

**2021 Conference of the
College Music Society – South-Central Chapter**

Friday through Sunday, March 26–28, 2021



VIRTUAL: Hosted asynchronously online, and synchronously over Zoom
All scheduled times listed are in the **Central Time Zone**.

Conference website:

<http://scholarworks.uttyler.edu/cms-sc-2021/>

Synchronous Zoom link:

<https://uttyler.zoom.us/j/92453625958>

(all sessions share the same link)

Zoom passcode:

Will be emailed directly to all conference registrants.

Program Chair & Chapter President:

Dr. Ruth Morrow, Midwestern State University

Virtual Conference Site Manager and Host:

Mrs. Terra Gullings, The University of Texas at Tyler
University Archives and Special Collections

Virtual Conference Coordinator / Program Author:

Dr. Kyle Gullings, The University of Texas at Tyler

Acknowledgements

It was a huge undertaking to transform our annual regional conference into a hybrid synchronous / asynchronous virtual format! The CMS South-Central Chapter would like to thank everyone who made this event possible...

...for managing the conference submissions, program committee reviews, and registrant communications:

Dr. Ruth Morrow

...for overseeing the conference website and document/link uploads, making a virtual conference possible:

Mrs. Terra Gullings

...for coordinating the conference schedule and authoring the program document:

Dr. Kyle Gullings

...for assistance in preparing the program document:

Ms. Tamara Brown

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Ms. Cree Summerville

...for managing and recording our synchronous Zoom sessions:

Dr. Kyle Gullings

Dr. Nico Schöler

...for serving on the program committee:

Dr. Daniel Adams

Dr. Paul Geraci

Dr. Dimitar Ninov

Dr. Erica Argyropoulos

Dr. Kyle Gullings

Dr. Mark Perry

Dr. Melody Baggech

Dr. Vicky Johnson

Dr. Nico Schöler

Dr. Vanessa Davis

Dr. Matthew Luttrell

Dr. Stephanie Westney

Dr. Stephanie Dickinson

Dr. Elizabeth Momand

Dr. Louis Young

Dr. Sarah Dunbar

Dr. Ruth Morrow

Dr. Alexandra Zacharella

Thank you!!

Virtual Conference Information

The 2021 CMS South-Central Chapter conference will be held virtually, on this website:

<http://scholarworks.uttyler.edu/cms-sc-2021/>

A complete list of all sessions is given on subsequent pages of this program, grouped first by session type, then alphabetically by first author / submitter. Most conference sessions will be held *asynchronously*, meaning they will be available for viewing during the entire conference, March 26 through 28, 2021.

Certain meetings, panels, and workshops will instead be held *synchronously* on Zoom, meaning they are accessible only at a specific day and time. They all share the same Zoom link...

<https://uttyler.zoom.us/j/92453625958>

...which is given in this program and on the conference website.

The Zoom meeting passcode will be *emailed* directly to all conference registrants separately, before the start of the conference. All conference events are listed in the Central Time Zone.

All conference materials will remain online and accessible even after the conference ends. After March 28, 2021, presenters may request that video links and media uploads be removed by emailing Terra Gullings at tgullings@uttyler.edu.

Conference Schedule: Synchronous Sessions and Meetings

Conference website: <http://scholarworks.utt Tyler.edu/cms-sc-2021/>
Synchronous Zoom link: <https://utt Tyler.zoom.us/j/92453625958> (All sessions share a link.)
Zoom passcode: Emailed directly to conference registrants
Conference Time Zone: **Central Time Zone**

Day 1: Friday, March 26, 2021

8:00am	START OF CONFERENCE (Asynchronous sessions available)
8:00am – 1:00pm	(Break)
1:00pm – 1:25pm	Welcome: Dr. Ruth Morrow Virtual Conference “How-to” / Q&A: Dr. Kyle Gullings
1:30pm – 2:25pm	Workshop: Commissioning and Funding New Music – Gerald Klickstein (Principal, Gerald Klickstein Consulting)

Day 2: Saturday, March 27, 2021

9:00am – 10:25am	Chapter Board Meeting (Board members only, separate Zoom link & password sent by email)
10:30am – 11:25am	Panel: What Do Performers Want, Anyway? Strengthening the Collaborative Creative Process – Carol Lynn Shansky (New Jersey City University)
11:30am – 12:00pm	(Break)
12:00pm – 12:55pm	Business Meeting & Virtual Lunch (all attendees welcome)
1:00pm – 1:55pm	Keynote Speaker: Dr. Martin Camacho, Dean of the Lamar D. Fain College of Fine Arts, Midwestern State University Title: “Back to Normal? Reflections on Post-COVID Challenges in Higher Education”
2:00pm – 2:30pm	(Break)
2:30pm – 3:25pm	Workshop: Feldenkrais as Pedagogy in the Music Classroom and Teaching Studio – Lisa M. Burrell (Lone Star College)
3:30pm – 4:30pm	Social Hour: Grab a drink, gather your pets, and put on your most snazzy virtual Zoom background in a relaxed atmosphere! (No one will know if you change into slippers.)

Conference Schedule: Synchronous Sessions and Meetings (continued)

Conference website: <http://scholarworks.uttyler.edu/cms-sc-2021/>
Synchronous Zoom link: <https://uttyler.zoom.us/j/92453625958> (All sessions use one link.)
Zoom passcode: Emailed directly to conference registrants
Conference Time Zone: **Central Time Zone**

Day 3: Sunday, March 28, 2021

1:00pm – 1:55pm	Workshop: Authentically Embracing World Music: A New Zealand Story – Andrew Withington (Westminster College)
2:00pm – 2:25pm	Closing Remarks / Student Awards: Dr. Ruth Morrow
2:25pm	END OF CONFERENCE

***Note:** All conference materials will remain online and accessible even after the conference ends. After March 28, 2021, presenters may request that video links and media uploads be removed by emailing Terra Gullings at tgullings@uttyler.edu.*

Conference Program: List of all Sessions and Meetings
(in order by first author's / submitter's last name, unless otherwise noted)

Conference website: <http://scholarworks.uttyler.edu/cms-sc-2021/>

Concerts

- “Fantasy (...those harbor lights)”
Timothy Bonenfant, clarinet (Angelo State University)
Martha Saywell, piano (Texas A&M University – San Antonio)
- “Catching Shadows by Ivan Trevino”
Justin Bunting, marimba (University of Arkansas at Little Rock)
Cassie Bunting, marimba (Independent Educator/Performer)
- “how sweet the thought of you as infinite, for marimba and electronics, by Emma O'Halloran”
Justin Bunting, marimba (University of Arkansas at Little Rock)
- “Nueve Canciones, by Gisela Hernández Gonzalo”
Orit Amy Eylon, mezzo soprano (University of the Incarnate Word)
Blythe Cates, soprano (Texas State University)
Ara Koh, piano (University of the Incarnate Word)
- “The Fusion of the East and West in Zhou Long's Piano Music”
Xinshuang Jin, piano (Florida State University), *student presentation*
- “Chen Yi's Solo Piano Work - Northern Scenes”
Xinshuang Jin, piano (Florida State University), *student presentation*
- “Chopin's First Piano Sonata, op. 4: A Work in a State of Neglect”
Fabio Menchetti, piano (Washington State University)
- “Hailstork - Eight Variations on “Shalom Chaverim” (1981)”
Evan Mitchell, piano (Independent Artist)
- “A Breeze Around Ruins: Uebayashi's Poetic Work for Solo Flute”
Erin K. Murphy, flute (Oklahoma State University)
- “Raichev Aria”
Lisa Nelson, viola (Illinois Wesleyan University)
- “ElectrOboe: An Exploration of Electro-acoustic Music for Oboe”
Andrew W. Parker, oboe (Oklahoma State University)
- “Trove: A Program of Music for Saxophone by Women Composers that Pursues a Social Comment”
Ellie Parker, alto saxophone (University of Houston), *student presentation*
Pablo Martinez, piano (University of Houston)
Brady Spitz, percussion (Houston Baptist University)
- “Spirit (2018) by Shulamit Ran”
Lisa Perry, clarinet (East Tennessee State University)
- “The Other Contemporaries”
Alessandra Tiraterra, piano (Temple University)

“Harry Burleigh’s Southland Sketches”

Amanda Wilton, viola (Louisiana Tech University)

Emily Trapp Jenkins, piano (Arkansas State University)

“Bentley Roses by Jennifer Higdon”

Rebecca St. Goar, voice (The University of Tennessee at Chattanooga)

Ronda Ford, flute (The University of Tennessee at Chattanooga)

Lynn Worcester Jones, piano (The University of Tennessee at Chattanooga)

Keynote Speaker

Day 2: Saturday, March 27, 2021

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1:00pm – 1:55pm

Keynote Speaker: Dr. Martin Camacho, Dean of the Lamar D.
Fain College of Fine Arts, Midwestern State University
Title: “Back to Normal? Reflections on Post-COVID
Challenges in Higher Education”

* *Synchronous session*

Zoom link: <https://uttyler.zoom.us/j/92453625958>

Lecture Recitals

“In Memorium Dylan Thomas – a salute to the vocal music of Igor Stravinsky”

Stephen Bomgardner, tenor (Drury University)

“Korean Composer Jisoo Lee (b.1981)’s Bring Me Home (2019) Trio for Oboe, Bassoon and Piano”

Jung Choi, oboe (Missouri State University)

Yoon Joo Hwang, piano (University of Central Florida)

“Exploring Three East Asian Composers: Toru Takemitsu, Chen Yi, and Jiyoung Chung”

April Ryun Kim, piano (St. Olaf College)

“The Role of the Cornet à Pistons in the Early Symphonic Works of Hector Berlioz”

Jeremy McBain, trumpet (University of Texas at Tyler)

Elena Daughtery, piano (University of Texas at Tyler)

“Olivier Messiaen’s L’ascension for Organ and Improvisation in the Style of Messiaen”

Sa Ra Park, organ (Texas State University), *student presentation*

“The Music of Isolation”

Sarah Rushing, piano (West Texas A&M University)

“Expanding the Classical Vocal Canon: Observations from an HBCU Voice Studio”

Liana Valente, soprano (Howard University)

Ann Messerschmidt Lee, piano (Collaborative Pianist and Independent Piano Teacher)

“Chinese-inspired piano music by Western composers in 1900-1950”

Tak Yan Yeung, piano (Independent Scholar)

Lightning Talks

“A Brief Introduction to OpenMusicTheory.com Version 2”
Kyle Gullings (The University of Texas at Tyler)

“Seated Posture for Musicians: From Slump to Support”
Ruth Morrow (Midwestern State University)

Meetings

** All Meetings are synchronous sessions.*

Zoom link: <https://uttyler.zoom.us/j/92453625958>

Day 1: Friday, March 26, 2021

* 9:00am – 10:25am Welcome & Virtual Conference “How-to” / Q&A

Day 2: Saturday, March 27, 2021

* 9:00am – 10:25am Chapter Board Meeting (Board members only, separate Zoom link & password)

* 12:00pm – 12:55pm Business Meeting & Virtual Lunch (all attendees welcome)

* 3:30pm – 4:30pm Social Hour: Grab a drink, gather your pets, and put on your most snazzy virtual Zoom background in a relaxed atmosphere! (No one will know if you change into slippers.)

Day 3: Sunday, March 28, 2021

* 2:00pm – 2:25pm Closing Remarks / Student Awards

Panel Sessions

“What We Take From Here: Music Education After the Pandemic”

Panelists: Melinda Brou (Texas A&M University Kingsville)
William Joyner (The University of North Texas)
Tonya Mitchell-Spradlin (The Pennsylvania State University)
Eric Posada (The University of North Carolina, Charlotte)
Naomi Seidman (The Pennsylvania State University)

“Career Preparedness for Music Performers: Insight from Leaders in Academia, Freelance Careers and Military Bands”

Moderator: Edward Knoeckel (United States Air Force Band of the West)
Panelists: Dan Cavanagh (The University of Texas at Arlington)
Stan Renard (The University of Texas at San Antonio)
Adrian Fung (University of Oklahoma)
Deborah Simmons (Manchester Community College)
Stockton Helbing (The University of North Texas; Freelance Musician)
Lt. Michael Flynn (United States Air Force Band of the West)

* “What Do Performers Want, Anyway? Strengthening the Collaborative Creative Process”

Moderator: Carol Lynn Shansky (New Jersey City University)
Panelists: Carol Lynn Shansky (New Jersey City University)
Michelle Kiec, panelist, Kutztown University
Daniel Perttu, panelist, Westminster College
Josh Groffman, panelist, Southern Connecticut State University

** Synchronous session.*

Day 2: Saturday, March 27, 2021, 10:30am – 11:25am

Zoom link: <https://uttyler.zoom.us/j/92453625958>

Paper Sessions

“Choosing an HBCU: Factors for studying music at a Historically Black College and University”
Tanya Allen (Texas Southern University)

“Formative Arts Experiences: The Differential Effect of Evaluative Praise and Encouragement on Sustained Participation in the Arts”
Dante Billeci (Michigan State University), *student presentation*
Joanna Bosse (Michigan State University)

“Student-Driven Music Theory: How the Question Formulation Technique Can Promote Curiosity, Agency, and Creative Course Design”
Patricia Burt (University of Delaware)
Philip Duker (University of Delaware)

“Dyslexia, Rhythm, and Advocacy for Music”
Vicky V. Johnson (Tarleton State University)

“Best Practices for Planning and Executing Successful Short-Term Study Abroad Programs in Music”
Joseph E. Jones (Texas A&M University-Kingsville)

“Pedagogical Piano Works by Diverse Composers”
Jenna Klein (University of Oklahoma), *student presentation*

“Equipping DMA Candidates to Win Tenure-Track Jobs”
Gerald Klickstein (Principal, Gerald Klickstein Consulting)

“Johnny Reinhard: A Multi-Faceted Microtonal Maven”
Ralph Lewis (University of Illinois at Urbana-Champaign), *student presentation*

“Moving Out of the Drawing Room and Onto the Stage: The Songs of Maude Valerie White”
Elizabeth Blanton Momand (University of Arkansas - Fort Smith)

“I Am My Future: A Collaborative Residency in a Youth Detention Facility”
Ellie Parker (University of Houston), *student presentation*

“Beyond Desmond Dekker and Bob Marley: Rastafarianism in Contemporary Reggae and Reggaetón”
Nico Schöler (Texas State University)

“Equity, Advocacy, Justice, and COVID-19—Programming for the Wind Ensemble of Our Time”
Jared Staub (Plymouth State University)
Joshua Kearney (University of Nebraska at Omaha)

“From Scarlatti to Calligaris: A Journey through the Italian Piano Repertoire”
Alessandra Tiraterra (Temple University)

“Making a Global Difference – One Musician’s Experiences at the United Nations”
Liana Valente (Howard University)

“Shakira! Columbia's Multicultural Musical Icon”
Alexandra Zacharella (University of Arkansas-Fort Smith)

“The Fanfare Orchestra: An Inside look into Flemish Brass Bands”
Alexandra Zacharella (University of Arkansas-Fort Smith)

Poster Presentations

“How ‘Blue’ Are Blue Notes? A Methodological Case Study”

Nico Schöler (Texas State University)

“Lead Belly: The King of the Twelve String Guitar”

Alexandra Zacharella (University of Arkansas-Fort Smith)

Scores (Original Compositions)

By Some Better Name

Daniel Adams, composer (Texas Southern University)

Melody Baggech, soprano (East Central University)

Rudy Lupinski, piano (East Central University)

Two Sonnets

Don Bowyer, composer, trombone (Sunway University, Malaysia)

Morning on Tai Mountain

Jeffrey Emge, composer (The University of Texas at Tyler)

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

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

A Portrait of Lydian Grey

Paul Geraci, composer (Midwestern State University)

Sarah Dunbar, soprano saxophone (Midwestern State University)

Ruth Morrow, piano (Midwestern State University)

Two Poems by Ray G. Dandridge

Edward Knoeckel, composer, piano (United States Air Force Band of the West)

Jolie Rocke, soprano (San Jacinto College / Independent Artist)

Can't Take You Anywhere

Ralph Lewis, composer (University of Illinois at Urbana-Champaign), *student presentation*

Stephen Marotto, violoncello

MoxTube

Ralph Lewis, composer (University of Illinois at Urbana-Champaign), *student presentation*

Elisabeth Stimpert, clarinet (The University of Central Missouri)

The University of Central Missouri Clarinet Ensemble

DuoBunch Laptop Ensemble

Without a Net

John R. McGinn, composer, piano (Austin College)

Three Scenes

Ken Metz, composer (University of the Incarnate Word)

Qizhen Liu, violoncello (University of the Incarnate Word)

Ara Koh, piano (University of the Incarnate Word)

Dances at the Border

Daniel Perlono, composer, piano (Indiana University of Pennsylvania)

Susan Wheatley, piano (Indiana University of Pennsylvania)

Gravitation

Nolan Stolz, composer, keyboards, guitars, basses, drum set, percussion, & found objects
(University of South Carolina Upstate)

Piano Sonata, Mvt. III “Rondo”

Nolan Stolz, composer (University of South Carolina Upstate)
Anastasia Seifetdinova, piano (University of Hartford)

Workshops

** All Workshops are synchronous sessions.*

Zoom link: <https://uttyler.zoom.us/j/92453625958>

- * “Feldenkrais as Pedagogy in the Music Classroom and Teaching Studio”
Lisa M. Burrell (Lone Star College)
Day 2: Saturday, March 27, 2021, 2:30pm – 3:25pm
- * “Commissioning and Funding New Music”
Gerald Klickstein (Principal, Gerald Klickstein Consulting)
Day 1: Friday, March 26, 2021, 1:30pm – 2:25pm
- * “Authentically Embracing World Music: A New Zealand Story”
Andrew Withington (Westminster College)
Day 3: Sunday, March 28, 2021, 1:00pm – 1:55pm

Abstracts and Program Notes **(in alphabetical order by first author's last name)**

Conference website: <http://scholarworks.uttyler.edu/cms-sc-2021/>

Daniel Adams, composer (Texas Southern University); Melody Baggech, soprano (East Central University); & Rudy Lupinski, piano (East Central University)

Score (Original Composition): *By Some Better Name*

This song cycle consists of settings of poems by three poets whose lives span the late 18th through the early 20th century. Though the three poems differ from each other in subject matter, all address timeless aspects of Romantic love.

