

Dear CMS Membership:

I have enjoyed serving the College Music Society Northeast Chapter as President, and I want to thank the members of the Program Committee, Michelle Kiec (Program Chair), Joseph Darby, and Karen Becker, for their thoughtful, diligent, and efficient work in reviewing submissions to the conference. The program that the Committee has designed for you promises to be interesting and diverse, with papers, lecture/recitals, concerts, and other presentation formats coming from a wide variety of musical sub-disciplines, such as music performance, music history, music theory, music education, and topics that pertain to professional development for the music professorate. I am also particularly excited by the fact that we have been able to include a Performers' Showcase for the fifth year since its inception in 2014 that gives members an opportunity to perform without the necessity of including a lecture component. I am happy to see the Performers' Showcase initiative flourishing. This Performers' Showcase further represents the diversity of offerings in the overall program.

In addition to these diverse offerings, we are very pleased to be hosting the renowned expert in the psychology of music David Huron as the Keynote Speaker. At this conference, David will provide an accessible review of pertinent physiological, neurological and behavioral research as it pertains to the experience of listening to music. I'm sure everyone will find his talk to be intriguing and stimulating. We are also continuing our Chapter's practice of including a session on a particular pedagogical topic of



**CMS President
Daniel E. Perttu**

interest. This year, we have programmed a Pedagogical Panel Discussion on music administration in higher education.

At CMS, we are constantly contemplating various themes, such as advocacy, sustainability, transformation, innovation, diversity, and inclusion. In addition, we are pleased to report that we have notable program space devoted to student papers and lecture/recitals, and that the competition for the Diane

W. Follet Outstanding Student Scholarship Award, as well as the Elliott S. Schwartz Student Composition Award, should be quite intense. Also, we always welcome new professional CMS members, as well as members from outside of the Northeast Region. I have always found that the community of CMS members is quite warm and engaging, and I hope you will too.

Finally, it has been my pleasure to work with Christopher Nichols, the Conference Host, to make this event memorable, exciting, and inspiring. I also extend my deepest gratitude to the Board of Directors of the College Music Society Northeast Chapter for their tireless efforts on behalf of CMS Northeast.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'D. Perttu', with a long horizontal flourish extending to the right.

Daniel Perttu, DMA
President, CMS Northeast Chapter
Associate Professor and School of Music
Chair, Westminster College

WELCOME TO THE UNIVERSITY OF DELAWARE

Welcome to the First State! On behalf of the University of Delaware Department of Music, I am so excited that you have chosen to spend the weekend here at the College Music Society Northeast Conference. Our program offers a diverse array of papers, lecture-recitals and performances, combined with ample opportunities to renew friendships and acquaintances, experience new music, and forge new trails in research, scholarship and creative activity.

Newark is a vibrant town in New Castle County, which is the northernmost and most populous of Delaware's three counties, sharing borders with Maryland, Pennsylvania and New Jersey. The city's origin dates to the early 18th century, with its official charter granted by King George II in 1758. The city and university have grown simultaneously throughout time. Newark's historic downtown area, Main Street, is an integral part of our campus, where a variety of restaurants operates within walking distance of our music facilities. Tax-free shopping at Christiana Mall is a short trip north on I-95. White Clay Creek State Park and trails for walking, running and biking are also nearby.

Amy E. DuPont Music Building and the David and Louise Roselle Center for the Arts are the two buildings on campus that house the vast majority of our performances — the other is Mitchell Hall. We present more than 200 concerts of students, faculty artists and guest artists each year. With an enrollment of over 23,000 students, the University of Delaware is a major research university



Conference Host Christopher Nichols

with extensive graduate programs that is also dedicated to outstanding undergraduate and professional education. Our study abroad program, the first in the country, set sail for France in 1923 and has become a national leader with offerings on every continent.

The Department of Music offers a diverse array of undergraduate majors

with Bachelor of Music degrees in Music Education, Applied Music (Performance), Composition, Music Theory, and Music History and Literature. Additionally, we offer the Bachelor of Arts in Music and Music Management, the Master of Music in Performance, Teaching or Composition, and the Music Minor. In addition to music, the Roselle Center for the Arts houses the Thompson Theater, where the Resident Ensemble Players, our professional theater company, presents a full season of productions. I hope you take a few moments to enjoy the art displays in the Roselle Center for the Arts Lobby and walk about our beautiful campus and downtown area. Have a great weekend, and again, welcome to the First State!

Christopher Nichols, DMA
Conference Host
Assistant Professor of Clarinet, University of Delaware

OFFICE & COMMITTEE - MEMBERS NORTHEAST REGION

Program Committee

Michelle Kiec, chair
Karen Becker
Joseph Darby

Performers Showcase Committee

Christopher Nichols, chair
Karen Becker
Joseph Darby

New Compositions Committee

Bill Pfaff, chair
Alex Nohai-Seaman
Michael Testa

Diane W. Follet Outstanding Student Scholarship Award adjudicators

Joseph Darby
Joshua Groffman
Julia Mortyakova

Elliott S. Schwartz Student Composition Award adjudicators

Keith Kramer
Bill Pfaff

LUNCHEON - SATURDAY FROM 11AM TO 12:20PM

LUNCHEON AND BUSINESS MEETING
PRE-REGISTRATION AND TICKETS REQUIRED
Roselle Center for the Arts Lobby

Sandwich Choice of:

- Greek Salad Wrap with Crumbled Feta, Black Olives, Fresh Cucumbers, Plum Tomatoes and Red Onion Reuben Wrap
- Roast Beef with Tarragon Horseradish Spread on Wheatberry Bread
- Turkey Breast with Mesclun Greens and Sage Cream Cheese on Ciabatta Bread

Side Choice of:

- Traditional Garden Salad • Fresh Fruit Salad • Potato Chips •
- Assorted Gourmet Cookies • Soda • Bottled Water •

MAPS & PARKING

Maps (link)

www.udel.edu/about/visit/

Campus Map

www.udel.edu/content/dam/udelImages/main/pdfs/maps/CampusMap2015.pdf

Walking Map

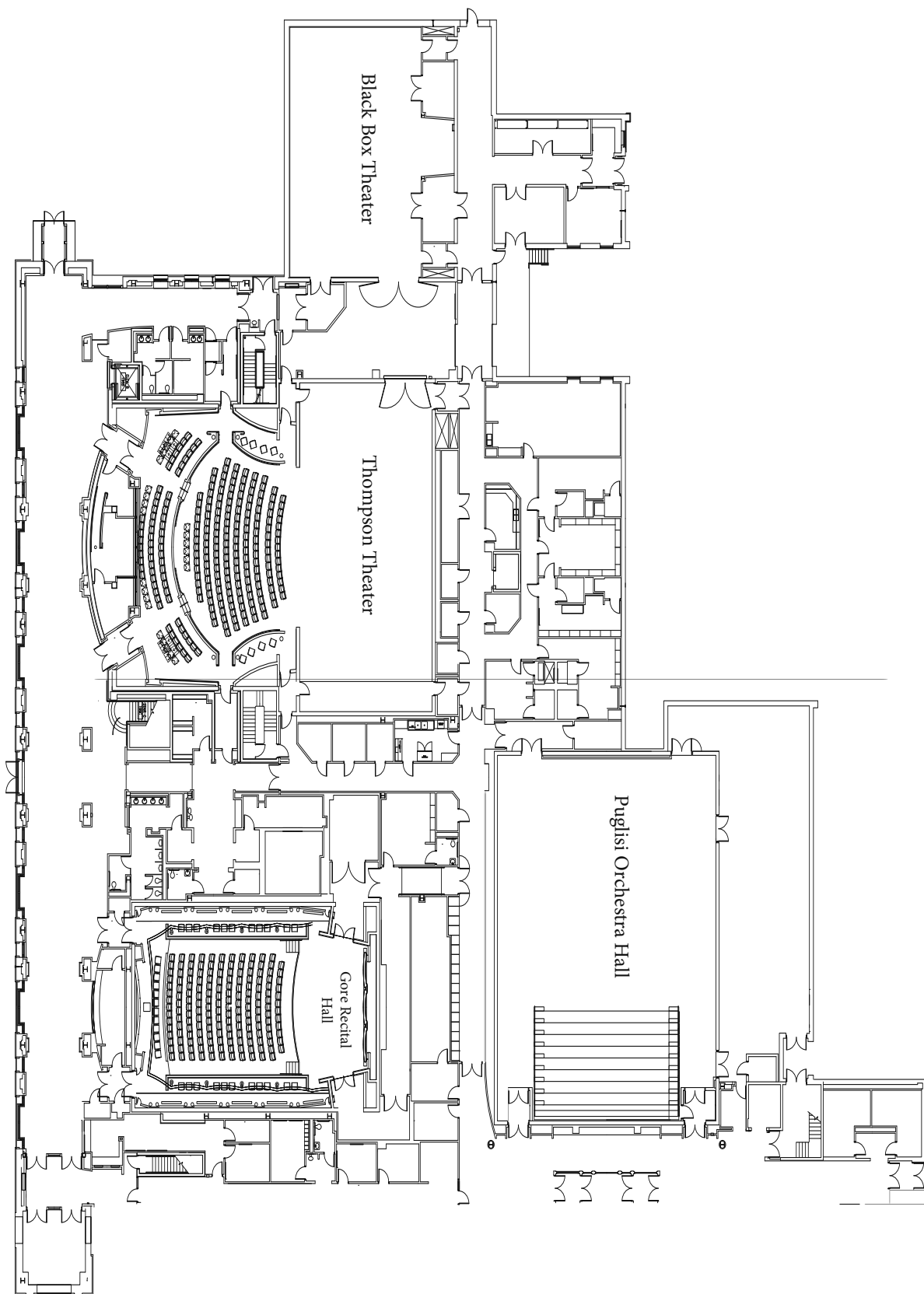
www.udel.edu/content/dam/udelImages/main/pdfs/maps/WalkaboutMap14-15.pdf

Directions and Parking Information for Roselle Center

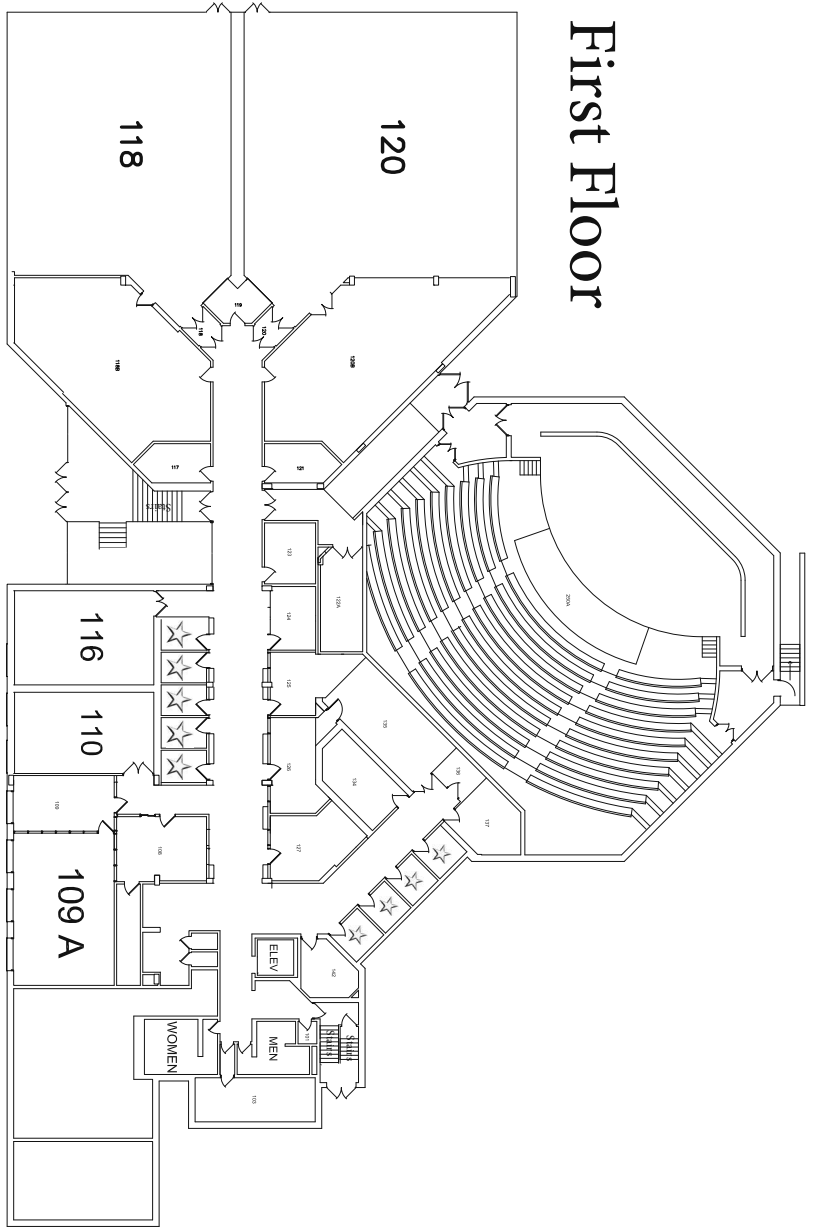
www.music.udel.edu/news-events/Pages/directions.aspx

On-street meter parking (accepts credit card, but no receipt) is available for \$1.25 an hour on both Kent Way and Amstel Ave. near the Roselle Center for the Arts and Amy E. DuPont Music Building

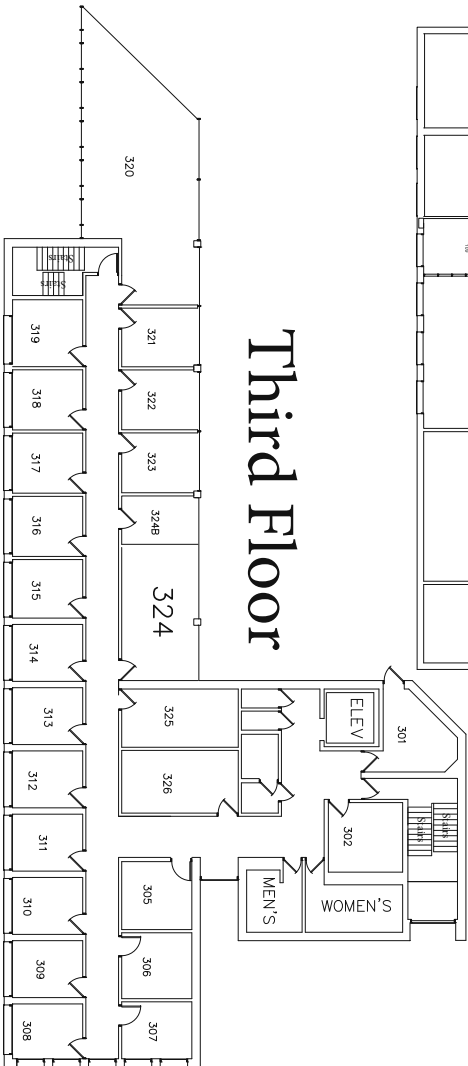
CENTER FOR THE ARTS (1ST FLOOR)



First Floor



Third Floor



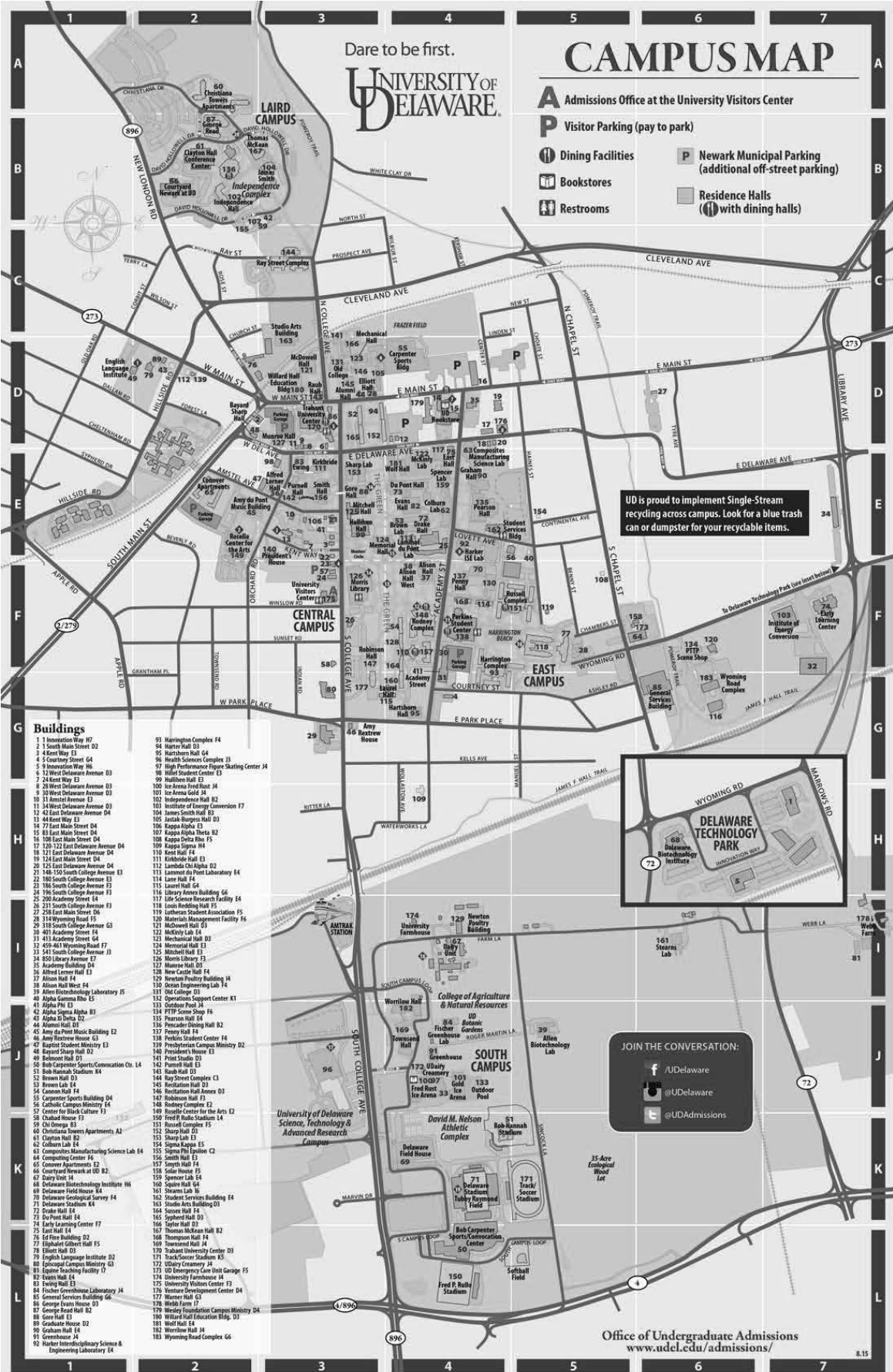
UNIVERSITY OF DELAWARE CAMPUS MAP

Dare to be first.



