



44th CMS Southern Chapter Regional Conference

February 23 – 25, 2023



**Jacksonville University
Jacksonville, Florida**

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ACKNOWLEDGEMENTS

The Southern Chapter of the College Music Society would like to thank all of the following contributors who helped to make the 2023 Conference a success:

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Timothy Snyder, (Dean, Linda Berry Stein College of Fine Arts & Humanities
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Courtenay Harter (Rhodes College)

and special thanks to

Peter Park and the entire CMS National Staff



Dear Conference Participants,

It gives me great pleasure to welcome all of you to the 44th annual Southern Regional Conference!

Our chapter conferences are always full of interesting research topics, great performances and wonderful compositions. The 2023 conference has a robust program where everyone will find something of interest.

I would like to thank everyone on the CMS Southern Board for their many hours of work in putting this conference program together. Thank you to the Jackson University team for being such wonderful, welcoming and accommodating hosts.

Thank you for your part in this conference and I hope this conference will serve as a catalyst for future collaborations, research and performances. I look forward to meeting each and every one of you!

Musically yours,

A handwritten signature in blue ink, appearing to read 'Julia Mortyakova', written in a cursive style.

Julia Mortyakova, D. M.A.
President, College Music Society Southern Chapter
Professor and Chair, Department of Music
Mississippi University for Women



**JACKSONVILLE
UNIVERSITY**

LINDA BERRY STEIN
COLLEGE OF FINE ARTS
& HUMANITIES

February 23, 2023

Dear Colleagues:

On behalf of the faculty of the Department of Music of the Linda Berry Stein College of Fine Arts & Humanities at Jacksonville University, it is my pleasure to welcome you to the 44th Southern Regional Conference of the College Music Society.

Thanks to Julia Mortyakova, Southern Chapter President, for her outstanding work in assembling a diverse and engaging line up of presentations and performances, and to each attendee for your presence and rich contributions to our profession. My thanks also to two individuals here at the university who have made this gathering possible, Chair of Music Kimberly Beasley and Professor Scott Watkins.

I hope you enjoy our beautiful campus and welcoming university community. Best wishes for a stimulating and productive conference. Welcome to Jacksonville University.

Sincerely,

Tim Snyder
Dean, Linda Berry Stein College of Fine Arts & Humanities

Table of Contents

Conference Program: Thursday.....	page 6
Conference Program: Friday.....	page 8
Conference Program: Saturday.....	page 11
Program – Composers Concert No. 1.....	page 12
Program – Composers Concert No. 2.....	page 13
Biographies of Composers and Program Notes, Concert I.....	page 14
Biographies of Performers, Concert I.....	page 17
Biographies of Composers and Program Notes, Concert II.....	page 19
Biographies of Performers, Concert II.....	page 22
Paper Abstracts (order of appearance).....	page 24
Lecture-Recital/Performances Abstracts	page 31
Presenter Bios (alphabetical).....	page 38

Conference Schedule

Thursday, February 23rd 2023

12:00 pm – 5 pm Registration – Terry Lobby

1:00 Opening Session - Terry Recital Hall

Julia Mortyakova (Mississippi University for Women)
CMS Southern Chapter President

Kimberly Beasley, Chair, Department of Music
School of Performing Arts
Linda Berry Stein College of Fine Arts & Humanities
Jacksonville University

Timothy Snyder, Dean
Linda Berry Stein College of Fine Arts & Humanities
Jacksonville University

1:30 pm – 2:30 pm Paper Sessions – Phillips 220

Session Chair: Alice V. Clark (Loyola University New Orleans)

Solkattu for Piano: Applying South Indian Rhythmic Techniques to Keyboard Improvisation
William Hueholt (Florida State University)

Progressive Steps Toward Independence in Afro-Cuban Music for Undergraduate Drum Set Studies
Mike Minarcek (Sinclair Community College)

1:30 pm – 2:30 pm Lecture Recitals - Terry Recital Hall Session Chair: (TBA)

Session Chair: Ann Silverberg (Austin Peay University)

Eliciting Emotion in the Works of Joseph Marx for tenor, flute, and piano

Jeffrey A. Springer (Florida State University)
Karen McLaughlin Large, flute (Florida State University)
Deloise Chagas Lima, piano (Florida State University)

The American Evolution: Works for Piano Duo

Kris Carlisle (Berry College)
Rachel Chung (Spelman College)

2:30-3:30 pm Paper Sessions – Phillips 220

Session Chair: Valentin M. Bogdan (Mississippi University for Women)

Leading Change in Music Teacher Education – How can we better prepare future music teachers?
Natalie Smith (Auburn University)

Filling the Gaps: How To Uniquely Incorporate Music Career and Business Principles Without Interrupting Current Music Curriculum

Jessica Muñiz-Collado (University of North Texas)

2:30-3:30 pm Lecture Recitals - Terry Recital Hall

Session Chair: Courtenay L. Harter (Rhodes College)

From Flowers to Serenades: Transforming "Habanera" in Philippine Piano Music

Benjamin Crowder (St. Augustine, FL)

Music as an Instrument of Negotiation between Cultural Identities: The Case of Native American Music According to Louis W. Ballard and Alberto E. Ginastera

Giuliano Graniti (Middle Georgia State University)

3:30 – 5:00 pm Paper Sessions – Phillips 220

Session Chair: Courtenay L. Harter (Rhodes College)

"Damsel fly:" A Case Study on the Nature of Creativity (7; alternatively put in its own short session?)

Cynthia Selph (St. Leo University)

Alex Ehredt (St. Leo University)

The Persistence of Western Art Music Through Orchestral Work

Sydney L. Mark (Jacksonville University)

Re-Organizing Concert Audiences: Present, Past, and Future

Ann L. Silverberg (Austin Peay State University)

3:30 – 5:00 pm Performances - Terry Recital Hall

Session Chair: Serena Scibelli (University of North Georgia)

Cécile Chaminade Piano Sonata in C Minor Op. 21

Julia Mortyakova (Mississippi University for Women)

The Clarinet Works of William Hueholt

Kelsey Paquin (University of North Alabama)

William Hueholt, piano (University of North Alabama)

Memorial and Memory in Contemporary Experimental Music and Dance

Mike Minarcek (Sinclair Community College)

Sara Hook (University of Illinois at Urbana-Champaign)

5:00 pm – 7:00 pm Dinner on your own

CMS Southern Chapter Board Dinner – River House

7:30 pm – Composers' Concert No. 1- Terry Recital Hall

Session Chair: Julia Mortyakova (Mississippi University for Women)

Friday, February 24th, 2023

9:00 am – 5 pm Registration – Terry Lobby

9:30 am -10:30 am Paper Sessions – Phillips 220

Session Chair: Jessica Muñoz-Collado (University of North Texas)

Imelda Marcos and Defining Philippine Music: Politics, Power, and Auralty (16; author also has submitted lecture-recital)

Benjamin Crowder (St. Augustine, FL)

Amy Beach and Gaelic Symphony: The Advancement of American Musical Identity Through the Exploration of Irish Heritage)

Sarah-Iyuna Spencer (Jacksonville University)

9:30 am -10:30 am Lecture Recitals - Terry Recital Hall

Session Chair: Ann Silverberg (Austin Peay University)

Chae Dong-sun's (1901-1953) "Hometown": Reflecting the Traumas of Colonial Korea (1910-1945) and the Korean War (1950-1953)

Yoon Joo Hwang (University of Central Florida)

Expanding Potential: Considerations for Performing Etudes

Andrew Mahonen (Florida State University)

10:30 am – 12:00 pm Paper Sessions – Phillips 220

Session Chair: Serena Scibelli (University of North Georgia)

Stepping Into a New Era of Piano Technique: A Pedagogical Analysis of Rae de Lisle's Fit-4-Piano Through the Lens of Muscle Injury Prevention

Jackie Kai Zhi Yong (Florida State University)

Expanding the Repertoire: Elementary to Early Advanced Piano Works by Diverse Composers

Jenna Klein (Mississippi State University)

Piano OpenLab. Reinventing the Class-piano Infrastructure for the 21st Century Teachers and Learners

Giuliano Graniti (Middle Georgia State University)

10:30 am – 11:30 am Performances - Terry Recital Hall

Session Chair: Julia Mortyakova (Mississippi University for Women)

Unlocking the Universal Experience of Folk Song: A Look at Canteloube's " Chants d'Auvergne"

Shellie Beeman (Jacksonville State University)

Wendy Freelan (Jacksonville State University)

Breaking Barriers: Performance of works by Romanian composer Carmen Petra Basacopol

Valentin M. Bogdan (Mississippi University for Women)

12:00 pm – 1:30 pm Conference Luncheon – prior registration required - (golf carts available)

1:30 pm – 2:30 pm Paper Sessions – Phillips 220

Session Chair: Courtenay L. Harter (Rhodes College)

Pop Giants of the 1970s Explain Form: Commercial Music Examples for Demonstrating Phrase Structure and Grouping Concepts (14; submitted as demonstration)

Richard A. Williamson (Anderson University)

Heinrich Schenker and Racism in Western Music Theory: The Controversy Three Years On (21)

Lindsay Nicole Miller (Valdosta State University)

1:30 pm – 2:30 pm Performances - Terry Recital Hall

Session Chair: Douglas Mark (Delta State University)

Britten's "Quatre Chansons Françaises"

Ron Brendel (Lee University)

Kristian Klefstad (Belmont University)

Emma Lou Diemer: Piano Sonata No.3

Lanjiabao Ge (Truman State University)

2:30 pm – 3:30 pm Paper Sessions – Phillips 220

Session Chair: Richard Montalto (Mississippi University for Women, emeritus)

School Music and Student Transition to College Music Majors

Steven N. Kelly (Florida State University)

Optimal Function: Helping Students Achieve Flow through use of Technology in the Music Lesson (20; author also submitted "Expanding the Repertoire")

Jenna Klein (Mississippi State University)

2:30 pm – 3:30 pm Lecture Recitals/Performances - Terry Recital Hall

Session Chair: Douglas Mark (Delta State University)

"Local" and "International": Yi-Chih Lu and His Piano Arrangement for Taiwanese Folk Song

Huixian Wu (Florida State University)

American Impressions: Florence Price's "Snapshots" for Piano Solo

Evan Mitchell (University of Florida)

3:30 – 4:30 Paper Sessions – Phillips 220

Session Chair: Kristian Klefstad (Belmont University)

Stepping Back: Reassessing Performance Anxiety through Self-Reflection

Andrew Mahonen (Florida State University)

Globalized and Inclusive Music Education for International Students

Myles Mingyuan Yang (Columbus State University)

Yoon Joo Hwang (University of Central Florida)

5:00 pm – 7:00 pm Dinner on your own

7:30 pm – Composers’ Concert No. 2 - Terry Recital Hall

Session Chair: Julia Mortyakova (Mississippi University for Women)

Wine/cheese reception - Terry Lobby

Saturday, February 25th, 2022

8:00 am – 2:00 pm Registration – Terry Lobby

8:30 am – 9:30 am CMS Annual Business Meeting – Phillips 1
Session Chair: Julia Mortyakova (Mississippi University for Women)

9:30 am – 10:30 am Workshop – Phillips 220

Session Chair: Valentin M. Bogdan (Mississippi University for Women)
The Benefit Mindset in the Music Classroom
Diane Kessel (Georgia Southern University)

9:30 am – 10:00 am Lecture Recitals - Terry Recital Hall

Session Chair: Kristian Klefstad (Belmont University)
The Clarinet Works of Indian Composer John Mayer
Kelsey Paquin, clarinet (University of North Alabama)
William Hueholt, piano (University of North Alabama)

11:00 am – 12:00 pm Performers' Recital - Terry Recital Hall

Session Chair: Serena Scibelli (University of North Georgia)

Hit and Run for Piccolo Trumpet and Fixed Media.....William Price
James Zingara (University of Alabama at Birmingham)

Something Special for KerryOlga Harris
Something Special for Julia

Julia Mortyakova (Mississippi University for Women)

Sonata No. 4 in G Major for Two Cellos.....Jean Barrière (1705-1747)
Mira Frisch (University of North Carolina Charlotte)
Ellie Wee (Appalachian State University)

CMS Composers Concert I
Jacksonville University
February 23, 2023 at 7.30 pm

Nuclear Day..... Neal Endicott (East Tennessee State University)
Cynthia Selph, soprano
Adam Booher, piano

Etudes for Solo PianoValentin M. Bogdan (Mississippi University for Women)
1. Introduction
2. Basso Ostinato
3. Sets
4. Aug(mented)
Valentin M. Bogdan (piano)

Let's Go Back (To How Things Were Before)
.....Solomon Kim (Emory College of Arts and Sciences)
Tracey Paddock, clarinet

Flurries And Flourishes.....Richard Montalto (Mississippi University for Women, ret.)
James J. Zingara, Trumpet

High-Stepping Thingamajig.....Allen Molineux (Dothan, Alabama)
Jacksonville University Percussion Ensemble

CMS Composers Concert II
Jacksonville University
February 24, 2023 at 7.30 pm

Romanza.....Richard Montalto (Mississippi University for Women, ret.)
Sheri Falcone, alto saxophone
Rosangela Sebba, piano

Mnemosyne.....Kyle Vanderburg (North Dakota State University)

Jacksonville University Chamber Choir

The Rainbow.....Roger Petersen (Del Mar College)
Jacksonville University Chamber Choir

Traveling Down A Lonely Road.....Joe L. Alexander (Mississippi University for Women)
Joe L. Alexander, tuba

Child's Play.....Paul Osterfield (Middle Tennessee State University)
Anne-Gaëlle Ravetto, violin
Douglas Mark, trombone

Who Cares If You Listen.....John Frantzen (Lisle, Illinois)
Serena Scibelli, violin

Biographies of Composers and Program Notes – Composers Concert No. 1

Neal Endicott (b. 1990) is a composer, educator, scholar, and saxophonist. His music is rooted in his experiences, personal history, and extramusical passions and is directed outward to the world from that perspective. His work frequently engages with jazz harmonic and melodic language, with the asymmetric metrical language of Eastern-European folk music, and makes use of varied orchestral color and texture as principal structural forces. His humor, love of literature, and passions for travel, food, wine, and spirits often inspire his work, as does his engagement with politics and activism. His compositions have been awarded by the Dartmouth College Wind Ensemble, Michigan State University, the Sinta Quartet, the American Prize in Composition, the Mivos Quartet, and the PUBLIQuartet. His Concerto for Soprano Saxophone and Orchestra was twice awarded by Michigan State University and premiered by the MSU Symphony Orchestra with soloist Evan Harris in the spring of 2019. Neal holds degrees in Music Composition (DMA) and Theory (MM) from Michigan State University, and in Music Composition (MM), Business (MBA), and Saxophone Performance (BM) from Western Michigan University. His primary instructors in composition were David Biedenbender, Alexis Bacon, Richard Adams, and C. Curtis Smith. Neal currently serves on the faculty of East Tennessee State University.

"Nuclear Day," set for voice and piano, is my first attempt to bring music to the words of my late Great-Uncle Mick Vranich. Mick's poetry is highly visceral and emotive, and often speaks to a sense of longing, imposter syndrome, and bleakness, yet also paints vivid images of a life filled with friends, a love of nature, a sense of purpose (albeit one that is often juxtaposed with malaise), and an abiding fondness for a place - Detroit - that never quite loved him the way that he loved it. This particular poem, from a set titled "Radnik Pisar" (a Serbian phrase meaning "worker writer") brims with imagery of the everyday counterposed to imagery of a world spiraling into chaos. It's an image that resonates eerily as well today as it did when Mick wrote the words in 1983. Throughout the piece, I utilize a compositional technique that I developed (in isolation, if not originality) whereby I translate the letters of a given text into musical pitch. I also incorporate a technique for bowing the strings of the piano that was originally developed by one of my compositional mentors, C. Curtis Smith.

Pianist and composer **Valentin Mihai Bogdan** serves as Professor of Music at Mississippi University for Women. His compositions were performed internationally at the Assisi Festival of Performing Arts (Italy), Moscow Composers' House (Moscow, Russia), Prokofiev Museum (Moscow, Russia), Spectrum Festival (Kazan, Russia), Sala Patria (Brasov, Romanian), Transilvania University Concert Series (Romania). In the US, some of his most significant performances are at Festival Miami, Music at MOCA Concert Series, International Trumpet Guild Conference (2017 and 2022), the Oregon Bach Festival, and at new music concerts hosted by the College Music Society, NACUSA, the Society of Composers Inc.

