



THE COLLEGE MUSIC SOCIETY

CENTRAL CHAPTER

43rd REGIONAL CONFERENCE



NORTH DAKOTA STATE UNIVERSITY

FARGO, NORTH DAKOTA

MARCH 23-24, 2024

PROGRAM BOOK

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Welcome from the President

CONFERENCE SCHEDULE

SATURDAY, MARCH 23, 2024

9:00-10:00 **Registration**

Saturday Session 1: Beckwith Recital Hall

10:00-10:30 **Exploring Folk Music Through Piano Duets: Accessible Four-handed Pieces Inspired by Traditional Music Elements.**

Yi Chang – Tuskegee University

Ka Man Carmen Ching – University of Kansas

10:30-11:00 **The Peruvian Sounds in Francisco Pulgar-Vidal's Piano Works.**

Po Sim Head – Missouri Western State University

11:00-11:30 **Melodies from East: Two piano pieces 'A sketch of the Rainy Harbor' by Ma Shui-Long and 'Korean Rhapsody' by Un Hoe Park.**

Hyeji Seo – Colorado State University

11:30-12:00 **Integrating sustainable technology in the music classroom. Optimizing in-person and remote real-time music collaboration using affordable hardware and open-source professional audio software.**

Giuliano Graniti – Middle Georgia State University

12:00-1:30 **Lunch**

Saturday Session 2: Beckwith Recital Hall

1:30-2:00 **Beyond the Canon: the Mexican Art Songs of Blas Galindo Dimas.**

Elisa Ramon – University of Nebraska-Lincoln

Thiago André – North Dakota State University

2:00-2:30 **Peace Garden State Composers.**

Jeremy Wohletz, clarinet – Dickinson State University

Oswald Johnson, piano – Valley City State University

Miriam Webber, bassoon – Bemidji State University

- 2:30-3:00** **Pedagogical Techniques for Musicians' Hand Dystonia and Other Hand Impairments.**
Eileen McGonigal – Wayne State University
- 3:00-3:30** **Voice and Fixed Media: The New Art Song Ensemble.**
Andrew White – University of Nebraska at Kearney
- 3:30-4:00** **Break**

Saturday Session 3: Challey Atrium

- 4:00-5:00** **Poster Session**
- Research Methodologies in Collaborative Piano.**
Guilherme Montenegro – North Dakota State University
- Review of Literature for Solo Piano and Winds.**
Yeon-Kyung Kim – Western Illinois University
- Secondary Instrumental Music Education in the Rural Great Plains: Philosophical approaches to teaching band in small communities.**
Brian Holder – Dickinson State University
Amanda Housel – Dickinson State University
- 5:00-7:00** **Dinner**

Saturday Concert: Beckwith Recital Hall

7:00-9:00

Performance Showcase and Composer Concert

April Prelude, op. 13..... Vitezslava Kapralova

- I. Allegro ma non troppo
- II. Andante
- III. Andante semplice
- IV. Vivo

Yeon-Kyung Kim, piano – Western Illinois University

Three Merton Songs for Countertenor and SaxophoneJerry Hui

- I. Love winter when the plant says nothing
- II. O sweet, irrational worship
- III. Wisdom

Aaron Durst, saxophone – University of Wisconsin–Stout

Jerry Hui, countertenor – University of Wisconsin–Stout

All Sorts of Past.....David Farrell

David Farrell, piano – Metropolitan State University of Denver

Illyria.....Jacob Frost

Stereo Fixed Media

Usk.....Tayloe Harding

Kelly W. Burns, tenor – North Dakota State University

Tyler Wottrich, piano – North Dakota State University

ABSTRACTS

Saturday Session 1

Exploring Folk Music Through Piano Duets: Accessible Four-handed Pieces Inspired by Traditional Music Elements

Yi Chang – Tuskegee University

Ka Man Carmen Ching – University of Kansas

This lecture recital will showcase three captivating piano duet pieces that incorporate folk elements. We will introduce the musical qualities of each piece, delve into the cultural backgrounds of the composers, and explore how folk influences have enriched these individual works.

The first piece we will present is "A Child in the Garden, Op. 168" by Alan Hovhaness. Hovhaness, an Armenian-American composer, studied Middle Eastern, Indian, and Japanese music alongside his education in Western classical music. This duet piece combines strong influences from Japanese and Javanese folk music traditions with Hovhaness's own creative ideas, making it highly appealing to today's students.

The second composition, "Une semaine du petit elfe Ferme-l'Oeil," by Florent Schmitt, draws inspiration from French folk music and Hans Christian Andersen's "The Songs of Hialmar." This piece narrates the nightly encounters between a young boy named Hialmar and a character named Ferme-l'oeil, who crafts seven distinct dreams for him each week.

The final piece is "Mountain Song and Work Song" by Yang Liqing. Based on Yang's composition "Nine Pieces on the Shanxi Folk Songs," this piece demonstrates Yang's extensive exploration of modern extended piano techniques and his deep understanding of traditional Chinese music. With its variation form and the energetic "Work Song," this piece showcases unique characteristics inspired by the Shanxi folk song "Great Production." All three pieces are at an early to late intermediate level, making them accessible to students. PowerPoint and QR codes will be provided, including scores and musical examples

The Peruvian Sounds in Francisco Pulgar-Vidal's Piano Works

Po Sim Head – Missouri Western State University

Francisco Pulgar-Vidal (1929-2012) was a Peruvian composer, pianist, and music educator. Born in Huánuco, surrounded by Andes Mountains and the Amazonian Jungle, Pulgar-Vidal was exposed to western music and instruments at a young age. He took violin, piano, and bassoon lessons, and later, he took harmony and compositions classes. He received a doctorate in music at the Lima National Conservatory.

His music integrates folklores and distinctive Peruvian rhythms with compositional techniques, trendy in the 1950s. As an influential figure in Peruvian music history, he was awarded many prizes, including the Dunker Lavallo Prize and the Kuntur National Folklore Prize. He is widely known in Peru, but his fame has not spread far beyond the borders of his native country. This presentation aims to introduce him, and his solo piano works to a broader audience.

While the term “new music” may be a red flag to some, Pulgar-Vidal’s compositional style is very approachable. His solo piano works serve as an excellent repertoire for intermediate and advanced pianists interested in Latin American culture. The selected five sets of pieces demonstrate the combination of Peruvian musical elements with European compositional techniques. Most of the pieces are rather short in length, and they are worth introducing to students to widen the scope of piano literature

Melodies from East: Two piano pieces ' A sketch of the Rainy Harbor' by Ma Shui-Long and 'Korean Rhapsody' by Un Hoe Park.

Hyeji Seo – Colorado State University

A Sketch of the Rainy Harbor

A Sketch of the Rainy Harbor was composed by Ma Shui-Long. His compositions evolved from Taiwanese folk themes to avant-garde dissonance and later, a fusion of Western and Eastern elements. This music was composed in 1969. It has four movements: “Rain,” “Harbor Views on Rainy Nights,” “The Girl Who Collects Seashells,” and “At the Temple Gate”. This solo piano composition captures the essence of different moments and landscapes in his hometown of Ji-long. Alongside invoking the spirit of Taiwanese folk music, these pieces also portray the sounds of various traditional Chinese instruments, such as the zheng, renowned for its distinctive glissandi tones.