Irish soldier and poet Francis Ledwidge (1887-1917) wrote "Had I a Golden Pound" in 1917, the year he lost his life in World War I. The poem portrays a man of limited economic means (possibly a soldier on the front line) describing the life that he would like to provide his beloved were he to acquire more wealth.

Scottish poet James Thompson (1834-1882) wrote "Sunday up the River" in 1865. It is the twelfth verse of a larger work entitled "An Idyll of Cockaigne." The poet vividly describes a man admiring his love's beauty as she gazes at her reflection in the water.

The final setting "Oh, Call it by Some Better Name" (from whence the title of the cycle was derived) is often recited at weddings. It was written by Irish poet, songwriter, and satirist Thomas Moore (1779-1852), once considered the unofficial poet laureate of Ireland. The poem is a perennial reminder that even love is not always a strong enough word to describe feelings between two people.

Although the pitch organization and rhythmic structure of each setting is unique, all three songs have in common ostinato-like accompaniment patterns that increase in melodic activity between verses, changing meters, and a variety of rhythmic subdivisions.

Tanya Allen (Texas Southern University)

Paper: "Choosing an HBCU: Factors for studying music at a Historically Black College and University"

Several conceptual models for examining college choice have been developed over the last 50 years. They have detailed the process students take in choosing a post-secondary institution as well as how specific factors, such as financial and academic, influence their choice. Understanding those factors have influenced the admission and recruitment practices of post-secondary institutions, including Historically Black Colleges and Universities (HBCU's).

As recent music literature has revealed a lack of diversity in music programs and professions, and the role admission and recruitment practices may have on that fact, examining the place of HBCU's in educating a diverse population of music students is essential to the conversation. Therefore, the purpose of this study was to examine why students chose to study music at an HBCU. Specifically, how influential were economic, college, music, race, and other factors on students' decision to attend an HBCU?

The researcher utilized an explanatory sequential mixed method design to provide quantifiable data related to the research questions while also highlighting individual voices in a semi-structured interview format. Data collection is ongoing, so results are not currently available.

One limitation of this study is the inclusion of all current music majors, including upper classman, who are 3 to 4 years removed from the college choice process and whose responses may be less than accurate; nevertheless, the data will provide insight into important factors related to choosing an HBCU for music majors while revealing information that can enhance recruitment strategies of HBCU's moving forward.

Dante Billeci (Michigan State University) *student presentation* & Joanna Bosse (Michigan State University)
Paper: “Formative Arts Experiences: The Differential Effect of Evaluative Praise and Encouragement on Sustained Participation in the Arts”

The literature in educational psychology suggests that positive feedback and reinforcement can influence learning, motivation, and self-efficacy. This paper, based on survey and interview data with college-age students about formative arts experiences, will argue that the type of positive feedback employed by teachers, studio instructors, parents, and role models plays an important role in whether or not a student sustains their engagement with music and the arts beyond high school. More specifically, this pilot study distinguishes several types of positive feedback, including “evaluative praise” and general “encouragement”--terms based on the work of the psychologist Carol Dweck--and suggests higher encounters of “evaluative praise” during an individual’s formative arts experiences lead to lower rates of participation in the arts, extrinsic motivation, and experiences of anxiety while participating; while higher encounters of “encouragement” lead to higher rates of participation in the arts, intrinsic motivation, and experiences of comfort and enthusiasm while participating. In sum, this paper contributes to conversations within the field of arts education and educational psychology to promote sustained participation and enjoyment within the arts through the way that feedback is communicated to developing students.

Stephen Bomgardner, tenor (Drury University)

Lecture Recital: “In Memorium Dylan Thomas – a salute to the vocal music of Igor Stravinsky”

2020 is the 75th anniversary of the death of Igor Stravinsky, arguably one of the greatest composers of the 20th century. While Stravinsky wrote in nearly every genre, his works for solo voice are not performed as often as his other works. For this lecture recital, we will look at Stravinsky’s work for tenor, string quartet and trombone quartet – In Memorium Dylan Thomas.

Stravinsky met Dylan Thomas in May 1953 and expressed an interest in writing an opera with Thomas as librettist. When Thomas died suddenly in November of that year, Stravinsky wrote,

“This was a terrible blow to me as well as to all those who knew Dylan Thomas’s genius. During the following months I thought of composing something to Dylan Thomas’s memory. No poem of his could fit my purpose better than the one he had composed in memory of his father.”

Stravinsky set Thomas’s poem “Do not go gentle into that good night”. Stravinsky’s unique use of the tone row will be discussed, as well as other aspects of the work. The full work will be performed as part of the lecture recital.

This lecture recital will include information on Stravinsky’s entire output for solo voice. Over the course of his career, he wrote over 20 works for solo voice in Russian, English and French, and many are chamber works for voice and instruments. These works are ideal for college students and professionals, and make a wonderful addition to recital programs.

Timothy Bonenfant, clarinet (Angelo State University); & Martha Saywell, piano (Texas A&M University – San Antonio)

Concert: “Fantasy (...those harbor lights)”

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than 50 years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. In 1990, Tower became the first woman to win the prestigious Grawemeyer Award. She is the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. From 1969 to 1984, she was pianist and founding member of the Naumburg Award-winning Da Capo Chamber Players.

Dr. Wallace Rave writes in his liner notes for Robert Spring’s recording of tonight’s work: “Any composition by Joan Tower is likely to possess a quality of spontaneity, perhaps partly to do to the absence of a priori compositional system, but more clearly stemming from the nature of the musical procedure it embodies: once a piece begins, virtually every gesture audibly has its source in some facet of the preceding music. A resultant series of organic growth is manifest in “Fantasy (...those harbor lights)” for clarinet and piano.”

Tower makes great use of the intervals of a popular song of the 50s, Harbor Lights, whose opening phrase outlines a major 7th chord (C-E-G-B) as the building blocks of this work, especially those of 3rds (major and minor) and the

major 7th. However, Tower's manipulation of these intervals is so varied and cohesive that the listener never hears any suggestion of the original tune at all.

Don Bowyer, composer, trombone (Sunway University, Malaysia)

Score (Original Composition): *Two Sonnets*

These two sonnets by William Shakespeare deal with the concepts of aging and longing, two areas items that have been on the mind of the composer recently.

The short, two-movement work is meant to give the non-singing trombonist an opportunity to express the beauty of poetry while using the instrument to comment on the verse.

In the Sonnet 65, the poet is contemplating aging and his own mortality. Time decays even rocks and gates of steel - what hope does the poet have to withstand the power? In the last two lines, he wonders if he might survive through his "black ink." The composer wonders the same.

In Sonnet 97, the poet is expressing a longing for an absent lover: "How like a winter hath my absence been from thee..." The composer has spent most of the current pandemic separated from his beloved.

Melinda Brou (Texas A&M University Kingsville), William Joyner (The University of North Texas), Tonya Mitchell-Spradlin (The Pennsylvania State University), Eric Posada (The University of North Carolina, Charlotte), Naomi Seidman (The Pennsylvania State University)

Panel: "What We Take From Here: Music Education After the Pandemic"

The field of music education has been greatly challenged during the COVID-19 crisis. In this panel discussion, panelists will address their revised teaching methodologies in areas from applied lessons to large ensembles and which of these new methods they will carry forward post-pandemic.

Presenters will address areas including: building student and faculty community, benefits of remote teaching, required technological resources, reimagined ensemble rehearsals, reinvented performances and collaborations. This presentation is intended for all levels of music educators, however, it is mostly relevant for middle school through university music professionals.

Justin Bunting, marimba (University of Arkansas at Little Rock); & Cassie Bunting, marimba (Independent Educator/Performer)

Concert: "Catching Shadows by Ivan Trevino"

Award-winning composer Ivan Trevino's music has quickly become some of the most popular in the percussion repertoire. He has a unique voice that blends rock, alternative, metal, and other popular styles into classical percussion.

Catching Shadows (2013) is a marimba duet commissioned by Michael Burritt. About this piece, Ivan writes, "Michael Burritt and I have become good friends and collaborators over the years, and on a recent road trip to a gig, he said 'I'm in charge of the tunes!' Honestly, I didn't know what to expect! He plugged in his iPod, and the first thing to play: Radiohead, then Dave Matthews, then Earth, Wind & Fire. That's when I discovered something cool about Mike: he's as much rock musician as classical musician. It just so happens he plays marimba. Sometimes, I feel the same way. With *Catching Shadows*, I thought about our road trip and decided to write a rock tune inspired by Mike's playlist."

Justin Bunting, marimba (University of Arkansas at Little Rock)

Concert: "how sweet the thought of you as infinite, for marimba and electronics by Emma O'Halloran"

"how sweet the thought of you as infinite" (2019) by Emma O'Halloran (b. 1985) is a work for solo marimba and electronics. The electronics are generated with a Max patch and the piece is built around a detuned delay, which becomes more prominent over time. About her piece, the composer writes, "This year has been one of incredible change. At points in my life where everything seems in flux, I find myself trying to freeze moments in time so I don't lose them. This piece is about the longing we have for certain moments to last forever. In a way, it's a love letter to the special people in our lives."

Emma O'Halloran is an Irish composer and vocalist. Her music aims to capture the human experience, exploring

complex emotions felt in specific moments in time. She has been praised by “I Care If You Listen” editor-in-chief Amanda Cook for writing “some of the most unencumbered, authentic, and joyful music that I have heard in recent years,” and has won numerous competitions, including National Sawdust’s inaugural Hildegard competition and the Next Generation award from Beth Morrison Projects. This piece was commissioned by a consortium led by Dr. Adam Groh.

Lisa M. Burrell (Lone Star College)

Workshop: “Feldenkrais as Pedagogy in the Music Classroom and Teaching Studio”

Synchronous session, see Conference Schedule for day/time and Zoom link.

Recent studies in cognitive psychology and neuroscience show that skill-based learning, such as that involved in studying a musical instrument, benefits from emphasizing variation over rote repetition. Teaching students to explore multiple approaches to a technique develops adaptability and nuance in performance while reducing the risk of repetitive strain and more complex neurological injuries. Teaching students to experiment around problem issues promotes creativity in practice, helps alleviate fear of failure, and promotes long-term flexibility in practice habits.

This workshop explores the pedagogical ideas of Israeli mathematician, physicist, and mechanical engineer, Moshe Feldenkrais, adapted by the presenter for use in music classrooms, ensemble teaching, and private teaching. Feldenkrais’s work employs what he called “differentiation” and “integration” to explore infinite variations of function through movement and sensation. Feldenkrais believed our tendency was to fixate on our successes and fall into habits of repetition that, on the one hand prevented us from reaching our learning potential, and on another created discomfort and injury from repetitive overuse.

We will focus on how ideas of differentiation and integration, borrowed from Feldenkrais’s Awareness Through Movement lessons, can be used to teach technique, rhythm, posture, breath, phrasing, and aural-skills, as well as strategies for working with performance anxiety and specific issues of playing-related discomfort. Participants will explore exercises and experiments that can be done in the classroom, in private teaching, and in individual practice to promote effective learning, reach diverse populations of students, and allow for individualized observation and experimentation.

Patricia Burt & Philip Duker (University of Delaware)

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.

Martin Camacho (Midwestern State University)

Keynote Speaker: “Back to Normal? Reflections on Post-COVID Challenges in Higher Education”

Synchronous session, see Conference Schedule for day/time and Zoom link.

As higher education institutions prepare for a more “normal” Fall semester in 2021, previous and continuing pre-COVID macro-forces (demographics, technological, economic, political, regulatory, etc.) continue to pose challenges, now complicated by conditions left by the pandemic. Intended to incite more questions than answers, this conversation is a reminder of challenges ahead.

Jeffrey Emge, composer (The University of Texas at Tyler); Sarah Roberts, alto saxophone (The University of Texas at Tyler); & Timothy Feerst, snare drum (The University of Texas Permian Basin)

Score (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.

Orit Amy Eylon, mezzo soprano (University of the Incarnate Word); Blythe Cates, soprano (Texas State University); & Ara Koh, piano (University of the Incarnate Word)

Concert: “Nueve Canciones, by Gisela Hernández Gonzalo”

Gisela Hernández Gonzalo (1912–1971) was a Cuban composer. Aware of the political necessity, she established ties with the Castro government in return for recognition of her activities as a music teacher and composer. She was also a member of the nationalistic Grupo Minorista that led a movement to incorporate Afro-Cuban sounds into larger forms of music.

Hernández taught music at the Hubert de Blanck Conservatory, and with Olga De Blanck Martín, director of the conservatory, she developed a music education system that made significant changes in Mexican music education. With de Blanck, she also co-founded Ediciones de Blanck publishing and became instrumental in publishing critical editions of Ignacio Cervantes’ music.

Hernandez often used Afro-Cuban elements in her compositions including the Nueves Canciones, song collection and the Triptico, song cycle.

Paul Geraci, composer; Sarah Dunbar, soprano; & Ruth Morrow, piano (Midwestern State University)

Score (Original Composition): *A Portrait of Lydian Grey*

As the title suggests, this composition explores lydian sororities. The sharpened 4ths give a lustrous gleam to harmonies with soaring expressive melodies overhead. And while the portrait is an etude of expression, there is a feeling of melancholic dread that casts a shade of grey upon the canvas. The portrait begins with a horn call with “Wilde” intervals that illustrate expansive reach. The call is echoed at the end and played “lontano” or “in the distance” as picture fades away and its lustre turns to grey...

Kyle Gullings (The University of Texas at Tyler)

Lightning Talk: “A Brief Introduction to OpenMusicTheory.com Version 2”

When I adopted the online “textbook” Open Music Theory (OMT) in 2015, I knew no other instructors making the same leap. As a composer by trade, I felt out of my depth. This first-hand experience informs my talk, which covers the benefits and problems associated with my switch to OMT, and describes some of my team’s improvements in OMT version 2 (OMT2).

OMT saves students money. Additionally, it is equally effective as proprietary texts: my course evaluation numbers and my students’ average semester grades remained steady after my switch to OMT. This affirms John Hilton III’s 2016 finding that open educational resources (OER) are “comparable in quality to traditional learning resources.”

The most significant challenge of OMT version 1 was the lack of accompanying workbook, which led me to author 109 assignments and other course documents. OMT2 includes all these, together with many newly-designed assignments, as its free and fully-editable companion workbook. Another obstacle was the lack of built-in chapter sequencing, requiring a reevaluation of my four-semester curriculum.

13% of U.S. faculty used OER in at least one course in 2017–18, up from 5% two years prior (Babson Survey Research Group 2018). Despite the advantages of OER, music theory trails other academic fields in available texts. OMT2 fills this need for theorists, and for the numerous applied instructors, ensemble directors, and other generalists that often teach theory courses. With an expected launch in time for Fall 2021, it is adoption-ready and poised to make a difference in classrooms everywhere.

Jung Choi, oboe (Missouri State University); & Yoon Joo Hwang, piano (University of Central Florida)
Lecture Recital: “Korean Composer Jisoo Lee (b.1981)’s Bring Me Home (2019) Trio for Oboe, Bassoon and Piano”

Living in a global society, it is essential to understand each other and appreciate the culture of others as well as our own (Jang, 2008). This lecture recital will highlight Korean composer Jisoo Lee (Assistant Professor of Composition, Seoul National University) and the expression of Korean aesthetic and musical language in his work, *Bring Me Home* (2019). Western music influenced Korean culture in the last 100 years, brought by Western missionaries from the United States. Jisoo Lee is an authentic Korean composer who trained only in Korea and created his own unique musical language. His music expresses Korean sensibility and the unique Korean emotion, “Han 한,” using western composition techniques. As a performer, a culturally informed approach is essential to understanding composers’ musical ideas. This lecture recital will provide helpful information to performers who want to explore diverse composers and to understand Korean heritage and musical culture, and how to shape Korean sensibility in music.

Xinshuang Jin, piano (Florida State University), *student presentation*
Concert: “The Fusion of the East and West in Zhou Long’s Piano Music”

Zhou Long (b.1953) is an internationally recognized American-Chinese composer. Because 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. In the solo piano work *Pianobells* (2012), Zhou Long combines national style of China such as pentatonic scales and symbolism of Chinese poetry with avant-garde style including glissando inside the piano and clusters, which seamlessly brings together the aesthetic concepts and musical elements of the East and West.

Pianobells was inspired by two ancient Chinese poems. The first poetry line Zhou Long refers to is “Upon the Mountains of Plenty, Nine Bells ring with Knowledge of the Frost.” from *The Classic of Mountains and Seas*, a Chinese classic book from pre-Qin Dynasty (221 to 206 BC). Corresponds the Nine Bells in the first poetry, the music starts in 9/4 meter. The glissando inside the piano and the palm struck in the low registers create deep sound waves imitating the Mighty Bells.

The second poem that inspired Zhou Long is called “Listening to Jun, the Monk from Sichuan, Plucking the Transverse Lute.” by the Tang poet Li Bai (701-762). Li Bai used Frost Bells as a symbol for the union of Heaven and Earth in his poetry. Zhou Long uses fast running passages and repetitive chords in the high register in *Pianobells* to represent “Frost Bells”.

Xinshuang Jin, piano (Florida State University), *student presentation*
Concert: “Chen Yi’s Solo Piano Work - Northern Scenes”

Chen Yi (b.1953) is a prolific American-Chinese composer and composes a variety of repertoire including orchestral, choral, chamber and works written for Chinese traditional instruments. She holds a BA and MA in music composition from the Central Conservatory of Music in Beijing, and a DMA from Columbia University in New York City. Because her unique experiences in both eastern and western cultures, she is an internationally recognized for creating a unique body of music that brings together the aesthetic concepts and musical elements of the East and West.