His music was premiered by musicians of the Cleveland Symphony Orchestra, Grambling State University Wind Ensemble, Black Bayou Brass Trio, UAB Chamber Trio, Bordertown Bones, and the AWC Wind Ensemble. He has fulfilled commissions by trumpet virtuosos James Zingara, Randall Sorensen, the University of Alabama Birmingham Trumpet Ensemble, the Starkville-MSU Symphony, the AWC Concert Band, and Dranoff Two Piano Foundation of Miami. He was the winner of an Artist Fellowship from the Mississippi Arts Commission (2018). Valentin was named the 2010 Florida State Music Teachers Association commissioned composer of the year, and the 2015 Mississippi Music Teachers Association commissioned composer. As a pianist, he has won awards at national and international competitions, and he performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He is a graduate of Wayne State University, Michigan State University and University of Miami, with degrees in piano and composition.

“Etudes for Solo Piano” is a work which examines the three different entities involved in a live performance: performer, composer, and the audience. The piece was commissioned by the Florida Music Teachers Association.

Through his music composition and arts leadership, Atlanta-based **Solomon Kim** (b. 2001) creates inclusive artistic communities and compelling musical experiences. Currently, Solomon is a third-year student studying composition at Emory University as a Dean's Achievement Scholar with Adam Mirza and Katherine Young. Additional instructors include composers such as David Ludwig, Reiko Füeting, Melinda Wagner, George Tsontakis, Zhou Long, Christopher Dobrian, and Timuçin Sahin. He is also a cellist in the Emory University Symphony Orchestra with additional interests in conducted improvisation and contemporary performance.

Solomon's music has been performed in Japan and the United States, with premieres and performances at the Atlantic Music Festival, Heifetz International Music Institute, and Emory University Department of Music, among others. Recent/in-progress projects include a wind octet after Stravinsky's, an orchestral overture exploring Korean folklore, and a structured electroacoustic improvisation exploring groupthink and echo chambers. His current project, a suite of compositions called Network Theory, commissions three Atlanta and US-based artists to create a sonic representation of his artistic ecosystem.

Solomon is a passionate advocate for new music in Atlanta as the founder of the Emory Composers 'Society, a club fostering an inclusive musical community through premiering diverse new works and hosting events on campus and throughout the city of Atlanta. As a 2022-2023 Fellow in the Stipe Society of Creative Scholars, he serves as Emory's ambassador for the musical arts on campus.

“Let's Go Back (To How Things Were Before)” refracts hundreds of years of classical tradition and reflects on contemporary movements towards past sounds — whether in neo-Romantic, neo-Classical, pastiche, or pop styles. In Movement 1: Let's Go Back, angular melodies and an exploration of the clarinet's range invite the listener into the sound world of the clarinet. Movement 2: How Things Were Before expand on the tendency to return to the old. Scalar motives ascend and descend, notes are inflected then discarded; the descending fifth pervades the structure of this piece, as it pervades the harmonic language of the common practice. Extended techniques and contemporary language struggle against a binary (perhaps even too binary) formal container. Tonal and post-tonal materials are juxtaposed and combined in intertwining lines, and in them, we glimpse fragments of melodies, voices, and echoes of the past and future. The full range of the clarinet and the diversity of musical materials form a deep exploration of the solo clarinet idiom.

Dr. Richard Montalto holds degrees in composition from the University of New Orleans, Tulane University, and the University of North Texas. He is the recipient of a number of awards, including an ASCAP Grants to Young Composers Award for his Symphony for Wind Ensemble, over 35 ASCAP Standard Awards, a Mississippi Institutes of Higher Learning Technology Award, and a Mississippi Artist Fellowship for his Symphony #2. Richard was the 2018 Mississippi Music Teachers Association Commissioned Composer. His works have been performed at Carnegie Hall, Symphony Space in New York, the Montreaux International Jazz Festival, the New Orleans Contemporary Arts Center, the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States, several CMS International Conferences, the National World War I Museum, numerous academic conferences, and throughout the United States and Europe. He has served as President of the Southeastern Composers 'League, President of the College Music Society Southern Chapter and President of the National Association of Composers, USA Mid-South Chapter.

As a bassist, he has performed across the United States, in South America, and in Europe with a number of ensembles, including Harry Connick, Neil Sedaka, the 5th Dimension, and the New Orleans Pops. He was formerly Principal Bass in the Starkville/Mississippi State University Orchestra.

Prior to joining the Mississippi University for Women faculty in 1988, he served as director of the University of New Orleans Jazz Band. Richard retired as Professor Emeritus of Music at Mississippi University for Women in May, 2016.

“Flurries and Flourishes”, composed in 2019, is a study in dualities – tonal/atonal, synchronization/independence, thematic/non-thematic, pulse/non-pulse. Juxtaposed presentation of opposing elements does not occur; such presentation appears in the gradual development of the work. One aspect of the work, occurring at the approximate mid-point of the piece, is a passage in the accompaniment influenced by the effect known as a Shepard tone.

Allen Molineux (b.1950) received a B.M. degree in composition from DePauw University, a M.M. in composition degree from the Eastman School of Music and a D.M. in composition from Florida State University. In addition, he attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller’s 1986 Atlantic Center for the Arts Workshop and Pierre Boulez’s Carnegie Hall Workshop in 1999.

His orchestral work “Trifles” was the winner of the Tampa Bay Symphony’s first composition contest; receiving three performances by them in 2017. In addition, it is now released on the ABLAZE Records label and is published by Da Vinci Publications. His work “Zappy” for brass quintet and three percussionists was chosen as the winner of the Percussive Arts Society’s 2017 composition contest. In 2019, his “Something Unsettled” for trumpet and piano was the winning submission in Category I for the McMurry New Music Project and his “Tears of Ramah” was the first place winner of the Hillcrest Wind Ensemble Composition Contest and was performed by the University of Louisville’s Wind Ensemble at the College Music Society’s National Conference.

In 2021, his “Scherzi” was recorded by composer/pianist Jeffrey Jacob on the New Ariel label and his string orchestra piece “Contentamento” by conductor Pawel Kotla and the Kalisz Philharmonic Orchestra on the Phasma-Music label.

As this work began to be written, it became clear to the composer that it projected an image of people doing a march-like dance with their legs rising up quite high with each step. And although there are passages where the element of an incessant beat disappears, it’s never very long before the constant, steady beat returns to reinforce the intended scenario. The conundrum was what to call such a work that is not a march, nor a dance or any other standard form. And so until he can figure that out, it’s just a thingamajig.

Biographies of Performers – Composers Concert No. 1

Sheri Falcone is currently Instructor of Clarinet and Saxophone and the Woodwind and Performance Area Coordinator at Mississippi State University. Her responsibilities include, applied studies in clarinet and saxophone, chamber music classes and advanced woodwind methods for the Master of Music Education program. In addition to her teaching duties, Ms. Falcone serves as the principal clarinetist with the Starkville/MSU Symphony Orchestra, subs with Orchestras and performs as a soloist. She has performed and presented at the College Music Society, National Association of Wind and Percussion Instructors and the International Double Reed Society at the International, National, and Regional levels. In 2018, she was invited as guest alumna to perform at Onondaga Community College in Syracuse, New York through their Arts Across Campus Program. She has also served on the board of the Mississippi Music Teachers Association as the Vice-President for Collegiate and National Competitions. Her current and former students have won competitions including MMTA and the state MTNA Young Artist Competition and as winners of the Starkville/MSU Symphony Concerto Competition. She has had two students who taught in Europe, one at the St. Gilgen International School in St. Gilgen, Austria and one at the Amadeus International School Vienna, Austria and many who are teaching in the public schools. Ms. Falcone released a chamber music CD with Centaur Records, Inc. in 2015 with works by Igor Stravinsky, Bill Douglas and Mississippian composer Shandy Phillips. The CD is a premiere of trio and quartet music for clarinet, bassoon, violin and piano. Aside from music, Ms. Falcone is fluent in American Sign Language and has presented at the International Conference on the Health Risks of Youth on the topic “Effective Health Communication Among Hearing Impaired with ASL as a Primary Language.” Ms. Falcone also spent two years teaching K-6 in Syracuse, New York and one-year teaching as an assistant band director (grades 6-12) in Charleston, South Carolina. While in Charleston, she was also an adjunct clarinet instructor at Charleston Southern University. Ms. Falcone is affiliated with several national associations such as, Music Teachers National Association, the College Music Society, and the National Association of College Wind and Percussion Instructors. Ms. Falcone holds an Associate degree in Applied Science from Onondaga Community College, a Bachelor of Music in Music Education and a Master of Music in Music Education and Clarinet from Syracuse University and has done some additional work toward her doctorate degree.

Dr. Cynthia Selph is the Assistant Professor of Music and Music Ministry, at Saint Leo University. She earned a BA in Sacred Music at Huntingdon College, an MM in Choral Conducting and Vocal Performance and a PhD in Music Education at the University of South Florida. Dr. Selph authored the textbook titled *Making Sense of the Sound: The Art of Listening Well to Great Music*, published in 2022 through Great River Learning for the popular University Explorations course of the same name which she also developed. Dr. Selph is a frequent faculty performer of repertoire as diverse as the music of Maurice Delage, Manuel de Falla, Gwyneth Walker, and Florence Price. Dr. Selph has been an adjudicator for the local NATS organization and the Central Florida Arts Council. She maintains active memberships in College Music Society (CMS); National Association for Music Education (NAfME) Florida Music Educators Association (FMEA); American Choral Directors Association (ACDA); National Association for Teachers of Singing (NATS). She is currently serving as the secretary/treasurer of the College Music Society Southern Chapter.

Pianist **Adam Booher** is Assistant Professor of Music at Freed-Hardeman University. He serves as the National Senior Performance Competitions Coordinator for Music Teachers National Association and has been published in *American Music Teacher* magazine. Mr. Booher adjudicates local,

state, and international piano competitions and served for three years as the state chair of Florida's MTNA Competitive Events. He has performed with cellist Carlos Audi at the Palm Beach Atlantic Hispanic Heritage Festival, the College Music Society Southeastern Regional Conference, and the Florida State Music Teachers Association Conference. Previously, Mr. Booher served as Associate Professor of Music and Associate Academic Dean for Institutional Effectiveness at Florida College. In 2022, his college freshman composition student won third place nationally in MTNA's Young Artist Composition Competition. Mr. Booher received the Master's degree in Piano Performance from Florida State University, where he studied with Joel Hastings.

Dr. Tracey Paddock currently performs as Principal Clarinetist of the St. Augustine Orchestra and is on the music faculties of Flagler College and Florida Gateway College. She is active as a chamber musician and soloist, and has performed as Bass Clarinetist with the Jacksonville Civic Orchestra, and as a tenor vocalist in the Epcot Candlelight Processional Cast Choir. Before moving to St. Augustine, Dr. Paddock performed as Clarinetist with "The President's Own" U.S. Marine Band from 1998 to 2020, retiring as a Master Sergeant. She performed with the band for over 21 years, providing music for the President of the United States and countless international dignitaries, and giving concert performances across the country and overseas. She was a frequent soloist with the Band and Marine Chamber Orchestra, and was very active as a chamber musician. Throughout her career with the band, Paddock was very involved with educational outreach, and served as the Tour Education Outreach Coordinator during several of the band's annual National Tours. Through her private clarinet studio, Dr. Paddock has coached many clarinetists along their pathways to top music schools and musical careers. Dr. Paddock received the Bachelor of Music from Indiana University, where she studied with James Campbell, as a Herriman Clarinet Scholar. She was then awarded a Fulbright Grant to pursue a Master of Music degree at the Royal Academy of Music in London, where she studied with Angela Malsbury, Keith Puddy, and Richard Addison, and participated in lessons or master classes with Karl Leister, Thea King, Andrew Marriner, and Gervase de Peyer. Upon her return to the US, Paddock received a Florida State University Fellowship to pursue a Doctor of Music degree with Dr. Frank Kowalsky. She completed the degree in 2011, and her treatise, "A Biographical Dictionary of Twentieth-Century Clarinetists," is a widely-cited reference, and has been called "...the most profoundly useful treatise on American clarinetists that exists in the world today." Tracey Paddock is a Royal Global Artist.

Dr. James Zingara is currently Associate Professor of Trumpet at the University of Alabama at Birmingham where his responsibilities include applied trumpet and brass methods, brass ensembles, performing with the UAB Faculty Brass Quintet and coordinating the annual UAB Brass Symposium. He has performed in 34 states as well as in Europe, Canada, and Asia. From 1989-1996 he served as principal cornet with the US Air Force Heritage of America Band. Dr. Zingara currently represents Conn-Selmer as a Bach Trumpet Artist and has recently released two recent solo/chamber recordings on the Ravello label: *Textures*, 2016, and *Many New Trails to Blaze*, 2018.

Biographies of Composers and Program Notes – Composers Concert No. 2

Dr. Richard Montalto holds degrees in composition from the University of New Orleans, Tulane University, and the University of North Texas. He is the recipient of a number of awards, including an ASCAP Grants to Young Composers Award for his Symphony for Wind Ensemble, over 35 ASCAP Standard Awards, a Mississippi Institutes of Higher Learning Technology Award, and a Mississippi Artist Fellowship for his Symphony #2. Richard was the 2018 Mississippi Music Teachers Association Commissioned Composer. His works have been performed at Carnegie Hall, Symphony Space in New York, the Montreaux International Jazz Festival, the New Orleans Contemporary Arts Center, the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States, several CMS International Conferences, the National World War I Museum, numerous academic conferences, and throughout the United States and Europe. He has served as President of the Southeastern Composers 'League, President of the College Music Society Southern Chapter and President of the National Association of Composers, USA Mid-South Chapter.

As a bassist, he has performed across the United States, in South America, and in Europe with a number of ensembles, including Harry Connick, Neil Sedaka, the 5th Dimension, and the New Orleans Pops. He was formerly Principal Bass in the Starkville/Mississippi State University Orchestra.

Prior to joining the Mississippi University for Women faculty in 1988, he served as director of the University of New Orleans Jazz Band. Richard retired as Professor Emeritus of Music at Mississippi University for Women in May, 2016.

Although my works are primarily contemporary in style, I have occasionally evoked earlier eras. Romanza is one such work, being unambiguously late-Romantic in form, mood, and technique. The work is in a clear ABA form, with the A sections in A Major and the contrasting B section in D Major. Romanza was composed in 2022 for today's performer.

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

Kyle's music has been heard abroad at conferences and festivals including ICMC, SEAMUS, NYCEMF, MA/IN, the Symposium on Acoustic Ecology, the Diffrazioni Festival, Festival Futura, the North American Saxophone Alliance, ClarinetFest, and Sonorities. Some of his recent inspirations have included the sorts of correspondence received by poetry journals (Letters to the Poetry Editor), a project to measure lunar reflectivity (Calibrating the Moon), the American political system (Earmarks), and the snow in Fargo (Drift, Thaw, The Earth Shall Soon Dissolve Like Snow)

He holds degrees from Drury University (AB) and the University of Oklahoma (MM, DMA), studying under composers Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He has participated in composition masterclasses with David Maslanka, Chris Brubeck, Benjamin Broening, and others. He'd be delighted if you checked out KyleVanderburg.com to learn more.

Composers and audiences both rely a lot on memory. Whether it is an earlier theme, or an expectation that is met in an unexpected way, or writing in a style reminiscent of times past, we rely on memory to keep things straight. Fittingly, Mnemosyne, by the American poet Trumbull Stickney (1874-1904), is named after the Greek goddess of memory and the mother of the nine Muses. Stickney tells a story of remembrance and nostalgia, relying on our own memories and supplying us with more, with a refrain of homesickness.

Roger W. Petersen (b. 1976) is currently an Associate Professor of Composition and Theory at Del Mar College in Corpus Christi, Texas. Prior to his appointment at Del Mar College in 2013, he spent two years teaching in a similar capacity at Mahidol University in Bangkok, Thailand. A San Francisco

native, he holds degrees from Michigan State University (DMA/Composition and MM/Theory), San Francisco Conservatory of Music (MM/Composition), and Sonoma State University (BFA). He has studied composition with Ricardo Lorenz, Elinor Armer, and Will Johnson.

His compositions have been recorded and commercially released on a number of albums; including *Where Her Lingering Smile Resides* with conductor Gudni Emilsson and the Thailand Philharmonic Orchestra; *Raining Light* on the album, *Winds of Salaya*; *Chasing the Silence* (saxophone quartet) and *In Dreams* (saxophone ensemble) by the h2 quartet for their second album, *Times and Spaces*; and *Naxos* by the Atlantic Harp Duo on their album, *Ariadne Rediviva*.