CAMPUS MAP

- A** Admissions Office at the University Visitors Center
- P** Visitor Parking (pay to park)
- D** Dining Facilities
- B** Bookstores
- R** Restrooms
- P** Newark Municipal Parking (additional off-street parking)
- R** Residence Halls (with dining halls)



Buildings

- 1 Innovation Way #7
- 2 South Main Street #2
- 3 4000 Way E3
- 4 4000 Way E4
- 5 Innovation Way #6
- 6 1200 Delaware Avenue D3
- 7 2000 Way E3
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JOIN THE CONVERSATION:

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Office of Undergraduate Admissions
www.udel.edu/admissions/

SATURDAY

7:30 am - 3:30 pm
Amy E. DuPont (AED) Lobby
CONFERENCE REGISTRATION

8:00 am - 8:15 am
AED 207
WELCOME
Daniel Perttu, CMS Northeast President
Christopher Nichols, Conference Host

8:30-8:55 am
AED 207
LECTURE-RECITAL: EXPLORING THREE
EAST ASIAN COMPOSERS: JAPAN, CHINA,
AND SOUTH KOREA
Presenter: *April Kim*
Session Chair: *Amber Yiu-Hsuan Liao*

8:30-8:55 am
AED 219
PAPER: FINDING A VOICE THROUGH
MUSIC AS DIGITAL CITIZENS IN A GLOBAL
WORLD
Presenter: *Alisha Nypaver*
Session Chair: *Joshua Groffman*

9:00-9:25 am
AED 207
LECTURE-RECITAL: DISCOVERING
MUTSUO SHISHIDO: EAST, WEST, AND
HUMANISM EXPRESSED THROUGH PIANO
MUSIC
Presenter: *Yura Akina*
Session Chair: *Valentin Bogdan*

9:00-9:25 am
AED 219
PAPER: AN INTERDISCIPLINARY
APPROACH TO TEACHING MUSIC
APPRECIATION
Presenter: *Amber Yiu-Hsuan Liao*
Session Chair: *Joseph Darby*

9:30-9:55 am
AED 207
LECTURE-RECITAL: CONTEMPORARY
KOREAN PIANO MUSIC AND ITS WESTERN
INFLUENCES
Presenter: *Hyunki Yoon*
Session Chair: *April Kim*
9:30-9:55 am
AED 219
PAPER: MUSIC TECHNOLOGY TOOLS FOR
LEARNING AND TEACHING MUSIC THEORY
Presenter: *Geoffrey Kidde*
Session Chair: *Joseph d'Auguste*

10:00-10:25 am
AED 207
PAPER: NON-TRADITIONAL SONGS IN THE
STUDIO: REPERTOIRE FOR TEACHING
VOICE FROM A DEVELOPMENTAL
PERSPECTIVE
Presenter: *Joshua Glasner*
Session Chair: *Kathleen Doult*

10:00-10:25 am
AED 219
PAPER: WITH ALL DUE RESPECT:
DIVERSITY AND THE REPRESENTATION
OF MARGINALIZED COMPOSERS IN THE
MUSIC THEORY CLASSROOM
Presenter: *Sabrina Clarke*
Session Chair: *Hyunki Moon*

10:30-10:55 am
AED 207
LECTURE-RECITAL: EXPANDING
THE CLASSICAL VOCAL CANON:
OBSERVATIONS FROM AN HBCU VOICE
STUDIO
Presenters: *Liana Valente and Ann Lee*
Session Chair: *Aaron Keebaugh*

10:30-10:55 am
AED 219
Paper: Linguistic Stress and Its
Relationship to Phrase: Rhythm and
Meter in Lee Hyla's Dream of Innocent III
Presenter: *Bryan Hayslett*
Session Chair: *Christopher Lee*

PROGRAM AT A GLANCE

11:00 am - 12:20 pm
LUNCHEON AND BUSINESS MEETING
PRE-REGISTRATION AND TICKETS
REQUIRED
Roselle Center for the Arts Lobby

12:30-12:55 pm
AED 207
PAPER: CONCEPT MAPPING AS A TOOL
FOR DEEPER UNDERSTANDING IN THE
DIVERSE CLASSROOM
Presenters: *Joshua Groffman and Zora*
Mackiewicz-Wolfe
Session Chair: *Bryan Hayslett*

12:30-12:55 pm
AED 219
PAPER: UNASHAMED WHITENESS:
JOHN POWELL'S RHAPSODIE NÈGRE AS
PROPAGANDA
Presenter: *Aaron Keebaugh*
Session Chair: *Julia Mortyakova*

1:00-1:25 pm
AED 207
PAPER: THE ECOSONIC PLAYGROUND:
SOCIAL ACTION THROUGH MUSIC
EDUCATION, SUSTAINABILITY, AND
STEAM IMMERSIVE LEARNING
Presenter: *Christopher Lee*
Session Chair: *Joshua Glasner*

1:00-1:25 pm
AED 219
PAPER: WILLIAM DAWSON AND THE
DEVELOPMENT OF THE SPIRITUAL
Presenter: *Vernon Huff*
Session Chair: *Kerry Rafferty*

1:30-1:55pm
AED 207
PAPER: TEACHING MUSIC FOR
EVERYONE: RETHINKING THE MUSIC
TEACHER EDUCATION PARADIGM
Presenters: *Suzanne Burton and Gena R.*
Greher
Session Chair: *Geoffrey Kidde*

1:30-1:55 pm
AED 219
PAPER: INCORPORATING DANCE INTO
HIGHER EDUCATION MUSIC PEDAGOGY
Presenter: *Adrienne Harding*
Session Chair: *Jere Humphreys*

2:00-2:15 pm
AED 207
15-MINUTE TALK: EFFECTIVE MODELS
OF K-12 VIDEO ASSESSMENT: TEACHING
CONNECTED KIDS
Presenter: *Tess Nielsen*
Session Chair: *Peter Tinaglia*

2:15-2:30
AED 207
15-MINUTE TALK: A CONSIDERATION
OF BEST PRACTICES IN PERUVIAN
ELEMENTARY AND SECONDARY SCHOOL
MUSIC EDUCATION PROGRAMS
Presenter: *Kathleen Doutt*
Session Chair: *Peter Tinaglia*

2:00-2:25 pm
AED 219
PAPER: HOME IS A FIRE: COMPETING
REPRESENTATIONS OF COMMUNITY IN
NEW YORK'S HUDSON VALLEY
Presenter: *Joshua Groffman*
Session Chair: *Kerry Rafferty*

2:30-3:20 pm
Amy E. DuPont Lobby
NETWORKING: CHAT + CHEW

3:30-5:00 pm
AED 207
KEYNOTE: ON THE SCIENCE OF THE
SUBLIME: HOW MUSIC TAKES YOUR
BREATH AWAY
Presenter: *David Huron*
Session Chair: *Daniel Perttu*

5:00-7:50 pm
DINNER ON YOUR OWN

8:00-10:00 pm
Gore Recital Hall
SHOWCASE OF CMS PERFORMERS AND
COMPOSERS I

PROGRAM AT A GLANCE

SUNDAY

8:00-11:00 am Registration
Amy E. DuPont (AED) Lobby
CONFERENCE REGISTRATION

8:30-8:25 am
AED 207
PAPER: EMBRACING NEW TRADITIONS IN
SCHOOL INSTRUMENTAL MUSIC
Presenter: *Michael Wall*
Session Chair: *Adrienne Harding*

8:30-8:55 am
AED 219
PAPER: CLAUDIO MONTEVERDI AND
LA FAVOLA D'ORFEO: CHARACTER
CONSTRUCTION AND DEPICTION OF
EMOTION
Presenter: *Júlia Coehlo*
Session Chair: *Michael Bukhman*

9:00-9:25 am
AED 207
PAPER: DESIGN THINKING FOR AUDIENCE
DEVELOPMENT
Presenter: *Gerald Klickstein*
Session Chair: *Soo Goh*

9:00-9:25 am
AED 219
PAPER: FOLLOWING THE LETTER OF
ZARLINO'S LAW: VOICE LEADING IN
GESUALDO'S "O VOS OMNES"
Presenter: *Anne Beliveau*
Session Chair: *Carol Shansky*

9:30-9:45 am
AED 207
15-MINUTE TALK: UNDERSTANDING BY
DESIGN IN THE PRIVATE STUDIO
Presenter: *Peter Tinaglia*
Session Chair: *Michael Bukhman*

9:45-10:00 am
AED 207
15-MINUTE TALK: MODERN PRACTICES
FOR STUDIO CLASSES
Presenter: *Gerald Klickstein*
Session Chair: *Michael Bukhman*

9:30-9:55 am
AED 219
PAPER: THE DEED OF PERFORMANCE:
MARK ROWLANDS' PHILOSOPHY OF
REPRESENTATION IN ACTION
Presenter: *Julia Mortyakova*
Session Chair: *Anne Beliveau*

10:00-10:50 am
AED 207
PEDAGOGICAL PANEL: DEVELOPING
ACADEMIC LEADERS IN MUSIC
Presenters: *James Day, Michelle Kiec,
and Daniel Perttu*

11:00 am - 12:20 pm
LUNCH ON YOUR OWN

12:30-12:55 pm
AED 207
LECTURE-RECITAL: LEARNING FROM THE
MODES IN SARUM CHANT
Presenter: *Anne Beliveau*
Session Chair: *Christy Banks*

12:30-12:55 pm
AED 219
PAPER: A MUSICAL RENAISSANCE:
THE REESTABLISHMENT OF A MUSIC
DEPARTMENT
Presenter: *Julia Mortyakova*
Session Chair: *Matthew Brower*

1:00-1:25 pm
AED 207
LECTURE-RECITAL: DRAMATIC ARC IN
THE COMPLETE 24 PRELUDES AND
FUGUES OF DMITRI SHOSTAKOVICH
Presenter: *Michael Bukhman*
Session Chair: *Gerald Klickstein*

1:00-1:25 pm
AED 219
PAPER: THE SMALL COLLEGE MUSIC
PROGRAM: BENEFITTING FROM THE
CHALLENGES
Presenters: *Carol Shansky and Michelle
Kiec*
Session Chair: *Christopher Nichols*

PROGRAM AT A GLANCE

1:30-1:45 pm

AED 207

15-MINUTE TALK: POST-TONAL
IMPROVISATION: A NEW SYSTEM OF
NOTATION

Presenters: *Keith Kramer*

Session Chair: *Michael Wall*

1:30-1:45 pm

AED 219

15-MINUTE TALK: MUSIC ARTS
MANAGEMENT: AN INTERDISCIPLINARY
CURRICULUM

Presenter: *Karen Becker*

Session Chair: *Michelle Kiec*

1:45-2:00 pm

AED 207

15-MINUTE TALK: HANDEL'S ESTHER: A
WOMAN, GENOCIDE, AND AN ORATORIO

Presenter: *Jeff Buettner*

Session Chair: *Michael Wall*

1:45-2:00 pm

AED 219

15-MINUTE TALK: INCLUDING
COLLABORATIVE TRAINING IN THE SOLO
PIANO STUDIO

Presenter: *Matthew Brower*

Session Chair: *Michelle Kiec*

2:00-2:50 pm

Roselle Center for the Arts Lobby

NETWORKING: CHAT + CHEW

3:00-5:00 pm

Gore Recital Hall

DIANE W. FOLLET OUTSTANDING

STUDENT SCHOLARSHIP AWARD

ELLIOTT S. SCHWARTZ STUDENT

COMPOSITION AWARD

SHOWCASE OF CMS PERFORMERS AND

COMPOSERS II

PROGRAM - SATURDAY, MARCH 24

7:30 am - 3:30 pm

Amy E. DuPont (AED) Lobby

CONFERENCE REGISTRATION

8:00-8:15 am

AED 207

WELCOME

Daniel Perttu, CMS Northeast President

Christopher Nichols, Conference Host

8:30-8:55 am

AED 207

LECTURE-RECITAL: EXPLORING THREE
EAST ASIAN COMPOSERS: JAPAN, CHINA,
AND SOUTH KOREA

Presenter: *April Kim*

Session Chair: *Amber Yiu-Hsuan Liao*

This lecture recital will present how three East Asian composers from Japan, China, and South Korea combine their musical culture or culture in general with Western musical traditions: Toru Takemitsu's Rain Tree Sketches, Chen Yi's Variations on "Awariguli," and a newly written work by Jiyoun Chung, 가위 (Scissors). I will discuss various ways each composer explores their culture through music. For example, Takemitsu utilizes Japanese aesthetics rather than the musical tradition from his culture, Chen Yi takes a Chinese folk melody and creates a piece in variation form, and Jiyoun Chung portrays Korean traditional percussion music through the visual and rhythmic aspect, as well as through her

own interpretation of sound and pitch from the instruments used, specifically an object used for an act called “Scissor Hitting.” Due to limited time, the presentation will include a performance of one of the three works.

8:30-8:55 am

AED 219

PAPER: FINDING A VOICE THROUGH MUSIC AS DIGITAL CITIZENS IN A GLOBAL WORLD

Presenter: Alisha Nypaver

Session Chair: Joshua Groffman

We live in a world in which many students who have struggled to overcome an unbalanced system must face the challenges of higher education while living in fear of racial profiling, hate crimes, or deportation. In this uncertain climate, we, as educators, have a responsibility to teach our students to be active contributors to a more tolerant and compassionate world. This responsibility is manifested not only in how we conduct ourselves in the classroom, but also through the kinds of assignments we give. This paper presents the results of a peer-reviewed world music project designed to help students reflect on how their unique culture and genetic makeup have contributed to individual strengths that can be channeled to create meaningful and positive contributions as responsible digital consumers and producers in a global world. The scope of the project encompasses practice in a wide range of in-demand skills to better equip students to navigate 21st-century life and become more compassionate and informed global and digital citizens. Highlights of the presentation include practical strategies for instructors interested in promoting information literacy and implementing assignments that can have a lasting impact beyond the classroom.

9:00-9:25 am

AED 207

LECTURE-RECITAL: DISCOVERING MUTSUO SHISHIDO: EAST, WEST, AND HUMANISM EXPRESSED THROUGH PIANO MUSIC

Presenter: Yura Akina

Session Chair: Valentin Bogdan

Many substantial Japanese classical composers emerged during the post-WWII period. While Toru Takemitsu is well-known, many others remain unknown outside Japan. Mutsuo Shishido (1929-2007), a pupil of André Jolivet and Olivier Messiaen, falls into this category. Shishido believed that music should adhere to a humanistic expression approachable to all people while maintaining a national identity. He took inspiration and elements from local melodies or festivals, manipulated by Western contemporary techniques, to imbue his music with a Japanese identity while keeping it universally accessible. Selected movements from two of Shishido’s most substantial works will be featured in this lecture-recital. Suite Dance pour Piano, his first concert work, shows his attempts of incorporating Japanese sound by using Japanese traditional modes and imitating traditional Japanese instruments. Suite Pour le Clavier references Japanese religious meditation and taiko from Shinto festivals, as well as clear influence from both Jolivet and Messiaen. Having lived in both Paris and Tokyo, Shishido grappled with a bi-cultural identity, resulting in universally captivating unique works synthesizing Western and Eastern traditions. This lecture-recital is meant to introduce both the composer and his music to the Western audiences Shishido always wished to reach.

9:00-9:25 am**AED 219****PAPER: AN INTERDISCIPLINARY APPROACH TO TEACHING MUSIC APPRECIATION****Presenter: Amber Yiu-Hsuan Liao****Session Chair: Joseph Darby**

Teaching music appreciation to non-majors, with an emphasis on classical music, can be a challenge. I often find students lack the ability to listen to music with attention to details, due to their insufficient training in music theory. Some also do not possess an overall knowledge of Western European history and culture, which is essential to appreciate and understand the music from the Western tradition. To create a more relevant and relatable learning experience for the students, I decided to take an interdisciplinary approach, without changing the core materials of the course. This presentation will demonstrate how the different disciplines are incorporated in a course that focuses on the study of classical music. Various styles of music (classical, jazz, pop, folk, movie soundtrack) are included, as well as other disciplines such as dance, art, architecture and literature. I will present music examples, activities and discussions through which students develop skills in listening to music, as well as gain a better understanding of the historical and cultural background of each time period.

9:30-9:55 am**AED 207****LECTURE-RECITAL: CONTEMPORARY KOREAN PIANO MUSIC AND ITS WESTERN INFLUENCES****Presenter: Hyunki Yoon****Session Chair: April Kim**

Koreans have a long history of traditional native music; however, there are many trends in current Korean popular and art music that are heavily influenced by Western traditions. Western culture was

first introduced to the Korean peninsula around the 19th century by Christian missionaries. This cultural exchange was accelerated by the forced Japanese colonization in the early 1900's and the Korean War in 1950. This trend has continued through today especially considering the current political situation in the Korean peninsula. American influences have been particularly important since the Korean War. Many South Korean musicians worked on US military bases as entertainers. These Korean musicians attempted to replicate American performance styles. I have selected two Korean composers who used Western forms and techniques but kept Korean melodies and motives in their works. Chung-Gil Kim explores Korean cultural practices in his piece, and Quentin Kim uses a traditional Korean song for his piano variations. I will introduce the music of these Korean composers, explore the musical means by which they brought together Western education and Korean tradition, and illustrate how they combine Western musical structures and traditional Korean tunes and melodies in their works.