Chen Yi's solo piano work *Northern Scenes* (2013) is inspired by two paintings by Liu Guosong (b. 1932), who is considered as "the father of Chinese ink painting." Ink wash painting, or *Shuimo*, is a type of East Asian brush painting that uses black ink – as used in East Asian calligraphy – in different concentrations. The first is a painting of the lotus flower, which is one of the early works in Ink Stain style of Liu Guosong. The painter uses ink stain style to create the impressions of mountains, water, and lotus. The second is a painting of mountains that seems to be endless and gives rooms for imagination and suspension.

In general, the piece evokes imaginative, expressive, and passionate qualities in a vertical soundscape and space. The following lines show the images that inspired Chen Yi to compose the music:
In the north, the vast and magnificent blue mountains, Boundless, desolate, and indistinct.

Vicky V. Johnson (Tarleton State University)

Paper: "Dyslexia, Rhythm, and Advocacy for Music"

Dyslexia and related disorders affect 5-10% of the population, and some estimates are even higher. Screening is mandatory (since 2017) in Texas schools at kindergarten and first grade. There is an 85% accuracy of screening children in mid-kindergarten. If intervention is not provided before the age of 8, the probability of reading difficulties continuing into high school is 75%, as a child's phonology (speech-sound system) is usually developed by age 8, so early identification and remediation is critical. The inability to keep a steady beat can be an early marker for preschool children who are at risk for difficulties in learning to read. Research indicates that a simple test of tapping a steady beat can be used to identify children who may be at risk for reading difficulty. Music training has also been shown to lead to improvements in phonological, reading, and spelling skills for students with dyslexia. Rhythm training helps students with dyslexia read better and more fluently. Tracking is a skill that is often difficult for those with dyslexia, and can be improved by reading rhythms. This is an important point to advocate for NOT taking students out of music for remedial reading and for increased exposure to music activities that include rhythm reading and rhyming. This paper presentation will be an overview of the literature regarding the intersection of dyslexia and musical aspects of identification and intervention, with ramifications for advocacy for music education in early childhood and elementary settings.

Joseph E. Jones (Texas A&M University-Kingsville)

Paper: "Best Practices for Planning and Executing Successful Short-Term Study Abroad Programs in Music"

Short-term, faculty-led study abroad programs have soared in popularity in recent years, now accounting for nearly two-thirds of all study abroad experiences for students at American universities (Institute of International Education, 2019). Long overshadowed by semester or full-year programs, these shorter courses, defined as lasting eight weeks or less, are sometimes dismissed as "trips" or "tours" rather than viewed as opportunities for rigorous study and potentially life-changing experiences. As universities strive to honor diversity and inclusion in academia, these more condensed, intimate, and high-impact educational courses offer a safe introduction to the world and give real-life context and relevance to students' music studies.

Regrettably, scholarship concerning best practices for short-term programs is limited, and discipline-specific research that addresses such programs in music is essentially non-existent. To begin to address this gap, this paper will highlight applicable best practices (e.g. from The Forum on Education Abroad and NAFSA) while proposing others that are pertinent to short-term study abroad in music. Drawing on the experience of leading programs in Austria, the presenter will discuss some of the challenges of planning and executing dynamic courses that combine excursions and live performances with seminar discussions, archival studies, and even private lessons—all in a few short weeks. This paper will also address marketing and fundraising strategies, improving student preparedness, and developing clear content goals while also addressing academic rigor and identifying ways to foster student reflection upon return.

April Ryun Kim, piano (St. Olaf College)

Lecture Recital: "Exploring Three East Asian Composers: Toru Takemitsu, Chen Yi, and Jiyoung Chung"

In a society where studying and composing in the traditional Western classical style is more common, there has been a large growth of non-Western composers and musicians in the twentieth and twenty-first century, especially from the East Asian countries. This presentation will examine three East Asian composers' works: Toru Takemitsu's *Rain Tree Sketch*, Chen Yi's *Variations on "Awariguli"*, and Jiyoung Chung's 가위 ("Scissors"): *Fantasia Toccata*. Just as

there are multiple aspects to a culture, there are multiple ways composers can portray these aspects within their music. The similarities between Takemitsu, Chen, and Chung lie in the fact that they synthesize cultural aspects from their native countries with traditional Western musical techniques. However, the journey each composer took to create their works differs immensely. Takemitsu did not begin to appreciate Japanese musical tradition and regularly incorporate aspects of it in his compositions until he had been composing for over a decade. Chen had a greater appreciation for Chinese musical tradition early on and incorporated it into her early compositions and continues to infuse traditional Chinese elements into almost all of her works. Although integrating traditional Korean elements does not come as a priority for Chung, depending on what she specifically wants to communicate through her music, it provided her with a larger musical vocabulary. How Takemitsu, Chen, and Chung preserve aspects of their native culture, ranging from music to aesthetics while fusing traditional Western music techniques, will be observed mainly through their compositional and culture's influences.

Jenna Klein (University of Oklahoma), *student presentation*

Paper: "Pedagogical Piano Works by Diverse Composers"

Students are more likely to believe that they will have success in a given activity when exposed to positive role models (Gibson, 2004). Further, role models of the same gender and ethnicity as students increase their likelihood of pursuing music either as a career or lifelong leisure activity (Quimby & DeSantis, 2006). To most aptly serve students, taught repertoire must encompass the same diversity that is reflected among students. While teachers seek to expose students to role models and diverse repertoire, finding and accessing the necessary resources can often prove difficult.

This presentation will explore twenty solo piano pieces for beginning to early advanced students by female composers and/or composers of color. A lyrical and contrasting piece leveled 1-10 will be discussed with the Pianist's Guide to Standard Teaching and Performance Literature by Jane Magrath serving as a leveling guide. Descriptions will include distinguishable features, potential challenges, pedagogical benefits, resources for accessing scores, and brief excerpts of selected pieces.

Lyrical works include the expressive Adagio in F Minor by Chevalier de Saint George, Lili Boulanger's impressionistic D'un Jardin Clair, and Viola Kinney's tender and nostalgic waltz, Mother's Sacrifice. Contrasting repertoire includes Florence Price's quirky, The Goblin and Mosquito, Samuel Coolidge-Taylor's energetic, flashy, and full-sounding Take Nabandji, and Amy Beach's playful and syncopation-filled Sliding on Ice, Op. 199, no. 1.

Through the worthwhile exploration of diverse repertoire, teachers expand their knowledge of pedagogical literature, provide students with relatable role models, and encourage students to develop a gratifying and enduring relationship with music.

Gerald Klickstein (Principal, Gerald Klickstein Consulting)

Workshop: "Commissioning and Funding New Music"

Synchronous session, see Conference Schedule for day/time and Zoom link.

Musicians and arts administrators who understand how to commission high-quality new music can build their audiences, increase revenues, engage underserved populations, and contribute to their fields. Even so, commissioning processes are complex, and few are covered in standard music curricula.

In this workshop, the presenter, founder of an entrepreneurship center at a university music school, will describe resources and strategies for educators and their students to execute successful commissions. Attendees will examine ways to initiate and manage commissioning projects, negotiate fees, access funding, measure impacts, administer intellectual property rights, form consortia, and more.

The session will begin with two case examples of commissioning initiatives involving minority populations – one undertaken by a mature chamber music group and the other by an emerging one. Next, participants will consider ways to conceive project ideas that achieve artistic, financial, and social action goals while matching funder guidelines. To facilitate funding, the presenter will share resources to identify grantmakers, techniques for crafting grant proposals, and concepts for effective crowdfunding.

Participants will also learn about avenues to determine composer fees along with tactics for composers, performers, presenters, publishers, and recording engineers to collaborate productively. After an overview of U.S. intellectual property laws, the presenter will offer procedures for handling copyright ownership and finalizing contracts between stakeholders.

The session will wrap up with principles of consortium commissioning illustrated with a compelling case example. Attendees will acquire the essential know-how that they and their students need to pursue commissioning ventures.

Gerald Klickstein (Principal, Gerald Klickstein Consulting)

Paper: “Equipping DMA Candidates to Win Tenure-Track Jobs”

To be eligible for tenure-track, applied music faculty appointments, performers and composers typically need doctorates. Do DMA and other applied music doctoral programs adequately equip graduates to win faculty positions?

By comparing key qualifications listed in 25 recent U.S. Assistant Professor vacancy announcements with the required coursework itemized in applied doctoral curricula at 14 U.S. music schools, the presenter will reveal a substantial discrepancy between the competencies that American universities demand of incoming faculty and the aptitudes addressed in DMA, DM, and composition Ph.D. programs.

In response, the presenter will pinpoint the main causes of the discrepancy, argue that minority and international students are most ill-served by it, and put forward a 3-part model whereby music schools can update applied music doctoral programs to foster equity and opportunity while ensuring that all candidates become optimally job-ready:

1. Replace 6 credits of required music theory/history electives with three compulsory 2-credit courses that delve into professional studies and pedagogy themes. We’ll consider outcomes, methods, and content for the proposed courses.
2. Revise academic and career advising practices to: a) bolster candidate experiential learning; b) guide candidates to create refined job application materials; c) furnish candidates with job search, interview, and negotiation strategies.
3. Use an eight-step Quality Enhancement Plan, which the presenter will describe, to implement program upgrades.

We’ll conclude with data on faculty employment outlooks and how schools might adapt accordingly. [As of October 5, 2020, this paper was under review for publication in a peer-reviewed journal.]

Edward Knoeckel, moderator (United States Air Force Band of the West); Dan Cavanagh, panelist (The University of Texas at Arlington); Stan Renard, panelist (The University of Texas at San Antonio); Adrian Fung, panelist (University of Oklahoma); Deborah Simmons, panelist (Manchester Community College); Stockton Helbing, panelist (The University of North Texas; Freelance Musician); Lt. Michael Flynn, panelist (United States Air Force Band of the West)

Panel: “Career Preparedness for Music Performers: Insight from Leaders in Academia, Freelance Careers and Military Bands”

Due to the pandemic and the ever-evolving world of music there is a need to rethink occupational readiness in higher education. This discussion panel will 1) discuss how shifts can be made in the curriculum of university music programs to reflect the workforce demands and 2) discuss the unique skill sets required of performers as they transition out of university and college.

The panel consists of members who are leaders in their fields and invested in preparing and sustaining the next generation of performers. There will be two university school of music associate deans and a program coordinator for community college music studies that will speak on education and curriculum development. An Air Force band commander will provide insight into the recruitment of candidates for music careers in the military and an international jazz artist will discuss challenges facing freelance music careers. Our fifth member will be a music marketing program coordinator who will give insight into the synergism between musical and business acumen. Topics will include; an expanding and diverse job market, entrepreneurial and business skills, technological needs, blurring of boundaries between genres, and changes in audience engagement with the arts. This discussion by an interdisciplinary panel will surely be an engaging exchange for those interested in higher education’s role in preparing the next generation of music performers.

Edward Knoeckel, composer, piano (United States Air Force Band of the West); & Jolie Rocke, soprano (San Jacinto College / Independent Artist)

Score (Original Composition): *Two Poems by Ray G. Dandridge*

When the terms African American and the arts are mentioned the first thing that comes to most minds are Negro Spirituals. However, in 1922, James Weldon Johnson compiled a beautiful anthology of poetry for this very reason; “the public, generally speaking, does not know that there are American Negro Poets “. Through the 20th century Johnson’s anthology of gifted poets has largely been left behind. When I came across this collection I was enchanted, 20 years later, no less so. The two poems set to music here are notable in that neither are spiritual in nature. The subject matter reflects poles of the spectrum of human experience, celebration and death, and both are void of longing for the afterlife, but rather, they reflect on the human condition and of the life lived on earth. The words of Paul Laurence Dunbar’s Death Song and Ray G. Dandridge’s De Drum Majah richly express character and psychology through the use of Negro dialect in a way that is anything but quaint; but to artistically break the “fixing effect of long convention”.

Johnson desired the anthology to be a testament to the greatness of a people through the creation of literature and art. The musical settings seek to celebrate the poems through stylistic diversity; blending quintessential American products that are rooted in Negro artistry, ragtime and folksong, with 20th century jazz and art song elements. The result, I hope, is an advocacy to mine this anthology for its richness still to be enjoyed.

Ralph Lewis, composer (University of Illinois at Urbana-Champaign), *student presentation*; & Stephen Marotto, violoncello

Score (Original Composition): *Can't Take You Anywhere*

Can’t Take You Anywhere is written for (amplified) cello and triggered fixed media. It is inspired traveling around with a particularly noisy crackle box. Its light sensors responded in particularly cantankerous ways when we were riding elevators in my building. Often engaged by curious elevator passengers, I found myself having to explain the goings on as if I were an embarrassed pet owner. The cello and electronics embody different moments, patternings, and realizations found throughout this process.

Ralph Lewis, composer (University of Illinois at Urbana-Champaign), *student presentation*; Elisabeth Stimpert, clarinet (The University of Central Missouri); The University of Central Missouri Clarinet Ensemble; & DuoBunch Laptop Ensemble

Score (Original Composition): *MoxTube*

MoxTube is the second in an ongoing series of indeterminate works that employs YouTube as an interactive instrument played within a person’s typical internet browser at home or en mass in a concert space. The video also functions as its score, backing track, and instructions. Within the series, each work also engages with a specific collaborator’s interests. In MoxTube, clarinetist Dr. Elisabeth Stimpert’s soloistic and pedagogical interests combine in a solo video performance that generates one of these interactive YouTube instruments and provides indeterminate wind parts, here played by the University of Central Missouri Clarinet Ensemble she leads. You can find the work online to play it for yourself on Flutist Robin Meiksins’ YouTube channel, who video edits this series.

Ralph Lewis (University of Illinois at Urbana-Champaign), *student presentation*

Paper: “Johnny Reinhard: A Multi-Faceted Microtonal Maven”

During the last four decades, Johnny Reinhard has played many roles as he has championed alternatively tuned music in community spaces throughout New York City with his American Festival of Microtonal Music: microtonal theorist, composer, musicologist, bassoonist, festival promoter, teacher, fundraiser, raconteur, and more. With his looming retirement from professional engagements in Summer 2021 nearly here, now is an excellent time to look back on and celebrate the efforts and achievements of this quintessential American experimental musician.

Reinhard’s most notable work showcases the impact of his multiple vantage points. For example, his performances of idiosyncratic, virtuosic bassoon techniques and investigation of his “8th Octave Overtone Tuning” theories within his compositions has drawn attention from recent generations of microtonalists and contemporary music-focused bassoonists, and inspired Georg Friedrich Haas to write the solo “For Johnny Reinhard.” His larger works, like the hour-long “Odysseus” his Microtonal Tonight Show with their flexible, improvisatory structures, exhibit a sweeping, deeply collaborative vision for using microtonality with his trademark puckish attitude. Reinhard’s work on Charles Ives’ “Universe Symphony” reflects a culmination of his various strengths. His research in the 1990s led him to a conviction that several of Ives’ works, including this unfinished symphony, employ extended pythagorean

tuning. This led to him to complete a version of “Universe Symphony” that premiered at Alice Tully Hall in 1996, and additional performances and investigations into Ives in the years since. In examining these endeavors, we can better understand this fiercely independent musician’s multi-faceted creativity.

Jeremy McBain, trumpet; & Elena Daughtery, piano (University of Texas at Tyler)

Lecture Recital: “The Role of the Cornet à Pistons in the Early Symphonic Works of Hector Berlioz”

It would be easy to assume that Hector Berlioz was fond of the cornet, given how frequently and prominently he wrote for it, but it was actually quite the opposite. His first melodic soprano brass parts were in fact written for the trompette à pistons, an instrument initially rejected by French trumpet players due to their infatuation with the pure sound of the natural trumpet. Berlioz substituted the original trompette à pistons parts of his early symphonic works with a pair of cornets à pistons, which had great popularity in dance orchestras in mid-nineteenth century France. He gave the cornet an important melodic and harmonic role in the brass section of the symphonic repertoire. This presentation will showcase the cornet à pistons, starting with its role in 19th century French popular music, and moving to Berlioz’ influence on the cornet through his symphonic repertoire.

The *Symphonie Fantastique* manuscript dates from 1826 with significant revisions up until 1933, with the exception of the obligato cornet solo from the 2nd movement. Scholars agree that the obligato solo was written for a specific concert in May of 1844 at the famous Théâtre Italien featuring the renowned cornet soloist and pedagogue Jean-Baptiste Arban. We will present the premiere of our arrangement of the 2nd movement obligato solo *Un Bal*. We will also perform a short piece by Hermann Koenig highlighting the cornet in a popular setting and *Fantasie Brillante*, by Joseph Forestier, one of the earliest solo pieces for cornet and piano.

John R. McGinn, composer, piano (Austin College)

Score (Original Composition): *Without a Net*

Without a Net is a substantial reworking of my earliest attempt, in 2008, to create a “refined” solo piano concert work based on free improvisations captured and transcribed with the help of MIDI software. An avid devotee of improvisation since the mid-1980s, I’ve long been fascinated by the question of what may be gained – or lost! – from the application of rigorous compositional techniques (judgment, development, revision and so on) to the bright, unpredictable flames of spontaneous creation. In works such as *Without a Net*, the aim is for such distinctions to ultimately fall away, leaving a music that feels at once fresh and immediate, yet also carefully structured. The original 2008 score of *Without a Net* not only utilized various transcribed improvisations, but also left sizable “gaps” to be filled creatively during the performance – hence the title! A number of such “filled gaps” from the most successful 2008 performance, at Old South Church in Boston, have themselves been transcribed and edited to figure in this fully notated 2020 version. All passages of transcribed improvisation are clearly labeled in the score. Perhaps in the end, all of this is neither here nor there? Either way, I had a lot of fun and hope that listeners will too. Enjoy!