Korean Rhapsody

This piece, composed in 1975 by Un Hoe Park (1930-2010), draws its inspiration from traditional Korean folk songs including "Sae-ya Sae-ya" (Bird, Bird), "Milyang Arirang," "Doraji" (Bell Flower), and "Taryeong." The composition follows a Rondo structure with distinct sections: an introduction featuring "Doraji," a development section, "Milyang Arirang" in the third and seventh sections, "Taryeong" making a single appearance in the sixth section, and "Sae-ya Sae-ya" serving as a theme in the fifth and eleventh sections. Described as a modern composition, Korean Rhapsody retains the essence of traditional folk themes with minimal alteration, ensuring its accessibility and recognizability to a wide audience. With a performance duration of approximately 8-9 minutes, it employs a pianistic style, infusing the piece with vibrancy, and concludes dramatically with a powerful "fff," enhancing its effectiveness in performance.

Integrating sustainable technology in the music classroom. Optimizing in-person and remote real-time music collaboration using affordable hardware and open-source professional audio software.

Giuliano Graniti – Middle Georgia State University

The ceaseless pedagogical research on improved systems and methods for teaching music in the classroom asks for an adequate response in terms of quality, reliability, and – especially nowadays – sustainability of the educational devices and spaces. Although most commercial tools and music lab systems can guarantee the quality factor, they are subject to obsolescence and prohibitive costs. There is a whole universe of open-source technology that independent audio producers all over the world have been using for years, but that is still unknown to most operators of the educational system.

Born as an independent project, research-grant-winning “Piano OpenLab” – a software system created by the presenter – conjugates the research on innovative teaching methods with sustainable infrastructures for the music classroom, with the ultimate goal of implementing high-quality music education in non-wealthy environments. Looking at the group piano instruction as a research platform, this system proposes to reinvent the philosophy of any music lab, with many distinctions, among which:

- It makes the system adaptable to many activities, including (but not limited to) ensemble playing, music technology, music theory, and composition.
- It improves accessibility and allows the integration of remote collaboration.
- It works on network-based technology, reducing wires and cables.
- It is extremely modular. Part replacement is easy and inexpensive.

During the presentation, attendees will learn more about the rationale behind Piano OpenLab, and will have the chance to try a small-scale demo of this system applied to the group piano instruction for college students.

Saturday Session 2

Beyond the Canon: the Mexican Art Songs of Blas Galindo Dimas

Elisa Ramon – University of Nebraska-Lincoln

Mexican composer Blas Galindo Dimas (1910-1993) is considered one of the most prominent figures of Mexican nationalism. Primarily remembered for his orchestral works, especially his Sones de Mariachi, he also contributed to the twentieth-century Mexican vocal repertoire. Between 1939 and 1954, Galindo composed a body of twenty art songs that combine elements from Indigenous music with European melodic contour. Despite the stylistic diversity of his vocal works, his music is rarely performed in recitals and is even less studied by voice students in Academia. His repertoire is broad and versatile, offering a richness adaptable to every level of vocal technique. Some of his art songs remain within a comfortable vocal range, allowing inexperienced singers to develop vocal technique comfortably. Others offer an array of rhythmic elements useful to advance the singer's musicianship while exploring

underrepresented repertoire. This lecture-recital includes an overview of Galindo's art songs presented as new repertoire to be included in the undergraduate and graduate voice curricula. As Mexican music is scarcely published and often overlooked, this presentation intends to further promote art song repertoire in Spanish. The musical analysis and the live performance will illustrate different aspects of vocal technique while discussing Galindo's compositional style and historical context.

Peace Garden State Composers

Jeremy Wohletz – Dickinson State University

Oswald Johnson – Valley City State University

Miriam Webber – Bemidji State University

Beyond Winter-Lindsey Wiehl-Bass Clarinet, Contrabassoon, and Piano / Shadows Blue and Red-Christopher Gable, Bass Clarinet, Loop Pedal, and Piano. /

Nicknamed the Peace Garden State, North Dakota is most known for brutal winters and the beautiful Badlands. This program will showcase two North Dakota based composers and their recent works for bass clarinet. The first piece, "Beyond Winter," was written about the state of North Dakota and refers to the adventures and enjoyment found if you look beyond winter. The second piece, "Shadows Blue and Red," was written as a sort of homage to the 90's alternative rock band Radiohead and utilizes a loop pedal for the bass clarinet. While "Shadows Blue and Red" was premiered at the first Low Clarinet Festival in 2022 and this is would be the premiere of "Beyond Winter."

Pedagogical Techniques for Musicians' Hand Dystonia and Other Hand Impairments

Eileen McGonigal – Wayne State University

Musicians' hand dystonia, or focal hand dystonia in musicians, is a debilitating movement disorder that occurs in musicians after expertise has been acquired. Musicians' hand dystonia can develop in anyone and is believed to be caused by the interaction of environmental and genetic factors. The disorder has devastating physical and emotional effects on instrumental musicians; forty percent of all musicians with focal hand dystonia are forced to discontinue performing and many ultimately seek careers outside of music. Knowledge surrounding focal hand dystonia in musicians is extremely limited, and most music teachers do not know how to help students with movement disorders affecting the hands.

A growing body of research has emerged that indicates implementing specific non-traditional pedagogical techniques focusing on a combination of physical and mental factors can result in the absence of most symptoms in musicians with musicians' dystonia and other impairments of the hand. The main focus of this

demonstration is to synthesize and present the pedagogical techniques for working with musicians who have been diagnosed with focal hand dystonia and similar movement disorders by examining and compiling the existing findings of successful pedagogical re-training programs for focal hand dystonia and other hand impairments in musicians. Results indicate that implementing pedagogical retraining techniques and altering traditional pedagogical outcomes decreases the severity of these disabilities and may allow affected musicians to continue performing without excessive impairment. Applications for implementations are explored and limitations within existing pedagogical frameworks are discussed.

Voice and Fixed Media: The New Art Song Ensemble

Andrew White – University of Nebraska at Kearney

The days of singers having pianists readily available to accompany them are over. There just aren't that many, and those that are available are expensive. Many voice teachers and choir directors are using pre-recorded tracks. Touring performers use them, community theaters use them for their musicals and auditions, even TV shows like *The Voice* use them. People have come to accept it as a new norm, so why are composers still writing art songs for voice and piano? Composers can collaborate directly with singers by producing, not a piano part that must be interpreted by another performer, but by generating a track that can go to the singer directly along with the score. There are many advantages in addition to the direct control the composer has over half the performance. Creative combinations of instruments, computer generated and sampled sounds can be employed, combinations that could never be assembled from live players, or balanced dynamically even if they could be assembled. The track is consistent; it never plays a wrong note or changes its interpretation, and the singer can practice with it whenever they wish free of charge. I would never deny the value of the rapport between singer and pianist, but the direct rapport between composer and singer a track can provide is a value whose time has come. For the Composer's Voice Concert Series of Vox Novus, I have presented a series of recitals exploring this idea. The program today offers some samples of from that series.

Poster Session

Research Methodologies in Collaborative Piano

Guilherme Montenegro – North Dakota State University

Since the beginning of the first collaborative piano program at University of Southern California in the United States in the 1940s, the field has diverged from traditional, solo piano training. The expansion of similar programs has been followed by a growing amount of research in collaborative piano, though many publications are dedicated to musical analysis in titles like "The Saxophone and Piano Version of

Ingolf Dahl's Concerto for Alto Saxophone: A Guide to Performance for the Collaborative Pianist" or "The Repertoire of John Beckwith for Solo Voice and Piano: An Interpretive and Pedagogical Guide." However, the predominating focus on musical analysis begs the questions: to what extent may analytical methodologies be validated as qualitative research? Are these procedures field-oriented? Is data being naturally obtained from "the field" directly by its "informants"? In addition, how much further may the area epistemologically advance its boundaries? In that sense, alternative approaches are desirable, i.e., research that may include narrative studies, grounded theory, case studies, and ethnography. The essential nature of collaborative piano can be defined as music-making performed by individuals who experience and share subjective thoughts, sensations and values with audiences. When research is carried out in this arena, these features cannot be ignored. Musical analysis is an essential, documented method in qualitative research, especially for historical perspectives. However, when combined with other methodologies (observation, interviews, questionnaires, performance recordings), qualitative research in collaborative piano is more likely to reveal the holistic and empirical nature of music-making, highlighting the informants' perspectives in detail.