9:30-9:55 am**AED 219****PAPER: MUSIC TECHNOLOGY TOOLS FOR LEARNING AND TEACHING MUSIC THEORY****Presenter: Geoffrey Kidde****Session Chair: Joseph D'Auguste**

Music technology offers ways to help musicians learn, but the community of music instructors has yet to take full advantage. I propose that music technology can partner with all music studies; my focus will be on tools created (and then modified) in Max. Music technology need not be a specialty enclave, split apart from the rest of music learners, but rather has great potential for inclusive scholarship and growth. Commercial music theory pedagogy software tends to be based on

fundamental studies, but the advantage of a DIY approach to music pedagogy applications is that one can adapt programs to different levels and for different areas of study. To that end, I'll demonstrate Max "patchers" (programs created in Max) that helps students learn about chords. Additionally, I demonstrate a program called Rhythm Generator which can create rhythm exercises for musicianship studies, but can also be used with the DAW Logic to create pop music style drum loops (algorithmic drum machine). Many other tools like these are possible, and cooperative development between music study areas holds great promise.

10:00-10:25 am

AED 207

PAPER: NON-TRADITIONAL SONGS IN THE STUDIO: REPERTOIRE FOR TEACHING VOICE FROM A DEVELOPMENTAL PERSPECTIVE

Presenter: *Joshua Glasner*

Session Chair: *Kathleen Douth*

This presentation aims to show voice teachers the benefits of using non-traditional songs to help singers develop healthy and functional vocal habits. It will do so by first outlining and explaining a method of repertoire selection with significant attention given to evidence-based research from vocology, voice science, and vocal pedagogy. The presenter will then draw from linguistic literature and explain why songs in a student's first language may be beneficial for vocal development. Lastly, this presentation will conclude with examples of repertoire that are suitable for beginner and amateur singing-students from styles and genres such as, but not limited to: Chinese folk songs, Korean pop songs, American musical theater/folk/pop music, Hebrew folk songs, Jewish liturgical music, and more. This final section will focus on and demonstrate how this repertoire is

beneficial for a singing-student's vocal development. While this paradigm of choosing repertoire for teaching with a student's vocal development in mind will be presented from the perspective of the solo voice teacher, the methods and the underlying reasoning behind those methods carry over to all fields that are voice-related including choral music, liturgical music, and community music.

10:00-10:25 am

AED 219

PAPER: WITH ALL DUE RESPECT: DIVERSITY AND THE REPRESENTATION OF MARGINALIZED COMPOSERS IN THE MUSIC THEORY CLASSROOM

Presenter: *Sabrina Clarke*

Session Chair: *Hyunki Moon*

The field of music theory faces problems of representation, whether the lack of diversity in its constituents (Kang 2009), the strict pedagogical focus on Western art music (Gopinath 2009), or the adherence to dated curricular methodologies (Davidson and Lupton 2016; Ripley 2016). Some advocate genre diversity, placing popular music alongside the classical canon (Biamonte et. al, 2011). Unfortunately, many pedagogical approaches meant to increase diversity side-step the problem within the classical canon itself: the inherent othering of contemporaneous music by women and minorities. Supplementing a musical curriculum rich with Mozart and Brahms with occasional works by marginalized composers only reinforces this implicit message of privilege and exclusion. Strides are being made; the website Music Theory Examples by Women, for example, is an excellent, burgeoning resource. But generally, music theory remains—with all due respect—the study of the music of dead white men. Based on my teaching experiences and interviews with theory instructors at various universities, I suggest specific ways to give marginalized composers a strong and

central voice in the theory classroom, based on a threefold approach of changes that are substantive (course content), advocative (encouraging representation in performances and student-led exercises), and collaborative (multilateral efforts with colleagues).

10:30-10:55 am

AED 207

LECTURE-RECITAL: EXPANDING THE CLASSICAL VOCAL CANON: OBSERVATIONS FROM AN HBCU VOICE STUDIO

Presenters: *Liana Valente and Ann Lee*

Session Chair: *Aaron Keebaugh*

Great composers transcend race, and nowhere is that more evident than when you step into the voice studios at Howard University. Our recital requirements are the same as other bachelor's programs in the US: proficiency in four languages, and the ability to perform literature from Baroque, Classic, Romantic, and modern periods. However, we also require students to perform repertoire by great African-American composers. We do this not to separate out these composers, but to introduce students to the power and beauty of music written by composers that most students have never experienced. We share with our students that a composer's greatness should be evaluated on the merits of the score, not the color of their skin. We include this requirement because many of our peer institutions do not.

This presentation will highlight five African-American composers who have excelled in their craft and created works that will last for decades, if not centuries. The canon of great musicians is growing and becoming more diverse. By studying the music of outstanding modern composers, regardless of race or gender, our students will learn that, as Duke Ellington stated, there are only two kinds of music: good music, and the other kind.

10:30-10:55 am

AED 219

Paper: *Linguistic Stress and Its Relationship to Phrase: Rhythm and Meter in Lee Hyla's Dream of Innocent III*

Presenter: *Bryan Hayslett*

Session Chair: *Christopher Lee*

Rhythm and meter are essential to the compositional aesthetic of Lee Hyla (1952-2014), which reveals the diverse influences of Captain Beefheart, Cecil Taylor, and Ludwig van Beethoven. More than pitched elements or harmony, rhythm and meter are the primary structural and stylistic determinants. While his music features groove, Hyla also works within the contrasting metric framework of non-isochronous meter. Many passages feature no discernible pulse or periodic meter; rhythms in these metric contexts often comprise varying combinations of duple and triple subdivisions of the notated beat. Although events are notated within a metric framework, that framework is not part of the music as heard.

The improvisatory nature of Hyla's rhythms suggests a linguistic inspiration, and concepts from language, particularly English linguistic stress, help in understanding Hyla's music. My study of Hyla's *Dream of Innocent III* presents an analytical model inspired by Lerdahl and Jackendoff's generative theory of tonal music and the linguistic theories of Bruce Hayes. Examining Hyla's music from the perspectives of rhythm, meter, and temporality contributes to an understanding of phrasing, in terms of both interpretation and perception, and provides a framework within which to understand structure in music that assimilates temporal structures from different genres.

11:00 am - 12:20 pm
LUNCHEON AND BUSINESS MEETING
PRE-REGISTRATION AND TICKETS
REQUIRED
Roselle Center for the Arts Lobby

12:30-12:55 pm
AED 207
PAPER: CONCEPT MAPPING AS A TOOL
FOR DEEPER UNDERSTANDING IN THE
DIVERSE CLASSROOM
Presenters: Joshua Groffman and Zora
Mackiewicz-Wolfe
Session Chair: Bryan Hayslett

In this paper, we make the case for concept mapping as a powerful tool in teaching music fundamentals that reflects the recent shift in pedagogy towards active learning and a conceptual understanding of music. Concept maps are visual representations used to show relationships and associations between ideas, arranged hierarchically, beginning with a main concept and using connecting phrases to link it to other ideas, subtopics, or examples. Because concept maps are two-dimensional, they encourage students to think critically and flexibly about theory knowledge, rather than in the linear fashion prompted by traditional note-taking. With examples drawn from student classwork, we show how students must understand each individual term, as well as its position within the larger scheme of theory, to construct a map. This makes mapping invaluable in identifying and remedying gaps in student understanding. Maps constructed with concept mapping software can easily be enriched with multimedia examples, allowing students to tangibly connect conceptual knowledge to “real” music. And mapping is particularly recommended for diverse student bodies, creating an ideal setting for inclusive and collaborative work between students by allowing those with different strengths to contribute

meaningfully to the group task in a way not afforded by lecture-based instruction.

12:30-12:55 pm
AED 219
PAPER: UNASHAMED WHITENESS:
JOHN POWELL’S RHAPSODIE NÈGRE AS
PROPAGANDA
Presenter: Aaron Keebaugh
Session Chair: Julia Mortyakova

On December 29, 1922, pianist and composer John Powell performed his Rhapsodie Nègre for the first time in Boston’s Symphony Hall. In the four years prior to that event, the work for piano and orchestra had become something of a calling card for the Virginia-born musician. The Rhapsodie was performed all around the United States, and Walter Damrosch even included it on the New York Symphony’s European tour of 1920-1921. The work’s popularity went hand in hand with Powell’s now notorious politics, and his program note for the Boston Symphony performance is telling. In it, Powell, writing under his pen name Richard Brockwell, stated that the African race, the subject of his Rhapsodie, were “genuinely primitive” and “the child among the peoples.” Furthermore, Powell’s founding of the Anglo-Saxon Clubs and his later support of Virginia’s Racial Integrity Act underlined his unapologetic white supremacist view of American culture. Drawing from recent biographical studies of the composer, Powell’s writings, and analysis of the score, this paper will argue that the Rhapsodie Nègre articulated a white supremacist view of American nationalism in the early decades of the twentieth century.

1:00-1:25 pm

AED 207

PAPER: THE ECOSONIC PLAYGROUND: SOCIAL ACTION THROUGH MUSIC EDUCATION, SUSTAINABILITY, AND STEAM IMMERSIVE LEARNING

Presenter: *Christopher Lee*

Session Chair: *Joshua Glasner*

Equal access to arts education, adequate support for STEAM education, and fostering sustainable practices are three issues facing the global learning community. This paper introduces the EcoSonic Playground, a cross-disciplinary project that will address these challenges. It centers around children designing and building instruments using recycled materials; what makes it unique, though, is an accompanying STEAM curriculum that guides the making process while allowing students to practice deep skills. The curriculum and structural materials will be freely available to underserved communities through grants and corporate partnerships. As a preliminary step, our research team sought to 1.) evaluate the quality of student engagement with a Playground prototype, and 2.) determine whether the instruments encouraged social-cognitive skills through improvisation. Students aged 9 to 24 played on two instrument structures during free play sessions in April 2017. We video-recorded the sessions, and qualitative data were collected through multiple-choice surveys and open-ended questionnaires. Findings demonstrated that the playground created a naturally collaborative environment, encouraging participants to practice social-cognitive skills. We conclude that this project may be an effective means of creating meaningful socio-musical experiences, and provide opportunities for detailed study of improvisation-based musical play and its potential for supporting STEAM learning.

1:00-1:25 pm

AED 219

PAPER: WILLIAM DAWSON AND THE DEVELOPMENT OF THE SPIRITUAL

Presenter: *Vernon Huff*

Session Chair: *Kerry Rafferty*

William Levi Dawson (1899-1990), son of a former slave, studied music in Chicago, and later became the director of the famed Tuskegee Institute Choir. This 100-voice chorus was primarily known for performing arrangements of Negro spirituals, many of which were Dawson's own. During the years that the choir toured under Dawson's direction, 1933-1955, thousands of audience members heard Dawson's arrangements in live performance. Thousands more would hear performances during Sunday night CBS broadcasts as well. Dawson based his arrangements on songs from his childhood, and he would have been familiar with the available arrangements of the songs as well. Dawson, however, took these settings to another level. Dawson paired his conservatory-level training and his life-long love of Spirituals to write arrangements that were unparalleled in their development.

This paper will examine four of Dawson's arrangements, "Soon Ah Will Be Done," "Ev'ry Time I Feel the Spirit," "Ain-a That Good News," and "Mary Had A Baby," and their earlier, published antecedents. Connections and parallels will be drawn between each piece, and Dawson's modernization of each tune will be closely examined. A brief discussion of the performance practice of Spirituals will also serve to illuminate Dawson's treatment of the tunes.

1:30-1:55pm

AED 207

PAPER: TEACHING MUSIC FOR EVERYONE: RETHINKING THE MUSIC TEACHER EDUCATION PARADIGM

Presenters: *Suzanne Burton and Gena R. Greher*

Session Chair: *Geoffrey Kidde*

Our first-hand experiences have brought to the surface certain disconnects between what our preservice music teachers believe they need to teach vs. what we are discovering students with less formal knowledge of music know, want to learn, and understand. This disconnect can often lead a novice music teacher to feel unprepared to teach students outside the ensemble-based paradigm. By engaging them in forward-thinking, informal/non-formal pedagogies, we believe that the next generation of music teachers will develop practices designed to involve their students in music for a lifetime.

Our session will focus on the 21st century changes we are making to music teacher education curricula, projects we have been developing, what we are learning through a progressive pedagogical approach, and the effect these experiences have on our own and preservice music teachers' notions of music teaching and learning. As they embrace the diversity of musical cultures of the youth in their charge, make strides toward engaging school students in musically transformative experiences that are socially-, musically-, and creatively-based, preservice music teachers will have the tools to design transformative experiences that will last a lifetime for the students under their charge.

1:30-1:55 pm

AED 219

PAPER: INCORPORATING DANCE INTO HIGHER EDUCATION MUSIC PEDAGOGY

Presenter: *Adrienne Harding*

Session Chair: *Jere Humphreys*

Prevailing practices of college music instruction can benefit from using dance movement as a pedagogical resource. This study addresses this claim by examining three key points: 1) intrinsic value, 2) feasibility, and 3) learning mode. This study uses a mixed methods research design based on qualitative interviews with Founder/Artistic Director Catherine Turocy of the New York Baroque Dance Company, University of Maryland Symphony Orchestra (UMSO) Director James Ross, and dance pedagogue, and choreographer Liz Lerman, an intrinsic case study of UMSO's landmark performances of Appalachian Spring and Prelude to the Afternoon of a Faun, and a quantitative survey of US college music faculty. Results reveal that, while most music faculty agreed that dance is a valuable asset to music training, stringent degree requirements and accreditation standards make it difficult to accommodate. Incorporating dance into the core course curriculum would be the most practical setting. This study finds that dance movement is beneficial to tertiary music school programs, as it enhances students' historical knowledge, performance practice, deeper expressivity, musical competency, and improvisational skills.

2:00-2:15 pm

AED 207

15-MINUTE TALK: EFFECTIVE MODELS OF K-12 VIDEO ASSESSMENT: TEACHING CONNECTED KIDS

Presenter: *Tess Nielsen*

Session Chair: *Peter Tinaglia*

This presentation examines current research findings related to digital media

proficiency of public high school music students. The presentation focuses on adolescents' production and consumption of digital media and the ways they learn music outside of school. Because students are influenced by social networking with wireless digital devices, music educators face the complex task of conveying traditional musical knowledge while navigating new media consumerism. Researchers are taking a closer look at the effects of teaching music with the most recent technological innovation and its impact on music assessment. What parameters define a student's listening experience when developing effective models of assessing today's connected students? Researchers are aware that, for most students, their musical identity is influenced by their experience with commercial multimedia. Music educators can use this information to design lessons and assessments which strengthen the bond between digital listening and authentic learning. Regardless of the classroom's technological configuration, it is important to raise teacher awareness of the implications of experiencing music in the digital age and its relationship to classroom listening experiences. With a deeper understanding of digital media consumerism, music educators will be better equipped to assess lessons which involve digital music listening examples.

2:15-2:30

AED 207

15-MINUTE TALK: A CONSIDERATION OF BEST PRACTICES IN PERUVIAN ELEMENTARY AND SECONDARY SCHOOL MUSIC EDUCATION PROGRAMS

Presenter: Kathleen Douth

Session Chair: Peter Tinaglia

In-depth study of Peruvian folk traditions revealed music and dance as essential in Peruvian education. Exploring best music education practices in culturally rich Perú could suggest approaches to complement the European methodologies

of United States programs. Questions of research were: 1) Do Peruvian schools require specific degrees/ certifications for music teachers? 2) Is there a common curriculum? Are programs flexible and diverse? 3) Do teachers use Orff, Kodály, Dalcroze methodologies? 4) Is every child accorded similar musical opportunities? 5) Are offerings comprehensive, integrating general music, singing, instruments? 6) Any characteristics that could enhance U.S. best practices?

In Lima's private schools, as private education is the Peruvian preference, examination of materials, teacher and administrator interviews revealed wholehearted support of programs. Teachers hold university performance degrees. Diverse programs reflect teachers' personal expertise. Rote teaching prevails, as printed music is not available. Schools have choirs, and a few have bands or orchestras. Venues include school assemblies, concerts, and festivals. Dance, taught everywhere, focuses on Peruvian and South American dances. Valuable insights to U.S. educators are suggested by the creative, artistic integration of Peruvian music in the curriculum.

2:00-2:25 pm

AED 219

PAPER: HOME IS A FIRE: COMPETING REPRESENTATIONS OF COMMUNITY IN NEW YORK'S HUDSON VALLEY

Presenter: Joshua Groffman

Session Chair: Kerry Rafferty

Seated outside a café in my upstate New York hometown one morning in July, I witnessed weaponized sound. Blaring country music at incredible volume, a pick-up advanced up the street and parked, windows down. The owner took a long look around, inviting challenge, and ambled inside the convenience store across the street, leaving truck and music running. The incident was

spectacular, but hardly unique, in how music was used to colonize the physical territory of Hartsbrook in service of competing agendas. Mythologized as a rural paradise, proximity to New York City nevertheless exposes Hartsbrook to pressures of suburban-style development. Historically a mixture of weekenders and middle- and working-class permanent residents, the café at which I sat, along with the yoga studio and farmers' market down the street, all typify the rising exclusivity of the Hudson Valley. The incident of the truck, in dialogue with sounds heard around town and online in virtual representations of the village, reveal a common sense of Hartsbrook as an endangered pastoral space, threatened by "others" without and within. With insights from sound studies, multimedia analysis, and ecomusicology, I argue that music is integral to competing visions of inclusiveness: of what, and who, defines Hartsbrook's community.