Fabio Menchetti, piano (Washington State University)

Concert: “Chopin’s First Piano Sonata, op. 4: A Work in a State of Neglect”

The first piano sonata in C minor op. 4, written in 1828, is one of the least performed works of Chopin, a piece that I define “in a state of neglect.” A live performance in 2010, celebrating the bicentenary of Chopin’s birth, piqued my interest in this sonata. Despite the attempt to bring it to the attention of the audience, the sonata did not gain any reconsideration. Unfortunately, this piece has been object of prejudiced criticism and lack of investigation from both scholars and performers, who generally label it as an immature work. An in-depth study of the work reveals a different perspective. This sonata does not merely distance itself from other works Chopin composed in the same period, but displays an organic unity and a structural solidity equaling those of the two later piano sonatas.

Chopin’s unique ideas are evident throughout the four movements: in the structural peculiarities of the Allegro Maestoso and its contrapuntal writing, the unusual order of the movements, the grace of the Minuet, the 5/4 meter and the fluctuating rhythmic figures of the Larghetto, and the virtuosic Finale. These elements and the overall explosive creativity of the sonata make the piece a first-rate work in Chopin’s catalogue, and it is my wish that Chopin’s first piano sonata will become standard repertoire, gaining the interest of audiences and pianists.

Ken Metz, composer; Qizhen Liu, violincello; & Ara Koh, piano (University of the Incarnate Word)
Score (Original Composition): *Three Scenes*

The music is a shared dialogue between the two players rather than a solo with accompaniment. The first movement is somewhat heroic and bold. The second movement (Scene in Between) is romantic and bluesy. The third movement is a scherzo with a sense of victory.

Evan Mitchell, piano (Independent Artist)

Concert: “Hailstork - Eight Variations on “Shalom Chaverim” (1981)”

Adolphus Hailstork (b. 1941) currently serves as Professor and Composer-in-Residence at Old Dominion University. He earned degrees at Michigan State University, the Manhattan School of Music, and Howard University, in addition to studies with that greatest teacher of American composers, Nadia Boulanger. A number of Hailstork’s compositions, particularly choral and operatic works, draw on or dramatize elements of Black American history.

Written in 1981, these Eight Variations take as their theme the Hebrew folk song “Shalom Chaverim”. The lyrics translate to “Shalom (peace/goodbye) friends/‘til we meet again/shalom friends.” Hailstork opens the piece with floating quartal harmonies, which return in an explosive cadenza before Variation 8. This is followed by the widely spaced statement of the theme, which returns in a similar voicing at the end, resolving in major. The variations themselves draw on various stylistic and harmonic devices from different eras, and the theme is prominent in all of them. Those familiar with Liszt’s Sonata in B Minor will hear what sounds like a clear quotation throughout Variation 8 (the descending scalar figure heard at the beginning and end of the Liszt).

The Variations on “Shalom Chaverim” provide flair and brilliance while never placing excessive technical demands on the performer. It is an ideal work for students interested in programming works by underrepresented composers, mastering the variation form, and exploring a highly accessible contemporary compositional language.

Elizabeth Blanton Momand (University of Arkansas - Fort Smith)

Paper: “Moving Out of the Drawing Room and Onto the Stage: The Songs of Maude Valerie White”

With over 200 songs listed among her compositions, Maude Valerie White (1855-1937) was one of the most prolific song writers of the Victorian era. While many of her songs may be considered “drawing room ballads,” her body of song literature provides unique opportunities for study in the studio and performance on the stage.

Although she was born in France, White is considered a British composer. She studied composition with George Macfarren at the Royal Academy of Music, and was awarded the prestigious Mendelssohn Scholarship during her final year of study. The harmonies employed in her songs conjure vivid images of the exotic places she visited during her extensive travels. The diverse literature she drew upon for her texts serves as a testament to her understanding of the melding of words and music, and her fluency in several languages strengthened her ability to compose songs to foreign texts.

This paper will provide a brief biography of White’s life as well as details of her songs, and will establish a plea for their inclusion into the canon of solo vocal repertoire.

Ruth Morrow (Midwestern State University)

Lightning Talk: “Seated Posture for Musicians: From Slump to Support”

Musicians are often so focused on their music-making that they fail to notice that they may be slumping, and how such posture contributes to a number of physical issues which in turn influence musicianship. Among these physical issues are muscular stress, freedom of arm movement, and airflow, which in turn impact phrasing, dynamics, and other musical parameters. This lightning talk will demonstrate a technique that quickly and easily brings a supportive seated posture and will provide examples of how this technique can bring close to immediate results.

Erin K. Murphy, flute (Oklahoma State University)

Concert: “A Breeze Around Ruins: Uebayashi’s Poetic Work for Solo Flute”

Japanese composer Yuko Uebayashi (b. 1958) wrote her solo flute piece *Le Vent à Travers Les Ruines* in 1998 and dedicated it to Nobutaka Shimizu, former principal flutist of the Kyoto Symphony Orchestra who premiered this work. The imagery-based title translates as “a breeze around ruins”, which is meant to depict the ruins of a

monastery coupled with Uebayashi's emotional reaction while there. At the premier, the composer included the following poetic program note:

No one questions why the monastery became a ruin.

There may have been someone standing at the remains of the monastery or a cow walking by from somewhere, but no one asks the question why.

Clouds move ever so slowly, butterflies fly, and sparking fluff dance in the sunlight. After many years, there still remain reddish brown stone. They just sit there.

And the earth exists as if to embrace all matters, while nature repeats her cycle.

A breeze floats by.

Yes, I have become the wind that breezes through these ruins. I do not ask questions, and everything looks so gentle and glowing...

Uebayashi's distinctive compositional style combines French impressionistic and Japanese film music. She is known to write pieces for musicians she feels a connection to, and her works are often inspired by landscapes, light, and paintings.

Lisa Nelson, viola (Illinois Wesleyan University)

Concert: "Raichev Aria"

Bulgarian composer, Alexander Raichev (1922-2003), has won numerous awards for his compositions. His works are highly regarded for representing classic Bulgarian features of the second half of the 20th century, namely an expressiveness and optimism reflected from society, along with innovative compositional techniques. Following years of governmental restrictions under Communist rule, Raichev and other Bulgarian composers were free to write in a more modern style in the later 1900s, and they often blended in elements of their rich folk tradition.

Aria was written for a viola competition and dedicated to the winner, Dimitar Penkov. Described as a truly twentieth-century work with hints of Bulgarian folk influence, Aria is slow and improvisatory with disjoint, atonal melodies. Irregular meters are common in Bulgarian folk music, but this piece's 5/4 time signature is not clearly perceived through the long note values and rubato. As in the non-metrical, improvisatory pieces of the folk tradition, Aria shares elements of expression, harmonic variety, ornamentation, and passages with drones that highlight dissonant intervals. Contemporary characteristics of the piece include large leaps in unusual intervals, passages of parallel fifths and sixths, and chromatic lines.

Sa Ra Park, organ (Texas State University), *student presentation*

Lecture Recital: "Olivier Messiaen's L'Ascension for Organ and Improvisation in the Style of Messiaen"

French composer Olivier Messiaen (1908-1992) left numerous works. Especially his works for solo organ belong to the standard repertoire for organists. Among them, L'Ascension ("The Ascension") is a well-known work for organ solo. Originally, Messiaen composed this work for orchestra in 1932-1933, consisting of four movements. In 1933-1934, Messiaen created a version for organ solo. He adapted the first, second, and fourth movements from the orchestra version and newly composed the third movement.

This lecture recital will focus on how Messiaen arranged the second movement Alleluias sereins d'une âme qui désire le ciel for organ. It is worthy to compare both versions, whereby my lecture focusses especially on the aspect of sound. Furthermore, musical elements, such as motifs, melodies, and rhythms used in the second movement will be examined to characterize Messiaen's style. On the basis of my lecture, I will perform an improvisation in the style of the second movement, whereby my improvisation includes the church hymn Praise to the Lord, the Almighty. The recital-portion of this lecture-recital will end with the third movement, Transports de joie, that has a majestic character. Since my lecture-recital is related to not only organ music, but also improvisation and music analysis, it would be of interest to performers, musicologists, music theorists, church musicians, and Christians in general

Andrew W. Parker, oboe (Oklahoma State University)

Concert: "ElectrOboe: An Exploration of Electro-acoustic Music for Oboe"

Niobe, written in July and November 1987 and was commissioned by the Park Lane Group for Ian Hardwick. In Greek mythology, Niobe was the daughter of Tantalus and wife of Amphion, King of Thebes. She unwisely boasted to Leto about her many sons and daughters. As punishment Apollo slew all of Niobe's children. The Gods changed

her into a rock, in which form she continued to weep. In this short work for solo oboe and Tape, the solo oboe takes the part of Niobe bitterly lamenting her murdered children. Gobo was written for oboist Rebecca Henderson. Russell Pinkston thought of the oboe as the ultimate lyrical instrument, yet it is also quite agile and capable of remarkable virtuosity. In this piece, he wanted to give the oboe ample opportunity to do what it is best known for – playing long, lyrical melodic lines, but also give it a few chances to show a different, funkier, and flashier side of its personality.

Letter's Home, completed in July, 2018, was commissioned by the Staunton Music Festival. Dedicated to Roger Roe, who performed the work's premiere. The text consists of excerpts from letters first published in Poems by Alan Seeger (1916). Seeger died fighting for the French in World War I before his country even joined the war. This piece provides glimpses of Seeger's wartime experiences, combining excerpts from his letters home.

Ellie Parker (University of Houston), *student presentation*

Paper: "I Am My Future: A Collaborative Residency in a Youth Detention Facility"

"I Am My Future," was a collaborative residency between Houston Grand Opera and DACAMERA to write, produce and perform an opera in partnership with incarcerated juvenile inmates in the GIFT program (Girls Inspiring Future Triumphs) at the Harris County Youth Village. Over a 15-session residency, the GIFT program residents created an opera based on what they envisioned their future to be. Emphasis was placed on social-emotional learning of the residents, as well as creating a positive learning environment. This presentation will discuss the methods, challenges, and outcomes of this project.

Ellie Parker, alto saxophone (University of Houston), *student presentation*; Pablo Martinez, piano (University of Houston); & Brady Spitz, percussion (Houston Baptist University)

Concert: "Trope: A Program of Music for Saxophone by Women Composers that Pursues a Social Comment"

Trope (2007) Marilyn Shrude

"Trope" is one of four pieces collectively referred to as "Voices of Dissent," all of which are based in some fashion on "We Shall Overcome." The others are "Wedge" for alto saxophone and piano by Elaine Lillios, "Resonances" for soprano saxophone and piano by Mikel Kuehn, and "Beginnings" for alto saxophone and piano by Burton Beerman.

13 For 3 Through 5 (2019) Dorothy Hindman

This piece continues in my works that explore commercial objects symbolizing the social issues that created them; in this case, Muppets... It is significant for our times that since 2000, Sesame Street has introduced numerous new Muppet characters addressing social issues impacting preschool children, including: food insecurity and homelessness; parental incarceration; living with HIV; autism; and more. This work reinterprets the openings of the Sesame Street themes from my childhood, my sons' childhoods, and today, to create a reverent, nostalgic homage to a show that gave me so much comfort as a young child, and continues to do so for so many in distress.

Skin (2016/2018) Gemma Peacocke

For the last five years – since moving to the United States – I've been trying to understand the (white) American idea of race and the relationship between violence and sexuality. My immigrant's sense of curiosity about the American fixation on skin has gradually stretched into tendrils of understanding, wending between the intricate layers of privilege, power, and shame associated with race and with sex, down into the dark roots of the country's history.

Daniel Perlongo, composer, piano; & Susan Wheatley, piano (Indiana University of Pennsylvania)

Score (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. Colombian 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 Colombian 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.)

Lisa Perry, clarinet (East Tennessee State University)

Concert: “Spirit (2018) by Shulamit Ran”

Spirit (2018), by Shulamit Ran, is an encompassing and vibrant piece for unaccompanied clarinet written in memory of clarinetist Laura Flax. Throughout her career Flax was an advocate for women in music, commissioning and elevating a multitude of works written by women, including: Ran's *For an Actor: Monologue* for clarinet in A, as well as *Wings* by Joan Tower. Ran has described her music as “freely atonal,” which can be heard in *Spirit*'s sense of harmonic openness, along with structural and rhythmic freedom. The piece features the full expressive range of the clarinet with vibrant technical lines, witty use of articulation, and ethereal sustained passages. It has made an exceptional new addition to the unaccompanied clarinet repertoire.

Sarah Rushing, piano (West Texas A&M University)

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.

Nico Schüler (Texas State University)

Paper: “Beyond Desmond Dekker and Bob Marley: Rastafarianism in Contemporary Reggae and Reggaetón”

Rastafarianism is an Afro-centric cultural consciousness movement and religion with political views that emerged in Jamaica in the 1920s, influenced by Judaism, Christianity, Ethiopianism, and Hinduism. It was popularized through Reggae music, especially that of Desmond Dekker (1941-2006) and Bob Marley (1945-1981) in the 1970s. Rastafarianism highly values the African heritage of black people, believes in repatriation to Ethiopia (“Zion”), which is the true home of black people, and envisions the eventual fall of “Babylon”, which is the corrupt and oppressive world of white people. Most Rastafarian symbols are either of Biblical nature or related to Ethiopia, e.g.: the Exodus story of Moses leading the Hebrews out of Egypt became a Rastafarian liberation symbol; the dreadlocks and beards relate to the law of the Nazarites that forbade cutting hair; etc. To reflect their beliefs and ways of life, Rastafarians changed some of the Jamaican-English language (Jamaican Creole), creating a dialect or language referred to as Rasta Talk, which can be observed in Reggae and Reggaetón. Changing the “colonial” English language was an emancipatory tool to confront the oppressive, decadent Babylon. Much research has focused on early Reggae and its relationship to Rastafarianism, but very little research has been published about contemporary music developments. This paper will highlight contemporary reggae and reggaetón all over the world, such as Janine “Jah9” Cunningham (born 1983), Jah Cure (born 1978), Takana Zion (born 1986), Etana (born 1983), Rootz Underground (formed in 2000), Baby Rasta & Gringo (formed in 1998), and Buju Banton (born 1973).

Nico Schüler (Texas State University)

Poster: “How ‘Blue’ Are Blue Notes? A Methodological Case Study”

In blues and jazz, a blue note is a note that is expressively lowered in pitch. Wikipedia points out that “typically the alteration is between a quartertone and a semitone, but this varies depending on the musical context”. This poster will present a case study on exactly measuring the frequencies of blue notes and their intervallic relationships to other notes in the scale. The freeware Sonic Visualiser and its “Peak Frequency Spectrogram” function was used to determine exact frequencies. Specifically the third scale degree in an the cappella blues recording “I Got Too Much Time for the Crime I Done” by J. B. Smith was analyzed, which was recorded while incarcerated at the Ramsey State Farm in Rosharon, Texas, in 1965 (serving 45 years there for the murder of his wife). The analysis shows both the unaltered third scale degree in the ascending melody as well as the third scale degree ‘blue’ note in the descending melody, which was lower than the half-step-lowered third scale degree. Most important in this poster presentation is the discussion of the methodology, which provides a higher accuracy than analytical approaches used in published research on pitch alterations.

Carol Lynn Shansky, moderator and panelist (New Jersey City University); Michelle Kiec, panelist (Kutztown University); Daniel Perttu, panelist (Westminster College); & Josh Groffman, panelist (Southern Connecticut State University)

Panel: “What Do Performers Want, Anyway? Strengthening the Collaborative Creative Process”

Synchronous session, see [Conference Schedule for day/time and Zoom link](#).

This panel discussion seeks to illustrate areas of misunderstanding or miscommunication that can occur between composers and the performers of their works. The panel is led by four new music commissioning and performing specialists: two performers and two composers. Through examples from their own experiences, as well as questions and observations from attendees, a productive dialogue will occur wherein a better understanding of the particular needs of performers is understood by composers and performers will gain an appreciation of the challenges for composers.

Jared Staub (Plymouth State University) & Joshua Kearney (University of Nebraska at Omaha)

Paper: “Equity, Advocacy, Justice, and COVID-19—Programming for the Wind Ensemble 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.

Nolan Stolz, composer, keyboards, guitars, basses, drum set, percussion, & found objects (University of South Carolina Upstate)

Score (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.

Nolan Stolz, composer (University of South Carolina Upstate); & Anastasia Seifetdinova, piano (University of Hartford)

Score (Original Composition): Piano Sonata, Mvt. III “Rondo”

In 2009, Toronto-based pianist Robert Karrass premiered Stolz's *The Touch: A Fantasy for Solo Piano* at festivals in Finland and France. Karrass particularly enjoyed the “rock” and “popular” styles found in *The Touch*, so he commissioned Stolz to write a “rock sonata.” For *Piano Sonata* (2012), Stolz drew on the music of progressive rock keyboardists such as Tony Banks (Genesis), Dennis DeYoung (Styx), Keith Emerson (ELP) and Rick Wakeman (Yes). Progressive rock mannerisms, harmony and rhythms appear here within the context of a Beethovenian sonata structure. This movement is structured as a rondo, but the music is outwardly prog-influenced.