Review of Literature for Solo Piano and Winds

Yeon-Kyung Kim – Western Illinois University

There are a fair number of pieces for solo piano and wind ensemble, but they are less played than pieces for solo piano and orchestra. Many composers fascinated by the sonority, such as Messiaen, Hindemith, and Judith Lang Zaimont, have written for this instrumentation. In this setting, the timbre of the piano drastically changes to become much more distinct and richer with the wind ensemble's support. Due to the variety and eclecticism of the repertoire, the literature for piano and winds is worth examining further.

This poster will introduce music for piano and winds in different scopes. First, it will provide a QR code to the list of works for solo piano and winds. Through this comprehensive list, pianists and conductors will discover the value of the literature and gauge the possibility of performing a piece with the available band members. Secondly, it will introduce two pieces in detail: *Hommage à l'ami Papageno* (1987) by Jean Françaix (1912-1997), and *Konzertmusik, Op. 49* (1930) by Paul Hindemith (1895-1963). These two pieces display opposite characteristics in level, tonality, sonority, and instrumentation. Pedagogical benefits will also be discussed.

It is important for this repertoire to be promoted at educational institutions. According to research, band enrollment of U.S. high school students was 11% while orchestra enrollment was only 2% (Elpus and Abril, 2019). This means that performing with a wind ensemble as a soloist is more accessible than with an orchestra. More students will develop the essential skills of playing with a large ensemble

Secondary Instrumental Music Education in the Rural Great Plains: Philosophical approaches to teaching band in small communities.

Brian Holder, Dickinson State University

Amanda Housel, Dickinson State University

This project addresses the lack of quantitative and philosophic research addressing rural band directors in the Great Plains region. The study was completed with the anonymous cooperation of select teachers in rural North Dakota, South Dakota, and Montana. This information was then compiled for use in undergraduate music education classes. The proposed poster presentation is a synthesis of this information, presenting data trends on topics such as enrollment and program structure, and analysis of philosophic topics such as recruitment, retention, and student success.

The respondent information was kept anonymous, and the project was cleared by an Institutional Review Board. Each participant met several guidelines established by the research team. They were all teachers who work in communities of 25,000 or less, and taught the entire scope of instrumental music at their school. These teachers teach in either North Dakota, South Dakota, or Montana, and have been in this setting for at least ten years. The teachers also represent a variety of ages, genders, and educational backgrounds.

Music teachers in the Great Plains have much to share with each other, and examinations of educational practices in urban centers found in other regions are not as meaningful as data collected in our rural geographical location. The research team hopes that professional music educators will appreciate and find enrichment in the data and perspectives presented in this project.

Saturday Concert

April Prelude by Vitezslava Kapralova

- I. Allegro ma non troppo
- II. Andante
- III. Andante semplice
- IV. Vivo

Yeon-Kyung Kim, piano – Western Illinois University

Even though Vítězslava Kaprálová (1915-1940) lived a short life, she left a strong impression on the Parisian and Czech music scene through her compositions. Born in Brno to a musical family, she was a child prodigy. She studied composition and conducting at Brno Conservatory, Prague Conservatory, and only conducting at Ecole Normal de Musique in Paris. During her time in Paris, she studied composition with Bohuslav Martinu. The bulk of her most creative compositional output happened over the course of nine years (1931-40) during which she wrote fifty works.

These include: a cantata, concerto for piano, violin and clarinet, symphonic works, piano solo, and many pieces for voice and piano, and other chamber groups. Her works display bursting energy, melancholic melodic line, bold use of harmony, and Czech folk elements. While her vocal works are recognized and performed frequently, this is not necessarily the case for her piano compositions. However, they are also worthy of receiving more recognition for their quality. This performance will present one such work, April Prelude, Op. 13 (1937), is a relatively well-known piece among her outputs. It consists of four movements. The first movement juxtaposes a soft blanket of sound created by chord tremolos and a folk dance rhythm. In the second movement, a figuration of descending fifth and rising fourth pervades the movement. 1905. The third movement features a nostalgic melody which is modulated throughout the movement. The set closes with a fast dance and heavy octave jumps.

Three Merton Songs for Countertenor and Saxophone by Jerry Hui

- I. Love winter when the plant says nothing
- II. O sweet, irrational worship
- III. Wisdom

Aaron Durst, saxophone – University of Wisconsin–Stout

Jerry Hui, countertenor – University of Wisconsin–Stout

Thomas Merton (1915-1968), or Father Louis as he was known once he was ordained, was a Trappist monk whose poetry has always fascinated readers with its pan-religion meditation of nature, distilled into crisp images, through words that ring a Psalm-like overtone. In these three poems, there is a strong admiration for the quiet beauty of nature; paired with a musical setting that strives for a simplicity that favors understanding of the text, shaded by the intervallic play between the voice and the instrument. The saxophone intertwines and compliments the voice with melodic lines supporting and punctuating with musical expression while the text provokes reflection on meaning that is stimulated by the music.

All Sorts of Past by David Farrell

David Farrell, piano – Metropolitan State University of Denver

My personal alarm at the rise of authoritarianism, both at home and abroad, inspired this work. It is simultaneously a lament and a reflection on words of the imprisoned Russian activist Alexei Navalny. This text, from a 2021 interview, provided such a clear view about the tactics of those seeking power over others that I was compelled to use it in a piece of music.

“I most clearly understand the essence of the ideology of the Putin regime: The present and the future are being substituted with the past — the truly heroic past, or embellished past, or completely fictional past. All sorts of past must constantly be in the spotlight to displace thoughts about the future and questions about the present.”

The work's performance focuses on movement; a ring sends rotational information to the computer, which translates the movement into a range of various sound cues

Illyria by [Jacob Frost](#) – University of Minnesota

Stereo Fixed Media

The piece takes its sound sources from vocal recordings made by the composer with a singer, consisting of extended techniques as well as a brief setting of a poem written by the composer. The poem and recording of the vocal setting didn't make it into the piece, but its themes and images (coastal/ocean/water images and a general sense of isolation) are reflected in the final product. The composer made extensive use of breath sounds and of an undulating motive sung by the vocalist, processing the recordings mostly with simple tools: EQ, reverb, and delay, along with an FFT plugin used to isolate certain aspects of the sounds. The goal of the piece was to serve as sort of a mirror for audiences' perception of the sounds, vaguely evoking real-world images that would be identified differently by different listeners.

Usk by [Taylor Harding](#) – University of South Carolina

[Kelly W. Burns](#), tenor – North Dakota State University

[Tyler Wottrich](#), piano – North Dakota State University

Sunday Session 1

Unveiling the Artistry of Piano Mastery Through Liszt's Early Teachings and the Legacy of Josef Lhévinne and Rosina Lhévinne

[Yi Chang](#) – Tuskegee University

[Carmen Ching](#) – University of Kansas

This lecture recital will showcase three captivating piano duet pieces that incorporate folk elements. We will introduce the musical qualities of each piece, delve into the cultural backgrounds of the composers, and explore how folk influences have enriched these individual works.

