *Clavier-Companion's* staff as reviewer. Summer finds Dr. Wiley as the coordinator of the junior piano camps at the Illinois Summer Youth Music Program's piano camp, University of Illinois. In her spare time, you will find her teaching her private students, practicing both the piano and the organ, researching and writing, and performing her specialty: single-handed piano music.

Withington, Andrew

Dr. Andrew Withington is Assistant Professor of Music, Director of Choral Activities and Voice Area Head at Westminster College. He has a PhD in Music (Choral Pedagogy). In 2000, as Senior Scholar in Music at the University of Canterbury (New Zealand), he completed a Bachelor of Music (First Class Honors) in Conducting, Orchestration and Analysis, and was awarded the prestigious Vernon Griffith's Prize for Outstanding Musical Leadership. After three years as a school teacher, Andrew completed a Master of Music (First Class Honors) in Choral Conducting with Associate Professor Dr. Karen Grylls at the University of Auckland (New Zealand). During his Master's program, he represented New Zealand in a masterclass at the World Symposium on Choral Music 2005 in Kyoto, Japan. Andrew is a former Artistic Director of the internationally acclaimed New Zealand Secondary Students' Choir (2008-18); Director of the University of Canterbury Chamber Choir (2013-16); and Music Director of the Christchurch City Choir (2014-16), Christchurch Schools' Music Festival (2011-12), and Christchurch Boys' Choir (1997-2004). He has adjudicated and run choral clinics both in New Zealand and internationally, and is an advisor for the New Zealand Choral Federation and the International Choral Kathaumixw.

Zacharella, Alexandra

A native of New Jersey, Alexandra Zacharella is Director of Bands and Associate Professor of Low Brass at the University of Arkansas-Fort Smith. Zacharella holds a Doctorate of Musical Arts in trombone performance from the University of Southern California, Thornton School of Music, with minors in conducting, music education and jazz studies; a Master of Music degree in Trombone Performance from The University of Michigan and a Bachelor of Music in Trombone Performance and Music Education from

The University of Hartford, The Hartt School. Zacharella is an active low brass and wind ensemble clinician and has presented clinics and masterclasses in South Korea, Hong Kong, California, Michigan, Georgia, Arkansas, and Oklahoma to name a few. She presented at the 65th and 70th Annual Midwest Clinic in Chicago, Illinois and gave the plenary paper for trombonist Christian Lindberg, at the International Conference of the College Music Society in Stockholm, Sweden in 2015. Zacharella has performed at the International Trombone Festivals in California, Spain, France, Georgia, Texas, and Las Vegas. She has given numerous presentations, performances/recitals on trombone and euphonium and poster sessions at the International Conference of College Music Society in Belgium, Australia, Sweden, Argentina and South Korea and at National and Regional CMS Conferences throughout the United States. She has performed and presented at the Music by Women Festival, Southwestern CBDNA regional conference, the International Women's Brass Conference, and the ArkMEA Conference. Zacharella is a Bach Artist and a Signature Artist for Warburton Music Products.

Zahirović, Fedja

Fedja Zahirović is a recent graduate from Portland State University. Originally from Bosnia, he emigrated to the US in 1994 and enrolled at PSU in 2015. He received a B.A in ethnomusicology, studying piano, guitar and bass. His final thesis project explored the impact of Western rock music on the youth of the former Yugoslavia after World War II. During his time as a student he was a contributing writer for PSU's student musicology journal Subito, and took courses in Arts and Advocacy. He is deeply interested in the connections between social justice and music and is active in the BLM movement. He currently works as a caregiver for people with disabilities.

Zenteno, José Pedro

José Pedro Zenteno is the Academic Director of the Global Leaders Program (GLP). The GLP journey is designed for musician innovators working in multi-dimensional leadership positions within arts-impact organizations seeking social science-based, operational and entrepreneurial tools valuable to their dynamic professional roles. The curriculum fosters this growth through a progression of tailored, live-interactive modules curated by top academic institutions, paired with international field assignments that build applied skills and actionable insights. Pedro is a graduate of the Eastman School of Music and NYU with degrees in music and arts leadership, José Pedro Zenteno is a native of Chile who is based in Brooklyn. He sits on the board of two NYC-based non-profits, both of which expand opportunities for local musicians.

Zwahlen, Zachary

Dr. Zachary Zwahlen is Assistant University Organist at The University of the South in Sewanee, Tennessee. Dr. Zwahlen earned his BM and MM in Organ from Brigham Young University in Provo, UT, studying with Dr. Douglas Bush, followed by his DMA in

Organ Performance at the Eastman School of Music, where he studied with Nathan Laube and David Higgs. Dr. Zwahlen has received the Gerald Barnes Award for Excellence in Pipe Organ (2014) and the Dr. James B. Cochran Organ Prize (2017), and was a finalist in the 2016 AGO National Young Artists Competition in Organ Performance.