Commissions have come from the Thailand Philharmonic Orchestra, Contemporary Enclave, Atlantic Harp Duo, h2 quartet, San Francisco International Music Festival, Southeastern Louisiana University, Schola Cantorum of San Francisco, Bay Area Composers 'Circle, and MSU Wind Symphony. His music has been performed internationally and as part of numerous festivals, including the Thailand International Composition Festival, CMS regional and national conferences, International Saxophone Symposium, World Saxophone Congress, North American Saxophone Alliance, and San Francisco International Music Festival.

For more information about Roger and his music, please visit the following website:
<http://www.rogerwpetersen.com>

The text from The Rainbow comes from an excerpt from William Wordsworth's, Ode: Intimations of Immortality from Recollections of Early Childhood. "The Rainbow comes and goes, And lovely is the Rose, The Moon doth with delight Look round her when the heavens are bare, Waters on a starry night Are beautiful and fair; The sunshine is a glorious birth; But yet I know, where'er I go, That there hath past away a glory from the earth." The following is solely my interpretation of the text, and I hope my setting reflects and magnifies that interpretation: The last two lines speak to the inherent impermanence of all things while connecting to the temporary nature from the wonderful imagery described in the rest of the stanza. The words resonate with the universality of birth, death, and rebirth, as we experience them in both our outer and inner lives. However, the poem doesn't reverberate with the sadness of death and endings, but rather a gratitude for the life experience that reveals the immense gifts on the other side of loss and grief.

Composer, tubist, and theory pedagogist **Joe L. Alexander**, joined the Mississippi University for Women's music faculty in the Fall of 2016. His music has been performed throughout the United States, Germany, Greece, Scotland, and South Korea. Many of these compositions have been performed on recitals/conferences of the Birmingham Art Music Alliance; the College Music Society; the Louisiana Composers 'Consortium; National Association of Composers, USA (NACUSA); the Society of Composers, Inc.; the Southeastern Composers 'League; the Southeastern Electro-Acoustic Composers Collective; and the International Tuba Euphonium Association. His music has been featured at Bowling Green State University's annual New Music & Art Festival, the Electroacoustic Barn Dance, the Birmingham New Music Festival, New Music on the Bayou Festival and New Music for Young Ensembles. In 2012, he was the commissioned composer for the Louisiana Music Teachers Association. In 2017, Alexander was the Mississippi Music Teachers Association commissioned composer.

Alexander serves as a Professor of Music at the "W" where he teaches Theory, Composition, and Brass Instruments. He has served as the National Treasurer for NACUSA. While at Louisiana Tech University, he hosted the 2005 & 2010 Southeastern Composers 'League's Forum and the 2013 NACUSA National Festival. Alexander holds a Doctor of Musical Arts degree from the University of North Texas and has studied composition with Newel Kay Brown, Douglas Knehans, Martin Mailman, Cindy McTee, and James Riley. Tuba teachers include Bruce Mosier, Ken Meisinger and James Michael Dunn. Additional information about the composer can be found by visiting his website, jlacomposer.com.

Traveling Down a Lonely Road, for unaccompanied tuba, was composed at the request of my good friend, Betty Wishart, for performance at the 2016 Southeastern Composers League Forum. Dr. Wishart hosted the event at her school, Campbell University, which is located in Buies Creek, North Carolina. The piece was premiered on a Mid-South, National Association of Composers, USA concert at

the Mississippi University for Women in Columbus a couple of weeks before the SCL Forum. The composer performed the piece on both occasions.

Paul Osterfield has been a Fellow at the MacDowell Colony, and has won awards from the Tennessee Arts Commission, BMI, ASCAP, the Library of Congress, and the National Federation of Music Clubs. His works are available on the Albany, Equilibrium, Navona, and Ravello labels. Currently on the faculty at Middle Tennessee State University, Paul has earned degrees from Cornell University, Indiana University, and the Cleveland Institute of Music, having studied with Steven Stucky, Roberto Sierra, Eugene O'Brien, Frederick Fox, and Donald Erb. More information can be found at www.paulosterfield.com.

When I was a child, there were a lot of kids in our neighborhood, and we spent summers (and weekends during other seasons) together, playing various games outside. The four movements of Child's Play represent four games that we used to play. The first three (Red Light, Green Light; Ghost in the Graveyard; and Duck, Duck, Goose) are were common games at the time, but the fourth (Animal) was a game of our invention, with our front yard as the specific playing field.

Athanasius Frantzen's dynamic and distinctive style has earned high praise from audiences throughout the United States and abroad. Performed at esteemed venues such as Carnegie Hall, the Lincoln Memorial, Jordan Hall, China's Shanxi Television Station Concert Hall and the Smithsonian National Portrait Gallery. Frantzen's commission highlights include the Quad City Symphony Orchestra, Smithsonian National Portrait Gallery, Manhattan School of Music, New York City's Corpus Christi Choir, University of Central Florida, and the Nashua Chamber Orchestra. Under the direction of Yannick Nézet-Séguin, the Philadelphia Orchestra commissioned Athanasius to co-orchestrate and arrange the music for their performance with the Papal Choir during the Papal Mass on Benjamin Parkway. Multi-media art exhibitions at the Smithsonian National Portrait Gallery, Figge Art Museum, State Historical Museum of Iowa, and the Dubuque Museum of Art featured his music and sound design. Frantzen has been awarded artist residencies at the Millay Colony for the Arts, the Brush Creek Foundation, and the Kimmel Harding Nelson Center.

Frantzen's honors and awards include prizes in the 2nd International Frank Ticheli Composition Competition, the Penfield Music Commission Project, and finalist in the G. Schirmer Young American's Band Competition. The American Composer Forum, the Iowa Arts Council and the National Endowment for the Arts awarded grants for several of his multi-media projects. His orchestra work *Beyond a Wild Dream* has been featured on *Performance Today*. Published by Manhattan Beach Music, Theodore Presser, Murphy Music Press and ECS Publishing he currently resides in metropolitan Chicago where he operates his music production company.

The Twentieth-Century featured many composers who pioneered the expansion of the sonic palette to where now all sounds are possible. Many books, articles, lectures, and sermons espoused the dawn of a new era, of a new expression, of new sonic possibilities. Who Cares if You Listen embraces not only the vast array of sounds available both acoustic and digital, but also the rhythms and tonalities of the actual words used by a few of these trailblazing composers when stating their case for progress and evolution. Three Twentieth-Century composers and words attributed to them are used in the composition. "Who Cares if you Listen?" "Music was born free; and to win freedom is its destiny." "Get up and use your ears like a man!"

Biographies of Performers – Composers Concert No. 2

Dr. Rosângela Yazbec Sebba currently serves as Professor of Piano, Music Theory, and Ear Training at Mississippi State University where she coordinates the keyboard area and Community Music School. She is the founder and coordinator of the Brazilian Music Festival, the Community Music School, formerly Piano Pre-College, and the MSU Steinway Initiative. She is on the board of MMTA as the co-VP for Pre-College Evaluations, GTMF secretary and VP for Evaluations. She combines an active concert and teaching schedule and is noted for her lecture-recitals and research in Brazilian music. Rosângela has performed, given masterclasses and lectures in North and South America, Europe and Asia, and presented at state, regional, national and international conferences. Currently she is a reviewer for the American Music Teacher Magazine and has published arrangements of Brazilian music for different instruments. As a sought-after chamber musician, she has collaborated in recitals and masterclasses of renowned artists and is the pianist for the Millennia Musicae Trio which has premiered and recorded works by contemporary composers, releasing their first CD on the Centaur Label in 2017. Her solo album Eight Sonatinas and the Sonata for Piano Solo by M. Camargo Guarnieri was the first world released recording of the 8 sonatinas and the sonata, being featured in different broadcasts on WWFM and WQXR in New York area. Rosângela is a Steinway Artist and was the 2015 Mississippi Arts Commission Fellow.

The **Jacksonville University Singers** perform an eclectic and challenging repertoire spanning the centuries and the globe including Renaissance polyphony, Baroque and Classical masterworks, folksongs, music theatre, opera, and new music by living composers. The ensemble has performed for conferences of the American Choral Directors Association, the Florida Music Educators Association and the Music Teachers National Association. Other notable performances include concerts in England's Canterbury Cathedral, La Madeline - Paris, St. Peter's Basilica, and TEDx. This March, they will present Benjamin Britten's "Rejoice in the Lamb" at St. Patrick's Cathedral, New York.

Infinitus is a student led, new music choral collective at Jacksonville University inspired by the Choral Composer/Conductor Collective (C4) of New York City. The ensemble has no single artistic director, instead making artistic and executive decisions through conversation and consensus. Repertoire is limited to music written in the past 25 years, prominently featuring new works written by our members, local composers, and those who are too often overlooked. Infinitus is the first collegiate member of the C4 Network and will share a concert with C4 at The Church of the Transfiguration this March.

Douglas Mark provides instruction in applied low brass, and directs the DSU brass ensemble. He has held similar positions at the Hochstein School of Music, Hamilton College, Nazareth College, and Colgate University, all located in western NY. In addition to his teaching responsibilities, Dr. Mark has performed with several orchestras, including the Rochester Philharmonic Orchestra, Buffalo Philharmonic Orchestra, Syracuse Symphony Orchestra and the Binghamton Philharmonic Orchestra, among others. Locally, he has performed with the Memphis Symphony Orchestra, Mississippi Symphony Orchestra, Tupelo Symphony and the Delta Symphony. He has been an artist-in-residence at the Banff Centre for the Arts. An advocate of community music projects, Dr. Mark has participated in the NEA Chamber Music Rural Residency in Liberal, KS. He has performed internationally in Canada, France, Germany, Japan, Mexico, Russia and Taiwan. Dr. Mark received his DMA from the Eastman School of Music, where he studied with John Marcellus. He earned his MM from the New England Conservatory of Music and

undergraduate degrees in music performance and sociology from Northwestern University. His musical training also included studies with John Swallow, Frank Crisafulli, and Per Brevig.

Anne-Gaëlle Ravetto, violinist, is an adjunct faculty member of the Delta State University Department of Music. She serves as a collaborative artist, provides instruction in the music education curriculum and maintains a private teaching studio. She has performed at numerous music festivals and academic conferences including the Heidelberg Castle Festival, the Ohio Light Opera, the College Music Society-Southern Region, the Big 12 Trombone Conference and the American Trombone Workshop. Regional recital appearances include Rhodes College, University of Memphis, Henderson State University and UT-Martin, among others.

Ms. Ravetto served on the violin faculty at the Hochstein School of Music, maintained a private teaching studio in Rochester, NY, and was active throughout western NY. She performed regularly with the Rochester Oratorio Society, Air de Cour, the Kunde Chorale and the Rochester Broadway Theatre League. Ms. Ravetto was a Resident Artist of the Banff (Alberta, Canada) Centre of the Arts, and received her Master of Music degree from the Eastman School of Music. Locally, she has performed with the Tupelo Symphony Orchestra and served as faculty member with the Mississippi Summer Arts Institute. Before moving to the US, she held numerous faculty positions in her native country, including Professor of Violin at the National Music School of Le Havre and National Music School of Notre Dame de Gravenchon. As a performer, Ms. Ravetto was active throughout France. Her credits include engagements with the Lyon Opera under Kent Nagano, the Orchestre Philharmonique des Pays de la Loire under Marc Soustrot, the Orchestre des Prix, and the Orchestre Colonne.

Serena Scibelli is currently faculty at the University of North Georgia. She has presented masterclasses and performed as a soloist, in chamber and orchestra settings in the United States, Europe, Russia, South America and Arab countries in theaters such as Wiener Musikverein, Royal Opera House Muscat, and Teatro Real de Madrid. As a soloist and Concertmistress, she has collaborated with orchestras such as Athens Symphony Orchestra, GA and the Venice Symphony Orchestra, FL. Passionate about research and contemporary music for years, Dr. Scibelli is an active participant in international conferences such as the Music by Women Festival. She has published articles including the one on Tania León by Quinte Parallele and has been collaborating with composers performing and recording new compositions for violin. As a musician, she aims to bridge the gap between classical music and today's life by considering music a need, not just entertainment. An enthusiastic supporter of the importance of education, arts and interculturality, she is cultural curator for ATHICA (Athens Institute for Contemporary Art) and a member of the Department of Culture of the city of Athens, GA. Serena Scibelli graduated from the Florence Conservatory at the age of 19 and continued her studies with a MM in performance at the Steffani Conservatory in Castelfranco Veneto IT, and a MM in performance at UGA where she then obtained a DMA in 2018. In 2021 she completed a MM at the Cattolica University of Milan in Cultural Diplomacy for International Relations and Global Communication.

Paper Presentations Abstracts

Filling the Gaps: How To Uniquely Incorporate Music Career and Business Principles Without Interrupting Current Music Curriculums

Music educators and private music instructors often teach traditional concepts of music including performance, theory, and composition after completing their education, yet very few receive any training in music career development or how to teach music business principles to their students. With student debt on the rise and a decline in music major enrollments, how can music educators better prepare the next generation of musicians for sustainable careers in the field of music? The goal with this demonstration is to provide music educators/instructors with unique ways to incorporate music business and career principles in their current music curriculum so that students can become well-informed of career opportunities in the music and music-related industries, have a greater desire to pursue a music degree, and make smarter financial decisions when choosing the best college/university for their specific interest.

Imelda Marcos and Defining Philippine Music: Politics, Power, and Aurality

The Marcos Regime (1965 – 1986) sought significant change in the Philippines in economics, politics, and, music. Imelda Marcos, wife to Ferdinand Marcos, was a prominent figure in Philippine politics and musical development. Imelda was considered to be the most powerful woman in the Philippines with access to wealth, popularity, and political power. Her power was not only in the Philippines but was also on the international spotlight, noted by the meetings she had with American presidents and their wives, during the Marcos Regime. She was noted as a patroness of music, who sought to promote Philippine music, spending great amounts of money on the creation of the Philippine Cultural Centre in Manila and musical concerts that were hosted there. Yet despite what Imelda promoted, her statement about promoting Philippine music was ironic. Irony is noted in her relationships and patronage to pianists during the time, the Manila Conference of 1975, and her self-promotion of her own music. This paper showcases - and argues, that despite the power she had attained because of her husband, she failed to create a centralized, Filipinized, identity in music. Instead, Imelda, rejected the standards of what other Asian countries have been developing for thousands of years in cultures and musical practices, for Western consumerism and favoritism.

Piano OpenLab. Reinventing the Class-piano Infrastructure for the 21st Century Teachers and Learners.

Music departments invest a considerable amount of money to purchase the keyboard lab systems on the market today. Teachers mostly use them only for group piano classes, with limited flexibility and adaptability. The most famous lab systems are made by big companies like Yamaha and Roland, and although they ensure a great sound quality, they still relies on a sophisticated and complex wiring technology, and are expensive to maintain and to update/upgrade.

Piano OpenLab - a system prototype based on an open-source operating system that runs on a tiny and inexpensive single board computer called Raspberry Pi - reinvents the infrastructure of the class piano and brings it to a new level of teaching using innovative and sustainable technology, with the following distinctions:

- It assigns the sound quality to the computer instead of the piano, by using MIDI, DAWs, and no-latency apps.
- It reduces wired connections between components, by using computer and online-based technologies.
- It is extremely modular, so to make part replacement easier and cheaper.
- It makes the system adaptable to many activities, such as music technology, music production, and composition classes.
- It is easily updatable and upgradable with affordable and user-friendly software installations.
- It improves accessibility and enhances remote instruction (giving access to MOOC).

During the presentation, attendees will know more about the rationale and the technology behind Piano

OpenLab. Video demonstrations will be shown that include some of the improved activities Piano OpenLab can run, as compared to the traditional systems in use today.

Solkattu for Piano: Applying South Indian Rhythmic Techniques to Keyboard Improvisation

For centuries, South Indian classical musicians have cultivated a distinctive rhythmic language known as solkattu. This system combines patterns of spoken syllables against a stable tala (rhythmic cycle). While similarities may be observed between solkattu and Western classical rhythm syllables, significant differences exist. In particular, solkattu is an ideal system for improvisation. Its flexibility permits free recombination of subdivided groupings, while its structure makes clear the large-scale relationships between these constituent parts. Through drumming, song, dance, or spoken performance, South Indian artists use solkattu to create and perform extended improvisations of dazzling rhythmic complexity. Recently, these techniques have taken root in other genres, as exemplified by jazz musicians such as Vijay Iyer and Rudresh Mahanthappa. This paper expands on my own efforts to apply solkattu ideas to my improvisational practice on the piano (which is rooted in contemporary Western classical music). Rather than attempting to directly translate South Indian sounds to the piano, this paper explores improvisational processes within the context of solkattu, and how these processes may be applied to music of virtually any genre. Accordingly, we examine how improvised piano music can be organized into solkattu-like finger patterns, exercises in metric modulation and hypermeter, rhythmic stress and its relationship to melody/harmony, and broader principles of rhythmic structure and development. Ultimately, the goal of this paper is to introduce the audience to solkattu in a novel context, and to prompt others to experiment with this powerful rhythmic system in their own practices.