The first piece we will present is "A Child in the Garden, Op. 168" by Alan Hovhaness. Hovhaness, an Armenian-American composer, studied Middle Eastern, Indian, and Japanese music alongside his education in Western classical music. This duet piece

combines strong influences from Japanese and Javanese folk music traditions with Hovhaness's own creative ideas, making it highly appealing to today's students.

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The final piece is "Mountain Song and Work Song" by Yang Liqing. Based on Yang's composition "Nine Pieces on the Shanxi Folk Songs," this piece demonstrates Yang's extensive exploration of modern extended piano techniques and his deep understanding of traditional Chinese music. With its variation form and the energetic "Work Song," this piece showcases unique characteristics inspired by the Shanxi folk song "Great Production."

All three pieces are at an early to late intermediate level, making them accessible to students. PowerPoint and QR codes will be provided, including scores and musical examples.

Blending traditional Korean music with Western Classical compositional technique and its intercultural characteristics through 8 Variations for Piano, based on the theme 'Oh mother and older sister' (1996)

Hyeji Seo – Colorado State University

In this lecture recital, I would like to share 8 Variations for Piano (1996) by Young Ja Lee. The music is based on the children's song 'Umma Ya Nuna Ya' (Oh Mother and Older Sister), one of the most beloved children's songs in Korea with Korean's unique sentiment.

We often expect children's songs and their related music to be playful, calm, and happy. However, this children's song that has been cherished by Koreans is the opposite. The song has a sad mood and is almost desperate, but not hopeless. Rather, it has very strong sentiments of yearning and longing which can be translated as Korean han. This also corresponds with the song's original lyric, which was written by renowned resistance poet, Sowol Kim. In the music, we can find how Lee incorporates traditional elements into her Western compositional technique.

Young Ja Lee is one of the most influential female composers in Korea. She was born in Wonju, Korea, in 1931. Lee co-founded the Korean Society of Women Composers. She endured hardships during the Japanese occupation (1910-1945) and the Korean War (1950-1953) and became one of the leading composers in Korean music in the 20th century.

Lee wrote various compositions performed globally but still remained unheard to many classical musicians. My sincere wish is that this lecture recital provides understanding and inspiration for further interest in compositions that include not only diverse cultural identities but also lesser-known composers in the Western classical scene.

PURCHASE: Hiding

Justin Montigne, University of North Dakota

Lynne Morrow, Sonoma State University

PURCHASE is a multipart musical history project, presenting music connected to the Louisiana Purchase, 1763-1863. The musical sources include music from the United States, France, Haiti and Mexico. The US music is African American and Native American, though all sources are not in every part of the project.

The six thematic parts of PURCHASE are:

- Strife
- Exile
- Hiding
- Hope
- Freedom
- Justice

This presentation will be the Hiding portion of the project.

PURCHASE: Hiding is a performance of African American spirituals, Baroque and Classical vocal music from England and France, and traditional songs from Spain, France and Haiti. These songs are presented alongside a historical narrative in a dramatic context. Rhetorical and musical themes of power, enslavement, parental love and the search for freedom are woven throughout PURCHASE.

The history of what is called “Early Music” has centered on the music of Western Europe. In the United States, the traditions of Africans, Native Americans and Euro Americans were occurring side by side. This often-overlooked simultaneity can be viewed, crisscrossing the geographical outlines of the Louisiana Purchase. The Purchase is the huge tract of land sold to Jefferson and the United States in 1803 by Napoleon and France.

An opera, Proserpine, by Napoleon’s chapel master, Giovanni Paisiello, premiered in the same year as the Louisiana Purchase. Music from the opera will be juxtaposed with Spirituals and other traditional songs to give voice to everyday people—enslaved Africans, Native Americans, and European immigrants—who forged a new country.

Sunday Session 2

Reimagining Applied Music Through Online Delivery

Steven Thompson – American River College

This session will address creating an online applied music program through examples from the online Associate in Arts in Music for Transfer Degree developed at American River College in Sacramento, California. The presentation will cover issues that college music programs face in the design of applied music and solutions to address those problems by developing asynchronous and synchronous online tools and curricula accessible to all students.

- Design of an online applied program
- Implementing an applied music program for music majors, non-majors, and extended education at affordable or no cost for the student and department
- Addressing applied studies outside of a Western tradition
- Inclusion of students with individual and diverse needs through equitable design
- Applications for establishing and/or increasing enrollment in an applied program and the music major
- Staffing and maintaining a comprehensive applied program at a small or rural campus

I'll share our curriculum and conception of design for an effective program that gives access to professional and comprehensive instruction using new tools in AI learning and experts in individual study.

“Make it Snappy” – John Philip Sousa Band’s “Third-of-a-Century Tour” Through South Dakota – November 1925.

Scott Muntefering – Wartburg College

John Philip Sousa formed his famous “Sousa Band” in 1892 after a distinguished career as the bandleader of the “President’s Own Marine Band”. In 1925, the Sousa Band embarked on their “Third-of-a-Century” tour celebrating 33 years of this professional civilian band touring around the world with Sousa at the helm. This tour included four stops in South Dakota during November in Aberdeen, Huron, Mitchell, and Sioux Falls.

On November 18th, the Sousa Band performed two concerts at the Northern State Teachers College and featured Aberdeen natives Chester Perry on flute and Carl Bronson on clarinet. The next day the band traveled to Huron for a matinee and evening performance at the newly opened 2000-seat Huron College Auditorium. The two concerts at the Mitchell Corn Palace on November 20th marked the Sousa Band’s fourth appearance at the Corn Palace with previous appearances in 1904, 1907 and 1921. The band concluded the South Dakota portion of the tour on November 21st at the Sioux Falls Coliseum.

This presentation will expand on previous research presented by Clayton Smith and present various newspaper articles and promotions for these performances as well as reviews of the band, its soloists, and Sousa himself during the last years of his historic musical career

"Exploring Female Virtuosity: Unveiling the brilliance of Louise Farrenc and Grażyna Bacewicz through their Concert Etudes."

[Chieh-Chun Chen](#) – University of Iowa

Throughout much of the history of musical composition, the dominance of male composers is undeniable. This historical gender disparity has led to a noticeable lack of diverse perspectives. Required pieces in competitions and auditions are works nearly exclusively by white male composers. This is especially true in the genre of concert etudes. This is an example of how much of the musical community does not give deserved recognition to the capabilities, talents, and contributions that have been made by many female composers. My lecture-recital focuses on highlighting the invaluable contributions of the female perspective in virtuosic piano composition.

I will examine the works of two remarkable female composers: Louise Farrenc (1804-1875) and Grażyna Bacewicz (1909-1969). I will specifically present Farrenc's "Twelve Etudes of Dexterity, Op.41" and Bacewicz's "10 Concert Etudes for Piano." During Farrenc's tenure at the Paris Conservatory, her works were used as required jury pieces. This alone shows how important they used to be and that we should value these pieces today. Bacewicz's etudes are quite contemporary and progressive and were written during a time when composers in Poland were being limited by their government's insistence on writing in a more folkloristic style. She became a strong voice for contemporary music in her country. Both of these compositions serve as powerful examples of how these female composers shed new light on the possibilities of virtuoso playing.