2:30-3:20 pm
Amy E. DuPont Lobby
NETWORKING: CHAT + CHEW

Enjoy this time to network with colleagues, reconnect and form new bonds, and take a break from the conference.

3:30-5:00 pm
AED 207
KEYNOTE: ON THE SCIENCE OF THE
SUBLIME: HOW MUSIC TAKES YOUR
BREATH AWAY
Presenter: *David Huron*
Session Chair: *Daniel Perttu*

Most music listening is enjoyable. However, on occasion, the experience of listening to music evokes transcendent feelings: the music may give you goosebumps, bring tears to your eyes, make you feel "choked up," or "take your breath away." These experiences are so

familiar that we don't recognize their peculiarity. Why would music cause you to stop breathing, feel a constriction in the back of your throat, ooze fluid from your eyes, or make your hair stand on end? This presentation provides an accessible review of pertinent physiological, neurological and behavioral research. Combined with music analytic scholarship, Huron offers a science-based account that attempts to explain why these unusual responses can be so enjoyable.

5:00-7:50 pm
DINNER ON YOUR OWN

Take this time to enjoy the area's culinary delights. Information about local eateries may be found at Registration, by asking host university participants, or through internet searches. Enjoy your meal, and come back ready to hear performances of music both new and old.

8:00-10:00 pm
Gore Recital Hall
SHOWCASE OF CMS PERFORMERS AND
COMPOSERS I

SOUFRIERE (2005)
Ken Davies
Carol Shansky, flute

Soufriere is the name of several volcanoes on various islands in the West Indies. It is also the name of a tourism town on the West Indies island of St. Lucia. Among the town's nearby rainforest and waterfall attractions is a "drive-in" volcano where visitors can view pools of boiling mud and clouds of steam that shoot into the air. Small streams of water flow over the rocks streaking them with colors that indicate the presence of sulphur, iron, copper, magnesium, and zinc. The title and visual description was actually discovered after the work was nearly completed. Many of the musical elements, especially the rapid downward melodic fragments reflected the visual

ideas. The work utilizes electronic sounds which are intended to blend or contrast well with flute, making the most of color.

TSIGILI'I: BLACK-CAPPED CHICKADEE (2016)

Jonathan Graybill
Jonathan Graybill, piano

Tsigili'i: Black-Capped Chickadee (poecile atricapillus) is the first piece in my ongoing series The Ancient Language of Birds. Each work in the series pairs a single avian species from North America with a solo instrument. In several stories in Cherokee culture, the Chickadee was associated as a messenger of truth and knowledge. It was thought that hearing the bird outside one's home was an indication that a long absent person was returning home, or to warn of danger ahead if heard on the trail. You might take a moment to reflect on these thoughts the next time you are walking in the woods and you hear a Chickadee nearby. Tsigili'i is one possible spelling for the Cherokee word for chickadee. The Cherokee people would most likely have heard poecile carolinensis. The works in the series explore the stories, mythology, and original names of Native American origin surrounding these birds as a basis for each work. The electronic parts are created from the unaltered songs and calls heard at the beginning of each work. This project is also about source and foundation, as ways to connect with time, history, and the materials that connect all living beings to each other.

TWITTER RHAPSODY (2015)

Ken Davies
Joseph D'Auguste, clarinet

My favorite twittering instrument, the clarinet, stars in this experimental stream of consciousness flow of thoughts related to clarinets, twittering, the color blue, birds, skies, clouds and rhapsodies incorporating a plethora of referenced

musical and literary quotations and/or parodies. While we busy ourselves twittering on our Androids, computers and iPads, we might recall the painter of "The Twittering Machine," Paul Klee, who was bothered by science and technology concerning themselves with art. So, this work was created using the technology of synths and samples, not the least of which were the variety of tweaked but standard text reading voices of the Macintosh computer which provided the varied literary narrations through this piece. Among the sounds of bluebirds and mourning doves, you'll hear musical quotes and/or parodies of Gershwin, Berlin, Debussy, Messiaen, Stravinsky, Charlie Parker, Vaughn Williams, and literary quotes and/or references to Maya Angelou, Judy Davies, Paul Dukas, Percy Shelley, Langston Hughes, Edgar Allen Poe, and St. Francis of Assisi. Of course, in these tributes, great care was taken with work-arounds to avoid potential copyright snags. We must not deliberately infringe on others' works, you know.

INTERMISSION

THREE ELEMENTS FOR SOLO FLUTE (2017)

Christopher Lee

- I. Skywriting*
- II. Flickering Flame*
- III. Cerulean*

Carol Shansky, flute

Three Elements for solo flute with optional signal processing began with Skywriting, inspired by the title of Elliott Carter's *Scrivo in Vento*, which translates to "I write on the wind." This evocative phrase formed the conceptual impetus for my own small piece, which freely develops its opening melodic gesture through many changes of tempo and modal inflection. I composed two more movements to complement Skywriting. In conceiving a unifying identity for the

set, I looked to the classical elements of air, fire and water, and composed a movement for each, suggestive of their physical properties. Flickering Flame is a short scherzo based on the intervals of a minor second and a minor third, and the octatonic scale that is a natural extension of these. The last movement of the set, Cerulean, takes its conception from the image of water, which is reflected by rolling, long-flowing phrases. Formally, the movement resembles a kind of sonata-rondo, with the juxtaposition, development and periodic repetition of two contrasting thematic ideas.

REMEMBERING TL (2016)

Brian Kershner
Chris Howard, clarinet
Susan Cheng, piano

In June of 2016, I received a phone call from a colleague, informing me of a serious motorcycle accident involving my old friend and colleague, clarinetist Tom Labadorf. Tom tragically died from his injuries the very next day. He was a retired member of the Coast Guard Band and was one of the finest musicians it has been my pleasure to know. Beyond this, Tom Labadorf defined the word, gentleman. I wrote this little character piece to his memory. "Remember TL" contains many references to works he and I performed together, as well as some other very well-known works for his instrument. Many of these are reworked so extensively that they would not even be recognized, but I mention the last piece referenced. He and I had just recorded a piece of mine, Bagatelles, a seven-movement piece for Clarinet and Bassoon, which we had played internationally. I quote at the end, in new texture, one of the slow movements, "In the Shadows," from this work.

IRKANDA I (1955)

Peter Schulthorpe (1929-2014)
Guy Harrison, violin

The violin has become a favorite medium of Australian composers due to its flexibility in creating a variety of unique soundscapes; it has the capacity to produce a wide range of sounds encompassing long legato lines often used to signify the stillness and remoteness of the Australian landscape to the sharp staccato sounds used, for example, to portray the myriad of insect life in Australia's deserts and rainforests.

Peter Sculthorpe is widely regarded as the 'grandfather' of Australian music having spent a career trying to create an individual compositional style that was both and representative of his native land.

Irkanda is an Australian Aboriginal word meaning a remote and lonely place. Written in 1955, Irkanda I stands as perhaps the most iconic Australian work for solo violin. The work itself paints an aural picture of the Australian landscape, from a 360-degree panoramic view of Australia's capital city to the remoteness of the Australian outback. Throughout the work, Sculthorpe also incorporates bird calls and material representing ritualistic Aboriginal dance. This piece represents a turning point for Sculthorpe in his quest for an 'Australian' sound and its influence can be heard in many of the composers later works.

EEFER MADNESS (2015)

Nolan Stolz
Michelle Kiec, E-flat clarinet

The music you are about to hear may startle you. It would not have been possible, otherwise, to sufficiently emphasize the frightful toll of the instrument which is destroying the youth of America in alarmingly-increasing numbers. The eefer is that instrument - a violent woodwind - an unspeakable scourge - The Real Public Enemy Number One! Its first effect is sudden, violent, uncontrollable laughter; then come

dangerous hallucinations - space expands - time slows down, almost stands still... fixed ideas come next, conjuring up monstrous extravagances - followed by emotional disturbances, the total inability to direct thoughts, the loss of all power to resist physical emotions... leading finally to acts of shocking violence... ending often in incurable insanity. In musically depicting its soul-destroying effects, no attempt was made to equivocate. The musical passages, while fictionalized for the purposes of this piece, are based upon actual research into the results of eefer addiction. If their stark reality will make you think, will make you aware that something must be done to wipe out this ghastly menace, then the piece will not have failed in its purpose... Because the dread Eefer may be reaching forth next for your son or daughter... or yours... or YOURS!

FANTASIA ON THE THEME OF PLUM BLOSSOM (2012)

Shih-Hui Chen (b.1962)

I. Fantasia

III. Plum Blossoms

Jeremy Koch, saxophone
Yu-Hsuan Liao, piano

A native of Taiwan, Shih-Hui Chen currently serves on the composition faculty at the Rice University. In a citation celebrating her 2017 Goddard Lieberston Fellowship from the American Academy of Arts and Letters, it states, “among the composers of Asian descent living in the USA, Shih-Hui Chen is most successful in balancing the very refined spectral traditions of the East with the polyphonic practice of Western art-music. In a seamless narrative, her beautiful music, always highly inventive and expressive, is immediately as appealing as it is demanding and memorable.”

According to Chen, “the musical material of this piece is loosely derived from a popular Nankuan melody, Plum Blossoms.

Nankuan, a traditional style of southern Chinese/Taiwanese music, dates back to the Han Dynasty. This melody serves as a basis for all three movements. In the fantasia-like first movement, the Nankuan melody is first subtly introduced in a fragmented and motivic way. By the end of the movement, a longer continuous melody appears. The rich and elegant Nankuan melody is most apparent in the lyrical, contrapuntal final movement.”

THE FALCON’S EYE (1999-2000)

Donald Crockett (b. 1951)

Guiding the Minotaur

Night Music

James Day, guitar

“Guiding the Minotaur” and “Night Music” come from a set of 12 preludes for solo guitar titled *The Falcon’s Eye* (1999-2000). The collection began as a rediscovery of Crockett’s own guitar playing after a hiatus of more than twenty years. The titles are fragments of poems by a wide-range of well-known writers. “Guiding the Minotaur” presents a nervous texture through changing meter and abrupt, leaping slur figures that utilize the open strings of the guitar; “Night Music” takes the form of a dreamlike tremolo that mimics a digital delay or echo effect. Crockett is Professor of Composition at the University of Southern California.

PRACTICAL PRELUDES (2008)

Paul Lansky (b. 1944)

Roll Out

James Day, guitar

“Roll Out” comes from Paul Lansky’s *Practical Preludes* (2007-2008), a set of six preludes intended as a ‘warm-up’ to composing a new guitar concerto for guitarist David Starobin. “Roll Out” eventually became the basis for the third movement of the concerto and features a broad array of arpeggios that undulate

through continuously shifting patterns and metric changes. Perhaps best known for his electronic and computer music, Lansky shifted entirely to composing for acoustic instruments in the late 1990's and has since frequently utilized the guitar in his compositions. Lansky is professor emeritus at Princeton University.

AT THE MARION OPERA HOUSE (2012)

Taylor Harding
Jesselson/Fugo Duo
Robert Jesselson, cello
Charles Fugo, piano

The first performance by the Jesselson/Fugo Duo was in 1981 at the Marion (SC) Opera House. Each of the work's three movements has a very specific former public use of the Opera House as its title and inspiration. It was at The Pink Tea event that Marion selected its annual participants who would be sent to represent the community at a debutante fashion event in NYC. The first movement is inspired by the formality and etiquette for which this tea was locally famous.

Early in the Opera House's history, a part of the main floor was devoted to an almost old-west-style courtroom and jail. Persons accused of every conceivable crime were tried in this courtroom and many of them served time in its long-gone jail cell behind the "bench." A lament for the duo is the result of my imagining what such an occurrence might have been like here. Marioners tell me that the Firehouse in the building saved many a locality in its day and what better way to capture the madhouse of volunteers rushing to a town blaze from the old-fashioned fire station than with a circus march. The duo presents the rousing march to close.

Compositions containing composer biographical dates, selected through the Call for Performances, are programmed on the Performers Showcase. In order to not influence the outcome of the Elliott S. Schwartz Student Composition Award, composer biographical dates are omitted for works programmed through the Call for Compositions.

PROGRAM - SUNDAY, MARCH 25

8:00-11:00 am Registration
Amy E. DuPont (AED) Lobby
CONFERENCE REGISTRATION

8:30-8:25 am
AED 207
PAPER: EMBRACING NEW TRADITIONS IN
SCHOOL INSTRUMENTAL MUSIC
Presenter: Michael Wall
Session Chair: Adrienne Harding

In schools, instrumental music is often seen as a space where students and teachers can be creative. But is this true? Many schools utilize a traditional band or orchestra model where the teacher assumes an autocratic role and possesses all the knowledge in the classroom. In this view, students are empty vessels and are not encouraged to critically engage with

the music. This scenario does not allow space for creative activities and may, in fact, extinguish creativity. Drawing from literature as well as my own public-school teaching experience, this paper examines and critiques the traditional model of school instrumental music and traditional teaching methods. It then suggests working definitions of creativity for music educators and offers models of progressive and democratic ensembles as well as ideas to school music directors on how to begin fostering new traditions of engaging students in creative musical activities.

8:30-8:55 am**AED 219****PAPER: CLAUDIO MONTEVERDI AND LA FAVOLA D'ORFEO: CHARACTER CONSTRUCTION AND DEPICTION OF EMOTION****Presenter: *Júlia Coehlo*****Session Chair: *Michael Bukhman***

The construction of character on the early operatic stage by means of musical gestures is an arresting achievement of Italian master Claudio Monteverdi, a practice first evident in his signature opera *L'Orfeo*. In Monteverdi's depiction of character, notably that of Orfeo and Apollo, his decisions to express emotion through voice type and musical/rhetorical devices appear to be connected primarily to contemporary aesthetic concepts and singing style conventions, representing the ideas of morality (ethos), reason (logos), and emotion (pathos) in much subtler ways than in his late opera, *Poppea*. Monteverdi's operatic style in *Orfeo* is indebted to several factors; in fact, *Orfeo* can be seen as a result of three determining elements: cultural/intellectual environment, particularly the patronage system; influence of academies, namely the *Accademia degli Invaghiti*; singing aesthetics and performance practice. By re-examining primary sources and re-evaluating several contemporary scholarly studies, this paper aims to further an understanding of Monteverdi's aesthetic position as it affected his construction of operatic characters and their musical depiction, informed by the three factors above. Such an impact will be discerned using *Orfeo's* "Possente Spirto" and the duet between Apollo and Orfeo "Saliam, cantando al cielo," in which similar musical settings represent different dramatic situations.

9:00-9:25 am**AED 207****PAPER: DESIGN THINKING FOR AUDIENCE DEVELOPMENT****Presenter: *Gerald Klickstein*****Session Chair: *Soo Goh***

We all aspire to attract large, diverse audiences to on-campus concerts, but few of us succeed, even when admission is free. Moreover, the people who do attend often represent narrow subsets of those in our communities. Maybe we need fresh approaches to audience development, ones that include community stakeholders, employ evidence to inform actions, and assess progress against specific benchmarks. Design thinking provides us with one such approach. Its adaptable framework is used by entrepreneurs and others to identify problems, devise solutions, and craft successful innovations. Its five parts are: Understand -> Define -> Ideate -> Prototype -> Test. This interactive session will explore avenues for musicians, music schools and arts organizations to adapt design thinking concepts to audience development initiatives. We'll consider strategies to understand target audiences and define the issues that deter them from attending our performances. We'll then ideate to formulate responses to those issues and, lastly, delineate ways to prototype and test concert events. We'll also examine model performances that drew large, diverse audiences and review audience-building resources available from the Wallace Foundation and others.

9:00-9:25 am**AED 219****PAPER: FOLLOWING THE LETTER OF ZARLINO'S LAW: VOICE LEADING IN GESUALDO'S "O VOS OMNES"****Presenter: *Anne Beliveau*****Session Chair: *Carol Shansky***

Carlo Gesualdo is an unconventional figure who rebelled against both social

and aesthetic norms. His music sounds shockingly dissonant and unpredictable compared to that of other renaissance composers. Without a royal court to please, he could compose for his personal tastes – but did he reject the techniques of his contemporaries? This paper argues that his 1611 setting of “O vos omnes” shows almost no deviation from the voice-leading principles of sixteenth-century treatises, despite its abundance of chromaticism and motion of triads by third. A close examination of “O vos omnes” from the Tenebrae Responsories alongside Giuseffo Zarlino’s treatise *Le Istitutioni Harmoniche* demonstrates that while Gesualdo’s methods and effects are unique, only once in the piece does he break one of Zarlino’s voice-leading rules. He values and uses his traditional education, arranging parts to avoid nearly all parallel leaps between two voices. For all his outlaw reputation, Gesualdo spends a surprising amount of time obeying the letter of the law.

9:30-9:45 am
AED 207

15-MINUTE TALK: UNDERSTANDING BY DESIGN IN THE PRIVATE STUDIO

Presenter: *Peter Tinaglia*

Session Chair: *Michael Bukhman*

In a recent survey of college-level studio teachers, few respondents reported that they use a specific curriculum to guide their instruction. Many teachers argued that the nature of individualized instruction prevents them from using a structured curriculum as we do in the classroom. This study suggests that the Understanding by Design (UbD) approach to curriculum, instruction, and assessment (Wiggins & McTighe, 2005) can bring the best teaching and learning pedagogy from the classroom into the private studio and improve the impact and rigor of individualized instruction. The talk will summarize the UbD approach and present a sample set

of learning outcomes, performance level descriptions, and evidence statements for student achievement. These tools are designed to help studio teachers and administrators articulate precisely what they want their students to know and be able to do, and enhance their formative and summative assessments, such as juries and recital evaluations. In addition, if UbD is used across a department, this study argues that administrators will be better equipped to make more consistent, defensible claims about the collective impact of their faculty on student learning.