School Music and Student Transition to College Music Majors

Understanding factors that influence the transition from high school to college can be important toward creating a successful adjustment, particularly during the freshman year. Successful transitions have been shown to be frequent predictors of academic and social success, and student retention. However, few researchers have studied the transition of high school music students to college music majors, particularly regarding musical transitions. Thus, this investigation concerned the extent that high school experiences prepared students to transition to freshmen college music majors. Participants (N = 243) were undergraduate music majors from five different universities in four states. Participants completed a three-part survey containing demographic information, eight seven-point Likert-type questions, and an open-ended opportunity asking participants to state any additional high school experiences that help them transition from high school to their college music major. Survey responses indicated that high school performing experiences had a positive impact on the participants' overall transitional success, especially musical and social transitions to being college music majors. Taking private lessons and participating in some type of honors ensembles during high school were indicated as most helpful in the participants' transitions. Non-music academic classes were found to help least in participants' transitions. Most significant differences were found among gender groups and the participants' principal applied music areas. The participants' free response comments implied that attending university-based summer music camps and enrolling in dual-enrollment college courses ahead of their freshman year also helped transitions.

The Benefit Mindset in the Music Classroom

This workshop aims to introduce participants to the concept of the benefit mindset and provide them with actionable strategies to incorporate its tenets into their teaching. While most educators are familiar with Carol S. Dweck's research on fixed and growth mindsets, many have not yet explored the idea of the benefit mindset. Cultivating a benefit mindset makes us into kinder colleagues and more effective, compassionate instructors who believe that our students always have the potential for learning, growth, and genuine change. While Ash Buchanan developed this concept to be more broadly applicable, this workshop will focus specifically on how music educators can adopt the benefit mindset themselves and incorporate it into their lessons, rehearsals, and academic music classes. Participants will be encouraged

to consider how their mindset – their lived experience, internal stories, and view of self – might directly or indirectly impact how they view their students’ potential for growth. Those in attendance will learn how to change their own mindset first in order to change how their students think about their own capacity for learning. This workshop will be especially helpful for instructors who find themselves increasingly falling into an outcome-based mindset in regard to documenting students’ progress for administrative evaluation, which can inadvertently cause us to become more achievement-focused and undervalue important small-scale progress and skill development. Attendees will leave this session with an understanding of how to cultivate the benefit mindset for themselves and their students.

Optimal Function: Helping Students Achieve Flow through use of Technology in the Music Lesson

Flow, also referred to as being “in the zone,” is a state of total absorption in an activity where an individual’s challenge and skill are balanced. Flow provides a powerful strategy through which music students can develop focus, motivation, and achieve gratification. For current students (members of Gen Z and Gen Alpha generations) technology is another impactful way to engage and promote musical development. Individually, flow theory and technology hold powerful implications for music instruction and together, can help music students thrive. This session will explore effective and accessible ways to use technology in music instruction to help students develop their ability to achieve and maintain flow. Strategies include visual, kinesthetic, and auditory techniques such as progressive relaxation sequences, deep breathing exercises, visualizations, positive self-talk cues, and establishing intentions in their practice and performance of a piece. Each activity discussed will utilize technology that is both accessible and engaging to students. Specific examples of exercises that teachers can use in the lesson and students can use in the practice room and performance hall will be discussed. Through the blending of technology and flow theory, educators can provide engaging and motivating instruction that effectively serves the 21st-century music student.

Expanding the Repertoire: Elementary to Early Advanced Piano Works by Diverse Composers

Positive role models, particularly those of the same gender or race as students, can serve as powerful motivators to music students (Gibson, 2004), and increase their likelihood of pursuing music as a career or lifelong leisure activity (Quimby & DeSantis, 2006). To better serve students, the repertoire that is taught should encompass the same diversity that is reflected among students. Though teachers often seek to expose students to repertoire by diverse composers, finding and accessing the necessary resources may prove difficult. This presentation will explore twenty solo piano pieces for beginning to early advanced students by women composers and composers of color. A lyrical and contrasting piece for each level 1–10 will be discussed. The leveling system established in Dr. Jane Magrath’s Piano Literature for Teaching and Performance will be used as a leveling guide. Descriptions of pieces will include distinguishable features, potential challenges, pedagogical benefits, resources for accessing scores, and brief excerpts of each piece. Compositions by John Bologna, Lili Boulanger, Florence Price, Samuel Coleridge-Taylor, Ethel Smyth, Ulysses Kay, Valerie Capers, and Lera Auerbach are among those included in this presentation. Through discussion of each piece, this presentation will equip teachers with the information and resources to integrate these works into their teaching library, provide students with relatable role models, and ultimately encourage students to develop a gratifying and enduring relationship with music.

Stepping Back: Reassessing Performance Anxiety through Self-Reflection

While there are many resources available that address performance anxiety, I believe that we can do better to navigate nuance within the issue at large. First, I address a pertinent distinction between stage fright and performance anxiety—stage fright being the autonomic response to logical issues that performers might experience (e.g., not wanting to embarrass yourself publicly) and performance anxiety being the response to illogical issues (e.g., wanting to make the audience like you as a person). Next, I address how we can use self-reflection to begin to understand what aspects of performance anxiety are potentially holding us back. This is where topics such as talent, accepting failure, and self-sabotage are addressed. The last part of the lecture will address the use of resources within music and outside music to

help individuals guide themselves toward better understanding. While it is fairly clear how we might apply the guidance of sources like Nagel's *Managing Stage Fright*, Klickstein's *The Musician's Way*, and Johnston's *The Practice Revolution*, it's also vital to understand that a lot of the information presented in these resources is not blanket advice for all musicians. In the same vein, I will address how resources such as Manson's *The Subtle Art of Not Giving a F*ck*, Clear's *Atomic Habits*, and Sinek's *Start with Why* can provide information to musicians to address performance anxiety in unique ways if we are willing to put in the necessary work to address this topic as a multifaceted issue.

The Persistence of Western Art Music Through Orchestral Work

Western art music has persisted throughout time as a standard of repertoire for orchestras, but in recent years has been revamped through new compositions and the use of technology. Analysis shows that many modern pop songs and video game soundtracks hold deep ties to western art music. But this is often just the use of the traditional repertoire in modified ways to fit the setting. Artists such as Cody Fry, however, are blazing a new path for orchestral works and repertoire. Diving into the works, influences, and popularity of American Singer-Songwriter-Composer, Cody Fry, reveals that orchestral works do not have to follow the same status quo that was set in the 18th century and can be used beyond that of modifying the originals. As time advances, music and art remain consistent to the era in which they were created. Listeners and viewers, however, have evolving preferences, tastes, and knowledge of more contemporary works. Fry's work showcases how new music can be adapted to still tie in orchestral work but be published and received by a much larger audience than just traditional orchestra concertgoers.

Heinrich Schenker and Racism in Western Music Theory: The Controversy Three Years On

The teachings of Austrian music theorist Heinrich Schenker (1868-1935) have long formed the basis for the analysis of Western tonal music, but are they inherently racist? In 2019 Philip Ewell of Hunter College claimed that Schenker's concept of a hierarchy of pitches is related to his concept of a hierarchy of human races. The appropriateness of the use of Schenker's musical theories in academia has been under debate since Ewell's presentation. This presentation will explore the state of the controversy three years on and discuss possible paths forward.

Progressive Steps Toward Independence in Afro-Cuban Music for Undergraduate Drum Set Studies

When introducing new styles of percussion music to college students in the United States, a style's similarity to the unified rhythmic expression of rock or swing jazz drumming often enables a quicker onboarding. However, styles such as Afro-Cuban music rely on a different kind of coordination of independent patterns. Drawing on my experiences as a graduate student and adjunct professor introducing Afro-Cuban music to undergraduates, I have developed a step by step approach that allows more students to access the fundamentals of Afro-Cuban drum set-playing. In this paper, I will explain the key concepts and practice regimens I have used to develop these skills with percussionists who had yet to immerse themselves in this music. In working through this set of progressive studies I created, my students have developed the necessary rhythmic independence in each limb to apply Afro-Cuban music principles to their drum set skills. In addition to improving facility on drum set, this sequence leads to a further examination of how to solo in this genre (as on the authentic Afro-Cuban instruments such as congas and timbales). Through discussing this, I hope to foster not only more experiences for music students to play Afro-Cuban music, but also encourage graduate students, professors, and other teachers to develop their own strategies to comprehensively engage students in learning musical practices beyond Classical music.

"Damselfly:" A Case Study on the Nature of Creativity

What is creativity? We often use metaphorical imagery to express the nature of creativity: a spark, a muse, a burst of an idea, a flame of inspiration, etc. Psychologist and researcher Mihaly Csikszentmihalyi made understanding the psychology of creativity his life's work. According to him creativity has two components:

1. Originality - The idea should be something new that is not simply an extension of something else that

already exists.

2. Functionality: The idea needs to actually work or possess some degree of usefulness.(i)

Music educators are searching for ways to encourage their students to create as well as interpret music. College Music Society sponsored a 2022 summer discussion forum on creativity in the college music classroom because this topic is so crucial to keeping our music programs relevant. Members of one college music faculty decided to take a fresh look at the nature of creativity through participation in the creation, performance, and recording of an original piece of music. Nine faculty members collaborated in the creation of "Damsselfly," based on an original poem. When the project was viewed through a metacognitive lens several factors emerged that either facilitated or hindered the creative process such

1. supportive patrons
2. cross-pollination between artistic disciplines
3. collaborative flow
4. skill and discipline
5. adequate time (or lack thereof)

Through examination of this case study of creative process music educators can discover tools for fostering the creative process in their classrooms, rehearsal halls, and studios.

i "The Science of creativity. American Psychological Association.

Re-Organizing Concert Audiences: Present, Past, and Future

In the post-pandemic era, musicians, ensembles, and presenting organizations across the world face the daunting challenge of bringing audiences back into concert halls. How can we attract listeners, congregations, students, and audiences to live, on-the-ground experiences held indoors? Lessons drawn the history of the organized audience movement may provide guidance and a way forward. Once upon a time in America, communities rallied to fund concerts of classical music performed by touring musicians. A network of community concert organizations grew, and even now community music organizations support live music concerts that bring renowned concert musicians to towns and small cities across America. Radio broadcasts were growing popular and star concert musicians' appearances were confined to radio shows and personal appearances in large cities in the 1920s. Smaller cities and towns could not reliably attract sufficiently large audiences to concerts to offset the financial risk involved. Local audiences organized campaigns to raise funds in advance, enabling such groups to present several concerts each season without financial risk to the performers. Seven organizations merged to become Community Concerts, a national organization, in 1927. By the mid-1950s, the national community concert network had begun to lose steam, but independent community concert associations continue to operate from Anchorage to the Florida Keys and from Red Bluff, California to Nashua, New Hampshire. This presentation discusses how communities and concert managers rise to the challenges they face, outlining the innovations they adopt, and offering potential answers to our post-pandemic audience development challenges.

Leading Change in Music Teacher Education – How can we better prepare future music teachers?

Significant trial and tribulation in the world of education has occurred within the past few years. This tribulation has left music teachers and prospective music teachers feeling more unprepared and uneasy going into the classroom than ever before. The best way to uncover what changes can be made to best help prepare future music teachers, is through music teachers who are currently in the K-12 setting. As a part of my dissertation, I conducted a thorough literature review (60 sources) of the most current research on music teacher perception of their undergraduate teacher preparation program. After synthesizing the main areas teachers feel unprepared and comparing them with curriculum policy as per the National Association of Schools of Music (NASM), I researched data for those specific areas. I categorized findings based on the following areas: diversity, technology, education, disability, musicianship (methods, lessons, ensembles, conducting, etc.), and field experience. Music education is a revolving circle between K-12 music classrooms and collegiate music classrooms; both areas affect one another (see figure 1). Leading change in the K-12 music classroom begins in the

collegiate music setting. In my proposed poster, I will include the main areas found in the literature in which music teachers feel they were not prepared enough for through their collegiate music education programs, key 21st century topics that are not covered in most collegiate music education programs that teachers feel should be, suggestions given by the research of how these programs can better prepare future music teachers, and future research.

Amy Beach and Gaelic Symphony: The Advancement of American Musical Identity Through the Exploration of Irish Heritage

Composers flocked to Boston and New York during the late 19th century to create what they hoped would be American-sounding music. The musical scholars most trained in the German style of composition united and formed the Second New England School of American composers. Amy Cheney Beach, a member of this group, contributed to the American musical landscape by publishing her full-length work, *Gaelic Symphony*, in 1896. Why did Beach choose Gaelic culture to supply the thematic material for an American-sounding symphony? And did her association with the Second New England School influence the outcome of her endeavor? Accounts of her family history and musical upbringing from articles and newspapers, along with an examination of the score, supply insight into why she chose Gaelic culture for her symphony and influence from the Second New England School. Her use of folk tunes and imitative melodies throughout the work dually acknowledges a culture that has immigrated in the collective national identity and shows quality American symphonic writing through good orchestration. The voice of Amy Beach embodies that of an Irish American descendant.

Pop Giants of the 1970s Explain Form: Commercial Music Examples for Demonstrating Phrase Structure and Grouping Concepts

This demonstration touches on two current issues in theory pedagogy: 1) selecting meaningful, attainable outcomes for online courses and 2) including music beyond the classical canon. The first requires prioritization of course objectives and focusing on those most relevant to the intended audience. The second can be addressed, in part, by including examples from commercial music. This presentation offers such examples for teaching selected analytical concepts for Western music, whether classical, popular, or folk. While initially selected for an analysis course for master's students in music education, these examples can also be useful for students of music theory pedagogy or advanced undergraduates. For the general musician, analysis of grouping structure has evident, immediate practical applications. Grouping structure includes phrase structure and large-scale rhythmic structure. It relates to emphasis, tension, and release in performance, and it informs teaching and learning. Sensible divisions of a piece are logical units for practice, and relationships between a piece's sections can suggest rehearsal strategies. Certain grouping concepts appear to be consistently challenging to students. Modifications to phrases such as extensions and expansions, phrase elision, and hypermeter are particularly vexing to some. Popular music examples that students can easily remember and audiate may help them grasp difficult concepts. This demonstration includes offers several such illustrations. It concludes with a passage that demonstrates a sophisticated interaction between phrase and metrical structure that invites higher-level reflection.

Globalized and Inclusive Music Education for International Students

Understanding the history of music education and curricular development in other countries is crucial to the creation of an inclusive music education program. The excellence of East Asian classical musicians has been quite evident in recent years and their numbers have grown over a short time. Most East Asian music students planning to apply to graduate schools consider whether to attend programs in Europe or the United States, and many ultimately choose the United States. However, if the curriculum, teaching resources, and degree programs do not suit their disposition or professional goals, they may struggle to finish the program, and even if they do, they may leave without the skills and connections needed to be successful in the next phase of their musical life. Is it worth pursuing music degrees in the United States as an international student? What factors should international students consider when they apply to degree

programs in the United States? How can international applicants get information when they apply to schools in the United States? We will address these questions, and also consider how recent trends have influenced the opportunities available to international students in the United States. Furthermore, this presentation will provide an overview of East Asian education and a detailed discussion of the histories and curricula of double reed education programs at selected music institutions in China and South Korea.

Stepping Into a New Era of Piano Technique: A Pedagogical Analysis of Rae de Lisle's Fit-4-Piano Through the Lens of Muscle Injury Prevention

Despite years of advocating healthy piano technique and creating awareness of injury, much research has shown that the physical approach of playing is still not at the forefront and priority of most beginning methods. Modern methods often include a separate book that focuses on technique. The systematic division of piano technique books may subconsciously create a mindset that once students “graduate” from a certain level, they do not require further review of technique. However, as repertoire becomes more challenging, students may forget some of the techniques learned in the lower levels and how it connects to their more advanced playing. Combining her research on focal dystonia and injury prevention with her 15-year career as a concert pianist and 40 years of teaching experience, Dr. Rae de Lisle, a New Zealand pianist and professor, launched a new piano technique book: *Fit-4-Piano* that meets today’s learning needs. This paper aims to critique Rae de Lisle’s *Fit-4-Piano* as an educational tool through pedagogical analysis and comparative research. I first present the author and her research on injury prevention, critically analyze the technique book through a pedagogical lens, and then compare the content with two of the leading piano methods and technique books in the United States. *Fit-4-Piano* is a multipurpose piano technique and warm-up book, written for all ages and levels with a focus on building a healthy foundation of technique. Her book incorporates the use of technology for efficient practice and is designed to serve all musicians and educators for a lifetime.