BIOGRAPHIES

THIAGO ANDRÉ began his musical studies at the State Conservatory of Music Lorenzo Fernández in his hometown of Montes Claros, Brazil. He earned a degree in Piano Performance summa cum laude from the Federal University of Minas Gerais - UFMG where Celina Szrvinsk guided him. He also earned a Master of Music in Piano Performance at the University of North Dakota under the guidance of Nariaki Sugiura. As a solo and collaborative pianist, André has participated in numerous recitals, competitions, and masterclasses. He has performed in multiple venues in Brazil and the United States. Currently, André is a Doctoral of Musical Arts student in Piano Performance under the guidance of Tyler Wottrich and a Masters student in Music Theory Pedagogy at the North Dakota State University (NDSU). In this institution, he has had the opportunity to collaborate with groups, faculty members as well as voice and instrumentalist students. André presented a chamber music recital with clarinetist Cassie Keogh and the tenor Kelly Burns at the College Music Society National Conference in California in 2022, the International Clarinet Association Festival in Denver in 2023, and a solo piano performance with Brazilian Music at the College Music Society National Conference in Miami in 2023. Recently, André gave a tour in his home state in Brazil, where he gave numerous masterclasses and performed solo recitals and concertos for piano and orchestra with the Montes Claros Symphony Orchestra.

Lyric tenor **Kelly W. Burns** is assistant professor of voice and director of NDSU Opera at North Dakota State University Challey School of Music. An active performer of opera, concert works, musical theater, and recital, Kelly has performed with organizations such as Chautauqua Opera, Fargo-Moorhead Opera, Opera Roanoke, Memphis Symphony Chamber Orchestra, Little Orchestra Society of New York, the Roanoke Symphony Orchestra, Charleston Chamber Opera, Opera Project Columbus, and LancasterChorale. He also tours with The Piatigorsky Foundation, which brings classical music artists to underserved communities throughout the United States. www.houseburns.com

A prize winner in numerous national and international competitions, Taiwanese pianist **Yi Chang** is the winner of the 2023 IPPA Conero International Piano Competition and the 2022 International Young Artist Piano Competition, where he also received the Grand Chinese Prize. He was also the first prize winner of the 2020 Charleston International Music Competition and received second place at the 2022 Memphis International Piano Competition. He has been featured in various recital series as guest artist, including the 2022 Washington International Piano Festival at Catholic University of America in Washington, D.C. As an active performer, Chang has

concertized in various venues including Steinway Hall, Carnegie Hall, Alice Tully Hall and more.

Chang is an avid participant in numerous conferences and was recently selected as the 2023 Clara Wells Fellow of the American Matthey Association. His co-presentation New Sounds in Chinese Piano Music: An Exciting Direction in Multi-Culturalism was featured in the 2022 Music Teacher National Association GP3 conference and the 2023 Music Teachers National Association National Conference; a summary was published in the 2022 MTNA November e- Journal. Recently, his presentation Exploring Folk Music Through Piano Duets: Accessible Four-handed Pieces Inspired by Traditional Music Elements was featured in the 2023 NCKP: The Piano Conference, and his presentation Franz Liszt's Sonata in B minor - A Pedagogical Approach- A Comparison of Editions by Jorge Bolet, Arthur Friedheim, and Carlo Vidusso was featured in the 2023 Festival junger Künstler Bayreuth Intercultural Piano Pedagogy Project.

Chieh-Chun (Anna) Chen was born in Kaohsiung City, Taiwan. She is currently studying for her Doctoral Degree in Piano Performance at University of Iowa, with Dr. Alan Huckleberry. In 2016, she gave a solo performance at Taiwan's National Concert Hall in Taipei, and in 2017 attended the World Piano Meeting festival in Coimbra, Portugal. In February 2019, she performed Eric Moe's Grande Etude Brillante in the Red Note Festival at Illinois State University. She is the winner of 2019 ISU Concerto-Aria Competition and performed Liszt's Piano Concerto No.1 with the university Symphony Orchestra. She also won the first prize of Illinois State Music Teacher Association Collegiate Piano Solo South Competition in 2019. During the pandemic in 2021, she recorded a CD of songs and chamber works by Stella Lerner with University of Iowa faculty members. She was honored to be awarded the first prize in the Ad Libitum International Piano Competition, the Franz Schubert International Music Competition, and the Vivaldi International Music Competition in the Concerto category in 2022-2023. This fall, she enters her first year at Southwestern Community College as Piano and Music Theory Professor.

Born in Hong Kong, **Carmen Ching** currently studies with Dr. Scott McBride Smith for her DMA degree in the University of Kansas, where she also serves as a piano instructor. She has also studied with Ms. Eteri Andjaparidze in Mannes and Dr. Yoojung Kim at NYU Steinhardt for her professional studies diploma and master's degree. She is a recipient of the President Scholarship and Steinhardt Music Talent scholarship. Ching earned her bachelor's degree in piano performance from the Royal Academy of Music in London, where she studied with Tessa Nicholson.

Ching was a prize winner of the 2023 IYAPC Piano Competition (First Place), 2022 Memphis International Piano competition (special Bernstein Prize), 2021 Americas Music competition (Second place), 2021 Music Teachers National Association (Kansas

State division, alternate winner) and 2021 Aloha International Piano Festival (honorable mention). She has appeared in numerous solo recitals and chamber music concerts at venues such as the Steinway Hall (New York), Black Box Theatre (New York), World Trade Centre, Century II Performing Arts Centre (Kansas), Hong Kong Cultural Center, Hong Kong City Hall, and the Queen Elizabeth Stadium (Hong Kong), etc. She has received scholarships to participate in the Internationale Klavierakademie Murrhardt, Inside Out Festival, and Aspen Music Festival, and was featured in recitals and master classes with Christina McMaster, Pascal Devoyon, Felix Gottlieb, John Perry, and Hung-Kuan Chen.

Ching performs her own composition as well. She performed her own work, "Dream", at the Dream Stage competition in Hong Kong. Her original cadenza for Mozart Concerto K. 453 was acclaimed at the Royal Academy of Music Piano Concerto Competition.

A native of Spencer, Iowa, **Aaron M. Durst** earned the Doctor of Musical Arts Degree in Saxophone Performance at the University of Georgia, the Master of Arts Degree in Music (Wind Conducting) at the University of Alaska, Fairbanks, and the Bachelor of Music Degree in Music Education from the University of South Dakota. He has studied saxophone with Kenneth Fischer and Kenneth Carroll, and been a saxophonist in the United States Army, stationed with the 9th Army Band at Fort Wainwright, Alaska. Durst is an experienced performer on soprano, alto, tenor, baritone, and bass saxophones as a soloist and as a chamber musician. He pursues performance opportunities throughout the Midwest and collaborated with percussionist David Kile to perform saxophone and percussion compositions as Duo Eigentone releasing an album in 2019. Dr. Durst is Director of Instrumental Music at the University of Wisconsin – Stout in Menomonie, WI

David E. Farrell (b. 1982) is a composer based in Denver, CO. David's music has been performed by ensembles across the United States, including the Perrysburg Symphony Orchestra, North/South Chamber Orchestra, The Playground Ensemble, the Sam Houston State University Percussion Group, the University of Iowa Center for New Music Ensemble, and the University of Illinois Chamber Orchestra as winner of the University of Illinois Orchestra Composition Competition. His works have been featured at the SCI National Conference, The Electroacoustic Barn Dance, The Playground Ensemble's Colorado Composers Concert, Sam Houston State University Contemporary Music Festival, the Midwest Composers Symposium, the University of Nebraska-Lincoln Chamber Music Institute, and the University of Cincinnati's Music07 Festival. His music can also be heard on Meerena Shim's album *The Art of Noise*, The Playground Ensemble's *8-Bit X-Mas*, and Patricia Surman's *New American*, Vol. 1. His research on composer commission pay can be read at NewMusicBox.com.