Alessandra Tiraterra (Temple University)

Paper: “From Scarlatti to Calligaris: A Journey through the Italian Piano Repertoire”

This study investigates Italian piano repertoire focusing on 1) the renowned clavicembalisti italiani (Italian harpsichordists)—e.g., Scarlatti, Galuppi, and Cimarosa—who laid the foundations for the development of the Italian piano school; 2) substantial transcriptions by Busoni (the virtuoso pianist who composed in late-romantic style and developed in his maturity a more individual style featuring components of atonality); and 3) the contribution to the piano literature by Martucci, Respighi, Malipiero, Casella, Dallapiccola, Petrassi, Berio, and Calligaris. The presenter will give a brief overview of all the composers investigated, and then will discuss in depth substantial selections of the Italian piano repertoire that are not frequently found in concerts and conservatories programs: 1) the *Fantasia da Camera sopra la Carmen di Bizet* by Busoni, where the composer follows the model of the Lisztian paraphrases, but adds innovations in the juxtaposition and development of the themes, thus transforming the Lisztian bravura, which is still present in the virtuosity and brilliance of the piece, into a transcendent quality that transfigures Bizet's *Carmen* sonoric images; 2) the *Three Preludes on Gregorian Melodies* by Respighi, where the post-romantic sensitivity found in Scriabin, Debussy, and Ravel fuses with a rootedness in ancient chant in a revisited plan of the Lisztian miniature tone poems; and 3) the *Prelude, Sarabande, and Finale Op.14* by Calligaris, where elements of the post-romantic and contemporary styles are combined in a vivid contrast between energetic, wild, and elegiac themes, a dramatic use of rhythm, and a disciplined and extremely complex use of counterpoint.

Alessandra Tiraterra, piano (Temple University)

Concert: “The Other Contemporaries”

In the second half of the twentieth century, the concepts of eclecticism and cross-fertilization started defining contemporary compositions, thus generating new approaches to tonality. These musical changes were encouraged by broader cultural changes, particularly the growing influence of Non-Eurocentric art and thought in our lives, the breakdown of distinctions between the Classical and other styles of Western art, and the artistic and multimedia implications of the new digital technology. The last decades of the twentieth century saw the emergence and the affirmation of many fascinating styles and trends, including “new romanticism,” which features extensive gestures, intimate songlike melodies, and mystical qualities; and “new simplicity,” which is characterized by the repetition and gradual development as main structural and esthetic features. *The Other Contemporaries* is a solo piano performance dedicated to classical contemporary composers who made the minimalist genre one of the most successful musical genres of our era in the concert halls and among audiences in the world: Glass, Nyman, Einaudi, and Yiruma. The interest in popular music and in music coming from old and ancient times has directed the musical research of these composers: they look at the roots of music and try to find connections and causes to understand from where different aspects of the modern culture derive. For this reason, in their music features of modern music (like pop or jazz) and old music (some harmonic, melodic or rhythmic material is neither of our time and culture nor of the proper classical musical culture) are merged.

Liana Valente, soprano (Howard University); & Ann Messerschmidt Lee, piano (Collaborative Pianist and Independent Piano Teacher)

Lecture Recital: “Expanding the Classical Vocal Canon: Observations from an HBCU Voice Studio”

The music scholar Alfred Einstein described the art song as, “the complete unity of text and music, the perfect equilibrium between vocal line and accompaniment.” That statement is as true today as when he wrote it. However, there is a vast collection of art song that is not performed or recognized for its profound beauty simply because of the composer’s race; the art songs of great African-American composers.

This presentation will highlight five African-American composers whose art songs have been mostly ignored because of their race or gender, or both. Harry Burleigh, Florence B. Price, William Grant Still, Undine Smith Moore and H. Leslie Adams have written song literature comparable to the songs of other American composers such as Copland, Duke and Argento and should be part of the art song canon. Information about the accomplishments and struggles of these composers will be included, placing their music within an historical context.

Attendees will learn about the best anthologies for the study of art songs by Black composers, and suggestions will be offered on how to include art songs of African-American composers into studio teaching. Information about Howard University, a Historically Black University, will be shared, emphasizing the inclusion of underrepresented modern composers into our curriculum.

Einstein’s ideal of art song is well represented by the music of these five composers. By sharing their music with audiences, we reinforce the truth that great composers should be evaluated on the merits of their scores, not the color of their skin.

Liana Valente (Howard University)

Paper: “Making a Global Difference – One Musician’s Experiences at the United Nations”

In October of 1945 representatives from 51 nations ratified the United Nations Charter. In 1949 an American music organization, the National Federation of Music Clubs, was accredited by the UN as a Non-Governmental Organization and was the first music organization associated with what would become the Department of Public Information. And in the fall of 2016, I was appointed to serve as the National Federation of Music Clubs Representative to the United Nations Department of Public Information, now the Department of Global Communications.

This presentation will introduce attendees to the work of the DGC and will focus on the history and implementation of United Nations Agenda 2030, approved in 2015 by 193 world leaders, including the 17 Sustainable Development Goals. Time will be taken to explore all of the SDGs but will focus on my work supporting SDG #3, to ensure healthy lives and promote well-being for all at all ages, specifically through music participation of older persons.

During this time of global pandemic, attendees will learn how the United Nations and World Health Organization are responding to COVID-19. As UN Secretary-General Antonio Guterres stated, “We need to turn the recovery into a real opportunity to do things right for the future.” Advice will be offered so that attendees can learn more about the UN SDGs and gain insight into how to become more involved on the local, regional, and global levels.

Amanda Wilton, viola (Louisiana Tech University); & Emily Trapp Jenkins, piano (Arkansas State University)

Concert: “Harry Burleigh’s Southland Sketches”

The story of Harry Burleigh’s Southland Sketches is forever intertwined with Antonin Dvorak’s three-year stay in the United States. In 1892 Dvorak was invited to the United States with the mission to create a new style of “American” music. Being successful in capturing Czech folk music in his own style of nationalism, Dvorak was very enthusiastic about this new challenge. Dvorak sought melodic material by looking to African-American spirituals and Native American melodies, and used these to create a model in his own “American” works including the “New World” Symphony and the Violin Sonata.

Harry Burleigh, a voice student and assistant to Dvorak at the National Conservatory in New York, played an important role in introducing Dvorak to African-American spirituals. Dvorak asked Burleigh to sing for him and teach him spirituals which Burleigh learned from his maternal grandfather. Dvorak encouraged Burleigh to preserve

these melodies in his own compositions. With Burleigh's help, Dvorak believed he found America's national musical identity.

Burleigh went on to become one of the leading baritones and contributed hundreds of arrangements of spirituals and original compositions. He is credited with bringing the African-American spiritual into the concert hall as a new genre of American art song. Among this trove of vocal music lies a handful of instrumental works which are imbued with the musical heritage Dvorak so strongly encouraged. This mutual influence for a new "American" style can be heard throughout Burleigh's Southland Sketches.

Andrew Withington (Westminster College)

Workshop: "Authentically Embracing World Music: A New Zealand Story"

Synchronous session, see [Conference Schedule for day/time and Zoom link](#).

This workshop will share an approach for teaching folk songs from Aotearoa, particularly music of the Māori (the indigenous people of New Zealand). By giving singers access to a diverse range of world music, conductors can foster equity and opportunity in music, and respect and understanding of different cultures and traditions. This is important in choral rehearsals so that everyone feels included. Historically, music of the Māori is an oral tradition, and there are protocols that should be followed to ensure respect for Māori culture and traditions. During this workshop, participants will learn pieces of 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, (d) incorporate actions and movements, and (e) convey stories and wairua (spirit).

Rebecca St. Goar, voice; Ronda Ford, flute; & Lynn Worcester Jones, piano (The University of Tennessee at Chattanooga)

Concert: "Bentley Roses by Jennifer Higdon"

Bentley Roses was written for mezzo-soprano, flute, and piano and dedicated to the composer's former teacher, Judith Bentley. It was commissioned by Bentley's current and former students and presented in a surprise retirement concert in 2002. The performers will present the second and third movements, The Rose and To The Roses. The Rose presents rhythmic and flowing lines in the piano and flute parts that lull the listener into a hypnotic state while featuring the beauty of the text in the vocal melody. To The Roses features shifting harmonies, lilting rhythms that obscure the sense of pulse, and fluid interplay between the voice, flute and pianist's left hand. The texts are poems written by James Whitcomb Riley, one of Judith Bentley's favorite poets. Jennifer Higdon chose poems that focus on roses as a metaphor to represent Bentley's students presenting her with a bouquet of new music composed and performed in her honor.

Tak Yan Yeung, piano (Independent Scholar)

Lecture Recital: "Chinese-inspired piano music by Western composers in 1900-1950"

In this lecture recital, I will examine the different ways in which European and American composers incorporated their impressions or actual knowledge of Chinese musical style into their piano compositions during the first half of the twentieth century.

I will explore the phenomenon of chinoiserie in music, where Western composers evoked their impression of China by using musical devices commonly, and sometimes erroneously, associated with Chinese musical style. Using Abram Chasins' A Shanghai Tragedy as an example, I will illustrate that such devices included the intervals of fourth and fifth, figurations imitating the timbre of gongs and chimes, modes, and whole-tone scales. These elements, in and of themselves, are not at the heart of the Chinese musical lexicon but, rather, devices composers and audiences came to expect in a faux evocation of the country and its music – rather like bright red lampshades and the smoke of an opium den.

I will then explore how Western composers assimilated the style and idioms of genuine Chinese music through the use of pentatonicism as the structurally fundamental language of composition. This is illustrated, along with the unique timbres and idioms of traditional Chinese instruments, in Alexander Tcherepnin's Homage to China for piano.

Lastly, using Bohuslav Martinů's The Fifth Day of the Fifth Moon as an example, I will discuss how a composer might juxtapose genuine Chinese musical style with other styles within a composition to create a work of distinct originality.

Alexandra Zacharella (University of Arkansas-Fort Smith)

Paper: “The Fanfare Orchestra: An Inside look into Flemish Brass Bands”

The Fanfare Orchestra is a type of brass band that evolved out of the British Brass Band explosion that began in the mid-nineteenth century. Fanfare orchestras are found almost exclusively in Belgium and the Netherlands with instrumentation consisting of the entire saxhorn family, trumpets, flugelhorn, trombones, euphoniums, alto horns, saxophones, and percussion. The tradition behind the fanfare orchestra is to provide entertainment as well as preserve the traditional folk music and traditions of the Low Countries. As such, fanfare orchestras also perform concerts at civil events and celebrations.

This paper will explore the origins of the fanfare orchestra, the impact it had on the cultural and musical history of Belgium and the Netherlands, and the resurgence of fanfare orchestras in the new millennium. This paper will also discuss the development of the saxhorn, using archival material from the Musical Instruments Museum in Brussels, Belgium to explain the crucial role that saxhorns played in the Fanfare Orchestra.

Alexandra Zacharella (University of Arkansas-Fort Smith)

Poster: “Lead Belly: The King of the Twelve String Guitar”

Huddie William Ledbetter (1889-1949), was born in Morristown, Louisiana. Known to the world of music as the King of the Twelve-String guitar, Lead Belly moved with his parents at an early age to Bowie County, Texas near Texarkana. Lead Belly was singing and performing by the age of 11 in Shreveport's red-light district. He was actively playing in saloons, brothels and dance halls. Lead Belly also learned how to play the accordion, but it was the twelve-string guitar that would bring him notoriety. This paper will examine the life and times of Lead Belly, beginning with his prison stays in various chain gangs throughout the south. It was while in prison that he gained his love for Country Blues, Negro Folk songs and chain gang or prison songs. Lead Belly was discovered by folklorist John Lomax and his son Alan Lomax. They were so impressed by him that they recorded him in 1933 on an aluminum disc for the library of congress.

This poster will also delve into his musical successes and failures after prison, throughout the great depression and his receptions in Harlem and Europe as a country blues and folk artist. Towards the end of his life he began receiving recognition for his unique style of twelve-string guitar playing by using an unusually large Stella guitar, finger picks, including one for his thumb that would provide a walking bass line. In the 1950's the artist Pete Seeger would go on to popularize this style of playing.

Alexandra Zacharella (University of Arkansas-Fort Smith)

Paper: “Shakira! Columbia's Multicultural Musical Icon”

Shakira Isabel Mebarak Ripoll was born in 1977 in Barranquilla, Colombia's Caribbean Coast. The Titan of Latin Pop and The Queen of Latin music, Shakira, is known as a singer, songwriter, dancer, actress, record producer, and philanthropist. Shakira has written/co-written over 80 songs, has won 3 Grammy Awards, 12 Latin Grammy Awards (the most of any Latin artist), six Latin Billboard Awards, has been nominated for an Emmy Award, a Golden Globe Award and has sold over 100 million albums, making her one of the world's best-selling musical artists.

Born of Lebanese, Catalan, Spanish and Italian heritage, this paper will explore Shakira's multicultural influences that led her to become one of the leading singer/songwriters of Latin music and U.S. Latin pop music. Shakira wrote her first poem at the age of four years old and began belly dancing at an early age. By the age of 10, she was becoming a South American musical sensation, was signed by Sony Music Columbia at the age of 13 and produced her first album by 14 in 1991. Shakira's vocal stylings have been compared to Spanish yodeling and it is her very Arabic roots that shape her vocal inflections and the use of double harmonic scales and the Major Locrian scale in her compositions. This paper will highlight Shakira's songs written with Antonio Pinto, Hay Amores and Despedida from the movie Love in the Time of Cholera and “Ojos asi”, one of Shakira's musical compositions that reflect her Arabic heritage and influences.

Biographies (in alphabetical order by last name)

Conference website: <http://scholarworks.uttyler.edu/cms-sc-2021/>

Daniel Adams (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston where he has also served as Acting Department Chair. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami (1981) and a Bachelor of Music from Louisiana State University (1978). Adams is the composer of numerous published musical compositions and the author of articles and reviews on topics related to Twentieth and Twenty-first Century music. His book entitled "The Solo Snare Drum" was published in 2000. He is also the author of two entries published in 2009 in the Oxford Encyclopedia of African-American History: 1896 to the Present and updated an entry for the Grove Dictionary of American Music. Adams has served as a panelist and lecturer nationally and internationally. He has received commissions from The McCormick Percussion Group, The McCormick Duo, the Robinson High School Percussion Ensemble (Tampa, FL), The Gulf Coast Community Band, The Leechburg (PA) High School Percussion Ensemble, the Louisiana State University Percussion Ensemble, the EOS flute and guitar duo, guitarist Kenneth Kam, VioLet, Lee Hinkle, Richard Nunemaker Studios, Selmer Paris, Buffet Crampon, and D'Addario Woodwinds. Adams's music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Finland, Costa Rica, Turkey, Argentina, Bulgaria, Canada, Australia, Great Britain, and South Korea. His music is recorded on Capstone Records, Ravello, Navona, Phasma, Ablaze, Potenza, Albany, and Summit Records.

Tanya Allen is Assistant Professor of Music Education at Texas Southern University. Prior to joining the faculty in the fall of 2016, she observed and evaluated alternative certification teachers and provided music instruction to public school students. She completed her Master and Doctorate degrees in Music Education at Florida State University and her undergraduate degree and teacher certification at the University of New Orleans. While her role at TSU includes music education courses and observing preservice music teachers, her primary teaching responsibility is instructing non-music majors in appreciating music and other arts. Besides effectively utilizing technology in all aspects of education, her interests include open educational resources and practices in higher education and effective teacher training. She is an active member of several organizations including the National Association for Music Education and the Association of Teacher Educators.

Melody Baggech holds a Bachelor of Music degree from Millikin University, a Master of Music degree from West Texas A&M University and a Doctor of Musical Arts degree from the University of Oklahoma. She has been active as a performer in a variety of musical media including opera, oratorio, musical theater, recitals, sacred music, and contemporary music. Melody is active throughout the region and has been featured as a performer at conferences with Texoma Regional NATS and the South Central Chapter of College Music Society. Other performances include guest recitals at West Texas A&M University, Tulsa University and Southeastern Oklahoma State University. In 2001 she joined the faculty at East Central University where she serves as Opera Director and Associate Professor of Voice.

Dante Billeci is an undergraduate student at Michigan State University who studies jazz saxophone performance and music education. He is currently working as an undergraduate research assistant through the Residential College of the Arts and Humanities, where he assists in researching topics related to music education, psychology, and well-being through the arts. Billeci has also served as a teaching assistant for Stanford Jazz Workshop and is currently a peer tutor for the Music Theory Area in the College of Music at Michigan State university.

Stephen Bomgardner combines an active singing career with a full-time teaching career. He has performed over 130 solo and chamber music recitals in Boston, Minneapolis, Seattle, Los Angeles, Houston, and numerous other cities across the United States. He has also been invited to give 41 lecture recitals at regional and national conferences of the College Music Society and state music conventions such as the Texas Music Educators Association. In oratorio and concert works, he has performed as soloist in thirty-five different works by such composers as Bach, Handel, Mozart, Haydn, Beethoven, Schubert, Mendelssohn and Britten. In opera, he specializes in character tenor roles, and his repertoire includes twenty-six different character roles. Recent performances include Monostatos (Die Zauberflöte), Vogelsang (Der Schauspieldirektor), and Vandendur,

Charles Edwards and Ragotski (Candide). He is Professor of Music and Chair of Fine and Performing Arts at Drury University where he teaches voice, voice-related courses, and music history. Previously, he taught at Minnesota State University-Mankato, Gustavus Adolphus College, Pittsburg State University and the University of Texas Rio Grande Valley. He holds the Doctor of Musical Arts in Voice Performance from Boston University's School of Music, the Master of Music from Rice University's Shepherd School of Music, and the Bachelor of Music from Fort Hays State University.