Lecture Recitals and Performances Abstracts

Unlocking the Universal Experience of Folk Song: A Look at Canteloube's "Chant D'Auvergne"

“A language is an instrument of communication that meets the needs of a society...” (Cercle Terre D’Auvergne). Auvergnat: an all-but-forgotten dialect; descended from ancient Occitan; nearly extinct, with only approximately 80,000 speakers worldwide. Since everything Auvergnat has been “excluded from public life, it can only assert itself through works” (Cercle)—a reality shared by many minorities, cultures, and languages. Such was the intent of Joseph Canteloube who traveled the Auvergnat region in northcentral France, recording folk songs and musical motives of the Auvergnat people, arranging them to depict the colors of the Auvergnat landscape and character of the people. Unique to the Auvergnat culture, these songs represent four categories: Calling Songs, Dances, Lullabies, and Story Songs about work, lost love, and comedy—all of which depict the Auvergnat way of life. Songs from each category will be shared in the presentation. Canteloube “believed that...music was to move the listener completely, ...and should be felt, not deconstructed for its compositional structure...” or financial gain (Flower; Steubing). He called himself a “regionalist,” leading change for “...the inclusion of traditional French folksongs within standard classical music” (Smith; Steubing). Therefore, the researchers have developed the following statement: “Music, specifically folk song, is an instrument of communication that meets the needs of a society, tells the story of that society, and allows others to experience that society, breaking the former barriers of classical music elitism within the concert hall, unlocking the door of many unknown cultures.” As such, we welcome you to the Auvergne through song.

Breaking Barriers: Performance of works by Romanian composer Carmen Petra Basacopol

Romanian composer Carmen Petra-Basacopol (b. 1926) is a prolific composer, a dedicated teacher and one of the prominent compositional voices in the contemporary Romanian school. Her opus contains over 150 works, spanning from solo to orchestral. Her success is worth mentioning, not only because she is a woman in a male-dominated world (the Romanian composers in the 20th century are by majority males and women were discouraged to pursue composition as a career), but also because her work was not as easily accessible outside Romania. For most of her adult life, Romania was a "closed-country" under a Communist regime, where travel abroad was a difficult task. Nonetheless, Carmen Petra-Basacopol became one of the most prolific Romanian composers in the 20th century, and her work should have a greater place in the performance canon. This presentation aims to introduce the listener to two of her more popular works for the piano, "Impressions from the Village Museum", an earlier work (Op 15) and Visions (Op 152), one of her latest works. While these two pieces are both programmatic, there is an interesting stylistic difference between them. The presenter will perform these works and briefly discuss some of their most interesting elements.

Britten's Quatre Chansons Françaises

The *Quatre Chansons Françaises*, written early in Britten’s life (but nonetheless meritorious) reference Ravel and Debussy in the borrowing of their flexible tempi, non-functional progressions of seventh and ninth chords, and modal inflection (Mark). Beyond the French alliances, there is Wagnerian correspondence in the postlude of the third song and the cycle’s Tristan ending. There are distinct similarities in its orchestration (in Britten's original setting), as Britten was deep in the study of the older masters' orchestral writing. The second Viennese school is highlighted in Britten’s use of dodecaphony early in “Nuits de Juin” and Puccini’s famous operatic doubling is vivid in “Sagesse.” Clearly the teenage Britten was studying the composers and used their ideas. But the melding of those ideas, French and otherwise, into a new language, displays the ingenuity and inventiveness of the budding composer. It is clear, however, that he did not understand the natural nuances of the language, and occasional awkward settings of the French resulted. These songs were originally orchestral, but Britten himself crafted his own piano reduction, and that is what will be featured in this performance. The presentation of this relatively neglected work is a fascinating look into the juvenilia of the celebrated British composer.

The American Evolution: Works for Piano Duo

This presentation is designed to introduce performers, composers, educators, and audiences to 21st century music for piano duo by American composers. From its inception, the piano duo was generally for parlor use, played by young women and men of wealth and refinement. Even as we move into the early part of the 19th century, where duos were intended for parlor entertainment. Moving ahead, we start to find the piano duo gaining acceptance for the concert stage. The 20th century holds a wealth of composers composing duos for the concert stage, with duo performers gaining the same kind of prominence that many soloists achieve. We find pieces by some of the mainstays of the century; Barber, Gershwin, Poulenc, Debussy, and many more. But what about the current century? The American Evolution Project looks at how contemporary American composers use traditional genres of composition. The Piano Duo is the fifth phase in the series. A call for pieces led to over 100 submissions. After intense consideration, practice, and preparation, several pieces were chosen that seem representative of the style of writing at this time. The 'piano duo' is not dead. Composers are writing new duo pieces that are not only satisfying to play but are interesting to listen to. This presentation includes works by composers born at the end of last century as well as those born in this. They include lyric pieces, highly rhythmic pieces, sparse "Jackson Pollock" like pieces, works with extreme dissonance, and pieces with extended techniques.

From Flowers to Serenades: Transforming "Habanera" in Philippine Piano Music

It is not without question that Spain had great influence during its colonisation of the Philippines from the 16th century until the 19th century. Musically, 1879 was a significant year in the Philippines as the first notated piece of music, "Sampaguita" by Dolores Paterno (1854 – 1881), for voice and piano, was created. Paterno's piece would be the only piece she created and would be the first piece in the "habanera" genre. It was also the first arrangement of a vocal piece for solo piano. In the late 19th century, the Spanish War and Philippine-American War occurred, leading to a transition of power. The development of a new society led to the creation of new composers, a conservatory of music, and different approaches to piano composition. In the 1940s, Francisco Buencamino (1883 – 1952) premiered "Harana" which also incorporates the "habanera" form, but in a different style than its predecessor. The purpose of this lecture recital is to show the evolution of the "habanera" style in the Philippine piano literature from its conception in 1879 to the 1940s. Through the understanding of "Sampaguita," and "Harana," this lecture highlights how compositional styles changed from the end of the Spanish Inquisition into the American Commonwealth and approaches to performing these pieces.

"Music in the Balkans – A Romanian folk tale"

The main purpose of this lecture-recital is to promote Romanian music, whose complex identity is located at the juncture of Western Europe, Eastern Europe, and South East Europe - also known as the Balkan Peninsula. The set of "Three pieces for piano solo inspired by Romanian folk music" by Paul Constantinescu is a great example that portrays the folk music and the ethnic diversity in the Balkan Peninsula. Composed in 1951-52, the pieces originate from traditional tunes, specific to three Romanian regions: "Banat", "Muntenia", and "Dobrogea".

The presentation will focus on the musical idioms that inspired Constantinescu to write these pieces and identify the folklore elements, which served as his thematic nucleus. The Balkan Peninsula had a strong influence in shaping Romanian identity. The mesh of various ethnic groups in the region created a music style with strong rhythmic patterns, dance-like characters, lyrical melodies, within a tonal and modal musical language. Constantinescu used these elements to define his unique style and are omnipresent in all his compositions. The presentation will offer examples from Romanian folk tunes, dances, and the Orthodox chants as evidence, as well as a few alternatives of interpretation, practice methods, fingering suggestions, and general remarks regarding how to convey a Romanian-Balkan character.

I hope that this presentation will serve as an incentive to other performers to explore the music of the Balkan Peninsula and promote composers who might have been neglected.

Sonata No. 4 in G Major for Two Cellos by Jean Barrière (1705-1747)

Jean-Baptiste Barrière (1707–1747) was an extraordinary French gambist, cellist and composer. King Louis XV was so profoundly impressed by Barrière's cello playing that he bestowed upon the composer lifelong music publishing privileges. In the 1730s, Barrière published 24 cello sonatas, most of which contain a solo cello line accompanied by a cello continuo part. Two of the sonatas, however, feature both cello parts equally, including his Sonata in G Major. This work is in three movements and features both lyrical and virtuosic playing as well bow strokes and ornaments that are reminiscent of the era's viola da gamba music. The first two movements are expressive and feature both players equally, although the second movement showcases the upper register of the first cello part only. The last movement is fast and joyful, and contains frequent imitation between the cellists as each player chases the other to the finish line. This piece is of the most oft-performed cello duets and is unique because it does not include piano accompaniment. In an effort to modernize and diversify cello duo repertoire, the performers are currently working collaboratively to uncover and commission new works for cello duo.

Emma Lou Diemer: Piano Sonata No.3

Emma Lou Diemer studied with Paul Hindemith, whose primary influence upon Diemer was his use of Neo-Classical counterpoint. Diemer has composed three piano sonatas. Her sonatas embody various compositional styles which could be cast into three periods, each shaped by particular musical influences. In her early period, Diemer adopted characteristics of Romanticism and Neo-Classicism; composers such as Prokofiev, Stravinsky, and Hindemith were major influences. The middle period demonstrates connection with electronic music, infusing her style with twentieth-century technique. The most recent period embodies influences from folk and jazz music. Sonata No. 3 is the only one from Diemer with a title for each movement: Serenade/Toccata, Interlude, and Tango Fantastique. Serenade/Toccata, as the title suggests, possesses a persistent toccata rhythm, yet in a lyrical setting. Each statement of the theme is followed by developments of the emphatic repeating the rhythmic pattern of 3+3+2 in perpetual motion. Interlude is a short movement serving as a bridge between the first and third movement. Accordingly, it contains reminiscences of the rhythmic patterns from Serenade/Toccata and melodic ideas from Tango Fantastique. Inspired by lyrical and expressive dance music from tango concerts in Argentina, Diemer incorporated rhythmic excitement, percussive pianistic touches, and jazz-inspired harmonies into Tango Fantastique. This movement also contains the twentieth-century technique of dampening the strings with one open hand while performing at the keyboard with the other, as utilized by Henry Cowell, George Crumb, and others. The piece ends brilliantly with the repetition of the E- major percussive chords in the tango rhythm.

Music as an Instrument of Negotiation between Cultural Identities: The Case of Native American Music According to Louis W. Ballard and Alberto E. Ginastera

While science, technology, and innovative communication media enrich our growing globalized world, contrasts between ethnicities and cultural identities still provoke social tensions. Can music play a positive role in this scenario? Music as a language is capable of interpreting the evolution of cultural identities and functioning as an intermediary in the negotiation between ethnicities. This research aims to provide evidence that Ballard's Four American Indian Piano Preludes and Ginastera's Piano Sonata no. 2 op. 53 work in this sense by fusing Native-American musical elements with compositional techniques belonging to European musical artistry. In his Piano Sonata no.2 (1981), Alberto Ginastera treated indigenous music as one of the fundamental symbols of Argentine culture, as compared to the Gauchesco one. These two symbols are opposed, juxtaposed, fused in atonal textures, and ultimately gathered together as in the dream of a unified, big Latin American Nation. Louis Ballard, as a Quapaw-Cherokee composer with classical education, once declared: "I believe that an artist can get to the heart of a culture through new forms alien to that culture." Four American Indian Preludes for Piano, a set of four

descriptive pieces each one portraying a scene relevant to the Quapaw culture, are composed in a dry post-tonal language that helps deliver the Native idiom. By conducting a semantic analysis of the two pieces, I will demonstrate that both the composers were willing to connect the indigenous roots of their culture with the modern dominating post-colonial world—though each used a different approach.

Chae Dong-sun's (1901-1953) "Hometown": Reflecting the Traumas of Colonial Korea (1910-1945) and the Korean War (1950-1953)

Korean modern composer Chae Dong-sun's (1901-1953) music piece, Gohyang ("Hometown") reflected the experiences of both colonialism (the Japanese colonial occupation of the Korean Peninsula, 1910-1945) and war (the Korean War, 1950-1953). Chae studied Western music in Japan and Germany and played violin during the colonial period. His piece expresses the nostalgic memory of his home country through the modern Korean poem by Jeong Ji-yong (1902-1950), "Gohyang." However, Chae's music and aesthetics were not able to be experienced by Koreans due to political struggles. Poet Jeong was kidnapped by North Korean soldiers during the Korean War, presumably taken there as a prisoner of war, while the South Korean government considered him to have defected to the North. Jeong's original poem was banned, though it led Chae's beautiful music through three different titles with the same melody: 1) Gohyang ("Hometown"), 2) Manghyang ("Nostalgia"), and 3) Geuriweo ("I long for you"). In 1988, the Korean government lifted its ban on all music and musicians who were kidnapped or had gone to North Korea. South Koreans were at last allowed to perform Chae's original music. In this lecture recital, I will discuss how Chae's music reflects the Korean Peninsula's traumatic history (from the colonial era through the Korean War). Furthermore, I will explore Chae's musical narratives about national sentiment and nostalgia and his artistic compositional techniques by demonstrating via bassoon. This lecture recital will examine Chae's individual experiences and enable the audience to approach his musical language, which hybridizes different cultural and political backgrounds.

Expanding Potential: Considerations for Performing Etudes

While etudes are traditionally works that students prepare for private lessons to focus on a specific aspect of technique or musicality, there are additional considerations that can be applied to these pieces should we program them for public performance. This is most clearly seen in the clarinet's repertoire when we examine Kovács's Hommages. While Kovács wrote that he hoped these studies might find their way to the concert stage, clarinetists seem to regard them more as a set of unaccompanied pieces. On the opposite side of the spectrum is Rose's set of thirty-two etudes adapted from Ferling's studies for oboe. While not every etude in this set is appropriate for the concert stage, the ones that do work can be seen with new light when they are planned for performance. While almost every clarinetist works their way through these studies, I have found that the music itself tends to lack the emotional climax that we have come to expect from a piece of music. Instead, each etude is rather pleasant, but if they were to be performed, it is vital that the performer makes musical choices that enhance the musicality of the work—something incredibly beneficial for young clarinetists to explore. The other etudes included in this lecture explore the middle-ground of these extremes that I am setting—Polatschek including fantasy-like settings of well-known works from the repertoire and Zare writing etudes focused mainly on a specific extended technique which are explicitly meant to be suited for performance.

Memorial and Memory in Contemporary Experimental Music and Dance

In "Memorial and Memory in Contemporary Experimental Music and Dance" I present two recently commissioned solo percussion works that take on elements of contemporary experimental practice. In the first work, "Overlapping Voices in a Funeral Home Reception Room," the give and take of carefully created electronics and my ability to draw on my interpolative skills as a percussionist are on display. In its mournful, ritualistic space, this experimental work pushes through its abstractions and into cathartic spaces and feelings. In the second work, "Another Chance So Suite," the increasingly long history of American Experimental music is the jumping off point for the music composition and the dance work

created in collaboration with it. It is written to celebrate the 70th anniversary of Merce Cunningham's first aleatoric work, "Suite By Chance," that premiered in 1953. The intensive musical work operates in a way that draws out choreographic contingencies toward particular sonic results. The dance work that appears alongside it, "Dick and Janes," explores this Cunningham connection, draws on the choreographer's formative experience with other avant-garde mentors from that generation, as well as the elements of gender expression (the dance's title refers to the classic early reading books featuring Dick, Jane, and Spot).

American Impressions: Florence Price's "Snapshots" for Piano Solo

Composed near the end of her life, Snapshots stands apart stylistically from the other piano works of Florence Price. This three-movement set employs Romantic and post-Romantic elements found throughout Price's oeuvre, as well as an Impressionistic approach to harmony and structure. The spoken portion of this lecture-recital will briefly situate the work within the context of Price's solo piano music, discuss stylistic features of each movement, and illustrate points of pedagogical value. To this latter point, Snapshots is of an appropriate difficulty level that it is playable by students of varied ability levels and degree standing, and is an excellent choice for performers and educators looking to diversify the repertoire they play and teach. Throughout the piece, Price employs pentatonicism, whole-tone collections, and keyboard textures common in Impressionist piano music, particularly that of Claude Debussy. And while the first movement, "Lake Mirror", flows more continuously, the latter two movements are episodic, as if seeking to capture isolated moments (as implied by the title). In particular, the second movement, "Moon Behind a Cloud", presents a series of seemingly incomplete gestures alternating with fast flourishes, perhaps imitating a sequence of different views of the night sky as the clouds pass in and out. It is the aim of this presentation to convince the audience of the merit of this piece, and the hope of the presenter is to encourage performers and educators to grant Snapshots a closer look as they program their own concerts, build syllabi, and assign repertoire to their students.