David studied at the University of Illinois and at Indiana University's Jacobs School of Music, where he earned a D.M. in Composition. His teachers have included Claude Baker, Zack Browning, Don Freund, Gabriela Ortiz, and Stephen Taylor. David is currently Assistant Professor of Music at Metropolitan State University of Denver.

Jacob Frost is a composer, guitarist, and singer exploring the human condition through music. His work centers on dualities and oppositions, using musical and conceptual paradoxes to express the way humans experience God. Jacob's music has been performed at events such as the International Computer Music Conference, MUSLAB, New Music Gathering, and Electronic Music Midwest. He has received commissions from organizations such as Opera on Tap – Oklahoma City and the University of Oklahoma University Theatre. Jacob earned his Bachelor of Arts in Music from Drury University, where he studied with Carlyle Sharpe, and his Master's in Music Composition from the University of Oklahoma, where he studied with Marvin Lamb and Konstantinos Karathanasis. He is currently a Ph.D. student and graduate instructor at the University of Minnesota, where he studies with Sivan Cohen Elias.

Giuliano Graniti is Assistant Professor of Music at Middle Georgia State University in Macon, GA. Previously, he served as Piano Instructor at the University of Cincinnati College-Conservatory of Music, as Adjunct Professor of Music at Wilmington College, and as Visiting Professor in Piano at Mercer University.

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 arrangement of Prokofiev's Symphony no. 5. He researches on innovative pedagogical methods and tools, especially focused on special needs and technology. He is the inventor of the Piano OpenLab, a patent-pending software system for classroom and remote group piano instruction, that reinvents the traditional music lab infrastructure with inexpensive and sustainable computer technology. He also works on rediscovering 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.

Taylor Harding is Dean of the School of Music and Ira McKissick Koger Professor of the Arts at the University of South Carolina. Passionately advocate for advancing the impact of higher education music on American communities, he is devoted to organizations whose missions are consistent with this ethos. Past-President of the national music honorary, Pi Kappa Lambda, he was recently elected Vice-President/President-elect of the National Association of Schools of Music. As President of the College Music Society (2005-2006) and as President of their foundation, The CMS Fund (2009-2015), he helped create the Engagement & Outreach Initiative where efforts of the music professoriate are articulated with national partners to meet common musical and civic goals. At South Carolina he brought a bold idea to fruition: to more fully prepare tomorrow's professional musicians by combining conventional professional music study with a systematic curricular and co-curricular exploration of music advocacy, music entrepreneurship, and community engagement by forming SPARK: Carolina's Leadership Laboratory. His presentations at the two CMS Summits (2016/2019) on the 21st Century Music School and his 2014 TedX talk "Music & Hope: Towards a More Musical America," <http://www.youtube.com/watch?v=IKZKGJflwyl>, constitute a public expression of his interests and work. In February 2021, he was recognized with South Carolina's highest honor for arts and music educators with the 2021 Governors' Award in the Arts for Arts Education. A frequent presenter on futures issues for university music units and their leadership, he remains an active composer earning commissions, performances, and recordings around the world.

Pianist **Po Sim Head (Fanny)** is a pianist and musicologist who was born in Hong Kong. She has performed in various countries, including Hong Kong, Portugal, Thailand, and the United States. In addition to her active presence in academia, where her research has been featured in various journals and music magazines, such as *American Music Teacher* and *Journal for the Interdisciplinary Art and Education*, Po Sim is also an active presenter. She has presented at national and regional conferences hosted by the Britain and the World Conference, College Music Society, Kansas Music Teacher Association, Music Teacher National Association, and National Conference on Keyboard Pedagogy. She also contributes classical music-related articles to www.interlude.hk as a writer. With over 20 years of teaching experience, she currently serves as an adjunct faculty member at Missouri Western State University and Metropolitan Community College. Additionally, she is an active member of local music teacher associations and has been serving as an adjudicator at local and international competitions. Po Sim earned a D.M.A. in Piano Pedagogy and Performance from the University of Kansas, master's degrees in Musicology and Piano Performance from the University of Missouri-Kansas City, and a B.A. in Music Composition and Sound Production from the Baptist University of Hong Kong.

Dr. Brian Holder is an Assistant Professor of Music at Dickinson State University. Dr. Holder serves as the faculty advisor for the collegiate NAFME chapter, and is the chapter president of the North Dakota Percussive Arts Society. He holds degrees from the University of Dayton (BM) and the University of Florida (MM and PhD).

Amanda Housel is a Music Education student who has over two decades of experience as a Licensed Practical Nurse. Her lifetime desire to become a music teacher brought her to Dickinson State University where she also serves as the president of the collegiate NAFME chapter. Amanda is a dedicated mother of six, with four of her children currently pursuing higher education at universities across North Dakota.

Jerry (Chiwei) Hui has written a wide variety of music that ranges from serious concert art music to humorous choral arrangements. His music has been performed in the United States, Germany, France, Scotland, Indonesia, China, Taiwan, and Hong Kong by community choirs, campus ensembles, and professional groups. Described by critics as “seriously fun”, and with “accomplished contrapuntal texture”, his compositions have won prizes including the Robert Helps Prize 2008 and received a commission that was featured at the World Saxophone Congress. At home in both early and contemporary music, he has performed often as baritone and countertenor, actively premiering works by fellow composers. He is currently the director of choral activities at University of Wisconsin-Stout, assistant conductor at the Madison Early Music Festival, and artistic director of the Schola Cantorum of Eau Claire. A native of Hong Kong, Jerry Hui received his DMA degree in music composition at the University of Wisconsin-Madison.

Dr. Oswald (Ozzie) Johnson arrived at VCSU from Virginia but was no stranger to the Peace Garden State, having grown up visiting his extended family in Eastern North Dakota on summer and holiday breaks. At VCSU, Dr. Johnson instructs the applied piano studio, teaches piano pedagogy as well as the class piano sequence for music majors, coordinates collaborative piano duties, and directs the jazz ensemble. In addition to these duties, Dr. Johnson has a deep interest in composition and music theory. His culminating doctoral project was a multi-movement work for piano which he not only composed and performed, but also recorded and mastered. Dr. Johnson is highly active within the piano community in North Dakota, serving as a member of NDMTA and hosting MTNA competitions. He continues to perform as a soloist and artistic collaborator throughout the region. Dr. Johnson received a DA in Piano Performance from Ball State University and holds a MM in Piano Performance and Pedagogy from Ohio University, as well as a BM in Piano Performance from Wheaton College.

Pianist **Yeon-Kyung Kim** is from South Korea and enjoys diverse branches she can explore with her classical piano training. She was recently appointed as Faculty-Assistant Staff Pianist at Western Illinois University School of Music and earned her doctorate in piano performance at the University of Cincinnati College-Conservatory of Music (CCM). Her former teachers include James Tocco at CCM, Emile Naoumoff at Indiana University, who was the last student of Nadia Boulanger, Christopher Harding at the University of Michigan, and Aviram Reichert at Seoul National University.

Dr. Kim is an experienced teacher in a group piano classroom and a private teaching studio. During her time as an instructor at CCM Secondary Piano Department, she also created a new syllabus for an online course. Her passion and curiosity in teaching led her to study piano pedagogy with Dr. Michelle Conda. Moreover, she has presented her research at MTNA national and regional conferences and NCKP. Most recently, her article on asynchronous teaching video was published by *American Music Teacher*, a peer-reviewed journal of the Music Teachers National Association. This year, she is opening up her private online studio for students at a distance.