9:45-10:00 am

AED 207

15-MINUTE TALK: MODERN PRACTICES FOR STUDIO CLASSES

Presenter: *Gerald Klickstein*

Session Chair: *Michael Bukhman*

Applied faculty typically run studio classes like masterclasses: students perform, and their musicality and technique are critiqued. Is that format optimal? The speaker will contend that the traditional masterclass structure is incomplete and then describe 12 learning outcomes and teaching practices that address more inclusive competencies. The learning outcomes encompass both the procedural and declarative knowledge involved in becoming a capable, 21st-century performer; their corresponding teaching practices foster not only musical and technical facility but also self-efficacy, scholarly inquiry, and career readiness. Below are 4 examples:

Outcome: Students understand the causes of performance anxiety along with strategies that heighten security on stage.

Practice: Students study readings, discuss online, and experiment with performance-enhancing techniques during in-class performances.

Outcome: Students comprehend and demonstrate stage conduct suited to formal concerts and community venues.

Practice: Students rehearse stage and speaking skills in class, receiving instructor and video feedback.

Outcome: Students accurately evaluate their performances, identifying strategies to remedy problems.

Practice: Immediately after performing, students verbally self-evaluate and articulate action steps; performances, self-evaluations and instructor feedback are recorded

Outcome: Students gain experience presenting concerts.

Practice: Students collectively curate, present and perform one on-campus concert per semester.

The talk will conclude with discussion of learning assessments.

9:30-9:55 am

AED 219

PAPER: THE DEED OF PERFORMANCE: MARK ROWLANDS' PHILOSOPHY OF REPRESENTATION IN ACTION

Presenter: *Julia Mortyakova*

Session Chair: *Anne Beliveau*

“Representing the world is something we do in the world as much as in the head.” Mark Rowlands stipulates that certain kinds of actions, deeds, are representational, and not a representation of something else. These deeds are us extending into the world and actively representing. This philosophy, reuniting the mind and the body, is grounded in externalism. This paper will show that music performance is precisely a deed. While the performer may have an intention of performing a composition in a certain way, the act itself involves numerous physical processes that are beyond the realm of a person’s intention. The body simply performs the work. Performance is a true moment of experience in the world and representing through action, not thought. It is the spontaneity, matched with preparation that makes performance exciting, and

engages the audience.

This paper will outline Rowlands’ philosophy to formulate a philosophy of performance as sincerely representational, extending us into the world. This paper will also argue that Jean-Paul Sartre’s description of an engaged artist, the writer, can also be applied to performance as a deed, a direct engagement in the world.

10:00-10:50 am

AED 207

PEDAGOGICAL PANEL: DEVELOPING ACADEMIC LEADERS IN MUSIC

Presenters: *James Day, Michelle Kiec, and Daniel Perttu*

Academic leaders in collegiate music units (Director, Chair, Dean, Head, Lead, Coordinator) frequently encounter roles and responsibilities that are vastly different from their academic preparation and professional practices in the discipline. However, there is often minimal formal preparation or training for leadership roles, and the transition from a faculty role may occur because “it’s my turn,” or “nobody else was interested,” or “I’m the only senior faculty member.” Rather than allow outside factors to define preparation for a rewarding career in academic leadership, this panel explores ways in which academic leaders in music can be developed and grown from within the discipline. Topics for conversation include joys and pitfalls of leadership, cultivating leaders, preparing for transition, resources for success, sharing responsibility and shared governance, transparency and communication, networking and professional development. Attend this panel to explore the many opportunities and possibilities to engage academic leadership. This session welcomes and invites attendance by administrators, faculty and students.

11:00 am - 12:20 pm
LUNCH ON YOUR OWN

Take time to explore more of the area's culinary delights, before returning for the afternoon presentations and concert.

12:30-12:55 pm

AED 207

LECTURE-RECITAL: LEARNING FROM THE MODES IN SARUM CHANT

Presenter: *Anne Beliveau*

Session Chair: *Christy Banks*

How can music communicate effectively when it only involves one voice? A surprising number of variables play a part in European liturgical chant, despite its apparent simplicity and lack of vertical harmony and notated rhythm. This lecture-demonstration supports the idea that a chant mode is not merely a scale of pitches, but a network of tendency tones and melodic formulas that guide the structure of a piece. In this session, we will examine several movements from the Christian Mass for the Assumption of Mary in order to demonstrate the importance of hexachordal shift and the ambiguous notation of flats, cadence placement and its relationship to text, and the developing importance of the fifth as a modally significant tone. Supporting evidence is drawn from original manuscript research in seldom-studied Sarum chants of southern England in the twelfth through sixteenth centuries. The research methodology used in this presentation embraces the diversity and heterogeneity of these liturgical traditions and the value of representing their complexity. Selections of Sarum chant will be performed alongside newly composed modal melodies to illustrate how variables specific to monophony can operate in liturgical and non-liturgical contexts.

12:30-12:55 pm

AED 219

PAPER: A MUSICAL RENAISSANCE: THE REESTABLISHMENT OF A MUSIC DEPARTMENT

Presenter: *Julia Mortyakova*

Session Chair: *Matthew Brower*

Are you trying to build a department or a program? Or, are you trying to reestablish your program in the region, in the eyes of prospective students, other academics, community or potential donors? Are you struggling with student recruitment/retention, faculty searches/retention, having enough finances to host events, bring guest artists, etc.? Are you worried about an upcoming accreditation or program review? If you answered "yes" to any of the questions, then this session is for you!

This session will describe how a small department of music within five years tripled its enrollment, reaching the highest enrollment on record, while raising the admission criteria and academic standards. Additionally, the department was able to add new staff/faculty lines, increase its budget, establish itself as the epicenter of musical activity in the region, successfully complete NASM accreditation, move into a new building, and host a plethora of conferences, some gaining international recognition. This level of activity placed the department and the institution into a musical spotlight both within academia and in the community. The goal of this session is to share the speaker's experience as chair of this department and supplement the presentation with ample time for discussion.

1:00-1:25 pm

AED 207

LECTURE-RECITAL: DRAMATIC ARC IN THE COMPLETE 24 PRELUDES AND FUGUES OF DMITRI SHOSTAKOVICH

Presenter: *Michael Bukhman*

Session Chair: *Gerald Klickstein*

Pianist Tatiana Nikolaeva (1924-1993), the main inspiration for the 24 Preludes and Fugues by Shostakovich, noted in interviews that the composition is an intimate diary of the composer's life. She suggested that the 150-minute work was designed with an overall dramatic arc. This lecture-recital, presented by a Russian-born pianist on the faculty of a distinguished American music school who has recorded the entire 24 Preludes and Fugues, will examine attributes of the composition that support Nikolaeva's claim and thereby offer performers, theorists, musicologists and listeners fresh insights into this seminal work.

First 5 minutes: Lecture describing circumstances surrounding the work's creation. Next 10 minutes: Performance of excerpts along with commentary demonstrating unifying features. These include the prevalence of a rhythmic leitmotif, a consistent framework of fugal construction, and recurrent harmonic shifts that mark dramatic turning points. Slides of relevant music excerpts will be shown. Final 10 minutes: Performance of sizable portions of the initial prelude, the pivotal B-flat minor fugue, and the cataclysmic Finale section, illustrating the evolution of the compositional content.

1:00-1:25 pm

AED 219

PAPER: THE SMALL COLLEGE MUSIC PROGRAM: BENEFITTING FROM THE CHALLENGES

Presenters: Carol Shansky and Michelle Kiec

Session Chair: Christopher Nichols

The "unsung heroes" of music in higher education are the small music programs that are managed by a very small number of faculty and often do not offer a music major. An important component of a liberal arts institution's general education requirements, these programs may attract students that are either not prepared for a conservatory-type curriculum or

not interested in that track. This is an area of the college music experience that is not often discussed or part of our training of future college professors and yet may be the environment our students will find themselves in. Understanding the challenges and benefits would be beneficial to those currently serving in these positions as well as to future college professors. This presentation will use an existing music program at a small liberal arts school as an example of a program that started with one Music Appreciation class in the offerings that grew to over thirteen courses, including ensembles, as well as an increase in students pursuing the music minor. Issues such as music for non-traditional ensembles, resource management, program advocacy, as well as curriculum development for non-majors will be illustrated.

1:30-1:45 pm

AED 207

15-MINUTE TALK: POST-TONAL IMPROVISATION: A NEW SYSTEM OF NOTATION

Presenters: Keith Kramer

Session Chair: Michael Wall

This paper demonstrates, for the first time, an improvisational notation system for pitch collections (sets) that are in no way tethered to the tonal chord symbol notation that is commonly used today. However, it is flexible enough to be used in many capacities, including tonal and modal musical structures as well as post-tonal ones. Such a notation system would greatly benefit improvisers looking to communicate more progressive harmonic and melodic constructs. This system has vast potential to successfully fuse modern classical and jazz innovations into new genres, including improvised opera. The presentation will include audio and visual demonstrations, utilizing several renowned harmonies from the 20th century for the sake of familiarity.

1:30-1:45 pm

AED 219

**15-MINUTE TALK: MUSIC ARTS
MANAGEMENT: AN INTERDISCIPLINARY
CURRICULUM**

Presenter: Karen Becker

Session Chair: Michelle Kiec

Music curricula is in a state of flux. Current discussions involve ideas of change, but to serve 21st century students, we must evolve and in some cases, abandon our antiquated models. How do we achieve this while remaining true to our discipline and our history? While some programs offer a single course in music business, there is still the need for truly interdisciplinary work. In creating a new major, my program combined elements of Business, Public Relations, Communications, and Marketing, while still maintaining a thorough grounding in music. By demonstrating the characteristics of current Arts Management trends, I will show how this program meets the needs of real-life artist management and business, and how interdisciplinary work will propel us into the next generation of musicians and artists. Only after true inter-departmental communication and collaboration are attained will we achieve programs for our students to face today's challenges as artists and musicians.

1:45-2:00 pm

AED 207

**15-MINUTE TALK: HANDEL'S ESTHER: A
WOMAN, GENOCIDE, AND AN ORATORIO**

Presenter: Jeff Buettner

Session Chair: Michael Wall

Known as the first English oratorio, George Frideric Handel's *Esther* (1720) is a compelling work for the beauty of the music and the relevance of important issues in the narrative: a young woman becomes queen in her oppressor's court and accepts the task of averting genocide of her people. How can knowledge of the

Jewish story inform a performance today? How does Handel's music emphasize drama, character, authority, and cultural perspectives that might resonate in traditional and contemporary contexts? It is not surprising that Jewish musical idiom is absent from Handel's music, yet study of Handel's score reveals emotional and intellectual depth barely evident in the libretto. Instances of irony, humor, conflicted emotion, and exaggeration, important in the Jewish reading of the story, are reinforced by Handel's music. Studying and teaching Handel's *Esther* offers opportunities to address cultural issues including gender, authority, racism, genocide, justice, and reconciliation. As we approach the 300th anniversary of the first version of the oratorio, this session considers contemporary relevance of the story and the effectiveness of Handel's music, and how these aspects can inform performance of the work.

1:45-2:00 pm

AED 219

**15-MINUTE TALK: INCLUDING
COLLABORATIVE TRAINING IN THE SOLO
PIANO STUDIO**

Presenter: Matthew Brower

Session Chair: Michelle Kiec

While ensemble playing forms a key component of most instrumentalists' training, many piano majors receive little exposure to collaborative repertoire and may graduate with minimal accompanying experience. Even piano curricula that do contain an accompanying requirement often do not sufficiently address the skills that collaboration requires, even though few pianists can support themselves exclusively as solo performers after graduation. Collaborative piano not only provides a marketable career option, but all pianists can enjoy the challenges and rewards of collaborating with a variety of individuals and ensembles. Teaching collaborative repertoire and techniques in the undergraduate private studio will

make our students more well-rounded and help them develop the skills they need to lead rich musical lives.

This presentation will consider methods I have developed as a piano instructor and collaborative pianist with the hope of encouraging other faculty to include vocal and instrumental music in their own teaching. I use the example of Schumann's song "Du Ring an meinem Finger" both to elucidate how any pianist can improve his/her musicality through understanding the connection between a singer's breath and a pianist's phrasing and to provide steps for approaching a piece for solo pianists unfamiliar with collaboration.

2:00-2:50 pm

Roselle Center for the Arts Lobby

NETWORKING: CHAT + CHEW

Reflect on the conference, exchange contact information, develop collaborations and generally enjoy the hour, meeting with fellow participants at the conference.

3:00-5:00 pm

Gore Recital Hall

**DIANE W. FOLLET OUTSTANDING
STUDENT SCHOLARSHIP AWARD**

**ELLIOTT S. SCHWARTZ STUDENT
COMPOSITION AWARD**

**SHOWCASE OF CMS PERFORMERS AND
COMPOSERS II**

TROIS MORCEAUX (1939)

Rosy Wertheim (1888-1949)

I. Cortège des marionettes (Allegro ma non troppo)

II. Pastorale (Modéré)

III. Capriccio (Scherzando)

Carol Shansky, flute

Amber Yiu-Hsuan Liao, piano

Rosy Wertheim was a Jewish Dutch composer that barely survived the Holocaust. She was in New York just prior

to the invasion, serving as a cultural reporter, but upon learning of the news of what was happening at home, chose to return in 1937. She narrowly escaped deportation to a concentration camp by hiding in a cellar during the German occupation of the Netherlands but while there provided a venue for Jewish composers to hide and to have their music heard. Her works provide a glimpse into the compositional approaches of Dutch composers at that time, much of which remains less known as so many were killed in places like Auschwitz. "Trois Morceaux" exhibits influences of neo-classicism balanced with expressionism and a musical reaction to the events surrounding her during this tragic period.

I. Mots d'amour

II. Mignonne

III. Écrin

Cécile Chaminade (1857-1944)

Anne Gross, soprano

Justin Badgerow, piano

Cécile Louise Stéphanie Chaminade began experimenting with composition at a very young age. At the age of eight, she played some of her works for Bizet, who thought her very talented. She studied piano and violin with various teachers; her composition teacher was Benjamin Godard. These studies were not sanctioned by her father, however, who disapproved of her musical education.

Chaminade gave her first public concert when she was eighteen, and her work as a composer steadily gained favor after that. She wrote mostly piano character pieces and songs, most of which were published. Throughout her musical life, she toured France, England, and the United States; she and her music became very popular in each country. In 1913, Chaminade became the first female composer to be awarded the Légion d'Honneur for her compositions.

Chaminade's songs are pleasant, melodic, and accessible to the listener. The texts

are well-chosen and beautifully set, allowing the poetry to be interpreted with ease. Her songs run the gamut of emotions, from deeply thoughtful or regretful to flirtatious and playful. We present three of these songs, delightful bijoux (jewels) from her early compositional years, 1894-1912.

Translations

Mots d'amour (Words of Love)
(Charles Fuster)

When I speak to you with weary words,
it is their sadness that gives them charm!
They hesitate, and it is enough,
the words have tears.

When I speak to you with fiery words,
they burn my heart and lips,
your being is caught in their blaze,
the words have passion.

But whatever they may be, the divine words,
the only words that women hear,
in their sighs or in their sobs,
the words have souls.

Mignonne (Beloved)
(Pierre Ronsard)

Beloved, come let us see if the rose,
that had this morning unveiled
her robe of scarlet to the sun,
has lost, this evening,
any of the folds of her scarlet robe,
and her blush, so like yours.

Alas! See how in so short a time,
Beloved, it has over this place,
Alas! Alas! let its beauties fall;
Oh, truly Nature is a cruel mother,
when such a flower lives
only from morning until evening.
Therefore, if you believe me, beloved,
while your age still flowers
in its most verdant freshness,
gather, gather your youth!

For, just as this flower has faded,
old age will wither your beauty.

Écrin (Jewel-case)

Your mischievous eyes are the color of emeralds,
their pure delightful sparkle enlivens the darkest mood.
in their fickle snares they have captured my heart...
your mischievous eyes are the color of emeralds.

Your satin lips are a nest of burning caresses,
a delicious fruit tinted with rays of tenderness.
And your kiss, like a teasing sprite, gives rise to inexpressible ecstasies...
your satin lips are a nest of burning caresses.

Your soul is a jewel, the diamond in my crown,
the most delicate plaything of my love which it decorates,
it is the sweet perfume that drives me mad, the sweet charm that encircles me...
your soul is a jewel, the diamond in my crown!

Translations: Carol Kimball/Richard Waters

LIL DANCE (2009)

Joseph Sheehan
Amber Yiu-Hsuan Liao, piano

Why a dance? Because it's a kinetic release of physical energy; it's self-expression, power, and grace from one's own body; it's a way to connect with other humans through shared movements; it's an opportunity to let go of self-consciousness and ego, to be in the moment and to feel, perhaps for a fleeting moment, truly alive.

I was particularly inspired by dance

during a trip to Ghana, West Africa. Its importance to fellowship in the community, its expression of one's physical fitness and cultural awareness, and its insistent invitation for all to participate, made a deep impression on me. I was compelled to seek out a tiny essence of dance in my own music. *Lil Dance* is the first tentative step in this direction. It delicately and tenderly brings forth notes touched by an imagined dance. I hope you enjoy.

NO PROGRESS WITHOUT LOSS, EVERY NEW BEGINNING... (2017)

Jamie Wind Whitmarsh (b. 1988)
Anastasia Christofakis, clarinet
Elizabeth G. Hill, piano

No Progress Without Loss was commissioned by Anastasia Christofakis and Elizabeth G. Hill, of the chamber ensemble *Meraki*. The piece is the composers comment on the struggle that inevitably comes from growth and progress, questioning the validity of upset for the sake of new beginnings. The music uses broad lines and open harmonies, followed by moments of sudden silence and stillness, meant to depict the chaos and sense of loss that is so often a result of societal and humanitarian efforts for change.