Cécile Chaminade Piano Sonata in C Minor Op. 21

Cécile Chaminade (1857-1944) is a French Romantic composer and pianist whose work includes repertoire for orchestra, piano, voice, and chamber music. The Sonata in C Minor, Op. 21 contains three movements and is dedicated to Moritz Moszkowski. The third movement, Appassionato was written and also published as an etude, part of the Six Etudes de Concert, Op. 35 set in 1886. The entire sonata was published in 1895. The first movement, Allegro Appassionato is true to its tempo marking, featuring dramatic, beautiful, passionate melodies, virtuosic passages and even a fugue. The second movement, Andante, features gorgeous, rich, all-consuming phrases which the composer carefully passed down to the performer with much dynamic and tempo indication. The third movement is a relentless pursuit, a beautiful, virtuosic and powerful drive to the end providing a technical work-out for the performer. Chaminade's piano sonata deserves more notice as it is a unique and important part of Romantic piano repertoire. At a time when repertoire by women composers is being rediscovered, it is of great importance to share this work with audiences, pianists, teachers and students. This performance will give a brief overview and historic context of this monumental work and include a performance.

Something Special for Kerry and Something Special for Julia

Olga Harris (b.1953) is a Russian-American prolific composer who has written numerous chamber works, vocal cycles, sonatas for various solo instruments, piano works, orchestral pieces and pedagogical material. She studied with Aram Khachaturian at the Moscow Conservatory. She currently resides in Nashville Tennessee and teaches composition at Tennessee State University. "Something Special for Kerry" was written for Dr. Harris student at TSU and "Something Special for Julia" was composed in 2022 for her daughter.

The Clarinet Works of William Hueholt

Las Vegas Suite is comprised of four movements that each depict a specific experience encountered on the composer's trip to Las Vegas. The first movement, McCarran/LAS, encapsulates the hustle and bustle of the McCarran airport upon arrival. The second movement, Canyons, depicts the Grand Canyon. The large leaps between the altissimo and chalumeau create an enormity in range, alluding to the cavernous divides etched out of the earth. The third movement, Fountains, illustrates the effervescence of the fountains of the Bellagio. Finally the fourth movement, Mozart After Dark, is a burlesque fantasia on the Mozart Clarinet Concerto. This movement is fun, witty, and epitomizes the bawdiness of Sin City. The Jingle Book is a new multi-movement work for clarinet and piano written by composer and pianist William Hueholt. Born out of a collaboration with clarinetist Kelsey Paquin, these movements are based on tuneful melodies that explore different facets of the fundamentals of clarinet playing. These movements can serve as a fun alternative to traditional etudes for study at the advanced high school or collegiate level. This work will be premiered at the American Single Reed Summit in October 2022.

The Clarinet Works of Indian Composer John Mayer

This lecture-recital is intended to introduce the audience to the Indian composer John Mayer and explore the ways in which his concert works for clarinet exemplify his unique compositional style, which blends Western classical music, Indian classical music, and jazz. The presentation will begin with a brief overview of Mayer's life and career as a Western classical violin performer, composer, and Indo-Jazz fusion pioneer. An introduction to the main concepts and theories of Indian classical music will be followed by a performance of select movements from 'Sargam' for solo clarinet and 'Dance Suite' for clarinet and piano. This lecture recital aims to promote diversity and inclusion in the field of classical music and higher education, exploring the melding of sonic worlds, traditions, and cultures.

Eliciting Emotion in the Works of Joseph Marx for tenor, flute, and piano

"Art has a special, apparently contradicting task: it leads us out of reality and precisely through this shows us the beauties of life. "

-Joseph Marx, "Considerations of a Romantic Realist"

Evoking mythology, nature, and the mystical power of unrequited love, the music of Joseph Marx, takes us on an emotional journey. Before World War II, Joseph Marx was one of Europe's most celebrated composers and music scholars. Today, his music is largely unknown and scarcely performed or recorded. This lecture-recital explores two pieces representing the composer at the height of his popularity, employing the unique ensemble of flute, piano, and tenor voice. The first piece, "Pan trauert um Syrinx" (1916) [Pan mourns for Syrinx], brings to life the Greek myth of the god Pan's loss of Syrinx and the creation of his magic flute. The second work is the song, "Hat Dich die Liebe berührt" used in the 1950 film Cordula, which could be the gods' response to Syrinx's fears and his promise of heavenly glory. We will perform both works in their entirety and present a clip from Cordula to show how this music enhanced the scene's emotional content. A trio consisting of a flute and piano with a male voice is an unusual ensemble in classical music. It offers opportunities to explore and validate new and atypical musical groupings. Both programmatic works

"Local" and "International": Yi-Chih Lu and His Piano Arrangement for Taiwanese Folk Song

As a significant part of traditional culture, Taiwanese folk music is connected to many facets of people's life in Taiwan. This lecture recital will present Yi-Chih Lu's piano work, Peach Blossom Takes the Ferry, which is based on a Taiwanese folk song. Lu is one of the most prominent and popular young musicians in Taiwan during recent years. Currently, he holds assistant professorships at the Taipei National University of the Arts, one of the top music schools in Taiwan. Not only digging into the field of classical piano performance, during his studies in Europe, Lu also studied with various jazz musicians. Lu also

retained a keen interest in Taiwan's traditional musical culture, and sought to merge both types of cultures in his musical compositions. I believe the Peach Blossom Takes the Ferry is a great example that show how Lu employs concepts and ideas that he learned from his Western Classical music training and applied to his treatment of his homeland's folk tunes. By presenting Lu's music, I want to exhibit how deeply Western music and culture influenced a Taiwan pianist, and, how successfully the pianist used what he learned from classical music as a device to recreate the folk music which accompanied him since his childhood. It is meaningful to see that Western music elements and Eastern folk tunes co-exist well in Lu's works, which exactly verifies his music philosophy-- being "local" and being "international" are never opposed to each other.

"Hit and Run" for Piccolo Trumpet and Fixed Media by William Price

Hit and Run is a short, single movement for piccolo trumpet and soundfile, and is divided into two parts. Part I is loud, animated, and unyielding with regards to tempo and texture. Part II is a stark, ad libitum lamentation. Accompanied only by piano, Part II explores the wide range and expressive qualities offered by the piccolo trumpet. This performance will be the premiere of the work. This is the only known work for piccolo trumpet and fixed media.

Biographies of Conference Presenters and Performers

Shellie Beeman, Lyric Soprano and Associate Professor of Voice at Jacksonville State University, earned her D.A. degree in Voice Performance with a secondary emphasis in Speech-Language Pathology from Ball State University. As a voice technician and vocal health advocate, Vocal Pedagogy excites her. She delights in merging the gap between voice science, artistic musicianship, and the medical arts. Dr. Beeman is a Certified McClosky Voice Technician through the McClosky Institute of Voice which allows her to habilitate injured voices. In 2017 she completed the Contemporary and Commercial Music Vocal Pedagogy Institute Training at Shenandoah University. She is an active performer, clinician, and adjudicator, as well as a current member of the NATS, NAFME, NOA, CMS, and Classical Singer. Dr. Beeman has presented clinics for NATS and NAFME conferences on the McClosky Technique, Age-Appropriate Literature Selection for the Developing Voice, and Vocal Health in Indiana, Colorado, and South Carolina. She will be presenting at AMEA in January 2023. A lover of research, she is a published author with Elsevier's Journal of Voice and a contributing author for Garwood Whaley's book series, Voice Teacher's Cookbook. In 2018 Shellie was invited to teach for the Interharmony International Summer Music Festival in Italy, giving applied lessons, coaching chamber music, leading master classes, and performing for Faculty Concerts. While she enjoys her opportunities to perform, her love for vocal music and pedagogy led her to the academic arena, where she could become the teacher behind the next generation of artists and teachers.

Pianist and composer **Valentin Mihai Bogdan** serves as Professor of Music at Mississippi University for Women. His compositions were performed internationally at the Assisi Festival of Performing Arts (Italy), Moscow Composers' House (Moscow, Russia), Prokofiev Museum (Moscow, Russia), Spectrum Festival (Kazan, Russia), Sala Patria (Brasov, Romanian), Transilvania University Concert Series (Romania). In the US, some of most significant performances are at Festival Miami, Music at MOCA Concert Series, International Trumpet Guild Conference (2017 and 2022), the Oregon Bach Festival, and at new music concerts hosted the College Music Society, NACUSA, the Society of Composers Inc. His music was premiered by musicians of the Cleveland Symphony Orchestra, Grambling State University Wind Ensemble, Black Bayou Brass Trio, UAB Chamber Trio, Bordertown Bones, and the AWC Wind Ensemble. He has fulfilled commissions by trumpet virtuosos James Zingara, Randall Sorensen, the University of Alabama Birmingham Trumpet Ensemble, the Starkville-MSU Symphony, the AWC Concert Band, and Dranoff Two Piano Foundation of Miami. He was the winner of an Artist Fellowship from the Mississippi Arts Commission (2018). Valentin was named the 2010 Florida State Music Teachers Association commissioned composer of the year, and the 2015 Mississippi Music Teachers Association commissioned composer. As a pianist, he has won awards at national and international competitions, and he performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He is a graduate of Wayne State University, Michigan State University and University of Miami, with degrees in piano and composition.

Ron Brendel is professor of voice at Lee University in Cleveland, Tennessee, where he teaches all levels of applied voice, oversees music for the monthly Liturgical Chapel services, and is co-music director for musical theatre production. He has presented papers and lecture-recitals on various aspects of Britten's music at the Hawaii International Conference on Arts and Humanities, the College Music Society, the "Britten in Context" conference in Liverpool, England, and the "Britten on Stage and Screen" conference in Nottingham, England. He presents a unique all-Britten recital in four languages. His performances have been heralded as "effortlessly professional... strongly lyric...[and] memorable" in opera, oratorio and recital. He holds a Bachelor of Music Education degree from Evangel University (Springfield, Mo.), and the

Master of Music and Doctor of Musical Arts degrees in voice from Temple University (Philadelphia, Pa.).
www.ronbrendel.com

Kris Carlisle is a professional pianist and educator specializing in contemporary music. His American Evolution Project involves performing and recording music of outstanding new composers. The most recent phase of this project, *The Silence Between*, focused on programmatic music. Given favorable reviews by a variety of outlets, critics have commented on the use of color, technical ability, and flair in his playing. The album is available on Naxos, Spotify, AppleMusic, and through 4Tay Records. The three previous phases of the project have focused on Piano Variations, Piano Sonatas, and Piano Preludes respectively. The albums in the project have won a variety of awards including: the Global Music Award and The American Prize in Piano Performance. The newest phase of the project is now underway, featuring new works for piano four hands with the outstanding pianist and Spelman College Music Professor Dr. Rachel Chung. These works run the gambit of contemporary compositional styles. Other works, *Current*, a collection of contemporary works for piano and trumpet, and *Etesian Traveler*, containing works for piano, trumpet and percussion, are available at CDBaby and CurvepointMedia.

Born in Miami, FL **Jessica Muñiz-Collado** is a composer, producer, and music career consultant, who has created music for numerous production companies and music libraries including MundoFOX, Univision, PBS, IMAX, and Universal Production Music. She is also a published and commissioned composer with both national and international performances of her work. In addition to being an Assistant Professor of Music Business at the University of North Texas, Jessica is the founder of NIZCO MUSIC – a music career consulting company that helps musicians compose their careers to their own B.E.A.T. She offers services in career planning, curriculum development, technology training, and artist development. She is also an Education Committee Member for both The Recording Academy (Texas Chapter), and the Music Business Association. To learn more about Jessica and NIZCO MUSIC, please visit www.nizcomusic.com.

Benjamin Crowder is a pianist, scholar, and pedagogue from St. Augustine, Florida. Crowder earned a BM in Piano Performance from Stetson University ('19) and a MM in Piano Performance from the University of Texas-El Paso (UTEP) ('22). Crowder has performed in Florida, Georgia, Texas, Oklahoma, and Italy at the Orfeo Music Festival. He has collaborated with the Stetson Symphonic Band, UTEP Wind Symphony, UTEP Symphonic Band, El Paso Winds, and FIMTE. Crowder is a current member of AMS, CMS, and Phi Mu Alpha Sinfonia. Crowder currently holds a studio in the greater St. Augustine area. In March 2022 he premiered Philippine works in Oklahoma, at the CMS South Central Chapter Meeting, and later performed a lecture recital titled: “Ang Larawan: A Portrait of Piano Music from the Philippines” for his capstone recital at UTEP. Crowder’s research interests include the music of the Philippines in the 20th century, specifically during the American Commonwealth and during the Marcos Era.

Dr. Alex C. Ehredt is an award-winning composer, saxophonist, and music educator. He currently serves as an Adjunct Professor of Music at the University of Tampa, Saint Leo University, and Pasco-Hernando State College. As a composer Alex's works have been performed across the United States. Most recently, Alex has been named the recipient of the 2022-23 Atlantic Coast Conference Band Directors Association, James E. Croft Grant for Young and Emerging Composers for his Concerto for Alto Saxophone and Wind Ensemble. Alex's works have also been heard at the 2022 & 2018 International Trombone Festivals, as well as various universities across the United States. As a saxophonist, Alex currently serves as a substitute member of the Florida Wind Band. Previously he has been a member of the saxophone sections in the Wind Ensembles at the University of Wisconsin-Madison, University of Redlands, and the University of Tampa, as well as various mixed-chamber ensembles. Most notably, Alex was selected to perform with the 2015 Florida Intercollegiate Band at the FMEA conference under the baton of Dr. Kevin Sedatole. Alex holds a Doctor of Musical Arts degree in Composition from the University of Wisconsin-

Madison, Master of Music degree in Composition from the University of Redlands, and Bachelor of the Arts degree in Music from The University of Tampa.

Dr. Wendy Freeland is a Professor of Music at Jacksonville State University. She completed her Master of Music and Doctor of Musical Arts degrees in piano performance at the University of South Carolina under the tutelage of John Kenneth Adams. Her Bachelor of Music degree in piano performance is from Florida Atlantic University where she studied with Heather Coltman and Judith Burganger. She enjoys performing as soloist and collaborative artist. 2022 had her performing in concerts with mezzo-soprano Stina Öhman. Performances in recent years include those with duo-partner Nancy Elton at the University of Alabama, University of South Carolina and at Jacksonville State University. She has performed at the Alabama Music Teachers State Conference, the Alabama Music Educators State Conference, the National Flute Convention, the World Piano Conference in Novi Sad, Serbia, and in Sweden, Italy and Korea. Dr. Freeland's recent research yielded the presentation Remembering John Kenneth Adams: Lessons in Music and Life for the 2022 American Matthey Association Festival. Her doctoral dissertation was entitled "An Examination of the Promenades for Piano by Francis Poulenc." At her university she has been the recipient of the "Faculty Research Award" several times, organizes the Foothills Piano Festival, directs the JSU Music Academy, and is a Past President of the Alabama Music Teachers Association. She is a Nationally Certified Teacher of Music, and holds memberships in Sigma Alpha Iota, Phi Kappa Lambda, The American Matthey Association, the Music Teachers National Association, and the World Piano Teachers Association.

Mira Frisch, Professor of Cello at UNC Charlotte, previously taught at Truman State University in Missouri and at the summer festival Musicale della Toscana in Italy. She has performed as a recitalist and chamber musician throughout the United States and in Bermuda, Italy, and France. Her recordings as a member of Duo XXI, with violinist Anna Cromwell, were released on the Albany Records label in 2010 and 2014. The ensemble's performance was called "beautifully played" by American Record Guide and their "precise ensemble playing" was noted by Fanfare Magazine. Dr. Frisch can also be heard on the album There Lies the Home, produced by Cantus; and the Albany recordings Songs of the Fisherman, an opera for tenor, dancer, and chamber ensemble; and Dark Dances, a recording of the chamber music of John Allemeier. She has presented at national conferences of the American String Teachers Association, College Music Society, Music Teachers National Association, and the Society of Composers. In the Carolinas, Dr. Frisch has performed as guest principal cellist with the Charleston Symphony, as a section cellist with the Charlotte Symphony Orchestra, and with the Madison Park String Quartet. She is past-president of the North Carolina Chapter of the American String Teachers Association. Dr. Frisch received the Bachelor of Arts degree in Music and Mathematics from Saint Olaf College, the Master of Music degree in Cello Performance from the Cleveland Institute of Music, and the Doctor of Musical Arts degree in Cello Performance from the University of Minnesota.