Dr. Kim regularly performs as a solo pianist and chamber musician. She performed at multiple venues at CCM, in Northern and Southern Indiana, Detroit Metropolitan area including Ann Arbor, Illinois, Iowa, and in Seoul, South Korea.

Eileen McGonigal is Assistant Professor of Instrumental Music Education at Wayne State University, where she teaches Music Education courses and coordinates student teaching experiences for instrumental music education students. Throughout her over 15 years of teaching all levels in both public and private K-12 schools, Dr. McGonigal has taught marching band, concert band, jazz band, beginning band, orchestra, and guitar. Additionally, she served as Director of Bands and Orchestras at Central College in Pella, Iowa and as a Teaching Assistant at Florida State University. While at FSU, she taught courses in music education and was assistant conductor for the FSU Wind Orchestra, the University Symphonic Band, the University Concert Band, the FSU Chamber Winds, the Seminole Sound Pep Band, the FSU Marching Chiefs, and the Tallahassee Winds.

A versatile and passionate performer, conductor, and educator, she has presented at international, national, and state conferences and has publications in a number of state, national, and international journals. Dr. McGonigal earned her PhD in Music Education with a concentration in Instrumental Conducting from Florida State University. She holds her Master's degree in Music Education from Arizona State University, a Bachelor's degree in Music Education, and a Bachelor's Degree in

Clarinet Performance from Florida State University. Her research interests include musicians' physical and mental health, music teacher preparation, and international music education.

Guilherme Montenegro is currently studying Collaborative Piano under the guidance of Dr. Tyler Wottrich. When pursuing a master degree in Music Education from the University of Brasilia, he carried out research about collaborative pianists at scholarly music settings in Brazil. Previous piano professors were Dr. Jaci Toffano, Dr. Maria de los Angeles Iglesias, and Neusa França. Since 2011 Guilherme has been serving as a collaborative pianist for the School of Music at Brasília for both vocal and instrumental divisions. Main topics of his interest include collaborative piano, chamber music, sight reading, piano teaching for beginners, and vernacular language learning applied to art songs. Those interests resulted in the publication of scholarly papers at larger Brazilian conferences in Music. Guilherme also gained relevant musical experience due to piano accompaniment for the Brazilian Federal Senate choir and for a few editions of the International Summer Program held by the School of Music at Brasília. In addition to music performance, Guilherme has taught one-to-one piano lessons for both beginners and music majors, and distance music courses at the Brazilian Open University Program - Universidade Aberta do Brasil. As a graduate assistant at Challey School of Music, he's been accompanying vocal and instrumental studios, juries, and recitals. He's thrilled about pursuing a doctoral degree and sharing his professional experience as an international student at North Dakota State University.

Justin Montigne is an experienced vocal pedagogue and sought after countertenor soloist. He received his bachelor's degree in voice from Drake University, and his master's and doctorate degrees from the University of Minnesota. As former Director of Voice Studies for the Grammy Award-winning San Francisco Girls Chorus, he was responsible for overseeing the vocal development of all of its 350 singers, supervised the voice faculty, and prepared soloists and small ensembles for San Francisco Opera, West Edge Opera, Opera Parallèle, and more. Dr. Montigne continues to specialize in individualized vocal training for youth and choral professionals, as well as dynamic vocal warmups for ensembles of all sizes and experience levels. He is currently an Assistant Professor of Voice at University of North Dakota, and previously taught on the voice faculties of UC Davis, UC Berkeley, and Sonoma State University.

Dr. Montigne is a versatile countertenor comfortable in many styles and time periods of music. He specializes in Baroque and early music, song recitals, consort singing, and has premiered numerous contemporary works. He sang with the Grammy Award-winning men's ensemble, Chanticleer, performing in venues from Carnegie Hall to Vienna's Musikverein and appearing on several Chanticleer recordings. He has sung alto and tenor solos in oratorios of Handel, Bach, Purcell, Mozart, and Haydn, as well as contemporary choral works. Dr. Montigne was a founding member of the

professional men's ensemble, Clerestory, instrumental in curating more than forty different concert programs over fifteen seasons, as well as performing and co-producing Clerestory's two recordings.

Dr. Lynne Morrow is a specialist in American music. She directs opera, music theatre, and choral music of all genres. The works of Stephen Sondheim and Gershwin's "Porgy and Bess" are areas of her scholarship. Dr. Morrow has received The Heritage Keepers Award from The Friends of Negro Spirituals.

Dr. Morrow received a GRAMMY nomination for her work on Bernstein's "Mass" with Kent Nagano and with the Pacific Mozart Ensemble (now Pacific Edge Voices). She also recorded two CDs of Dave Brubeck's choral music with PME. Dr. Morrow was the music director of Pacific Edge Voices (PME) from 2005-2020, after being the assistant director after 1994.

Since 2001, Dr. Morrow has directed the Voice and Opera/Music Theatre Programs at Sonoma State University. Dr. Lynne Morrow was the director of Oakland Symphony Chorus from 2005-2022, commissioning new works and taking the Chorus on its first 2 international tours.

Dr. Morrow presents workshops on African American Spirituals, and works as a clinician with choruses across the country on Spirituals and other American music. She has also given lectures on music for major Bay Area organizations including San Francisco Opera, Oakland Symphony, Stern Grove and Cal Performances. Dr. Morrow strives for a powerful connection to music, presenting works from every corner of the musical arts in fresh ways, to reach the widest possible audiences.

Dr. Scott Muntefering is the Eugene and Ruth Weidler Drape Distinguished Professor in Music Education at Wartburg College where he teaches instrumental music education courses and applied trumpet, supervises student teachers, and serves as director of the Wartburg Trumpet Choir and past director of the Symphonic Band.

His research in the history of band music and music education in the Midwest has been presented at numerous music and history conferences including the International Historic Brass Symposium, the International Women's Brass Conference, the Northern Great Plains History Conference, and the NAFME Symposium on the History of Music Education. He has also published articles in the Journal of Band Research, the South Dakota Musician, and the Woman Conductor. Dr. Muntefering serves as a guest director, soloist, and adjudicator throughout the Midwest and is currently the principal trumpet of the Wartburg Community Symphony Orchestra and co-principal trumpet of the Waterloo Municipal Band. He has also performed extensively with many regional musical organizations including the Waterloo-Cedar Falls Symphony, the Fargo-Moorhead Symphony, the Fargo-

Moorhead Opera, the Grand Forks Symphony, the South Dakota Symphony, the Jazz Arts Group of Fargo, and the Dakota Wind Ensemble.

Dr. Muntefering received the Bachelor of Music Education degree and Master of Music degree in trumpet performance from the University of South Dakota. He has the distinction of being the first recipient of the Doctor of Musical Arts degree in trumpet performance from North Dakota State University.

Elisa Ramon is a native Italian soprano, voice teacher, diction coach, and vocologist. She is a Ph.D. Candidate in Vocal Pedagogy at the University of Nebraska-Lincoln and a recipient of the prestigious Hixson-Lied Graduate Fellowship. Additionally, she is a certified vocologist at the National Center for Voice & Speech at the University of Utah in Salt Lake City. She holds a Diploma in Voice and a M.Mus. in Music Education from the Pollini Conservatory of Padua (Italy), together with a B.A. in Musicology from the University of Padua (Italy). Prior to moving to Nebraska, she taught at the University of North Texas and PennWest Edinboro University.