'Audience members are invited to stand and confess their fears, regrets, and dreams at certain moments, generally when the clarinet is not sounding. The first two will be performed by the clarinetist and pianist, respectively. The clarinetist will indicate when audience members are encouraged to confess. The audience is asked not to clap after this piece is performed.'

ARTIFACTS (2012)

Bill Pfaff
Christopher Nichols, clarinet

Artifacts is an ABA' form with a coda. The title refers to artifacts of memory,

as opposed to archaeological items or computer processing distortions. Reflective and at times pensive, for me the piece conveys the beguiling way in which one's memories can shift unpredictably - back and forth - between crystalline recollections and barely defined images. The line between what is remembered and what is forgotten, arbitrary and often attenuated, is perhaps recast in light of present concerns. Apt musical metaphors are repetition, variation, contrast and alterations of context or function.

L'ETERE DEL TEMPO (2017)

Keith Allan Kramer
Carol Shansky, flute
Matthew Brower, piano

The composition is based on the second order all-combinatorial hexachord 6-7 [012678], which is the same set demonstrated by Messiaen's fifth mode of limited transposition. This set is featured in two distinct row forms that shape the melodic and harmonic basis of the work. The title of the piece is Italian for The Ether of Time. The concept of time expanding is a focus of the piece, as exemplified by the silences demonstrated throughout the composition. An additional feature (the use of flute multiphonics) is integrated into the piece to accentuate the fundamental pitches of melodic constructs with the use of overtones.

ONCE UPON A UNICORN (2012)

Adam Sovkoplax
Soo Goh, clarinet

Once Upon a Unicorn is a musical dramatization of the poem *Unicorn* written by my great-aunt Helen King Marolf. The reading of the poem is coupled with music of a haunting and mysterious quality designed to complement the programmatic nature of the poem. The composition was written with clarinetist Arianna Teighi and the

premiere performance in Perugia, Italy in mind. This is why the piece can be performed on a Bb, A, or bass clarinet and the poem may be read in English or Italian as the performer chooses.

SONATA NO. 1 “ANTITHETICAL REFERENCES”

Valentin Bogdan
Valentin Bogdan, piano

Sonata No. 1 “Antithetical References” was created by the exploration of the two main attributes of the sonata form: balance and contrast. While the idea of balance is accomplished, quite simply, by an even layout of the thematic material as far as duration is concerned, the contrast between the thematic material represents the more interesting aspect of this work. The listener will observe contrast of dynamics (loud main theme, soft second theme), contrast of registers where these two themes are played, contrast of tempi (fast, tempestuous main theme vs. slow, pensive secondary theme), and, overall, contrast of overall mood. Throughout the sonata, the themes are introduced separately, and then pit against one another; they are truncated, and also expanded in order to serve as the basis for additional musical materials. The concept of contrast, of antithesis, is present throughout the entire piece, and it becomes the main pillar on which this work is built.

PARISONATINA AL’DODECAFONIA (1964)

Donald Martino (1931-2005)
Bryan Hayslett, cello

The title of Donald Martino’s Parisonatina al’dodecafonia (1964) betrays the identity of its inspiration, the celebrated Brazilian cellist Aldo Parisot. Martino translated Parisot’s name into musical notes and used this as a motive throughout the work, first appearing in the final measure of the first movement and growing to be used extensively throughout the

final movement. However, the interest of Parisonatina lies in the exploration of the sonic possibilities of the cello. Martino juxtaposes contrasting sounds and combines them to create a work operatic in nature. Martino writes, “The extremely large number of timbral devices that are used often alternate at super-rapid rates of succession and serve both expressive and technical goals. While it is hoped that the expressive goals will be immediately apparent to the listener, the technical goals are naturally a bit more obscure.” Parisonatina contains four movements arranged as two pairs. The introductory first movement leads to a second movement that develops these ideas further, particularly the interweaving of bowed, plucked, and col legno (tapping the cello with the wood of the bow) articulations into a single musical flow. The slow third movement gives way to the final movement, a vigorous and demanding cadenza.

REFLECTING POOL (2015)

Daniel Adams
Christopher Nichols, clarinet
Christy Banks, bass clarinet

A reflecting pool is designed with its perimeter basin deeper than its center, as to prevent the formation of waves, thus preserving the undistorted but amplified mirror image of its subject.

Accordingly, the title of the piece is based on the contrapuntal relationship between the two instrumental parts, which is based on modified mirror images of motives, rhythmic patterns, and extended performance techniques such as alternate fingerings on a single pitch, tongue slaps, and multiphonics. Metric modulations and frequent changes of time signature and rhythmic subdivisions are used to maintain tension between pulse and temporal fluidity.

The clarinet and bass clarinet alternate between the roles of subject and reflection as slightly modified musical

figures are passed between them, beginning with the alternation of rapid passages and long durations and followed by freely imitative passages that suggest the effect of tossing a pebble or coin into the otherwise placid body of water.

GLIMPSES (2006)

Jessica Rudman
Matthew Brower, piano

I began writing this piece after my piano teacher requested that I compose a piece to play on a recital the following year. The work thus was designed with my own playing abilities in mind; in other words, it was written to be challenging but within reach for someone with limited piano skills. Most of the movements are inspired by pieces that I have played.

RHAPSODY FOR FLUTE, CLARINET AND PIANO (2017)

Patrick Finley
Carol Shansky, flute
Joseph D'Auguste, clarinet
Amber Yiu-Hsuan Liao, piano

Truly rhapsodic in nature, the piece is nonetheless tripartite, and maintains a strong sense of structure by the recurrence and unfolding of these two aforementioned aspects of the main motive. At the work's middle ground level, a structural C early on, "resolves" on F about halfway through the piece. Soon after, a striking E major triad resolves to an A major triad at the end of the piece, providing the work with an implied tonal momentum. What is more, there are ten major cadence points throughout the piece using every note of the octave except A & C#. Finally, the ten-note row of cadential pitches occurs condensed as a clarinet solo near the end (Ab-C-B-Bb-D-F#-Eb-F-G#-G) followed by the final cadence on A major, with E now in octaves in the flute and clarinet.

Compositions containing composer biographical dates, selected through the

Call for Performances, are programmed on the Performers Showcase. In order to not influence the outcome of the Elliott S. Schwartz Student Composition Award, composer biographical dates are omitted for works programmed through the Call for Compositions.

Daniel Adams is a Professor of Music at Texas Southern University in Houston. Adams is the composer of numerous published musical compositions and the author of many articles and reviews on topics related to Twentieth Century percussion music, music pedagogy, and the music of Texas. Adams has served as a panelist and lecturer nationally and internationally. His music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Finland, Turkey, Argentina, Canada, Australia, Costa Rica, and South Korea. His music is recorded on Capstone Records, Ravello Records, Albany, Potenza, and Summit Records.

Pianist **Justin Badgerow** received a Doctor of Musical Arts degree from the University of Colorado at Boulder, a Master's degree from the University of



Texas at Austin and a Bachelor of Music from the University of Central Florida. In addition to performing around the country and in Brazil and Mexico, he has been a performer and presenter at meetings of Music Teachers National Association, National Conference for Keyboard Pedagogy, and the College Music Society. Dr. Badgerow is an Associate Professor of Music at Elizabethtown (PA) College, where he teaches piano, music theory, and aural skills.

Christy Banks is Associate Professor of Music (Clarinet and Saxophone) at Millersville University of Pennsylvania where she also serves as Assistant Chair of the Music Department. Dr. Banks previously taught at Nebraska Wesleyan University, Concordia University, Doane College, Union College, and Peru State College. A former member of the Lincoln Symphony and the Nebraska Chamber

Players, Banks has performed with the PA Philharmonic, the Harrisburg, Lancaster, and Reading Symphonies, Pennsylvania Sinfonia, Allegro Chamber Orchestra, and Opera Lancaster. She has appeared as a recitalist/soloist throughout the US as well as in Italy, Austria, Germany, and China. Passionate about new music, Banks is a member of the Spatial Forces Duo and the Lancaster-based NakedEye Ensemble. Banks has performed/presented at the International Clarinet Association's ClarinetFests® in 2011, 2012, 2013 and 2014, at the NACWPI 2012, 2014, and 2015 Conferences, and at the SEAMUS 2013 conference.

Karen Becker

currently serves as Music Department Chair at SUNY Plattsburgh, where she joined the faculty in 2005. In her time at PSU, she has concertized extensively with a myriad of guest artists through her concert series "Karen Becker and Friends." In addition, she has performed nationally and regionally with her four hands partner Sonja Thompson, as well as a soloist. She was a visiting artist-instructor at the University of Vermont for two semesters, and has returned several times to Trinidad & Tobago where she appeared as a guest artist and master class clinician. As an administrator, Dr. Becker has been responsible for creation of a new, interdisciplinary program of study at Plattsburgh State, Music Arts Management, as well as a complete overhaul of the existing Bachelor of Arts degree. Karen holds degrees from The Eastman School of Music, The Juilliard School, and the University of Wisconsin.



Anne Beliveau

is a graduating senior music major at Middlebury College in Vermont. A composer and dedicated singer, she's also a pianist, conductor, and music theory enthusiast. She spent academic year 2016-17 at the Middlebury Centre for Medieval and Renaissance Studies at Keble College in Oxford, England, studying paleography and interpretation of late medieval Sarum plainchant. She has also dedicated time to the study of philosophy and the French language. She has sung with the Keble College Chapel Choir, the Middlebury College Choir and Collegium, and the Vermont-based group Counterpoint. She has sung professionally with the choirs of St. Mary Magdalen's Church and Queen's and Exeter Colleges in Oxford.



Association commissioned composer of the year, and the 2015 Mississippi Music Teachers Association commissioned composer.

Matthew Brower

has been a Lecturer in Piano at Washington College in Chestertown, MD since 2015, teaching group piano classes and individual lessons for students at all levels. He is also a faculty member of the University of Delaware's Master Players Summer Festival and has served on the music staffs of Opera Philadelphia, the Mendelssohn Club Chorus, Westminster Choir College, the University of Michigan, the College of New Jersey, and the Curtis Institute's Summerfest Young Artist Voice program. Matthew received his Bachelor's degree in Piano Performance from the Oberlin Conservatory of Music and his Master's and Doctoral degrees in Collaborative Piano from the University of Michigan under the tutelage of renowned pianist Martin Katz.



Valentin Mihai Bogdan serves as Assistant Professor of Music at Mississippi University for Women. His compositions were performed in Europe and North America, at the Assisi Festival of Performing Arts (Italy), Festival Miami, Music at MOCA Concert Series, the Oregon Bach Festival, and at new music concerts hosted the College Music Society, NACUSA, the Society of Composers Inc., and the International Trumpet Guild. His music was premiered by musicians of the Cleveland Symphony Orchestra, Beta Collide, Grambling State University Wind Ensemble, Grambling Chorale, Black Bayou Brass Trio, and the AWC Wind Ensemble. He has fulfilled commissions by trumpeter James Zingara, Randall Sorensen, the University of Alabama Birmingham Trumpet Ensemble, the Starkville-MSU Symphony, AWC Concert Band, and the Dranoff Two Piano Foundation of Miami. Valentin was named the 2010 Florida State Music Teachers

Jeffrey Buettner

is Director of Choral Activities and Associate Professor of Music at Middlebury College where he conducts the College Choir, directs and performs with the Middlebury Collegium, and teaches conducting and the seminar, "Singing Communities." A Baroque enthusiast, he is co-founder of the Middlebury Bach Festival, and conducted the Opera Company of Middlebury production of Purcell's Dido and Aeneas in 2015. He has conducted at the New York Summer Music Festival and in choral festivals in the Midwest and Northeast.



He was a Fulbright Scholar to Kharkiv State University of Arts, Ukraine, in 2010, where he conducted the University Choir. He has presented his research on Romani music of Ukraine and Russia and on Handel's Esther at regional, national and international conferences. Jeffrey Buettner received his DMA from Michigan State University, MM from the University of Cincinnati College-Conservatory of Music and BM from St. Olaf College.

Russian-born pianist **Michael Bukhman**

has concertized across the US, Israel, China, and Japan, and has performed chamber music with Itzhak Perlman, Kim Kashkashian, and Donald Weilerstein, among others. He has taught at Bard College, where he founded Play/Chat@Bard, a concert series in a talk-show format, and currently serves as Preparatory School faculty and full-time staff pianist at the New England Conservatory in Boston. Bukhman was named medalist in the 2009 Hilton Head International Piano Competition, and won first prizes at the 2006 Corpus Christi International Competition for Piano and Strings and the Gina Bachauer Competition at the Juilliard School. Bukhman received his doctorate and master's degrees from the Juilliard School as a National Jacob K. Javits Fellow, studying with Robert McDonald. He completed his undergraduate studies at Oberlin Conservatory with Robert Shannon, recording the complete 24 Preludes and Fugues, Op. 87 by Shostakovich as an Honors project.



Dr. Suzanne L. Burton is Professor of Music Education, Director of Graduate Studies, and Program Director of Music Education at the University of Delaware where she teaches undergraduate and

graduate courses in music education. She specializes in musical development from early childhood through adolescence with interests in music teacher preparation, community engagement, and professional development for music teachers. Burton is published in scholarly journals and books and is co-editor and contributor to Learning from Young Children: Research in Early Childhood Music and Engaging Musical Practices: A Sourcebook for Instrumental Music. She is sole editor and contributor to Engaging Musical Practices: A Sourcebook for Middle School General Music. Burton serves on the editorial boards of Arts Education Policy Review, Journal of Music Teacher Education, New Directions in Music Education, and Visions of Research in Music Education. She is chair-elect of the International Society for Music Education Early Childhood Music Education board.



Pianist **Susan Cheng** grew up in Bangkok, Thailand before coming to the United States for her college studies. She pursued two degrees at Oberlin College, graduating with a BA in Biology and a BM in Piano Performance. She then completed her MM in Piano Performance at the Hartt School and is currently in the doctoral program. Susan was a member of Hartt's honors chamber music program – Performance 20/20, a winner of the Emerson String Quartet Competition, and a winner of the Paranov Concerto Competition. Susan is on the faculty at the Hartt School Community Division, Central Connecticut State University, and Choate Rosemary Hall.

Clarinetist **Anastasia Christofakis** enjoys an active career as a soloist, chamber musician, and educator. Anastasia has

presented solo and chamber performances at numerous universities, conferences, and music festivals. She has played with the Charlottesville



Symphony, Civic Orchestra of Chicago, and Pensacola Symphony. Dr. Christofakis is an advocate of new music, believing strongly in the commissioning of new works, and is a member of new music ensemble What is Noise. While receiving her Doctorate at Florida State University, she was the winner of the Presser Music Award for her project relating to Armenian music. Her primary teachers include Gregory Smith, Frank Kowalsky, Mark Nuccio, and Deborah Bish.

Dr. Sabrina Clarke

is a theorist, composer, and pianist based in Philadelphia. She is an adjunct professor in the Music Studies department at the Boyer College of Music, Temple University, and Adjunct Professor of Music at Rowan University. She completed her Ph.D. in Music Studies (2016) at Temple University. Her research mainly involves twentieth-century music, including temporality and narrative in the twelve-tone work of Luigi Dallapiccola, and the relationship of female agency and nature imagery in the music of Amy Beach. She has delivered papers at various regional, national, and international meetings, including the Music by Women Conference at the Australian National University in Canberra, Australia. She is the CMS Board Member for Composition, and is currently interim president of the Mid-Atlantic Chapter of the AMS. An active composer, her work has been performed internationally, and frequently explores



the intersection of personal narrative and identity. www.sabrinaclarkemusic.com

Júlia Coelho is

completing her MA in Musicology (with a thesis on Monteverdi) at the University of Missouri, where she has also earned an MM in Vocal Performance and worked as Graduate Assistant in voice, theory, and musicology. She holds a Master's in Canto Lirico (Conservatory of Avellino, Italy) and a BA in Philosophy (University of Lisbon, Portugal). Ms. Coelho plans a career as scholar/performer in early music. She has recently presented at the International Conference on Monteverdi in Mantua, Italy (2017) and has publications in English, Portuguese, and Italian on Music, Philosophy, and Poetry, namely, the annotated translation from English to Italian of Burney's Account on Handel's Messiah (2015); the book "Fragmentos de Infinito" (Fragments of Infinity) of her own poetry; and a translation from Italian to English of the book "Music Interpretation of Text in Vocal Polyphony" on Cerone and Schonsleder. She is working as co-author on an article titled "Mozart's Fascination with Melodrama—Revisited," with Dr. Judith Mabary, presented last month as a conference paper at the Society of Eighteenth-Century Music eighth biennial conference.



Joseph D'Auguste, clarinet, has "consistently stood out" (New York Times) for displaying his "great virtuosity" (Columbia Spectator) in his roles as a performer, teacher, clinician, and artistic director. Constantly in demand throughout the tristate area, the "richly equipped clarinetist" (SI Advance) maintains a busy schedule due to his great versatility. He is a graduate of Manhattan School of Music

and frequently performs around the tristate area with orchestras, as well as with chamber and contemporary ensembles. During the past six years, he has played for over 60 musical theater productions, premiered over 50 new works, and has been an active orchestral musician on both clarinet and bass clarinet. As a clinician, D'Auguste regularly works with elementary through high school level woodwind students throughout New York and New Jersey. D'Auguste currently serves as the Coordinator of Woodwind studies at New Jersey City University.