Dr. Lanjiabao Ge maintains an active solo performing career that has included venues such as Carnegie Hall (New York City), Steinway Piano Gallery (Miami, Florida), Hershey Theatre (Hershey, PA), and the Kennedy Center (Washington, DC); and Frist Prizes at the MTNA Young Artist Performance Competition at Virginia State, World Piano Teachers Association's International Competition in Singapore, Wiesbaden International Piano Competition in Germany, and Hershey Symphony Orchestra Young Artist Competition. As a collaborative pianist, Jiabao has collaborated with numerous professional vocalists and opera productions, which has afforded her an extensive knowledge of singing styles and performance standards. Jiabao has also regularly collaborated as a chamber musician at prominent events such as the Schlern International Music Festival in Italy, the Opening Gala concert at the Global Summer Institute of Music in Virginia, and the Winter Heat New Music Festival in Miami. As a classroom and studio teacher that has taught piano in three universities, Jiabao's imaginative lesson planning and command of classroom technology facilitated new teaching modalities throughout the COVID-19 pandemic and earned her recognition as a 2021 Finalist for the Graduate School Teaching Excellent

Award at the University of Florida. Jiabao previously served as an Adjunct Lecturer, Piano Instructor, and Collaborative Pianist at the University of Florida, the Community Music School at UF, and the University of Miami. Currently, she is a Staff Collaborative Pianist at Truman State University.

Giuliano Graniti is Assistant Professor of Music at Middle Georgia State University in Macon, GA. Previously, he served as Piano Instructor at the Secondary Piano Dept. at University of Cincinnati, College-Conservatory of Music, as Adjunct Professor of Music at Wilmington College, OH, and as Visiting Professor in Piano at Mercer University in Macon. He regularly performs in Europe, Asia, and the United States as both soloist and chamber musician, giving recitals in international concert halls, such as: Teatro Comunale in Firenze, Teatro La Fenice in Venezia, Ehrbar Saal in Vienna, Vahdat Hall in Tehran, Stelio Molo Auditorium in Lugano, and Corbett Auditorium in Cincinnati. His latest recording, for Klavier Music Production, features John Adams' Grand Pianola Music, with the CCM Wind Symphony conducted by Dr. Kevin Holzman. His next recording project will feature his own solo-piano arrangement of Prokofiev's Symphony no. 5. He is an active scholar, interested in researching about pedagogical methods and tools, and about underrepresented piano repertoire, especially by composers of classical Native American music. He has earned his Bachelor's and Master's degrees in Piano Performance and Piano Pedagogy in Italy and Switzerland, and completed his doctoral studies in Piano Performance at University of Cincinnati, College-Conservatory of Music in 2022. Among his teachers and mentors there are Michael Chertock, Nora Doallo, Andrea Lucchesini, and Aldo Ciccolini.

William Hueholt is a pianist, improviser, and composer whose work is firmly grounded in the classical tradition while exploring wide-ranging connections between genres. As a soloist, Mr. Hueholt has appeared with the Wilmington Symphony Orchestra, UNCG Symphony Orchestra, and Eastern Music Festival Student Orchestra. He has been a prizewinner in the EMF concerto and solo piano competitions, MTNA Southern Division competitions, and NFMC state competitions. Mr. Hueholt has also studied at prestigious summer programs including Bowdoin Music Festival, Eastern Music Festival, Amalfi Coast Music Festival, and the Mozarteum Sommerakademie (Salzburg). Hueholt is Adjunct Instructor of Class Piano at University of North Alabama and is currently a doctoral student in piano performance at Florida State University, where he also earned his master's degree. Mr. Hueholt obtained his bachelor's from the University of North Carolina-Greensboro.

Yoon Joo Hwang, Assistant Professor of Bassoon at the University of Central Florida, has taught and performed throughout the U.S., Asia and Europe. Her multicultural education and performance backgrounds brought together a hybrid of teaching, research, and creative work nationally and internationally. Hwang was invited to give a lecture and perform including Columbia University, UC Berkeley, UCLA, UC Irvine, Yonsei University, Ewha Womans University, Hanyang University, Central Conservatory of Music in Beijing and Shanghai Orchestra Academy. She has a diverse research portfolio and conducts interdisciplinary research, contributing in diverse ways to the field of music. Hwang has been invited to present scholarly research papers at meetings of the Association for Asian Studies, the Society of Ethnomusicology, the College Music Society, the International Double Reed Society, the National Association of College Wind and Percussion Instructors, the Asia-Pacific Symposium for Music Education Research (Tokyo, Japan) and the International Congress of the European Association for Music in Schools at the Pädagogische Hochschule Freiburg (Germany). She was appointed to serve as Vice President of Korean Relations of the Asian Double Reed Association and founded. Recently, Hwang was appointed to serve as a Visiting Professor at Yonsei University in Seoul, South Korea and served as a Visiting Scholar at Korean National University of the Arts, a position that offers an unparalleled opportunity to advance her research into the influence of Western classical music on the modern contemporary era in Korea.

Steven N. Kelly is a Professor of Music Education in the College of Music at The Florida State University. He received his bachelor and master degrees in music from the University of North Carolina

at Greensboro and his Ph.D. in music education from the University of Kansas.

Dr. Kelly has taught in the Virginia public schools, and on the faculties at Brevard College (NC) and the University of Nebraska - Omaha. He is an active clinician and guest conductor across the United States. His teaching and research interests include sociological issues in music education, teacher education, and effective teacher characteristics. Dr. Kelly has published and presented papers in international and national journals, and at state, regional, national, and international conferences. He is the author of the book *Teaching Music in American Society: A Social and Cultural Understanding of Music Education*. He has served on the review boards for the *Journal of Research on Music Education* and *Research Perspectives in Music Education*. Additionally, Dr. Kelly has served as a guest reviewer for the *Psychology of Music* journal and the *International Journal of Music Education*. He currently serves on the editorial boards of the *Journal of Band Research* and the *Desert Skies Symposium on Research in Music Education*. Dr. Kelly is the current Immediate Past-President of the Florida Music Education Association. At FSU, Dr. Kelly teaches undergraduate and graduate music education classes, conducts the University Concert Band, and coordinates in the music education internship program.

Diane Kessel teaches at Georgia Southern University. An experienced performer, educator, and clinician, she has been a featured artist and presenter at several regional flute festivals across the U.S.

A native of Cleveland, Ohio, she served as principal flute with the Contemporary Youth Orchestra, performing with Jon Anderson (of Yes), Pat Benetar and Neil Giraldo, Graham Nash (of Crosby, Stills, and Nash) and Styx. She has since performed with the National Music Festival Orchestra, Greenville Symphony Orchestra, Savannah Philharmonic, the Illinois Sinfonia da Camera, and the Sichuan Conservatory Orchestra and Chorus (China), Ohio Light Opera, Palmetto Opera, and the Teatro Lirico D'Europa (Romania) and others. She has competed and received awards at regional and national flute competitions and has been invited to perform in chamber festivals across the U.S. She was featured as a presenter and panelist at the interdisciplinary Women in the Arts Symposium (lecture topic: "Eva Kingma: Welcoming New Voices in Classical Music") and the International Alliance of Women in Music and Feminist Music Theory Conference, presenting on her dissertation research, "The Kingma System Flute: Redesigning the 19th Century Flute for 21st Century Composition".

Jenna Klein, PhD, is assistant professor of piano at Mississippi State University where she coordinates the group piano program for the Department of Music. She teaches group piano, functional piano skills, secondary applied piano, pedagogy and teaches piano at MSU's Community Music School. As a performer, Dr. Klein has played nationally throughout the Hudson Valley region of New York, Michigan, and the Midwest and internationally in Eisenstadt, Austria as part of the Classical Music Festival. Dr. Klein is an active presenter at state, regional, and national conferences. Her current research interests include pedagogical repertoire by underrepresented composers, group piano curriculum, rote teaching, and flow theory. She has been invited to present internationally at the European Piano Teachers Association (EPTA) Conference, nationally at the Group Piano and Piano Pedagogy Forum (GP3), MTNA Collegiate Piano Pedagogy Symposium, the MTNA National Conference, the National Conference on Keyboard Pedagogy (NCKP), and the CMS National Conference, and regionally at CMS Central and CMS South-Central conferences. Her research has been published in the Music Teacher's National Association (MTNA) e-journal. Dr. Klein holds degrees from the University of Oklahoma, the University of Northern Iowa, and the State University of New York at New Paltz.

KRISTIAN KLEFSTAD is Associate Professor of Piano at Belmont University, where he teaches piano, piano pedagogy, piano literature, and directs the piano ensemble. He is the Coordinator of the Piano Pedagogy program at Belmont, and serves as both the President-Elect for the Nashville Area Music Teachers Association, and also the Secretary/Treasurer for the Southern Chapter of the College Music Society. In addition, Dr. Klefstad directs the Belmont Piano Camp, a summer piano program at Belmont. Dr. Klefstad is an active recitalist, clinician, lecturer and adjudicator in the United States. He has performed solo and collaborative concerts throughout the country, and has appeared as a soloist with the

Jefferson City Symphony, the Millikin-Decatur Civic Symphony, and the University of Texas Symphony. Recent events include concerts for the Steinway Society of Nashville and the University of Tennessee at Chattanooga's Guest Artist Series. Dr. Klefstad has previously taught piano at Baylor University, and also served on the faculty of Baylor's Summer Keyboard Institute. He has completed several arrangements of symphonic music for piano duo, and his setting of the finale from Beethoven's Choral Symphony for two pianos was premiered in Temple, Texas by the CAC Chorale in 2005

Florida State University Assistant Professor of Flute **Karen McLaughlin Large** is a passionate flutist whose varied musical experiences have included performances as a concerto soloist, recitalist, chamber player, and orchestral flutist and piccoloist. She is principal flutist with the Tallahassee Symphony Orchestra and a founding member of AGLOW trio and Traverso Colore: Baroque Flute Ensemble. She was a member of the Topeka Symphony Orchestra and has also played with Tornado Alley Flutes, Florida Flute Orchestra, and Konza Wind Quintet. As a guest artist, she has enjoyed performing and teaching in Arkansas, Colorado, Florida, Kansas, Missouri, Nebraska, Oklahoma, Tennessee, and Texas. Dr. Large's research interests include performing classical works inspired by popular genres, flute transcriptions of Romantic music, creation of the world's first Virtual Flute Choirs, Baroque flute performance practice, and the intersection of music theory and flute performance. Her recordings are "Wanderlust: The Flute Music of David Amram" on Blue Griffin Records and "String to Silver: Flute Transcriptions of Works in the Romantic Tradition." Dr. Large regularly performs and presents her research nationally and internationally. Dr. Large previously served as Associate Professor of Flute and Music Theory at Kansas State University. She earned her DM, MM, and BM degrees at Florida State University.

A native of Curitiba, Brazil, collaborative pianist **Deloise Chagas Lima** joined the College of Music keyboard faculty at Florida State University in the fall of 2005. Prior to teaching in the United States, Dr. Lima was on the faculty of the School of Music and Fine Arts of Parana for over twenty years, teaching collaborative piano and chamber music. As a sought-after collaborative pianist and orchestral keyboardist, Dr. Lima has performed extensively throughout the US, Europe, and South America with many distinguished artists. In Brazil, she was the pianist of the Minas Gerais Symphony for two seasons and was a soloist with that orchestra and the Curitiba Chamber Orchestra. She was appointed principal keyboardist of the Tallahassee Symphony Orchestra in 2015 and she is also an official accompanist for the Florida Flute Association. Dr. Lima received the Bachelor of Piano Performance from the School of Music and Fine Arts of Parana, Brazil, a Performance Certificate in piano from Trinity College of Music, London, and is an Associate of the Royal College of Music in organ performance. Following her early studies, Lima received the Master of Music in Piano Performance and Literature from University of Notre Dame du Lac and the Doctor of Musical Arts from Florida State University.

Yoon Joo Hwang, Assistant Professor of Music (Bassoon & Music Theory) at the University of Central Florida, has taught and performed throughout the U.S., Asia and Europe. Her multicultural education and performance backgrounds facilitated a hybrid of teaching, research, and creative work, nationally and internationally. Hwang has lectured and performed at numerous universities including Columbia University, UCLA, UC Irvine, UC Santa Barbara, University of Florida, University of North Carolina School of the Arts, Yonsei University, Ewha Womans University, Sookmyung Women's University, Hanyang University, Central Conservatory of Music in Beijing and Shanghai Orchestra Academy. She has developed an extensive and diverse research portfolio as well as developing and conducting interdisciplinary research. Hwang has been invited to present scholarly research papers at meetings of the Association for Asian Studies, the Society of Ethnomusicology, the College Music Society and the International Double Reed Society, the Asia-Pacific Symposium for Music Education (Tokyo, Japan). Hwang was appointed to serve as a Visiting Professor at Yonsei University in Seoul, South Korea, and invited to serve as a Visiting Scholar at Korea University and Korean National University of the Arts; the

latter position offered an unparalleled opportunity to advance her research into the influence of Western classical music on the modern contemporary era in Korea.

Sydney Mark is a junior at Jacksonville University where she is pursuing a degree in Music Business with a specialization in Management. Sydney's interest in the music industry was sparked at age 5, when a family member helped her record a few simple songs at home. Since then, Sydney has had a growing interest in the business side of the industry and hopes to continue to pursue business administration in the music industry after completing her undergraduate degree. With her studies at JU, Sydney has also helped rebuild the school's student-run record label, Dolphinium Records, and acts as the administrative head of the label. She hopes the experiences she's had with this group will aid her in her future endeavors. In her spare time, Sydney enjoys painting, songwriting, and watching movies with friends.

Clarinetist **Andrew Mahonen** is an avid performer, researcher, and educator. As a performer, Andrew has appeared with ensembles such as the Minnesota Ballet Orchestra, the Missouri Symphony, and the Lyric Opera of the North. Additionally, he has performed with chamber ensembles for the Odyssey Chamber Music series and the Duluth Superior Symphony Orchestra. Andrew takes great joy in programming and performing music by living and underrepresented composers. A current doctoral candidate at Florida State University, Andrew's research interests lie primarily in how musicians can enhance performance through understanding performance anxiety and through utilizing musical analysis. More recently, he has started exploring ludomusicology. From his private studio experience, Andrew has taught students of all ages and stages of learning from beginning clarinetists to undergraduate students. Additionally, he has taught as a clarinet specialist with high school band programs. As an active supporter of creating accessible music education, Andrew takes pride in frequently volunteering to teach under-resourced students. His efforts have involved a year-long residency at Denfeld High School (Duluth, MN) and coordinating outreach concerts at elementary schools around mid-Missouri. Recently, Andrew joined the board of directors for Bemidji MusiCamp.

Andrew holds an M.M. in Clarinet Performance from the University of Missouri and a B.M. in Clarinet Performance from the University of Minnesota-Duluth. His primary instructors have been Dr. Deborah Bish, Dr. Jonathan Holden, Dr. Wesley Warnhoff, and Dr. Theodore Schoen.

Lindsay Miller

is a graduate teaching assistant in music theory at Valdosta State University. Originally from Chipley, Florida, she attended Chipola College and VSU as an undergraduate. She is currently working on her master's degree in oboe performance. Lindsay presented on the Schenker controversy last year at the National Conference for Undergraduate Research.

Dr. **Mike Minarcek** is a percussionist, drummer, and educator who currently serves as the Adjunct Professor of Percussion at Sinclair Community College. Minarcek's wide-ranging performance background includes orchestral, chamber, and solo performances of Classical, Jazz, Rock, and Experimental music in the United States and around the world. His solo performances have been of particular note, receiving second place in the Krannert Debut Recital Competition. He is an active member of Dayton, Ohio's jazz scene as the drummer for the Eric Zadan Quartet. Recent performances of note include commissioned works by Irish composer Dave O Mahony ("Overlapping Voices in a Funeral Home Reception Room") at Earth Day Art Model. Much of his research currently centers on developing better ways for US-based percussion students to learn, embody, and honor global music traditions. He received his D.M.A. in Percussion Performance and Literature from the University of Illinois at Urbana-Champaign with a thesis entitled "Solo Percussion in Chamber Music: A Performance Guide to Select Compositions by Chardon, Kechley, Klatzow, and Noda." Previously, he received an M.M. in Percussion Performance and a B.M. in Percussion Performance from Wright State University.