Dr. **Timothy Bonenfant** is Professor of Single Reeds at Angelo State University, where he also teaches Survey of Rock and Roll. He is also the Texas State Chair for the International Clarinet Association. He is a member of The Mesquite Trio, The Batik Quartet and the West Texas Jazz Orchestra. He holds three degrees from UNLV and a master's degree from CalArts. With multiple recording credits, Bonenfant's recently released solo album, *Multiple Personae*, features music by Virko Baley. It uses seven different members of the clarinet family. He also has premiered over thirty works, many written especially for him, including Virko Baley's Partita No. 4 for clarinets (bass, A, Eb and Bb contrabass) and piano. A former member of the Nevada Symphony Orchestra and the Las Vegas Philharmonic. Bonenfant's ensemble credits also include the Houston Symphony Orchestra, Abilene Philharmonic, San Angelo Symphony Orchestra, Boise Symphony Orchestra, Nevada Opera Theater, and various groups on the Las Vegas Strip. Timothy Bonenfant has developed an international reputation as an extremely versatile clarinetist. He has performed at multiple International Clarinet Association ClarinetFests, at the Society for Electro-Acoustic Music in the United States National Conference, at the International Double Reed Society Conference, the American Single Reed Summit. and presented performances and panel sessions at the National Association for College Wind and Percussion Instructors Conference. Bonenfant has performed in the United States, Japan, Italy, Scotland, Portugal and Spain. His major teachers include Alberto Asercion, Felix Viscuglia, William Powell, Raphael Sanders, Marina Sturm and Michele Zukovsky.

Joanna Bosse is an ethnomusicologist and dance ethnographer committed to the notion that sustained artistic practice is a necessary component of optimal wellness for everyone. She is currently establishing new research at the intersection of ethnomusicology, psychology, and social work which explores the health and wellness benefits of artistic engagement, with current research projects focusing on seniors, dementia patients, and PTSD survivors. Her previous work, focused on social couple dance traditions includes the book *Becoming Beautiful: Ballroom Dance in the American Heartland* (2015); a documentary film of the same name, which has screened on three continents and received several awards; and articles in *The Journal of American Folklore*, *Dance Research Journal*, *Ethnomusicology Forum*, and elsewhere. She also serves as the Associate Dean for Academic Affairs at Michigan State University with responsibilities in the areas of academic programs, faculty development, and operations.

Don Bowyer is Dean of the School of the Arts and Professor of Music at Sunway University (Malaysia). With a career that has included teaching at every level from kindergarten through university in North America, Europe, Asia, and the Caribbean, Bowyer received his Doctor of Arts from the University of Northern Colorado, Master of Arts from California State University-Northridge, and Bachelor of Arts from West Virginia Wesleyan College. Active in the fields of composition, music technology, and performance, Bowyer has published more than 60 pieces of music, developed an educational computer program that has been used in at least 120 countries, and has performed as a trombonist, bandleader, and conductor in more than 50 countries. Among other performing credits, he spent five years playing trombone on eleven cruise ships in the Caribbean Sea, the Mediterranean Sea, and the Gulf of Alaska. The first ten didn't sink. (Read about the eleventh at donbowyer.com/aground.) Bowyer and his wife have also served as foster parents, providing a home to eighteen foster children between 2003 and 2010. They are finishing their fourth year in Malaysia.

Melinda Brou is a Professor of Voice and Director of Opera at Texas A&M University-Kingsville. She also serves as the Auditions Chair for the Texoma Region of the National Association of Teachers of Singing.

Cassie Bunting has a diverse career as an educator, performer, clinician, and chamber musician. She previously served as Secondary Music Teacher at Crested Butte Community School in Crested Butte, Colorado, as well as Assistant Director of Bands and Director of Percussion Studies at Charlotte Catholic High School and Holy Trinity Catholic Middle School in Charlotte, North Carolina. She has performed with orchestras in Greensboro, Winston-Salem, and Salisbury (NC), the North Carolina Brass Band, Gate City Percussion, and was an invited artist and clinician as part of the first Mars Hill University Percussion Guest Artist Residency. Cassie holds a Master of Music degree in Percussion Performance and Post-Baccalaureate Certificate in Musicology from The University of North

Carolina at Greensboro and a Bachelor of Music in Music Education from Belmont University. She has studied with acclaimed percussionists Eric Willie, Neeraj Mehta, Christopher Norton, and Todd Kemp.

Dr. **Justin Bunting** (b. 1986) has an active career as an international percussion educator, solo performer, chamber player, orchestral musician, clinician, and composer. His appearances include the Percussive Arts Society International Convention, the Midwest Band and Orchestra Clinic, and the Great American Brass Band Festival. He is currently Assistant Professor of Percussion at the University of Arkansas at Little Rock. As an orchestral musician, Justin has performed with the Arkansas Symphony Orchestra, Charlotte Symphony Orchestra, Greensboro Symphony Orchestra, Winston-Salem Symphony, and the Salisbury Symphony. He currently performs with his wife, Cassie, as Blue Line Duo. Among their performance and presentation venues are the Percussive Arts Society (PAS) Colombia Day of Percussion in Armenia, Colombia, Colorado Music Educators Association (CMEA) Conference, and the Greensboro Fringe Festival. Dr. Bunting's book, *Studies in Rosewood*, is available from C. Alan Publications. Three other works, the world/multiple percussion solo *Across the Floor*, an arrangement of the Dave Matthews Band song "#41" for solo vibraphone, and a world percussion duet titled *Fusão Árabe* are published by Bachovich Music Publications. He has been a part of commissioning, premiering, or composing more than twenty works for percussion from composers including Ivan Trevino, Evan Chapman, and Emma O'Halloran. Justin earned the Doctor of Musical Arts degree in Performance and a Post-Baccalaureate Certificate in Music Theory from The University of North Carolina at Greensboro, as well as a Master of Music in Percussion Performance from Belmont University and a Bachelor of Music in Percussion Performance from The Ohio State University.

Justin Bunting currently serves as Assistant Professor of Percussion at the University of Arkansas at Little Rock. His performance engagements include PASIC, the Midwest Band & Orchestra Clinic, the NEXUS Summer Percussion Workshop in Toronto, and the Great American Brass Band Festival. As an orchestral musician, Justin has performed with the Arkansas, Charlotte, Greensboro, Winston-Salem, and Salisbury Symphonies. His marimba method book is published by C. Alan Publications and he also has three pieces published by Bachovich Music Publications. He has been a part of commissioning, premiering, or composing more than twenty works for percussion from composers including Ivan Trevino, Evan Chapman, Emma O'Halloran, and Steve Landis. Justin previously served on the faculties of Western Colorado University, the University of North Carolina at Chapel Hill, and Winston-Salem State University and is an artist/endorser of Zildjian cymbals, Vic Firth sticks and mallets, Grover Pro Percussion products, and is a member of the D'Addario/Evans Education Collective.

Dr. **Lisa Burrell** is on the music faculty of Lone Star College in Houston, Texas. She is a violinist, violist, string clinician, and a Guild Certified Feldenkrais Practitioner. Dr. Burrell is a regular clinician in public school music classrooms, college and university music programs, and workshops for music educators throughout the United States, and internationally. Her work, which integrates pedagogical ideas from the Feldenkrais Method into music education, promotes strategies for learning, practice, and performance that reduce patterns of stress, rote repetition, and habitual overuse that often lead to long term injury and difficulty. She has recently presented at the Symposium on Feldenkrais in the Performing Arts (2016) in London, UK, the International Arts in Society Conference (2017) in Paris, France, the ISME Conference (2018) in Baku, Azerbaijan, The Midwest Clinic, Chicago (2019), and the Institute for the Psychology of Music Education, Portugal (2019). Her writing detailing her work with students and professionals on injury prevention and rehabilitation will be featured in two books on the Feldenkrais Method scheduled for release this fall through Bloomsbury Press and Handspring Press, London, UK.

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.

Martin Camacho (keynote speaker) has been the Dean of the Fain College of Fine Arts at Midwestern State University in Wichita Falls, Texas, since 2014. Under his leadership, he has brought a marked expansion and renovation of facilities, including a new state-of-the-art mass communication building. He has enhanced, with great

success, the fundraising efforts of the college and the footprint of the fine arts in Wichita Falls. Under his tenure, there has been an expansion of community collaborations and partnerships, including prominent organizations such as the City of Wichita Falls, the Wichita Falls Symphony Orchestra, and others. The college is in the phase of exploring new and exciting multidisciplinary curricula innovations.

Camacho has won eighteen national and local piano competitions in Mexico, Cuba, and the United States. He has appeared as soloist with orchestras in the United States and Mexico, including Mexico's State Orchestra and Bellas Artes Chamber Orchestra, and has performed as a recitalist in the United States, Venezuela, Cuba, Japan, Norway, Italy, Serbia, and Mexico. Also, he has toured as soloist with the American Wind Symphony Orchestra, performing in more than fifteen cities in the U.S. and Canada. Dr. Camacho is active in chamber and collaborative music with singers and other instrumentalists. In 2009, he made his Carnegie Hall Debut Recital to great acclaim before a sold-out hall.

His participation with ICFAD (The International Council of Fine Arts Deans) includes presentations in roundtable sessions and in a general session. He participated very closely in coordinating one of the cornerstone pieces of the last international conference, the visit to the University of the Arts in Havana, Cuba. In addition, he serves as a member on the diversity and membership committees. Before joining Midwestern State University, Camacho served as Assistant Chair in the Department of Fine Arts at Barry University, Chair of Music at Alabama State University, and Dean of Arts, Humanities and Social Sciences at the Community College of Rhode Island.

Blythe Cates currently serves as a lecturer of voice at Texas State University after terms at the University of Texas at El Paso and the University of the Incarnate Word. Originally from Southern California, Cates received her doctorate in vocal pedagogy at the University of Texas at Austin under Darlene Wiley and Ruth Ann Swenson.

Oboist **Jung Choi**, a native of South Korea, has quickly established a career of both performing and teaching. She was honorably mentioned twice as the finalist for the Gillet-Fox international oboe competition and started teaching and giving master classes at a collegiate level. While she was working on her Master's degree at the Eastman School of Music, Choi was appointed as the oboe/English horn player at the Binghamton Philharmonic. She taught at the Nazareth College and Roberts Wesleyan College in Rochester, NY as well. Upon graduation from Eastman she was appointed as the assistant principal for the Korean Symphony Orchestra and gave up to 90 concerts annually. Choi also taught oboe at the prestigious Seoul National University, her alma mater. Choi is an avid chamber musician and a member of the wind ensemble Winds, an oboe ensemble the Piri, and a woodwind quintet Sunyul. She was invited as principal oboist to Daegwanryoung Music festival, Incheon and Arts festival and Malaysia Festival Orchestra. Choi's principal teachers include Richard Killmer, Yun Jung Lee, Myung Jin Lee, Soo Keum Kim and Jong Duk Kim. She currently serves as an assistant professor at Missouri State University and principal oboe of the Springfield Symphony Orchestra.

Anna Cromwell is Assistant Professor of Violin and Viola at the University of Wisconsin at Stevens Point. She has been on faculty at Eastern Illinois University, Western Kentucky University, Minnesota State University, Bravo! Summer String and Keyboard Institute, and the Tennessee Valley Music Festival. As an avid teacher and lecturer, Dr. Cromwell has given numerous state and national presentations. Cromwell can be heard performing on the Albany Records label performing new music on three different CDs: *Dancing on Glass*, *Quest: New Music for Violin and Cello*, and *Metal Cicadas*. In addition, Dr. Cromwell is a reviewer for the *American String Teacher*, and her articles have appeared in the *NCASTA* online journal and the *Illinois ASTA* journal *The Scroll*. Dr. Cromwell earned both her M.M. and D.M.A. under Sally O'Reilly at the University of Minnesota where she was a Dahl Fellowship recipient. She studied at Rice University under Kathleen Winkler, and graduated summa cum laude from Vanderbilt University where she was a student of Christian Teal.

Elena Daughtery, originally from the Czech Republic, is a collaborative pianist at the University of Texas in Tyler. Elena earned her Bachelor of Music and Master of Music from the Northwestern State University of Louisiana as well as Master of Business Administration specializing in Human Resources Management from Louisiana State University in Shreveport. Her teachers include prof. Juraj Masinda, prof. Peter Cerman, Dr. Mark Zeltser and Dr. Nikita Fitenko. Elena is a very active performer in east Texas and Louisiana, collaborating with professional as well as amateur musicians in the area. She premiered several pieces by Louisiana and Texas composers mostly in collaboration with other musicians. Elena accompanies the Concert Chorale, Patriot Singers at UT Tyler and Cantori

- Choral Artists of East Texas. She also collaborated with the Tyler Civic Chorale and served as a rehearsal accompanist for the East Texas Symphony Orchestra Chorus.

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.

DuoBunch is an ensemble co-directed by flutist Robin Meiksins, TJ Milne, and Ralph Lewis. It is comprised of people from around the United States interested in performing DuoTube, MoxTube, and upcoming YouTube instrument works in this series. Members include singer Liz Cochran, hornist Anna Marshall, composer P.R. Martin, percussionist Mike Minarcek, composers David Nguyen and Eric Zurbin, and saxophonist/composer Nick Ortiz.

Dr. **Sarah N. Dunbar** is the Assistant Professor of Woodwinds at Midwestern State University in Wichita Falls, TX, where she currently teaches applied woodwinds lessons, woodwind instruments class, and music theory. She has previously held positions at Tarrant Country College and the University of North Texas. As a winner of the 2018 American Protégé International Concerto Competition, Dr. Dunbar gave her Carnegie Hall debut in May 2018. She won First Prize in the 2018 "Golden Classical Music Awards" International Competition, awarding her a second solo recital performance at Carnegie Hall in November 2018. Dr. Dunbar was most recently named the First Prize Winner of the North International Music Competition, based out of Stockholm, Sweden.

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.

Orit Amy Eylon, Mezzo Soprano, is the Coordinator of the Voice Area and an Associate Professor of Music (Voice) at the University of the Incarnate Word. She received a Doctorate of Musical Arts degree from the University of Texas at Austin and her MM and BM degrees from Indiana University. Orit has performed several supporting roles with Opera San Antonio, Alamo City Opera, and El Paso Opera including Flora, Third Lady, La Principessa, Inez and Kate Pinkerton in *La Traviata*, *Magic Flute*, *Il Trovatore*, *Suor Angelica*, and *Madame Butterfly* to name a few. In addition to opera, Orit has performed extensively as a recitalist in Austria, Germany, Mexico and Asia and presents lecture recitals at various conferences and universities throughout the world. She performed as a soloist for several oratorio works including Handel's *Messiah*, Verdi's *Requiem* and Mozart's *Requiem* with the El Paso symphony and Juarez Symphony in Mexico. She has also served several summers as faculty for the Austrian American Mozart Academy in Salzburg, Austria. She is the current past president of the South Texas Chapter president of the National Association of Teachers of Singing, past Governor of the Rio Grande District of the National Association of Teachers of Singing and is a sought-after judge for UIL, ISAS, as well as solo and ensemble contests in New Mexico and Texas and international and regional voice concerto and aria competitions.

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.

Dr. **Ronda Benson Ford** is currently instructor of flute at the University of Tennessee at Chattanooga, instructor of flute and piano at Dalton State College, and flute and recorder teacher at Cadek Conservatory. Ronda is the principal flutist with the UTC Community Orchestra and previously performed with the Topeka Symphony. She has toured internationally with the International Flute Orchestra to Japan, Italy, and Hungary. Ronda has had articles published in the *Flutist Quarterly* journal and *Flute Talk* magazine. She has served on the faculties of Lee University, Western

State Colorado University, Blue Lake Fine Arts Camp, National American University, Truman State University, Park University, Missouri Western State University, Kansas City Kansas Community College, and Parkland College.

Dr. Rebecca Tate St. Goar, UC Foundation Professor, teaches at the University of Tennessee of Chattanooga. With the Chattanooga Symphony and Opera, she has performed Siebel in *Faust*, Cherubino in *Marriage of Figaro* and the mezzo solo in Prokofiev's *Alexander Nevsky*. Dr. St. Goar was a Fellow at the Bach Aria Institute in New York. Twentieth century music endeavors have included Schoenberg's *Pierrot Lunaire*, Crumb's *Ancient Voices of Children*, a premiere of both Peter Temko's *Still Voices* and Jan Swafford's *Iphigenia*. Dr. St. Goar has twice been a national finalist in the National Association of Teachers of Singing Artist Auditions. She is a former winner of the Palmai-Tenser Competition of the Mobile Opera, placed second in the Mu Phi Epsilon International Competition, and has twice been a regional finalist in the Metropolitan Opera Auditions.

Paul Geraci has been the Head of Music Theory at Mississippi State University, Music Department Chair at Saint Joseph's College, and currently he is the Chair of Music Theory at Midwestern State University. He has presented both music theory lectures and musical compositions at CMS events. In addition to working in academia, he has been involved with music working for Carnival and Holland America Cruise Lines and Sweetwater Sound. He has written and produced music for Road Pictures, Winged Tiger Media, The Arnold Schwarzenegger Sports Festival, and The Howard Stern Show. His operas *The Cask of Amontillado* and *ROBOTS* have enjoyed professional productions outside of academia. They have garnered accolades in the press, have been the recipients of several grants. Outside of the realm of music, he is a fencing master and an airplane pilot.

Josh Groffman, panelist, Southern Connecticut State University.

Kyle Gullings is Director of the School of Performing Arts and associate professor at UT Tyler. He is co-author of *opemusictheory.com* version 2, a free music theory textbook website. His collection of theory assignments is published by *Journal of Music Theory Pedagogy*. Gullings is a collaborative composer of vocal and chamber works addressing diverse social topics like the American Dream. He was a national finalist in the National Opera Association's Chamber Opera Competition, and a two-time regional winner of SCI/ASCAP's Student Composition Competition. He holds Composition degrees from The Catholic University of America, and Concordia College (Moorhead, MN). www.kylegullings.com

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 at Yonsei University, China Central Conservatory of Music, the Shanghai Symphony Orchestra Academy, the Shenzhen Art School, the University of California, Los Angeles and the University of California, Santa Barbara. Dr. Hwang has presented scholarly research at meetings of the National College Music Society and has been selected to perform at the annual conferences of the International Double Reed Society. Dr. Hwang has adjudicated the Florida Music Teachers National Association competition and she serves as a Junior Competition Coordinator for the Florida MTNA competition. Dr. Hwang was appointed to serve as a 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 under the guidance of Yoshi Ishikawa and an M.M. from UCLA, where she studied with John Steinmetz. While studying at the Otto-Friedrich-Universität Bamberg in Germany, she worked with Günter Blahuschek of the Bamberger Symphoniker. She also studied at the University of Southern California with Shawn Mouser and received a Performance Diploma from Boston University under Matthew Ruggiero.