Wisconsin native **Ken Davies** has had acoustic and electronic works performed at numerous new music festivals such as the Society of Composers, Electroacoustic Barn Dance, Southeastern Composers League (he is a past president), Electronic Music Midwest, International Trombone Festival, National Association of Composers USA, Christian Fellowship of Art Music Composers, Parma Music Festival, London New Wind Festival (UK), and Sonic Coast (UK). Since 2002, he resides in coastal south Mississippi. Awards include the Mississippi Arts Commission's Performing Arts Fellowship for Composition (twice), the Mississippi Music Teachers' Association's Commissioned Composer of the Year, and winner of the American Trombone Workshop National Composition Competition. His music studies were at the University of Wisconsin-Madison, Yale School of Music, Middle Tennessee State University at Murfreesboro (MA trombone), and the University of Colorado-Boulder (MM composition). A writer and publisher member of ASCAP, his music is published by Kenvad Music. www.kendavies.net

James M. Day's work as performer, scholar and teacher has spanned venues and institutions in Europe, Australia, and across the United States. As a promoter of new music, Dr. Day has collaborated closely with composers in the creation and

performance of new solo and chamber works. His recent activities include collaborations with composers Eric Sessler, James Lentini, Michael Karmon, and Paul Lansky. His discography includes the world-premiere recording of Laurie Altman's Octet on the album *On Course* (Albany Records) and *Night and Dreams: Franz Schubert Lieder with Guitar* with tenor Robert Swensen (Clear Note Publications). Day holds degrees from Eastman School of Music and North Carolina School of the Arts and currently serves as Assistant Dean of the School of the Arts and Communication at The College of New Jersey. Previously he served as interim dean of the school and led guitar studies at the College 1997-2014. www.tcnj.edu/~day/



Sister Kathleen C. Douth, IHM, DMA., Professor of Music at Immaculata University, holds a B.Mus. degree from Immaculata University, M.Ed. from West Chester University, and DMA degree from Temple University. Active in several professional organizations, she has held leadership positions including PMEA Collegiate State Advisor and Associate Regent of Pi Kappa Lambda. Ongoing research in Latino music has yielded rich folk music and dance resources for coursework and conferences. She has received Teagle grants focused on faculty metacognition using the iPad. Teagle grants have supported an established learning community and a rubric for cross-disciplinary faculty metacognition. She regularly gives presentations on Latin American music and dance and



the integration of technology in music teaching. These include sessions at the ATMI section of the 2014 College Music Society Conference, the 2016 College Music Society Pre-conference on Technology, and the 2017 College Music Society Conference in San Antonio.

Patrick Finley

received a Bachelor of Music degree from the University of Akron, a Master of Music degree from Penn State University, and his PhD from CUNY (NYC) and spent the last 17 years of his career as choral director, and teacher of music theory at the Bergen County Academies in Hackensack, NJ (rated no. 5 in the US by "Newsweek" in 2015). His choral works have been performed at numerous competitive festivals in the Northeast, and in Spain, and two of these works are published by Presser. His book *A Catalogue of the Works of Ralph Shapey*, pub. Pendragon Press, includes a biography of Shapey and is considered by many to be definitive. He is the recipient of two New Jersey Council on the Arts grants for his work as a composer



Joshua Glasner is a Ph.D. candidate and Adjunct Professor of Voice at New York University's Steinhardt School of Culture, Education, and Human Development. Interested in vocal pedagogy, his educational background and research interests bring together various disciplines such as voice science, voice performance, digital signal processing, speech language pathology, and global public health. His dissertation aims to discover how historical recording technology modifies the singing voice and, ultimately, hopes to elucidate the evolution of the operatic singing voice throughout the twentieth century from an objective perspective. An active researcher and advocate for rethinking

how we apply vocal pedagogy in the voice studio and in choral rehearsals, Joshua has presented at the Voice Foundation Symposium and the International Congress of Voice Teachers. He frequently presents workshops for singers with varied backgrounds such as professional singer-songwriters, high school choirs, and church worship groups and choirs.

Soo Goh is

Associate Professor of Music at Kutztown University, where he is the clarinet professor. In addition to a full and vibrant clarinet studio, he has taught Introduction to Music, Aural Skills, Music Technology, and coached chamber music. He is one of the first few musicians from Penang, Malaysia to further his studies on the clarinet. He holds a BA in Music and Computer Science from Luther College, a MM from Bowling Green State University, and a DMA from the University of North Carolina at Greensboro. Soo Goh has presented and performed in music conferences such as Pennsylvania Music Educators Association, ICA ClarinetFest, Society of Composers, Inc., National Association of Collegiate Wind and Percussion Instructors, and College Music Society. He has performed and taught masterclasses in Malaysia, Singapore, Austria, and Jordan. Soo Goh has an interest in technology and particularly enjoys working with geeky students.



Jonathan Graybill is a versatile composer who garners his influences from nature, field recordings, history, and the legends and stories of the indigenous people of North America to his music. His music has been performed and recognized throughout the U.S. and Europe and features at various new music festivals and conferences. Recently, his *Nightscape* for strings was recorded with the Brno

Philharmonic Orchestra. This work was premièred by the Rochester Philharmonic Orchestra with subsequent performances by the Knox/Galesburg Symphony, Buffalo Philharmonic Orchestra, and the Butler Symphony Orchestra. Recent projects included a new work for the Kronos Quartet and a large-scale wind ensemble work for the University of Maryland Wind Ensemble. Currently, Graybill is invested in an ongoing project, the Ancient Language of Birds. www.JonathanGraybill.com

by groups including the American Composers Orchestra, Vital Opera, Ensemble Laboratorium, Aspen Contemporary Ensemble, New York New Music



Collective, Delaware Valley Chorale, Ars Musica Chorale, Duo 231, Bard College Vocal Arts Program, Indiana University Contemporary Vocal Ensemble, and the Cornell University Chamber Singers, and selected for performance at the Aspen Music Festival, June in Buffalo, SEAMUS National Conference, Florida State University New Music Festival, Cal State Fullerton New Music Festival, the CUNY POP! Conference, Midwest Composers Symposium, and the 60x60 VoxNovus East Coast Mix. His research interests focus on representations of place through sound and new approaches to student engagement and active learning in the theory classroom.

Gena R. Greher

is Professor, Coordinator of Music Education at the University of Massachusetts Lowell and the 2014-15 Donahue Endowed Professor of the Arts. Gena has been Co-PI on two NSF grants in computing and music: Performamatics, an NSF CPATH and a TUES DUE award. Other research projects & grants include Soundscapes, a technology infused music intervention program for teenagers with autism spectrum disorders and a UMass Creative Economy Grant - Discovering Cultural Identity & Self Identity: Creating Spaces for Cambodian American Adolescents to Explore Their Cultural and Artistic Heritage. Gena co-authored with Jesse Heines Computational Thinking in Sound: Teaching the Art and Science of Music and Technology which is based on their interdisciplinary class Sound Thinking in Music + Computing. Recently she worked with Jeanne Bamberger on a math/music module for the Thelonious Monk Institute's Math Science Music Initiative for UNESCO and The U.S. Department of Education. www.mathsciencemusic.org



Anne Gross holds vocal performance degrees from the University of Michigan School of Music, Theatre and Dance (DMA), the Cincinnati College-Conservatory of



Music (MM), and the Oberlin Conservatory of Music (BM). She began her musical studies at Oberlin as a piano performance major and often serves as a collaborative pianist for her voice students. Dr. Gross is in demand throughout the United States as a recitalist, oratorio soloist, and master clinician. She has also been invited to perform in Australia, Ireland/Northern Ireland, the Czech Republic, Germany, Spain, and Cuba. Dr. Gross has served on the voice faculties of the Oberlin Conservatory of Music, Whitman College, the College of Visual and Performing Arts

Joshua Groffman is a composer, theorist, performer, and Assistant Professor of Music at the University of Pittsburgh at Bradford. His works have been performed

of West Chester University, and Anderson University. She is Assistant Professor of Music at Elizabethtown College where she teaches studio voice and Diction for Singers and directs Fenice, the women's choir; past courses taught there include Music History.

Adrienne Harding

received a BM and MM in Flute Performance at the University of Delaware where she taught for 11 years as adjunct flute instructor. During this time, she trained as an amateur competitive ballroom dancer honing an interest in interdisciplinary music and dance pedagogy that led her to receive a prestigious US Student Fulbright grant to Salzburg, Austria to study at the University of Salzburg. Since returning to the US, she was invited to the Americans for the Arts 2014 National Arts Marketing Conference as Field Diversity Scholar, completed an MS in Arts Administration with Academic Excellence award from Drexel University (2015); and most recently completed a Teaching Artist Certificate from the University of the Arts. Harding is currently the program assistant for the MM in Music Education and Summer Music Studies program at The University of the Arts. Harding believes the greatest potential in the field of music lies in our ability and willingness to diversify artistically, creatively, and collaboratively.



constitutes a public expression of his passions. He is a frequent presenter on futures issues for university music units and their leadership, remaining active as a composer earning commissions, performances, and recordings for his works around the world.

Guy Harrison

serves as Assistant Professor of Violin/ Viola & String Music Education at Auburn University where he teaches applied violin and viola, chamber music, music theory and music education courses. Dr. Harrison also serves as director of the Auburn University Youth Orchestras and in 2015 launched the Auburn University Music Project, an afterschool orchestral string program for local elementary students. Originally from Australia, he completed his Doctoral degree in Violin Performance at Michigan State University in 2012 under the direction of Dr. Walter Verdehr. He also holds degrees from the University of Adelaide (BM – Honors), and Michigan State University (MM). Since moving to the United States, he has served as Associate Concertmaster of the Lansing Symphony Orchestra (MI), held principal positions with the Jackson Symphony (MI) and Lubbock Symphony (TX) Orchestras, and has performed with several regional orchestras. Dr. Harrison performs on a J.B. Vuillaume circa 1858.



Taylor Harding, composer, is Dean of the School of Music at the University of South Carolina. He has been president of the College Music Society and its foundation, the CMS FUND, and presently serves as national President of Pi Kappa Lambda and as national Secretary of NASM. His 2014 TedX talk "Music and Hope: Towards a More Musical America," <http://www.youtube.com/watch?v=IKZKGJflwyl>,

Bryan Hayslett

is a Ph.D. candidate at New York University's Steinhardt School, where he is a member of the Adjunct Artist Faculty. His research centers on musical analysis and



its relation to perception and performance. Founder and cellist of the contemporary performance group Juxtatonal, his solo programs often feature premieres of new works written for him; recent commissions include Drew Baker's *Ages of the Deceased* and Kevin Joest's *Laughter Ballet*, and his releases include "A Special Light" (Innova), featuring music of David Macbride. Hayslett, who holds degrees from The Hartt School of Music and The Boston Conservatory, also improvises music for yoga classes.

Pianist, Elizabeth

G. Hill is an accomplished soloist, chamber musician, orchestral pianist, and educator. Her recent concert appearances include performances for the Embassy Concert Series, the Lyceum, the Arts Club of Washington, and the Robert-Schumann-Haus in Zwickau, Germany. A devoted supporter of new music, Elizabeth's work in contemporary music ranges from solo to chamber and large ensemble performances, including John Hilliard's *Piano Concerto No. 2*, the premier of the solo piano cycle "Mosaics" by Tim Rumsey, and performances for the New Voices Festival in Washington, DC. Elizabeth is the Principal Pianist with Baltimore-based chamber orchestra, *Symphony Number One*, an ensemble dedicated to promoting substantial works by emerging composers. She earned the Doctorate in Musical Arts (DMA) in Chamber Music at The Catholic University of America. She holds a Master's degree in Piano Performance from James Madison University, and a Bachelor's degree in Music Performance from Mary Baldwin College.



Chris Howard performs regularly across the United States as a soloist and chamber musician. Originally from

Texas, he currently serves as Instructor of Clarinet and Chamber Ensembles at Eastern Connecticut State University; as a clarinetist with the United States Coast Guard Band, Chris has performed with the Concert Band and Chamber Winds in more than 30 states, Japan, and Taiwan. He has performed as a soloist with the ensemble on four occasions, and is an active member of the Coast Guard Band's Clarinet Quartet. Additionally, Mr. Howard served as principal clarinetist and concertmaster with the U.S. Navy Band Northwest in Seattle, principal clarinetist of the Bremerton Symphony Orchestra in Bremerton, WA, and second and solo E-flat clarinetist with the Tallahassee Symphony in Florida. He holds degrees in clarinet from the University of Texas at Austin and Florida State University. Chris lives in Plainfield, CT, with his wife and children.

Vernon Huff is

Assistant Professor of Choral Music Education and Interim Coordinator of Choral Activities at The State University of New York at Fredonia, where he teaches courses in choral methods, directs the MM choral conducting program, and conducts the Women's Choir and University Chorus. Huff earned his DMA in choral conducting with a secondary cognate in music education from Arizona State University, his MM in choral conducting from The Ohio State University, and his BM in choral music education from Furman University. He also earned National Board certification in Choral Music, Early Adolescence through Young Adulthood. Huff has led clinics, adjudicated festivals, and conducted choirs throughout the United States. He currently serves as University and College Coordinator for the New York chapter of the American Choral Directors Association and is Director of



Music at Fredonia First United Methodist Church.

David Huron is Arts and Humanities Distinguished Professor at the Ohio State University, where he holds joint appointments in the School of Music and at the Center for Cognitive and Brain Sciences. Among other distinctions, Dr. Huron has been the Ernest Bloch Visiting Lecturer at the University of California, Berkeley, the Donald Wort Lecturer at Cambridge University, and the Astor Lecturer at Oxford. With over 140 scholarly publications, Huron's writings have received a number of awards. His 2006 book "Sweet Anticipation: Music and the Psychology of Expectation" received the Wallace Berry Award from the Society for Music Theory. He is recipient of the lifetime Achievement Award from the Society for Music Perception and Cognition. His most recent book is "Voice Leading: The Science behind a Musical Art" (*MIT Press, 2016*).

Since their formation in 1981, the **Jesselson/Fugo Duo** has been delighting audiences with their impeccable ensemble playing and the rich literature for cello and piano. Included in their repertoire are the major sonatas by Beethoven, Brahms, Chopin, Strauss, Mendelssohn, Grieg, Schubert, Boccherini, Valentini and Rachmaninoff, and other major works for cello and piano such as the Tchaikovsky Rocooco Variations, Chopin Polonaise Brillante and Bruch Kol Nidre, as well as numerous virtuosic showpieces by Popper, Cassado, Nin, Paganini and others. With special emphasis on the Romantic repertoire, the duo also performs music by contemporary composers such as Stravinsky, Shostakovich, Barber, Carter, Harding and Messaien, as well as exploring less well-known composers of works for cello and piano, such as John Knowles Payne, Robert Fuchs and Jacob Avshalomov.

Musicologist and journalist **Aaron Keebaugh** teaches courses in World History, U.S. History, Music, and Writing at North Shore Community College in Danvers, MA.



His articles have appeared in the *Musical Times* and *The Classical Review*, for which he is the lead Boston critic.

Brian Kershner, composer and bassoonist, has enjoyed international exposure and received acclaim for his many and varied works. He has written extensively for the bassoon in various settings. Many of his works are published by Northeastern Publications, Trevco/Varner, and Classical Vocal Reprints, and are found on Mark and Vienna Modern Master CD's as well as being part of the Naxos Music Library. His pieces have been performed at many international conferences including the International Double Reed Society and College Music Society, and his recent cello sonata was played in Boston, Philadelphia, Japan and Korea. He has been for many years the recipient of ASCAPLUS Awards. His recent work, *Perspectives III* for Erhu and Bassoon was part of the 2016 IDRS conference. This is part of his on-going series of works for Bassoon and another instrument. Dr. Kershner is Professor of Music at Central Connecticut State University.

Geoffrey Kidde is a Professor of Music at Manhattanville College, where he teaches music theory and technology. He received degrees from Columbia University and New England Conservatory. He has composed over 50 concert works.



He has presented music technology talks at ATMI, CMS, and NAMM, and is currently writing a book on how music software programs can be used in music theory pedagogy, scheduled for publication in 2019 by Routledge Press. Kidde's music has been presented in the United States, Europe, and Japan by wonderful ensembles and musicians. As a flutist, he has presented his own compositions at CMS, NACUSA and NFA events. Two compositions are published by Alry Publications and the SCI Journal of Scores, and his music can be heard on the MMC and Living Artists labels. His music has been recognized with awards and grants from Loyola University, Manhattan Choral Ensemble, National Association of Composers USA, and Meet the Composer.

Michelle Kiec, Dean of the College of Visual and Performing Arts at Kutztown University, balances a career as a clarinetist and administrator. She has performed with the Harrisburg Symphony, West Virginia Symphony, Kentucky Symphony Orchestra, Opera Lancaster, Aspen Music Festival, and Breckenridge Music Festival. Dr. Kiec is a frequent conference presenter in the areas of curriculum development, enrollment management, program building, student success, and assessment. She earned master's and doctoral degrees in clarinet performance at Peabody Conservatory of Music of The Johns Hopkins University. She holds bachelor's degrees in saxophone performance and German from the State University of New York at Buffalo.



A native of Minnesota, **April Kim** graduated from St. Olaf College with a BM degree in Piano Performance with a Collaborative Emphasis and earned a MM in Solo and Collaborative Performance

from the Cleveland Institute of Music. She is currently Instructor of Music in Piano at St. Olaf College in Minnesota and is completing her DMA in Piano



Performance at the University of Missouri-Kansas City. An active performer, Ms. Kim has given numerous performances as a soloist, collaborative pianist, and chamber musician. She has been featured as a soloist in the MasterWorks Festival Honors Recital and with the St. Olaf Orchestra. Having an enthusiasm for new music, she has performed in the Musica Nova ensemble at UMKC, working with highly regarded composers such as Zhou Long and Tania León. She has also received winning awards from competitions such as Thursday Musical and Schubert Club.

Gerald Klickstein (@klickstein)

has earned an international reputation for his integrated approach to artistic and professional development for musicians. In 2012, he founded the Music Entrepreneurship and Career Center at the Peabody Conservatory, where he served as Director until 2016. Previously, he was a member of the artist-faculties of the UNC School of the Arts, UT-San Antonio and Michigan State University. Currently working as an independent consultant, music educator and career coach, he lectures internationally and writes about diverse topics pertaining to music education and entrepreneurship. His work has been published by Oxford University Press, Schott and others as well in diverse journals such as *The Strad* and *American String Teacher*. His book *The Musician's Way* (Oxford, 2009), now in



its 13th printing, along with its companion website MusiciansWay.com, has drawn global praise for its insightful handling of the challenges that today's musicians face.