Pianist **Evan Mitchell's** recent highlights include solo performances on the prestigious Dame Myra Hess Memorial Concerts series (Chicago), at Merkin Concert Hall (NYC), and at several major venues in Shanghai. He has soloed in concerti with the Dallas Symphony and Fort Worth Symphony, under conductors including Miguel Harth-Bedoya, Case Scaglione, Darryl One, Crafton Beck, and David Effron. As a collaborative artist, Evan has performed in recital with such major figures as double bassist Gary Karr, flutists Leone Buyse and Jim Walker, and clarinetist Corrado Giuffredi. Evan serves as a trustee on the Board of – and performs frequently with – Mount Vernon Music, a nonprofit that not only brings first-rate chamber concerts to rural east Texas but also awards generous scholarships to music students in those communities each year. Between 2012 and 2022 he gave more than 350 performances for Cliburn in the Classroom, and was featured for eight years on the Texas Commission on the Arts' Texas Touring Roster. Evan is Assistant Professor of Piano at the University of Florida School of Music. He has been a featured guest at the University of Memphis, Southwestern University, and Western Kentucky University. Evan holds degrees from Texas Christian University, and the Indiana University Jacobs School of Music. His principal teachers have included John Owings, Arnaldo Cohen, and the late José Feghali. In 2021 he was inducted into the Steinway & Sons Teacher Hall of Fame.

Julia Mortyakova is professor and chair of the Department of Music and the Founder/Director of the international annual Music by Women Festival at Mississippi University for Women. She is the recipient of the 2021 Mississippi Arts Commission Performing Arts Fellowship and is the 2017 Honored Artist (Mississippi State Committee National Museum of Women in the Arts). Mortyakova is a laureate of the 2014 American Prize for her performance Cécile Chaminade, and the winner of the 2012 Sigma Alpha Iota Career Performance Grant. She maintains an international performing career and has performed in Bulgaria, Canada, Italy, Romania, Russia, Spain, Ukraine and throughout the U.S. Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University and the University of Miami. The Mortyakova/Bogdan Piano Duo are the second prize winners of the 2017 Ellis Duo Piano Competition.

Dr. Kelsey Paquin is a vibrant performer whose passion and clear musical vision engages audiences in an authentic way. Her joy for music has taken her around the world, having performed throughout the United States and Europe, including the Czech Republic, Austria, and Italy, most notably at Terme Milano and Casa Verdi in Milan and Dvořák Hall in Prague. She is Associate Principal Clarinet of the Shoals Symphony Orchestra and has appeared with Panama City Pops Orchestra, Roanoke Symphony Orchestra, Winston Salem Symphony, and Western Piedmont Symphony. Dr. Paquin is Assistant Professor of Clarinet at University of North Alabama. She has served as Adjunct Applied Faculty in Clarinet at Troy University and Teaching Assistant in Clarinet at Florida State University. She has appeared as lecturer and clinician at The University of North Carolina at Greensboro, Virginia Commonwealth University, Kutztown University, Stetson University, Florida A&M University, University of Alabama-Birmingham, Furman University, Tennessee Tech University, Chicago State University, and University of Central Arkansas. Dr. Paquin holds a Doctor of Music degree from Florida State University, a Master of Music degree from The University of North Carolina at Greensboro, a Bachelor of Music degree from Ithaca College, and has studied at G. Verdi Conservatorio di Musica in Milan, Italy. Her primary teachers include Deborah Bish, Jonathan Holden, Anthony Taylor, Kelly Burke, Michael Galván, Luigi Magistrelli, David Sapadin, and Miriam Lockhart. Dr. Paquin is a member of the International Clarinet Association, College Music Society, and National Association for Music Education.

Dr. Cynthia Selph is the Assistant Professor of Music and Music Ministry, at Saint Leo University. She earned a BA in Sacred Music at Huntingdon College, an MM in Choral Conducting and Vocal Performance and a PhD in Music Education at the University of South Florida. Dr. Selph is the director of the Saint Leo Singers and Saint Leo Chamber Singers, teaches a variety of music courses, and maintains a vibrant applied voice studio. She wrote the textbook Making Sense of the Sound: The Art of Listening Well to Great Music, for a popular general education course of the same name which she also developed

for the university. Dr. Selph is a frequent faculty performer of repertoire as diverse as the music of Maurice Delage, Manuel de Falla, Gwyneth Walker, Samuel Barber, and Joni Mitchell. She has been an adjudicator for the local NATS organization and the Central Florida Arts Council. Dr. Selph is currently working on developing a new Bachelor of Arts degree in Music at Saint Leo University.

Ann L. Silverberg

is Professor of Music at Austin Peay State University, Clarksville, Tennessee. She teaches music history, music research, and ethnomusicology classes and currently serves as President of the Clarksville Community Concert Association. She has unearthed the Clarksville Community Concert Association's seventy-year history and its links to concert management agencies while striving to insure its vitality and independence. A Fulbright Senior Research Fellow, she lived in Beijing in academic 2015-16 while researching on the modern history of the Chinese long zither zheng. Her interests include Chinese traditional music as well as liturgical music and American music. Silverberg holds the Ph.D. in musicology from the University of Illinois, Urbana-Champaign in addition to Master's degrees in Anthropology (Vanderbilt University, 1998), Library and Information Science (University of Illinois, 1993), and Musicology (Indiana University Bloomington, 1984). She is a longtime member of the College Music Society, serving on the Southern Regional chapter's Executive Board, and as regional president from 2014-15. Her writings on Chinese music include "The Modern Transformation of the Zheng," in Proceedings of the International Symposium on Global Perspectives of Chinese Music in the Internet Age (2016), and articles on the Chinese zither qin and Beijing opera, published in Education about Asia (2013, 2012). Her monograph, A Contemporary History of the Chinese Zheng, is in press and will be released in early 2023.

Natalie Smith is a native of Waynesboro, Pennsylvania, and is currently pursuing her Ph.D in Music Education with certificates in College and University Teaching, and Program Evaluation. She is a Graduate Teaching Assistant for the Department of Music at Auburn University, teaching undergraduate music major and non-music major courses, as well as performing administrative duties. Prior to beginning at Auburn, Smith served as an elementary instrumental music teacher for Baltimore County Public Schools. During this time, she also served as the Pep Band Coordinator/Director at Mount St. Mary's University in Maryland, where she built a new band play at their Division I Basketball games. Smith holds a Bachelor of Science degree in Music Education from Indiana University of Pennsylvania, and earned a Master of Music degree in Flute Performance from East Carolina University, where she served as a Graduate Teaching Assistant for the University Athletic Bands, and as a graduate instructor for the Flute Studio. Smith is also an active performer. She built and taught a private studio for flute, saxophone, and piano consisting of students ranging from elementary to college, and is a frequent clinician and adjudicator. Smith performs as the 3rd piccolo for the LaGrange Symphony Orchestra in LaGrange, GA, is a substitute flute for the Albany Symphony in Albany, GA, is the director of the Auburn Community Orchestra, and has been a guest performer in many professional ensembles. Smith's research interests include collegiate music curriculum, urban teaching, and bridging the gap between performers and educators.

Sarah-Iyuna Spencer began the violin at the age of 10 through a local initiative, Guiding Success, which had as its purpose teaching music to students as young as age three, and providing those students a pathway from kindergarten to college. She developed a strong connection with the instrument and was accepted to the LaVilla School of the Arts after only four months of instruction. She later auditioned and was accepted to the prestigious Douglas Anderson School of the Arts orchestra program. In 2019, Spencer graduated from high school with an Arts Seal and Mark of Academic Distinction. She currently attends Jacksonville University where studies with Dr. Marguerite Richardson while pursuing a Bachelor's Degree in Music Education. Sarah has participated in masterclasses with the Vega String Quartet and coaching from members of the Jacksonville Symphony. She has performed with the Jacksonville Symphony Youth Orchestra in addition to her high school orchestra. Her musical training

includes pedagogy, chamber music, piano, music theory, and music history. When Sarah-Iyuna is not occupied with practice or performance, she is studying to maintain her 3.9 GPA and applying herself to new methods of learning and service. She loves listening to different genres of music, drawing art, creating stories, and meeting new people. Her aspirations lie in teaching music to students of underrepresented backgrounds in public schools. She also hopes to compose and record music as a performing artist.

Tenor, **JEFFREY SPRINGER**, has performed across Europe, Asia, and North America in theaters such as the Chicago Lyric Opera, Florida Grand Opera, Opera Lyra Ottawa, the German National Theater in Mannheim, Netherlands National Touring Opera, and Opéra de Nantes in France, among many others. A frequent guest artist with many of the world's leading orchestras, including the San Francisco Symphony, Pittsburgh Symphony, Dallas Symphony, Houston Symphony, The Grand Teton's Music Festival, Philharmonia Hungaria, and Romanian State Symphony. Recently, he performed Beethoven's Ninth Symphony in Japan with the Beethoven Orchestra of Bonn, Germany, and the tenor solos in Mahler's Eighth Symphony with the Bangkok Symphony in Thailand. Jeffrey Springer began his career by winning the "José Carreras Prize for the best tenor voice" awarded by the famed tenor himself. The competition led to his European debut, replacing Carreras in a televised performance of the Verdi Requiem with the Deutsche Oper in Düsseldorf, Germany. Dr. Springer is a recipient of career grants and awards from the Gerda Lissner Foundation and the Wagner Societies of New York and Washington D.C. Having completed his bachelor's and master's degrees at the Indiana University School of Music; he recently received his doctorate in voice performance from the Catholic University of America. Newly appointed to the faculty at Florida State University, Dr. Springer maintains an active performing schedule and is a frequent master teacher, adjudicator, and speaker on issues related to voice and opera.

Huixian Wu is recently pursuing a Doctoral degree in Piano Performance at Florida State University, under the guidance of Dr. Stijn De Cock. Before FSU, she graduated with honors from University on North Carolina at Greensboro. Huixian is a sensitive performer, she enjoys playing music from different periods as she is always exploring more possibilities for musical growth. In addition to the modern piano, Huixian is also passionate about studying early keyboard instruments. She studied fortepiano and harpsichord with Dr. Andrew Willis as part of her studies in the Certificate in Historical Keyboard Performance. As the performer, she was invited to Gijon International Piano Festival and performed in Spain in 2019. In 2022, she won the First Prize in American Protégé International Piano and Strings Competition.

Cellist **Ellie Wee**, DMA, has performed as a soloist, chamber musician, and orchestra player in the United States, France, Italy, Turkey, Japan, and Korea with such groups as Stonehill Trio, New England Chamber Ensemble, Menotti Lyric Opera, Arizona Opera, Pacific Music Festival, Boston Bel Canto Opera, Handel and Haydn Society, and Boston Baroque. In 2009, she was invited to perform and to participate in a roundtable discussion as a panel at the "Haydn in London" Symposium in Boston, which included world-renowned conductor, Sir Roger Norrington. Dr. Wee has received numerous awards and scholarships, including the Anna Rosenzweig String Award, the Regents' Full Scholarship Award, and the Boston University Full Scholarship Award, among others. A dedicated teacher as well, her students have been chosen to participate in state and national-level honors orchestras, including the ASTA National High School Honors Orchestra. Moreover, her students were chosen as a winner of the Director's Choice Award at the Lowell Philharmonic Orchestra Concerto Competition in 2014 and MMEA All Eastern District Senior Festival Audition in 2015. She is also an active performer, lecturer and adjudicator, and has presented master classes and concerts at some of the most prestigious performing arts institutions and universities in the United States and internationally. She has taught at Arizona State University, Northeastern University, The College of St. Mary Magdalen, and Stonehill College, Easton,

MA. She also appears as a regular guest artist to give recitals and master classes at Adnan Menderes University State Conservatory, Kusadaci, Turkey.

Richard Williamson is Professor of Music, Director of Choral Activities, and Coordinator of Music Theory at Anderson University in Anderson, SC. Williamson has contributed to Music Theory Pedagogy Online, Choral Journal, Teaching Music, Journal of the Baptist Church Music Conference, and GAMUT. He has presented papers and compositions at conferences of the College Music Society, National Association for Music Education, National Collegiate Choral Organization, Society of Composers, Society for Music Theory, and others. Various firms have published Williamson's compositions and arrangements, and church, school, and community ensembles have commissioned his works. Williamson's professional recognitions include a Fulbright fellowship for curriculum work and study at Peru's National University of Music and Anderson University's Boles Award for Excellence in Teaching. Williamson's choirs have performed in such major venues as the Piccolo Spoleto Festival, Kennedy Center for the Performing Arts, Carnegie Hall, and Washington National Cathedral. They have also been featured at South Carolina's ACDA, MTNA, and Music Educators' Association conventions. In addition, AU Choir members have served as the chorus for professional productions such as Star Wars in Concert and the Kenny Rogers Christmas and Hits Show. Williamson has also taught music in the public schools and served as a church musician. He is a graduate of the University of Illinois, Eastman School of Music, and Furman University.

Myles Mingyuan Yang is the visiting assistant professor of bassoon at Columbus State University Schwob School of Music. Before he joined the faculty at CSU, he served as the associate instructor at Indiana University Bloomington for four years where he earned his DM degree in Music Literature and Bassoon Performance with minors in Music Theory and Music Education. He was the First Prize winner at the International Double Reed Society (IDRS) Young Artist Bassoon Competition held at the University of Redlands, California in June 2013. Besides his DM degree from Indiana University, he earned his Master of Music from Yale University and Bachelor of Music from Western Michigan University. His primary teachers included William Ludwig, Kathleen McLean, Frank Morelli, and Wendy Rose. Yang is the principal bassoon with Columbus Symphony Orchestra, Georgia. He also holds the principal bassoon position at Dubuque Symphony Orchestra, Iowa. He served as a member of the DSO diversity, equity, and inclusivity committee. Yang is a founding staff member of the National Youth Orchestra – China. He worked as the orchestra manager for many years and led hundreds young musicians performing around the world.

Jackie Yong, a Malaysian pianist, grew up as a choir boy, sang in children's choir and church choir, and only started taking formal piano lessons when he was 16 years old. He then achieved both Licentiate and Associate Diploma from Trinity College of London within five years. Being a versatile musician, he actively performs as a solo pianist, collaborates in chamber music, teaches piano to students of all ages and all levels, and improvises hymns at church. He is currently the pianist and organist of Grace Lutheran Church in Tallahassee. He is the Gold Award and Best Performance winner of the Hong Kong-Asia Open Piano Competition, the Second Prize winner of the International Charleston Music Competition, and a recipient of the Yamaha Scholarship in Malaysia. He has been presenting his papers at the College Music Society Southern Conference annually since 2019. He has also presented at CMS National Conference and MTNA Collegiate Chapter Symposium. Jackie Yong is currently a doctoral student majoring in piano performance at Florida State University, with specialized studies in Piano Pedagogy and Music Theory Pedagogy. His research interest includes musical hermeneutics with interdisciplinary studies on mental health, the programming of recitals, and historical piano pedagogy. He is a disciple of Dr. Read Gainsford and Dr. Diana Dumlavwalla.

Dr. James Zingara is currently Associate Professor of Trumpet at the University of Alabama at Birmingham where his responsibilities include applied trumpet and brass methods, coaching and

conducting brass ensembles, performing with the UAB Faculty Brass Quintet and coordinating the annual UAB Brass Symposium. From 1998 to 2011 Dr. Zingara served as Associate Professor of Music at Troy University in Troy, Alabama where he taught applied trumpet, brass methods, conducted the Troy University Trumpet Ensemble and served as Coordinator of Applied Studies. He has performed in 32 states as well as England, Germany, the Czech Republic, Denmark, China, and Singapore. Former positions include Associate Professor of Trumpet at Troy University, and principal cornet/trumpet soloist with the US Air Force Heritage of America Band. Orchestral positions have included the Northwest Florida Symphony, National Symphonic Winds, Sinfonia da Camera, Illinois Symphony, Virginia Symphony, Wisconsin Chamber Orchestra, Pensacola Symphony and the Cheyenne Symphony. He has recorded on the Telarc, Zephyr, Capstone and Mark labels, including a Grammy Award winning CD in 1994. He has recently released two recent solo/chamber recordings on the Ravello label: Textures, 2016, and Many New Trails to Blaze, 2018. Both recordings were awarded Bronze Medals from the Global Music Awards in 2021. Dr. Zingara holds degrees from the University of Wisconsin-La Crosse, East Carolina University, and a Doctor of Musical Arts degree in trumpet performance with a minor in wind conducting from the University of Illinois. He currently is a Bach Trumpet Endorsing Artist.