Emily Trapp Jenkins is currently serving as one of the Collaborative Pianists at Arkansas State University, where she works closely with the vocal/theatre departments. She holds a Masters degree from the University of Missouri-Kansas City and a Bachelors degree from Goshen College (Goshen, IN), both focused in Piano Performance. Recent major collaborations include a regional performance tour of Franz Schubert's *Winterreise*, performed with baritone Matthew Carey, serving as rehearsal/pit pianist for A-State's production of Steven Sondheim's *Into The Woods*, and working as an adjudicator for the International Piano Performance Examination Committee in Taiwan from June 27-August 7, 2019.

A native of China, **Xinshuang Jin** is an active soloist, accompanist, and chamber musician in both Asia and 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. 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 prizes in various competitions including FSU X. Annual Competition, TMTA Collegiate Piano Solo Competition, TMTA Collegiate Piano Ensemble, II Future Stars International Piano Competition, the North International Music Competition and the V Paderewski International Piano Competition.

Vicky V. Johnson is the Head of the Department of Fine Arts and Associate Professor of Music at Tarleton State University in Stephenville, Texas. She is a graduate of Boston University with a DMA in Music Education, Sam Houston State University with an MA in Music Theory, and Tarleton State University with a BM in Music Education. She is the Coordinator of the online Master of Music in Music Education program at Tarleton and her primary interests are in music education and music theory.

Dr. **Joseph E. Jones** teaches music history and musicology at the Texas A&M University-Kingsville School of Music and directs an annual study abroad program in Vienna. Dr. Jones's scholarly interests include the German romantic tradition, Viennese cultural history, and the fin de siècle. His most recent publication is a book titled *Richard Strauss in Context* (Cambridge University Press, 2020) for which he served as co-editor. Dr. Jones has presented papers at dozens of professional conferences, including meetings of the American Musicological Society, College Music Society, and Modern Language Association.

Dr. **Lynn Worcester Jones**, NCTM serves as Assistant Professor, Keyboard Area Coordinator at The University of Tennessee at Chattanooga. At UTC she teaches applied piano, survey of piano repertoire, piano pedagogy, piano ensemble and musicianship lab. She is a dedicated performer-scholar and has won numerous national awards and prizes and has performed with members of the Los Angeles Philharmonic Orchestra and in numerous international summer festivals including the Atlantic Music Festival, Vienna International Piano Academy, and the Vienna Music Seminar at the University of Music and Performing Arts in Vienna, Austria, in addition to solo and collaborative recitals throughout the United States. Dr. Jones publishes a wide range of academic writings in *American Music Teacher*, *Piano Pedagogy Forum*, and *The Piano Magazine*. Active as a performer, presenter, and educator, she continues to be invited to present workshops at state, regional and national conferences, give masterclasses and adjudicate competitions and festivals. She has presented sessions at the Music Teachers National Association Conference, National Conference on Keyboard Pedagogy, MTNA Group Piano and Piano Pedagogy Forum, MusicEdConnect, College Music Society, and state conferences for the Georgia MTA, Iowa MTA, Tennessee MTA, and California Association of Professional Music Teachers. She earned the DMA from the University of Oklahoma, MM from Baylor University, and MM and BM from California State University, Fullerton.

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.

Michelle Kiec, panelist, Kutztown University.

A native of Minnesota, Dr. **April Ryun Kim** is currently Visiting Assistant Professor of Music at St. Olaf College. She completed a D.M.A. piano performance at the University of Missouri - Kansas City, M.M. in solo and collaborative performance from the Cleveland Institute of Music, and a B.M. in piano performance with a collaborative emphasis at St. Olaf College. As an active performer and an advocate for new music, Dr. Kim has performed in the Musica Nova ensembles at the University of Missouri - Kansas City, St. Olaf Faculty Chamber Ensemble, and is a regular performer in 10th Wave, a new music chamber ensemble based in the Twin Cities. As part of her lecture recital, she commissioned and gave the world premiere of “가위 (Scissors): Fantasia Toccata,” written by composer Jiyoun Chung. In addition to performing and teaching, she has presented at various conferences including the the 2017 and 2018 Music Teachers National Association (MTNA) Collegiate Chapters Piano Pedagogy Symposium, the 2018 and 2019 Minnesota Music Teachers Association (MMTA) Conventions, CMS Regional Conferences, the 2019 Music By Women Festival, the 2019 Women Composers Festival of Hartford, the 2019 CMS International Conference held in Belgium, and the 2020 Compositions in Asia Symposium and Festival.

Jenna Klein is pursuing a PhD in Piano Pedagogy at the University of Oklahoma where she studies piano with Dr. Jane Magrath and piano pedagogy with Dr. Barbara Fast. As a graduate assistant she teaches group and applied piano and is an adjunct piano faculty member at Southern Nazarene University. Jenna holds a MM degree in Piano Performance and Pedagogy from the University of Northern Iowa and a BA in Piano Performance and Contemporary Music Studies from the State University of New York at New Paltz. She has presented for local, state, regional and national conferences.

A veteran musician, educator, and consultant, in 2012, **Gerald Klickstein** founded the Music Entrepreneurship and Career Center at the Peabody Conservatory of The Johns Hopkins University, which he led until 2016. From 1992-2012, he was a member of the distinguished artist-faculty of the University of North Carolina School of the Arts after serving on the music faculties of the University of Texas at San Antonio (1989-1992), Michigan State University (1986-1989), and Lansing Community College (1980-1985). His service to CMS includes multiple terms on the Academic Careers Committee and the Committee on Careers Outside the Academy. Currently working as an independent scholar, consultant, and music educator, he is the author of the best-selling book *The Musician's Way* (Oxford, 2009).

Edward Knoeckel has had his works featured in numerous national and international performances. He has written for a wide range of ensembles and styles to include choral, wind ensemble, chamber, big band, musical theater, and over a dozen independent and international films. His compositions and arrangements have been performed by the Hartford Symphony, New Haven Symphony, University of Connecticut Symphony, and the George Mason University Wind Ensemble. He has written for a wide range of ensembles and styles with performances across the country by the Grammy winning ensemble Eighth Blackbird, baritone Richard Novak, and the Dimensions in Blue Air Force Big Band. As a pianist, he has performed with the Puerto Rico Symphony, the Coast Guard Band, the President's Own Marine Band, and recorded with Latin music artist Dan Salazar and the Ray González Latin Big Band Guakia. He has taught community college and university courses on theory, composition, jazz performance, film music theory and appreciation. In an administrative role, he was the team lead for Hartford Public School system's implementation of the core arts standards. His research on film music theory has been presented at national conferences for SMT, SCI and at the National Archives in DC. He is an active duty pianist and has toured the country and abroad with the US Air Force Band of the West. He is stationed at Lackland Air Force Base in San Antonio with his wife and three children and continues to teach film music theory and appreciation at George Mason University.

Dr. **Ara Koh** has been a faculty member at UIW since 2013, teaching Applied Piano Lessons, Intro Aural Skill, coordinating piano seminar and accompanying the Cardinal Chorale. Dr. Koh received a doctoral degree in piano performance from Penn State University, a master's degree in piano performance from New England Conservatory of Music and a bachelor's degree from California State University, Long Beach. She is an active performer, both as a soloist and accompanist, and has concertized throughout the United States, Europe and Korea. Most recently she has appeared at the Sejong Art Center in Korea, Taipei National Performing Art Center in Taiwan, Universität für Musik und Darstellende Kunst in Austria and Conservatoire Frédéric Chopin in Paris. Prior to teaching at UIW, she taught undergraduate Class Piano for both major and non-major students and Applied Lessons at Penn State

University as a teaching assistant. While she was in schools, she won the Fine Art Scholarship as well as the University Concerto Competition, Aspen Festival Scholarship and PSU Graduate Exhibition Competition.

Pianist **Ann Lee** is a classical soloist, accompanist, pedagogue, presenter, writer, and director. She received her M.M. from George Mason University, following a BA in Philosophy from The American University. Ann performs frequently as a soloist and accompanist on the east coast and D.C. area. Recent performances include solo performances at The Phillips Collection; The Lyceum; multiple featured solo recitals for Steinway & Sons; 100 Years of Women and the Saxophone with Amy Green and Charlotte Harding; Navy Band Symposium; recordings for Blue House Productions; and a lecture recital featuring the Liszt Dante Sonata at Georgetown University, where Ann is a doctoral candidate studying artistic expression. Ann's award-winning piano students have gone onto conservatory studies and international performances. She is a regular contributor to Music Reference Services Quarterly and American Music Teacher magazine. Ann serves as Director of Music and founder/co-producer of the Concert Series at Christ the King Church. Music at CtK features classical repertory for choir, organ, and instrumental ensemble for special occasions, and frequently includes her own original arrangements and compositions. Recently, the ministry has become virtual with special outreach performances for social justice, and a benefit concert for COVID relief. Concert productions include Serving Through Music with the U. S. Army Brass Quintet and An Evening of Poetry and Music with the former NEA president, Dana Gioia, and the U. S. Army Chorus, singing the works of Morten Lauridsen.

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 compositions have been performed at festivals and conferences 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.

Dr. **Tiantian Liang** maintains a multifaceted career as a pianist, organist, harpsichordist, and teacher. She serves on the faculty at the University of Mary, Bismarck, ND. Liang's international piano solo performances include the US and Europe. Her repertoire projects explore the compositions of women and minorities. Liang is also a performer of rare chamber music; her current project is performing the three organ and piano duets of Marcel Dupré. Her current research interests cover both performance and pedagogy, which include the subject of death in Beethoven's piano sonatas, the process of memorizing music, and the piano works of Chinese composers. As an active member of MTNA, Liang has participated in numerous piano pedagogy conferences presenting a poster on "Yvonne Loriod's Influence on the Piano Works of Olivier Messiaen" at the MTNA Collegiate Chapters Symposium at Ball State University, the Ohio Music Teachers Association Southwest conference, and 2020 MTNA National Visual Conference. Liang earned a Doctor of Musical Arts in Piano Performance with cognates in piano pedagogy and harpsichord performance at the University of Cincinnati College-Conservatory of Music. A recipient of the Artistic Excellence Award, Liang completed a Performer Diploma at Indiana University Jacobs School of Music. She holds a Bachelor of Music in Piano Performance from Concordia College and a Master of Music in Piano Performance from Rice University. Liang's principal teachers include Edmund Battersby, Michael Chertock, Brian Connelly, Jean-Louis Haguenauer, Jay Hershberger, Vicki King, and Richard Ratliff.

Dr. **Qizhen Liu** is a member of the San Antonio Symphony. Recently she was the principal cellist of Topeka Symphony Orchestra. She is a part-time instructor of cello at the University of the Incarnate Word.

A native of Norwalk, Connecticut, **Stephen Marotto** has received a Bachelors degree with honors from the University of Connecticut, and Masters and Doctor of Musical Arts degrees from Boston University. Stephen's formative teachers include Michael Reynolds, Kangho Lee, Marc Johnson, and Rhonda Rider. A passionate advocate for contemporary music, Stephen plays regularly with groups such as Sound Icon, Callithumpian Consort, the Boston Modern Orchestra Project, and also performs on various new music concert series in the Boston area and beyond. Stephen has attended music festivals at the Banff Centre, Cortona Sessions for New Music and

SoundSCAPE festival in Italy, and the and the Summer Course for New Music in Darmstadt, Germany. Stephen has a wide range of musical interest that include contemporary chamber music, improvisatory music, and electroacoustic music. As a soloist, Stephen has commissioned several new works for the instrument, and is concerned with expanding and augmenting the tonal pallet of his instrument both with and without technology. Stephen can be heard as a featured artist on Mode Records. In his spare time, Stephen is an avid hiker and outdoorsman.

Jeremy McBain joined the music faculty of the University of Texas-Tyler as Assistant Professor of Trumpet in 2015. He previously held faculty positions at Eastern Illinois University, Millikin University (IL), and Saint Mary's College (IN) and staff positions at Rice University's Shepherd School of Music and the Eastman School of Music. McBain is also active as a freelance trumpeter in Northeast Texas. He joined the Texarkana Symphony as principal trumpet in 2016 and is a member of the Rose City Brass Quintet and Rose City Jazz Orchestra. McBain has also performed with the Bach Society of Houston, Arkansas Symphony, Shreveport Symphony, Baroque Artists of Champaign (IL), Michigan Chamber Brass, and the State Symphony Orchestra of Mexico. McBain was awarded the Doctor of Musical Arts from the University of Illinois in 2012. His doctoral thesis is entitled: "'The Role of the Cornet à Pistons in the Early Symphonic Works of Hector Berlioz,'" which he presented at the 2016 International Trumpet Guild Conference in Anaheim, CA. McBain earned his Master of Music from the University of Michigan and Bachelor of Arts in Music from the University of Houston. His former teachers include James Austin, Charles Daval, and Ronald Romm.

Currently an Associate Professor of Music (Theory/Composition) at Austin College in Sherman, TX, composer/pianist **John McGinn** received his undergraduate music degree from Harvard University and his doctorate in composition from Stanford University. Among his teachers are such noted composers as Jonathan Harvey, Leon Kirchner and John Adams. His own works have won several honors and been performed at colleges and festivals nationwide. Recent premieres include Three Preludes (2019) for solo piano performed by the composer at a NACUSA/TX conference; Autumn Leaves (2016) and Three Preludes (2015) played by Young-Hyun Cho and James Knight respectively at SCI (Society of Composers Inc.) Region VI Conferences; a Trio (2013) for clarinet, violin and piano performed at the 2015 SCI Region VI Conference; a vocal setting of Yolanda Lockett's "It's a Letter" in A River of Words Song Cycle (2011) – a collaborative cycle commissioned by baritone Bruce Cain and guitarist David Asbury and performed at more than a dozen venues in the United States and Europe. As an arranger, McGinn has created piano reductions of several large-scale works including John Adams' Nixon in China and Christopher Rouse' Trombone Concerto, all for publication by Boosey & Hawkes. As a pianist and keyboardist, McGinn has performed throughout the United States and Europe and appeared on nearly two dozen commercial recordings, including a critically acclaimed solo album The 20th Century Piano (AmCam) and several recent CDs with The Shakespeare Concerts of MA, for whom he served as music director from 2003-08.

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.

Ken Metz is a professor and assistant chair of music at the University of the Incarnate Word in San Antonio, Texas. There he teaches music theory and other theory related courses. His main scholarly focus is composition and his music has been performed across the United States. He is currently a member of CMS, SCI, ASCAP, NACUSA (Texas chapter VP), and past president of CASA (Composer's Alliance of San Antonio). Routledge published a textbook, Fundamentals for Aspiring Musicians by Robert J. Frank and himself, in 2010.

Pianist **Evan Mitchell**'s recent highlights include solo performances on the prestigious Dame Myra Hess Memorial Concerts series (Chicago), at Merkin Concert Hall (NYC), and at several major venues in Shanghai; concerti with the symphony orchestras of Dallas and Fort Worth; and recitals with such major figures as double bassist Gary Karr, flutists Leone Buyse and Jim Walker, and clarinetist Corrado Giuffredi. Evan's new recording of world premieres with bassist Szymon Marciniak is earning rave reviews; Bass World called their performances "intoxicating," deeming this "a seminal recording." He is also featured on "Piano de Pampa y Jungla: A Collection of Latin American Piano Music." Evan has made repeat appearances on the Cliburn at the Modern and Mount Vernon Music series. Other performance affiliations include Avant Chamber Ballet, Fort Worth Opera, and Texas Winds. Since June 2014 Evan has been featured on the TCA Texas Touring Roster, and over the past eight years he has given more than 300 performances for Cliburn in the Classroom. Evan received the DMA degree from Texas Christian University, and MM and BM degrees from the Indiana University Jacobs School of Music. His principal teachers have included John Owings, Arnaldo Cohen, and the late José Feghali. He teaches privately and at Tarrant County College, and serves as President of the Fort Worth Music Teachers Association. For more information, please visit www.evanmitchell.net.

Elizabeth Blanton Momand is a Professor of Music at the University of Arkansas - Fort Smith where she teaches voice, aural skills, and directs the Opera & Musical Theatre Workshop. She received Bachelor and Master of Music degrees in Vocal Performance from Mississippi College in Clinton, and the Doctorate of Musical Arts degree in Vocal Performance from The University of Texas at Austin. Included among the honors Momand has received for her academic work is a Fulbright-Hays Fellowship for travel and study in India, and a year of fellowship study in Germany. Active in the College Music Society, she has presented her research at regional, national, and international conferences. She currently serves as president-elect of the South Central Chapter of CMS and as Arkansas District Governor of the National Association of Teachers of Singing.

Dr. **Ruth Morrow** is a consummate solo performer and collaborative pianist, giving numerous concerts annually in the Americas and abroad. With a background spanning most musical styles, she is equally at home with the music of living composers as that of the established masters. She gives master classes and lectures on topics from ragtime to movement in addition to performing, and enjoys working with students to make them more at ease onstage. Gisborne, New Zealand, and the island of Grenada, West Indies, have hosted Dr. Morrow for week-long residencies including performances, master classes, festivals, and workshops. In addition to her numerous musical endeavors, Dr. Morrow is an avid marathon and half-marathon runner. She has finished a marathon in all 50 states and on all seven continents and plans to do the same with half marathons.