As a scholar, she researches Italian diction and its application to achieve ease and clarity while singing Bel Canto. Likewise, she actively performs and analyzes Ibero-Latin music, promoting the application of Spanish in developing vocal technique. She is also the creator of The Italian IPA Project, a free online video repository of audio sync IPA transcriptions. She has presented her scholarship at national and international conferences, including CMS, ISME, and Texoma NATS.

An advocate of the 20th-century Italian Art Song, she premiered the CD recording of the art songs by the Apulian composer Michele Bellucci. Together with the Italian classical guitarist and musicologist Alessio Olivieri, she established the Operaperta Duo, publishing the CD Operaperta Duo: Spanish Popular Songs, Venetian Boat Songs, and Neapolitan Songs.

Hyeji Seo is an avid pianist, collaborative musician, and educator. With her diverse background, she was invited to perform throughout the United States, Europe, and Korea, including Carnegie Recital Hall, Kimmel Art Center, and Palais des Beaux-Arts Brussels, Belgium, Jacopone da Todi Hall, Italy, Youngsan Art Hall, and Cheongju Art Center. She won prizes in several international competitions, including the Ise-Shima International Piano Competition in Japan, the Bradshaw & Buono International Piano Competition in the USA, International Music Competition 'Brussels' Grand Prize Virtuoso, and the American Protégé International Piano and String Competition, among others.

She is an advocate of new and current music, especially music from underrepresented group, and lesser-known composers that are living. One of her current concert programs, 'The Music We Write' series features music from Asian, female, and culturally diverse composers, presenting their unique identities and

cultures. Often time this repertoire reflects historical or current events that support diversity, equity and inclusion. Her coaching experience spans institutions like Colorado State University, Sookmyung Women's University, Seoul, Michigan State University, Western Illinois University, St. Pius X School, and Expressions Music Academy, Michigan. Currently, she serves as a piano faculty at Colorado State University since 2018.

Steven Thompson directs the orchestra at American River College, lectures in music appreciation and fundamentals, and coordinates the online music degree. He designed curriculum and processes for online applied music as part of California's first online music associates degree for transfer. Steven is music director for the Napa Valley Regional Dance Company, guest conductor with Symphony Napa Valley, and founder of the Symphony Orchestra of Northern California. He has held orchestral positions with the Los Angeles Classical Ballet, Orquesta Sinfónica Nacional de Costa Rica, Hiroshima Symphony, New West Symphony, Santa Monica Symphony, Wichita Symphony, and American Youth Symphony and has performed with the Pacific Music Festival, Aspen Music Festival, Grand Teton Seminar Orchestra, and Music Academy of the West. He holds performance, education, and conducting degrees from Wichita State University (BM) and The University of Southern California (MM, DMA).

Dr. Miriam Webber comes to BSU from the University of Missouri at Kansas City where she was Instructor of Music Theory. Before that, she was a Graduate Teaching Assistant at the University of Kansas where she was awarded the Graduate Teaching Assistant Award in 2016.

Her master's thesis analyzed the late works of Dmitri Shostakovich according to post-tonal and Tonnetz-based methodologies. Her current dissertation research investigated narrative processes within Shostakovich's works as these processes relate to Soviet literary theory. Other research interests include pedagogy and performance studies. She has presented several papers at university events and international conferences. She has also recently published an article in the International Double Reed Society's *The Double Reed*.

Currently principal bassoonist of the Bemidji Symphony and Heartland Symphony Orchestras, Dr. Webber is also an active bassoonist and has performed with orchestras across the country, including Simphonietta Memphis, Symphony of Northwest Arkansas, and Muncie Symphony, Kokomo Symphony, Southeast Kansas Symphony, Fort Hays Symphony, Springfield Symphony, St. Joseph Symphony, Springfield-Drury Civic Orchestras."

Andrew R. White, BM, MM, AD, DMA, teaches private voice, as well as classes in diction and vocal literature at the University of Nebraska at Kearney at the rank of Professor. Previous faculty positions include Indiana University of Pennsylvania, University of Akron, Hiram College, Baldwin-Wallace Conservatory of Music, and Ashland University. Operatic appearances include Guglielmo in *Così fan tutte*, Endymion in *Calisto*, and Claudio in *Beatrice and Benedict*. Gilbert and Sullivan roles include Pirate King in *The Pirates of Penzance*, Pooh-bah in *The Mikado*, and Lord Chancellor in *Iolanthe*. Roles in musicals include Herold Hill in *The Music Man*, Billy Bigelow in *Carousel*, and Emile de Becque in *South Pacific*. He won first prize in the VARN and Richardson competitions; other prizes include the NATSAA District Competition, the Alpha Corinne Mayfield Opera Award, and the Darius Milhaud Award.

An advocate of contemporary music, he has performed new works in Boston, Cleveland, New York, San Francisco, and Vancouver. He made his New York debut in Weill Recital Hall in a program of songs of composer Frederick Koch. One reviewer hailed him as "...a formidable interpreter... Every song composer should be so lucky with collaborators." He has a level III certification in Somatic Voicework™, the LoVetri Method. He has published articles in *Voice and Speech Review*, *Classical Singer*, and *American Music Teacher*. Past CMS presentations include performances of works by Darleen Mitchell and Jonathan McNair, *Fifteen Minutes of Fame*, *Yeats at 150*, "Henri Duparc: musicien allemande," and "Belting as an Academic Discipline."

Recently awarded second place in the 2023 American Prize for Woodwind Performance (professional division), **Jeremy Wohletz's** performances have been described as "tasty and elegant" with "a lovely tone to his sound and great control throughout." Jeremy Wohletz currently serves as Associate Professor of Woodwinds within the Department of Arts and Letters at Dickinson State University. He teaches woodwind lessons, coaches woodwind chamber groups, and directs the DSU Jazz Ensemble. He enjoys a diverse musical life as both a performer and educator.

As a performer, he maintains a very active performance schedule and is a large advocate for new music, both performing and commissioning new compositions. One of these commissions was recently chosen to premiere at the 2021 International Clarinet Association convention, involving solo bass clarinet with electronics. Another piece was commissioned and premiered at the 2012 ICA convention by his guitar and clarinet duo, Pararo. This performance was described by *The Clarinet Journal* as "a soothing blend of guitar and clarinet that washed through the ears to the soul." As a solo recitalist, he presented performances and masterclasses throughout the United States, Canada, and Portugal. He is also a regular in the Bismarck Mandan Symphony Orchestra on both clarinet and saxophone, and founding member and tenor saxophone in jazz combo, Dakota Jazz, which performs regularly throughout North and South Dakota.

Pianist **Tyler Wottrich** is an Associate Professor at NDSU's Challey School of Music, where he created a graduate collaborative piano program and serves as artistic director of the NDSU Chamber Music Festival. Wottrich is the recipient of the Emerson String Quartet's Ackerman Prize for chamber music and has served on the collaborative piano faculty of the Banff Centre. An alumnus of Ensemble Connect, Wottrich has worked with such composers as John Luther Adams, John Corigliano, Georg Friedrich Haas, Jocelyn Hagen, Richard Hundley, David Lang, Libby Larsen, Missy Mazzoli, Dominick Argento, and Bright Sheng. The video of a cartoon theme mash-up Wottrich composed for Ensemble Connect has surpassed 2 million views on YouTube. Wottrich accompanied mezzo-soprano Clara Osowski in winning 2nd Prize at the 2017 Das Lied International Song Competition as well as 4th Prize, the Richard Tauber Prize for the best interpretation of Schubert Lieder, and the Ralph Vaughan Williams Society Prize for the best interpretation of a British song at the 2017 and 2019 Wigmore Hall International Song Competitions.