Jeremy P. Koch

is an active saxophonist, chamber musician and teacher based in the Washington D.C. area. He has been a member of the USAF Band since 1998 where he has been a featured concert soloist on national tours as well as performed with diverse artists such as: Tony Bennett, Wynonna Judd, and Kool & the Gang. As a freelance saxophonist, Jeremy performs with Atlantic Reed Consort, Fairfax Symphony Orchestra, Two Rivers Chamber Ensemble, Prince William Symphony Orchestra, Serapis Ensemble, DC Syndicate and Great Noise Ensemble. Committed to teaching, he regularly presents clinics and recitals throughout Northern Virginia, Maryland, and Washington D.C. In addition, he has presented saxophone clinics at numerous universities, including the University of Illinois, Indiana, Kentucky, North Carolina, Missouri, and Northwestern, Arizona State, George Mason, Catholic University. He maintains a private studio in Northern Virginia and is adjunct professor of saxophone at Shepherd University and Northern Virginia Community College.



by the Slovak National Symphony Orchestra, the Moravian Philharmonic Orchestra, David Taylor, Leonard Garrison, Anna D'Errico, Martin Jones and many others. Recent performances of his work include two highly successful all-Kramer programs at New York's Merkin Hall, documented on the DVD *Beyond Sonic Boundaries Live!* Additional all-Kramer releases include the critically acclaimed albums *Causal Dualism* and *Emerge*. www.keithkramer.org

Pianist **Ann Lee** is a classical soloist, accompanist, pedagogue, presenter, writer and director. She received her MM from George Mason University, following a BA in Philosophy from The American University. Ann performs frequently as a soloist and accompanist in the Washington, D.C. area and New York. Recent performances include solo performances at The Phillips Collection; The Lyceum; multiple featured solo recitals for Steinway & Sons; Marist College; and Old Bridge Chamber Orchestra, and recordings for Blue House Productions. Upcoming performances include Friday Morning Music Club, Navy Band Saxophone Symposium, and a lecture recital on the Liszt Dante Sonata. Ann is a regular contributor to Music Reference Services Quarterly and American Music Teacher magazine, and serves as the Director of Music at Christ the King Church in Alexandria, Virginia.

Keith Allan Kramer's

compositions are performed frequently throughout the U.S. as well as internationally. Keith received his DMA from the University of Miami and his M.Mus. from the University of Maryland, College Park. His music has been performed and recorded



Christopher Lee is a Visiting Lecturer in Musicianship and Analysis at The University of Massachusetts Lowell. He serves as lead designer and assistant researcher on the EcoSonic Playground Project team, leads ensembles focused on songwriting and music production, and teaches percussion. He also serves on the music faculty of The Dana Hall



School in Wellesley, Massachusetts, where he established a songwriting and recording program in 2014. In 2015, he launched Pilot House Sound, an online collaborative production studio. As a composer, his music has been performed by the Cleveland Chamber Symphony, the California EAR Unit, Speculum Musicae, the Omaha Chamber Music Society/Analog Arts Ensemble, flutist Peter Sheridan, FiveOne Experimental Orchestra, 20/21 Ensemble, VOX, the Kuttner and Enso Quartets, the wind ensembles of Baldwin-Wallace College, Ohio University, the University of Alaska, Illinois State University, Texas A&M University, and many others.

Pianist Amber Yiu-Hsuan Liao

has given recitals and solo performances throughout the United States and Taiwan. Her solo engagements include recitals at Lincoln Center, Carnegie Hall, the National Concert Hall in Taiwan, Chicago Cultural Center, and the Richard Nixon Presidential Library and Museum. Ms. Liao's recording of works by Granados, Schumann and Beethoven was released on the MSR Classics label. She has been invited to participate in music festivals in Europe, including Courchevel Academie Musicale in France, Internationale Sommerakademie Mozarteum in Salzburg and New Millennium Piano Festival in Gijón, Spain. Amber Liao received her Doctor of Musical Arts from the Manhattan School of Music and Master of Music from the Peabody Institute. She taught at Seton Hall University, Montclair State University, and served as the Director of Piano/Theory at Snow College in Utah. Currently she is Assistant Professor of Music at Borough of Manhattan Community College of CUNY in NYC.



A native of Taipei, Taiwan, **Yu-Hsuan Liao** received her Master's and Doctorate of Musical Arts in Piano Performance from University of Texas at Austin under



Danielle Martin, Dariusz Pawlas, and Gregory Allen. She began her musical studies in Tung-Hai University under Thomas Linde, receiving her Bachelor of Fine Arts degree. She gave a piano lecture-recital based on her published book (2009) titled "Manuel de Falla's Cuatro Piezas Españoles: Combinations and Transformations of the Spanish Folk Modes" and a solo piano performance in composers' new composition concert at the College Music Society conferences. Yu-Hsuan joined the faculty at Shepherd University in 2011. She is the district chair of Eastern Panhandle Music Teachers Association and WVMTA state collaborative performance chair. She regularly gives master classes and is in high demand for adjudication at festivals and competitions around the West Virginia, Maryland, Virginia, and D.C. region.

2017 Mississippi Honored Artist pianist Julia Mortyakova

has performed solo recitals and appeared as soloist with orchestras across the U.S. and abroad including Canada, Italy, Russia, Spain, and Ukraine. Julia is the Chair of the Department of Music at the Mississippi University for Women, and the Founder and Artistic Director of the Music by Women Festival. The Mortyakova/Bogdan Piano Duo are 2nd prize winners of the 2017 Ellis Duo Piano Competition. Julia is a laureate of the 2014 American Prize for her performance Cecile Chaminade, and



the winner of the 2012 Sigma Alpha Iota Career Performance Grant. Her research involves applying the existential philosophy of Jean-Paul Sartre to piano teaching and the music of Cecile Chaminade. She has presented her research at numerous regional and national conferences. Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami.

Critically acclaimed clarinetist

Christopher Nichols enjoys a dynamic career with performances as a soloist and in ensembles across the United



States and abroad. As a professional instrumental soloist, he received praise from the American Prize: "...lovely long line, evocative playing, flexible...tone is rich and round, welcoming, clean and elegant...fine performances from a skilled artist." Dr. Nichols joined the faculty of the University of Delaware as Assistant Professor of Clarinet in 2013. Dr. Nichols regularly performs with orchestras and chamber ensembles in the Mid-Atlantic region. He has appeared as a soloist at conferences of the International Clarinet Association, European Clarinet Association, and College Music Society and. In 2015, the Delaware Division of the Arts awarded him an Established Artist Fellowship in recognition of his work as a solo recitalist. In 2017, Navona Records internationally released his debut recital disc *Elegia* with pianist Julie Nishimura, achieving recognition in publications such as *Pizzicato*, *Fanfare* and *Gramophone*. Dr. Nichols is an active member of the National Association for Music Education, College Music Society, Honor Society of Phi Kappa Phi, Pi Kappa Lambda Music Honor Society, International Clarinet Association and Music Teachers National

Association. He currently serves as the College Music Society Northeast Chapter's Executive Board Member for Performance and as Audio Reviews Editor for *The Clarinet*.

Tess Nielsen, DMA, is a choral conductor, music theater director, and music education researcher with interests in technology mediation, teacher preparation, and the digital aesthetic. Dr. Nielsen teaches Music Appreciation and Group Piano, supervises clinical practice candidates, and serves as Rowan Prep voice and piano faculty. At Montclair State University, Dr. Nielsen is an interdisciplinary instructor in the Gifted and Talented program. Previous appointments include Continuo Arts Conducting Fellow and Ranney School Performing Arts Director.

Alisha Nypaver is a faculty member in the music studies department at Temple University.



In addition to specializing in teaching large General Education courses, Alisha has been deeply involved in online and hybrid course design at the undergraduate and graduate level. Her primary research interests are in integrating educational technology in both traditional and online classrooms and in pedagogical practices in higher education. Her work has been recognized through her 2017 nomination for the Innovative Teaching with Technology Award and invited lectures to present her research findings. In addition to her heavy teaching schedule, Alisha serves as a Quality Matters online course reviewer for Temple's GenEd department. She has also served as a project contributor for educational resource companies and is

an active guest lecturer on topics in music history and world music in and around the Philadelphia area.

Daniel Perttu's

music has been performed in Europe, Asia, South America, and in more than 30 states across the country. Performances of his music have occurred in numerous arts festivals, new music festivals, concert series, solo recitals at the international, national, and regional levels, Society of Composers conferences, and College Music Society conferences. Perttu's music has been released on the Navona records label, an imprint of PARMA Recordings, and his music appears on five different albums. Critics have recognized the "modal strains [in his music] that recall the works of . . . Ralph Vaughan Williams and Ernest Bloch," have characterized it as "blending mystery, action, and excitement;" and have praised it as being "majestic" and "lyrical." His music has also been published by Editions Musica Ferrum (London), as well as BRS Music, Inc. (Indianapolis) and Dorn Publications (Boston). He currently works as an Associate Professor at Westminster College in New Wilmington, Pennsylvania, where he serves as School of Music Chair. Previously, he taught at the University of Louisiana at Lafayette. He received his doctorate from The Ohio State University, his master's degrees from Kent State University, and his bachelor's degree from Williams College.



as "profound and extravagant." His harmonic language reflects deep levels of evocative and potent sonic interactions. Known for his collaborative impulse, Bill has produced music for theater, dance, and film, working across styles and genres. Within this cross-disciplinary context, his language embraces electronic sources, traditional acoustic instruments, electric guitar and found sounds. As a performer on the soundplane, Bill explores composition that combines physical modeling synthesis, granular synthesis and acoustic instruments. Inspired by the geography and cultural landscape of the United States, Bill has been an Artist-in-Residence at numerous foundations, national parks and monuments and a fellow and Composer-in-Residence at universities and arts programs across the United States and the Caribbean. An ever-evolving and developing composer, Bill's creative output represents several decades of immersive dedication to his craft.

Described as a "new music ninja" by the Hartford Advocate, **Jessica Rudman** is a Connecticut-based composer and teacher whose music unifies extended techniques with clear melodic development and narrative structures to create a unique and personal emotional expression. Her works have been performed by the International Contemporary Ensemble, Cadillac Moon Ensemble, the Indianapolis Chamber Orchestra, the Hartford Independent Chamber Orchestra, and others. She has received awards from organizations including Boston Metro Opera, SCI/ASCAP, the College Music Society, and the International Alliance for Women in Music. Jessica is currently the Chair of the Creative Studies Department at The Hartt School Community Division. She is also an active theorist and arts advocate, who volunteers with the Women Composers Festival of Hartford and serves as teaching artist with Hartford Performs.

www.jessicarudman.com

The music of **Bill Pfaff** is characterized by a masterful use of musical space, timbral juxtapositions and gestures that have been described



Carol Shansky

is Assistant Professor at Iona College where she manages the music program and Adjunct Professor in Music Education and Applied Flute at New Jersey City University. She received her DMA and MM degrees from Boston University and her BM from Ithaca College. As a flutist, Dr. Shansky 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 National Flute Association, CMS-NE, and Mid-Atlantic Flute Society conferences. A music historian, she is a contributor to the *Journal of Research in Musicology*, *Alta Musica*, *Journal of the International Alliance of Women Musicians*, and *RIME* (USA, online). She has presented papers at national and international conferences such as the St. Augustine Symposium, CMS-NE, East Coast Band Conference, IGEB Conference, Gesellschaft für Tanzforschung, the Adult and Lifelong Learning Symposium, and the North American British Music Studies Association. She serves on the editorial board of the *Journal of Research in Music Performance*.



the Clazz International Music Festival in Arcidosso, Italy.

Adam Sovkoplas has had his compositions performed in nearly two-dozen countries on five continents. Sovkoplas completed his DMA in Composition at the University of Kentucky. Compositions by Sovkoplas have been performed nationally and internationally at various conferences and festivals including the 2nd Annual Festival of New Organ Music, London, England (2007), the OrvietoMusica Festival in Italy (2008), and the 2010 International Computer Music Conference in New York, the 2012 International Summer Arts Institute in Italy, the International Double Reed Society conference in Oxford, Ohio (2012) and at the 2017 International College Music Society in Sydney, Australia. Sovkoplas won the Symphony of the Mountains "Magnum Opus: A New Composer's Competition" in 2012 for his composition titled *Tom Bombadil*. Sovkoplas currently teaches music theory and composition at Eastern Kentucky University and Asbury University. www.societyofcomposers.org/members/AdamSovkoplas

Joseph Sheehan is a composer, pianist, and educator immersed in classical, jazz, and world musics. In his music Sheehan aims to share joy, depth, and beauty, connecting with artists and audiences from diverse musical communities. A prolonged trip to study traditional music, dance, and culture in Ghana, West Africa profoundly enriched Sheehan's musical language. His pieces often inhabit the space between classical, jazz, and world music styles, and have been performed by both jazz and classical musicians. He is a faculty member at Duquesne University and

Nolan Stolz is a composer, scholar and drummer living in Spartanburg, SC. His compositions are clearly influenced by his performance background in jazz fusion and progressive rock, yet firmly rooted in the contemporary classical tradition. Stolz's works may be heard on releases from Ablaze, ESM, Parma/Navona, Six Strings Sounds, and Tributary Music. His flute piece *Princess Ka'iulani* was published in *SCI Journal of Scores* in 2014. Stolz 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 Assistant

Professor and Coordinator of Music at University of South Carolina Upstate. Previously, he taught at the University of Nevada-Las Vegas, Southeast Missouri State University, University of South Dakota, and at two community colleges in Connecticut.

Peter Tinaglia is currently a graduate student in music education at New York University. His scholarly interests include research- and evidence-based curricula, assessments, and instructional methods in the music classroom and private studio. Prior to attending NYU, Peter worked for seven years with the Advanced Placement program of College Board as part of the UbD design and implementation teams for the suite of AP courses and exams. Peter has a master's degree in vocal performance from Manhattan School of Music and is an active recitalist and performer in New York City. In addition, Peter has a master's degree in project management from Boston University and teaches project management through BU's online graduate program.



Admired for her performances of traditional operatic, oratorio, and song literature, soprano **Liana Valente** is recognized as an exciting performer of contemporary music.

She regularly commissions works from emerging and established composers from across the globe and has had the pleasure of collaborating with composers including Violet Archer, Derek Healey, Timothy Brown, Marty Regan, Jason Lovelace, Christine Arens, and Joel Weiss. Valente has presented at national and international



conferences including the 2017 CMS International Conference in Sydney and the "Phenomenon of Singing International Symposium" in Canada, as well as regional/state conferences sponsored by CMS, SAI, MTNA and NFMC. Presentation topics have included; the collaborative process, music of contemporary women composers, advanced vocal techniques, sight-singing in the piano studio, and lecture recitals highlighting music she has commissioned. Valente is Coordinator of Classical Voice at Howard University. She holds degrees from USC, Columbia (DMA); UT, Knoxville (MM); and SUNY Fredonia (BM).

Michael Patrick Wall is an independent researcher and instrumental music teacher in New Jersey, where he directs the concert bands, jazz ensembles, chamber groups, and improvisation ensembles. His research interests include improvisation, creativity, and democratic practice in music education. Dr. Wall holds an Ed.D. and Ed.M. in Music and Music Education from Teachers College, Columbia University and an MA and BA in Music Education from Montclair State University.

Dr. Zora Wolfe is an Assistant Professor of Education, at Widener University where she primarily teaches in the K-12 Educational Leadership Program. Her areas of expertise include collaborative inquiry communities, developing teacher practice in inquiry based pedagogy, and teacher leadership. Her current research focuses on how to develop and support productive learning communities within schools. Her career has spanned teaching kindergarten in an American school in Taiwan, to teaching high school math and science in New York City and Denver, CO. She was part of the founding staff and Principal of



a charter high school, and has experience as an Assistant Principal and Curriculum Director at the K-12 levels. She received a BS in Psycho-Biology from Binghamton University; a MA in Secondary Science Education from Columbia University, Teachers College; and an Ed.D. in Educational Leadership from the University of Pennsylvania.

“Marvelous mood and spirit and model of clarity and good sense” was the description from judges of the American Prize Completion in 2014 where pianist



Hyunki Yoon won the solo piano division. In 2015, he placed second in the American Protégé International Competition. That same year, he made his Carnegie Hall debut and performed with the Ho Chi Minh City Symphony Orchestra. In 2016, he toured Europe, which featured performances in Vienna, Austria; Budapest, Hungary; Brno, Czech Republic; and Marbella, Spain. Yoon earned a Bachelor of Music degree in Piano Performance at Chugye University for the Arts, Seoul, South Korea. He moved to the USA for his Master of Music degree at the University of Missouri–Columbia. He is a candidate for the Doctor of Musical Arts degree in Piano Performance at the University of Missouri–Kansas City, and he is an adjunct professor of piano and choir director at Rockhurst University.

complete solo piano works of Japanese composer Mutsuo Shishido. Yura has presented programs of Shishido’s works around the world, and her debut CD, Mutsuo Shishido Complete Works for Piano, has recently been published by MSR Classics. She has appeared as a guest performer for the Pianodrom International Piano Festival in Albania, and as a collaborative pianist for the Castleman Quartet Program. She is a prize-winner of numerous piano competitions, including the New Orleans Piano Institute Solo and Concerto Competitions and the Music Teachers National Association Young Artists Competition. She holds piano performance degrees from the University of Maryland (BM), Indiana University (MM), and the University of Miami (DMA). She has trained with notable teachers including Edward Auer, Nathan Buckner, Shigeo Neriki, Mikhail Volchok, and Santiago Rodriguez.

Pianist **Akina Yura** has performed throughout the United States, Europe, and Japan. As Presser award recipient, she has extensively researched and recorded the