Dr. **Ruth E. Morrow** is the current Bolin Distinguished Chair of Piano at Midwestern State University in Wichita Falls, Texas, where she teaches piano, related piano courses, and western and world music. She is the current CMS – South Central Regional Chapter President, and has held past board positions of Newsletter Editor, Performance-Instrumental, and Musicology. She was the Program Chair for the 2016 CMS South Central Conference at Midwestern State University. She has performed both in the Americas and abroad, and has presented at regional, national, and international conferences of the College Music Society and other organizations. With a background spanning most musical styles and including performances throughout the world, Dr. Morrow remains in demand as recitalist, collaborative pianist, and lecturer. She gives master classes and lectures on topics such as silence, piano music and human rights, ragtime, and movement in addition to performing, and enjoys working with students to make them more at ease in both practice and performance. Gisborne, New Zealand, and the island of Grenada, West Indies, have hosted Dr. Morrow for week-long residencies including performances, master classes, festivals, and workshops. She is currently researching solo piano music which heightens awareness of human rights issues. In addition to her numerous musical endeavors, Dr. Morrow is an avid marathon and half marathon runner and labyrinth walker, and is owned by two polydactyl tabby cats. She holds degrees from Indiana University, the Eastman School of Music, and Whitman College.

Erin K. Murphy frequently performs with orchestras, in chamber music collaborations, and as a soloist throughout the U.S. and abroad. Dr. Murphy holds degrees in flute performance from the University of Wisconsin-Madison (DMA), Northwestern University (MM), and the University of Michigan (BM). In addition, she earned a performance certificate while studying in Kent, England at Trevor Wye's international flute studio. Erin has performed as a soloist with the Lake Forest Civic Orchestra, Oklahoma State University Symphony Orchestra, Great Lakes Chamber Orchestra, Ravenswood Community Orchestra, and Whitewater Chamber Players. Recent orchestral performances include those with the Kansas City Symphony, Oklahoma City Philharmonic, and Symphony of

Southeast Texas. Her performances have been featured at conferences including CMS South Central, Music by Women Festival, Clarinet Colloquium at TAMUC, FNMC New Music Festival, NACWPI, Women Composers Festival of Hartford, and several NFA Conventions. She is a founding member and flutist of Lakeshore Rush, a Pierrot plus percussion ensemble that collaborates with composers and performs contemporary works. Her album *Day & Night: Modern Flute & Piano Duos by Women Composers* was released in August 2020 on Albany Records. Dr. Murphy joined the faculty at Oklahoma State University as the Assistant Professor of Music – Flute in 2018. She held previous teaching appointments at Lamar University, University of Wisconsin-Whitewater, and Maranatha Baptist University. Her articles have been published in *The Flutist Quarterly*, *Journal of the International Alliance for Women in Music*, *FQ Plus*, *Flute Talk*, *BandDirectorsTalkShop.com*, and *Chicago Flute Club's Pipeline*.
www.erinkmurphyflute.com

Lisa Nelson is Assistant Professor of Viola, Violin, and String Pedagogy at Illinois Wesleyan University, where she also serves as Director of the String Preparatory Department, and Executive Director of the Illinois Chamber Music Festival. As an active chamber musician, she regularly appears in recitals throughout the U.S., Canada, Bulgaria, Italy, Israel, and the Czech Republic. Lisa Nelson holds her doctorate in Viola Performance and Literature from the University of Illinois. She also earned a Bachelor of Music in violin performance and Bachelor of Arts in mathematics from St. Olaf College, Minnesota, where she graduated summa cum laude with departmental distinction in music. Her teachers have included Masumi Per Rostad, Sherban Lupu, Charles Gray, and Mihai Craioveanu. Dr. Nelson is a member of the Illinois Symphony Orchestra and serves as artistic advisor and faculty of the International Chamber Music Academy in Kyustendil, Bulgaria for young talented musicians. She has given presentations on viola literature, pedagogy, and chamber music at American String Teachers Association (ASTA) National Conferences, American Viola Society (AVS) Festival, and College Music Society (CMS), and violin/viola masterclasses in Illinois, Wisconsin, North Carolina, Indiana, and Washington. Her newly-released Albany Records CD “Dancing on Glass” with violinist Anna Cromwell and cellist Mira Frisch features works for strings by leading women composers.

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

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.

British saxophonist **Ellie Parker** is an active advocate of new music and creative collaboration. She is the recipient of the inaugural Laura Buss Sayavedra Award for Citizen Artistry in the city of Houston, and was a Da Camera Young Artist Fellow between 2018-2020. She is Adjunct Professor of Saxophone at Sam Houston State University where she teaches undergraduate music performance and music education majors and Instructor of Music Theory at Houston Community College. Ms. Parker achieved ABD in Doctor of Musical Arts in Saxophone Performance with a minor in Musicology at the University of Houston where she studies with Dan Gelok in 2020. She also studied at Birmingham Conservatoire with Naomi Sullivan, and completed a Masters of Music at Sam Houston State

University studying with Dr. Masahito Sugihara with additional study at the Koninklijk Conservatorium Brussel through the Erasmus Exchange.

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>

Currently based in Johnson City, Tennessee, clarinetist **Lisa Perry** is the Lecturer of Clarinet at East Tennessee State University. Dr. Perry has appeared with the North Carolina Symphony Orchestra, the North Carolina Master Chorale, the Taneycomo Festival Orchestra, the Stamford International Chamber Music Festival (UK), and has recorded for Minnesota Public Radio (MPR). As a member of the International Clarinet Association, Dr. Perry has appeared in The Clarinet Journal and performed at the 2015 ICA Southeastern Festival in Birmingham, Alabama, the 2012 ClarinetFest in Lincoln, Nebraska, and the 2019 ClarinetFest in Knoxville, Tennessee. During the summer, Dr. Perry has assisted at the Interlochen Center for Arts Clarinet Academy and has been on faculty at Blue Lake Fine Arts Camp (MI), the Minnesota Clarinet Academy (MN), the International Music Camp in North Dakota/Canada, and has served on faculty and adjudicated for the International Clarinet Workshop and Competition (ICW) in Mizra, Israel. Dr. Perry earned her doctor of musical arts degree in clarinet performance at the University of Minnesota where she was a Berneking fellowship recipient. She received her master of music degree in clarinet performance at Florida State University where she served as a graduate teaching assistant. Lisa also holds a bachelor of music degree in clarinet performance from East Carolina University. Her teachers include Janice Lipson, Michael Cyzewski, Anne Dervin, Christopher Grymes, Frank Kowalsky, and Alexander Fiterstein.

Daniel Perttu, panelist, Westminster College.

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.

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.

Martha Saywell currently teaches at Texas A&M University – San Antonio where she is also designing the institution's first music program. She has formerly served on the piano faculty of A Step Above Dance and Music Academy in Wisconsin, the University of Texas – Pan American, Laredo Community College, Angelo State University, and Texas A&M International University. She holds a Bachelor of Arts degree in keyboard studies from

Murray State University, along with Master of Music and Doctor of Musical Arts degrees, both in collaborative piano from the University of Wisconsin. Dr. Saywell's musical endeavors have led her all over the United States and a handful of European countries. She has performed hundreds of concerts, both solo and collaborative, and has had the privilege of working with many internationally acclaimed artists including Alexa Still, Andrew Garland, Charles Abramovich, Maurice Hinson, and Warren Jones. Current collaborations are with various members of the San Antonio Symphony, soprano Catherine Nix, and clarinetist Timothy Bonenfant. In addition to her performance schedule and university obligations, she maintains a small, private studio of piano and voice students. Dr. Saywell is a member of the College Music Society, American College of Musicians/National Guild of Piano Teachers, International Alliance for Women in Music, Texas Music Teachers Association, Music Teachers National Association, and the Board of Governors for the Laredo International Piano Competition.

Dr. **Nico Schöler** (born 1970) is University Distinguished Professor of Music Theory and Musicology at Texas State University. 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 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). E-Mail: nico.schuler@txstate.edu

Born in Kyiv, Ukraine, **Anastasia Seifetdinova** gave her first solo recital at the age of eleven. Ms. Seifetdinova is a graduate of the Hochschule für Musik Würzburg, Germany, and holds a Master's and a Doctorate degrees from The Hartt School of the University of Hartford. Anastasia won First Prizes in the 14th International Piano Competition for Young Pianists in Rome, Italy, and in the Puigcerda International Piano Competition in Spain. In 2006 she recorded in Moscow the complete works for piano and orchestra by Balakirev with the Russian Philharmonic Orchestra for NAXOS records. Anastasia was awarded a Special Prize at the International Piano Competition "Parnassos" in Mexico. Her career continues with numerous appearances as a soloist both in concertos with orchestra, in solo recitals, and in chamber music concerts in Ukraine, Germany, Macedonia, Italy, Hungary, Switzerland, France, Russia, USA, and Japan. Centaur Records released two of Dr. Seifetdinova's solo albums in 2016 and 2018. Mrs. Seifetdinova's highlights of 2017-2019 included a recital at Carnegie Hall - a third during her career - as well as other appearances in recitals in Florida, Pennsylvania, New York, New Jersey, Massachusetts, and Germany. In 2013, Ms. Seifetdinova was granted the Extraordinary Abilities in the Arts permanent US residence, given only to artists who attained the highest level in their field. Since 2013 Dr. Seifetdinova has been a freelance pianist at the New England Conservatory, as well as an Adjunct Faculty in Piano and Chamber Music at The Hartt School since 2019.

Dr. **Carol Lynn Shansky** is Assistant Professor of Music at New Jersey City University where she is the Coordinator of the Music Education program and teaches Applied Flute. She has appeared as recitalist in the U.S. and Europe including Weill Recital Hall, Tanglewood, and the Palais de l'Athénée (Geneva, Switzerland) and has performed at Nat'l Flute Assoc., International Alliance of Women Musicians, CMSociety Regional and National, American Single Reed Summit, Int'l Clarinet Assoc. and Gesellschaft für Tanzforschung conferences. Her research in music history has appeared in the *Journal of Research in Musicology*, *Journal of the International Alliance of Women Musicians*, *Journal of Historical Research in Music Education* and *RIME* (USA, online). She has presented papers at regional, national and international conferences such as the Society for American Music, St. Augustine and Oklahoma Symposia on the History of Music Education, CMS-NE & MA, IGEB Conference, the Adult and Lifelong Learning Symposium, and the North American British Music Studies Association. Dr. Shansky is the recipient of several performance awards and has recently published a history, "The Hebrew Orphan Asylum Band of New York City, 1874-1941" (Cambridge Scholars Publishing). She received D.M.A. and M.M. degrees from Boston University and B.M. from Ithaca College.

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.

Elisabeth Stimpert is a founding member of the critically-acclaimed new-music ensemble Alarm Will Sound (www.alarmwillsound.com). She has performed across the country and internationally at major venues in New York, Philadelphia, St. Louis, Cleveland, Los Angeles, San Francisco, Los Angeles, Denver, Moscow, St. Petersburg, Amsterdam, South Korea and Germany. Dr. Stimpert works regularly with many of today's leading and emerging composers, having presented world premieres of works by John Adams, Steve Reich, John Luther Adams, David Lang, Wolfgang Rihm, Amy Beth Kirsten, Michael Gordon, Augusta Read Thomas, Carl Schimmel, Donnacha Dennehy, Stefan Freund, Robert Pound, John Orfe, David E. Chávez, and many others. A dedicated collegiate music educator, Dr. Stimpert serves as Assistant Professor of Clarinet at the University of Central Missouri where she teaches applied clarinet, aural training, woodwind methods, and woodwind literature and pedagogy. She holds a bachelor's degree in clarinet performance and music theory from The Ohio State University, a master's degree in clarinet performance and music education from the Eastman School of Music and a doctorate in clarinet performance from Shenandoah University.

Composer **Nolan Stolz**'s works are firmly rooted in the contemporary classical tradition, yet clearly influenced by his performance background as a jazz fusion and progressive rock drummer. His compositions may be heard on releases from Ablaze, ESM, Parma, Six Strings Sounds, and Tributary Music. The Brno Philharmonic recording of his Lincoln Highway Suite was awarded second place in the 2020 American Prize's Ernst Bacon Award. He has been commissioned by the Alturas Duo, CCSU Chamber Players, Las Vegas Academy Jazz Ensemble, Las Vegas Music Festival Orchestra, Spartanburg Philharmonic, SUNY-Stony Brook, Terminus Ensemble, and several soloists. In addition to his work as a composer, Stolz has published a book about Black Sabbath's music, a jazz theory article, essays on Sabbath, Genesis, Rush, and Frank Zappa, and appears on several albums from jazz and rock artists. Stolz is Associate Professor and Coordinator of Music at University of South Carolina Upstate in Spartanburg.

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.

Born and raised in Rome, Italy, **Alessandra Tiraterra** has drawn the attention of the musical world when she started concertizing at the age of fourteen. She has performed hundreds of recitals for festivals and institutions in the US and in Europe (Carnegie Hall Weill Recital Hall, Rialto Center for the Arts in Atlanta, Wiener Saal in Salzburg, Salle Cortot in Paris, Teatro Ghione and Teatro Marcello in Rome, International Festival for Pianists in Manchester, etc.) Winner of many national and international piano competitions and prizes, she has an impressive educational background in piano performance: she studied at the "A. Casella" Conservatory of Music in Italy (integrated Bachelor and Master of Music), the Ecole Normale de Musique de Paris "A. Cortot," France (Brevet d'Execution), Georgia State University (Master of Music), Mozarteum Universität in Salzburg, Austria (Post-graduate Studies), and Temple University (Doctor of Musical Arts). She owes her formation to world-renowned pianists and pedagogues (Charles Abramovic, Sergio Perticaroli, Marcella Crudeli, Joaquin Soriano, Geoffrey Haydon, and Sergei Dorensky). She currently teaches in the college and pre-college divisions in the US. Students from her studio are regularly prize winners in piano competitions. She is an active member of CMS, MTNA (Music Teachers National Association), EPTA (European Piano Teachers Association), and MAMTG (Mid-Atlantic Music Teachers

Guild). She often teaches master-classes and is invited as a jury member of piano competitions. She has been invited to give talks by colleges and institutions in Europe and US and has published with Dante University of America Press.

Dr. Liana Valente is Coordinator of Classical Voice at Howard University where she teaches undergraduate and graduate courses in vocal pedagogy, song literature, applied voice and diction and directs the Opera Theater Workshop. Admired for her performances of traditional vocal literature, Valente is recognized as an exciting performer of contemporary music. Some of the composers with whom she has worked include Violet Archer, Derek Healey, Timothy Brown, Marty Regan, Jason Lovelace, Christine Arens, and Joel Weiss. Valente has presented at international conferences including the 2017 CMS International Conference in Sydney and Festival 500 Phenomenon of Singing International Symposium in Canada. She has presented at national and regional CMS, NFMF, NATS, MTNA and SAI conferences focusing on the collaborative process, music of contemporary women composers, advanced vocal techniques, sight-singing in the piano studio, and lecture recitals highlighting music she commissioned. Appointed in 2016 as the National Federation of Music Clubs Representative to the United Nations Department of Global Communications, Valente actively supports UN Agenda 2030 and the 17 Sustainable Development Goals. Current research is focused on SDG #3, ensuring healthy lives and promoting wellbeing for all at all ages. She presented at the Aging and Social Change Research Network 7th Interdisciplinary Conference and spoke at Sound Diplomacy's 7th Music Cities Convention. In April 2021, she and Lisa Lehmberg will present a workshop at the American Society on Aging Virtual Conference. Valente holds degrees from the University of South Carolina, Columbia (DMA), University of Tennessee, Knoxville (MM) and SUNY at Fredonia (BM).

Liana Valente is the Classical Voice Area Coordinator at Howard University where she teaches vocal pedagogy, song literature, lyric diction and applied voice and directs the opera theater workshop. She has a long history of supporting philanthropies, including building houses with Habitat for Humanity, volunteering with Sierra Club, and serving as a citizen scientist studying the migratory patterns of monarch butterflies. For six years she directed the Sigma Alpha Iota People-to-People Project, providing instruments, music, books and other much needed materials to music organizations, schools and music teachers across the globe. In 2016, Valente was appointed as the National Federation of Music Clubs Representative to the United Nations Department of Public Information, now the Department of Global Communications. As the NFMF representative, Valente shares the organization's commitment to reaffirming music as a universal language and enhancing the musical path of mutual understanding through cultural enrichment at all levels, amateur or professional. NFMF fully supports UN Agenda 2030 and the 17 Sustainable Development Goals and Valente's research focuses on quality of life issues for older persons, specifically that music participation can improve the quality of life for older persons, a topic directly related to UN SDG #3. She has presented at the Aging and Society Research Network 7th Interdisciplinary Conference and served as a panelist at Sound Diplomacy's Music Cities Conference in Lafayette, LA. She will present at the American Society on Aging virtual conference with CMS colleague Dr. Lisa Lehmberg in April, 2021.

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 (1990–2014), 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>

Amanda Wilton performs frequently as soloist, chamber musician, and orchestral player. Recent performances include lecture-recitals for the American Viola Society Festival of Tigran Mansurian's "Ode to the Lotus," Rebecca Clarke's music at CMS Regional and National Conferences, and the Music by Women Festival. Dr. Wilton holds degrees from University of Houston, University of Maryland, University of Missouri-St. Louis, and was a Fulbright Researcher at Escola Superior de Música de Catalunya in Barcelona. She has taught at University of Idaho,

Creighton University, and LoneStar College-Tomball, and is currently on the faculty of Louisiana Tech University and Blue Lake Fine Arts Camp.

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 Masters 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.

Tak Yan Yeung completed a Doctor of Musical Arts in Piano Performance at Texas Christian University and a Master of Music in Piano at Indiana University Bloomington. He was a prizewinner in the Los Angeles International Liszt Competition, the Redland Bowl Young Artists Competition, and the Music Teachers' Association of California Solo Competition. A Nationally Certified Teacher of Music of the MTNA, Yeung is currently an adjunct faculty at Tarrant County College, serves as organist at Emmanuel Presbyterian Church in Bedford, Texas, and actively pursues a career in solo and collaborative performance in the Dallas-Fort Worth Metroplex.

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 the keynote performance for trombonist and Conn-Selmer Artist 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.