



THE COLLEGE MUSIC SOCIETY GREAT LAKES CHAPTER

42nd Chapter Conference March 7th & 8th, 2025

Hosted by:



ROOSEVELT UNIVERSITY
CHICAGO COLLEGE
OF PERFORMING ARTS

Jump to:

Schedule At a Glance

Full Schedule

Session Abstracts/Program Notes and Proposer/Presenter Biographies

Keynote Speaker Biography



About the Host University:

Reflecting the ideals of its founders in 1945, Roosevelt University is a private, nonsectarian community of educators, scholars, and learners committed to academic, creative, and service excellence who value differences in personal experiences and perspectives; ask the difficult questions; and promote mutual understanding, inclusion, social consciousness, and action toward social justice. Comprising the [Music Conservatory](#), the [Theatre Conservatory](#), and

the [Interdisciplinary Conservatory](#), **The Chicago College of Performing Arts** trains world-class musicians and theatre professionals in the heart of one of the country's most creatively accomplished cities.

University Address:

Roosevelt University Address:
430 S. Michigan
Chicago, IL 60605

Ganz Hall:



Hotel:

A list of hotels recommended by Roosevelt University can be found [here](#). Click on the “Chicago Campus” tab and use the registration code as specified for each hotel.

Parking:

Roosevelt University recommends that if you are driving to campus, you park in the [Grant Park South](#) underground lot, which is just steps away from campus. There are several other parking lots nearby, and you may also consider using a parking app like Spot Hero to search for the best deals nearby.



Local Arrangements:

Conference Host: Yeeseon Kwon, Roosevelt University

Program Committee:

Kevin Nordstrom (chair), University of Louisville
Jessica Raposo, Indiana University East
Andrea Chenoweth Wells, University of Dayton

Composition Committee:

Matt Mason (chair), Roosevelt University
Kyong Mee Choi, Roosevelt University
Brett Leonard, University of Indianapolis

Regional Chapter Board:

President - Junghwa Lee, Southern Illinois University Carbondale
Vice President - Andrea Ridilla, Miami University
Treasurer - Adrienne Wiley, Central Michigan University
Secretary - Aaron Pergram, Miami University
Immediate Past President - Elisabeth Honn Hoegberg, Oakland University

Schedule at a Glance

Jump to:

Full Schedule

Session Abstracts/Program Notes and Proposer/Presenter Biographies

Keynote Speaker Biography and Abstract

Session Type Abbreviation Key and Lengths:

SAP Stand Alone Performance (20-25=25 min.)

Showcase Showcase Performance (10min.)

LR Lecture Recital (20+5=25 min.)

Paper Paper (20+5=25 min.)

WS Workshop (40+10=50 min.)

Demo Demonstration (20+5=25 min.)

Spaces:

Ganz Hall: Concert Hall for Performance Sessions and Composer Concerts

AUD 730: Smart Classroom

Friday, March 7th

Registration opens 8:00am

8:00am **Ganz Hall** **AUD 730**
Sound Checks none

9:30am President's Welcome none

Concurrent Session 1 **Ganz Hall** **AUD 730**

Session Chair: *Yeon-Kyung Kim* *Gene Trantham*

10:00am LR - Baer Paper - Smith

10:30 LR - Hong Paper - Myrogiannis-Koukos

11:00 LR - Walker Paper - Mason

11:30 LR - Kato Paper - Komarenko

12:00pm *Sound Checks* none

12:00-1:15 *Lunch Break*

Performance Session **Ganz Hall** **AUD 730**

Session Chair: *Kevin Nordstrom* —

1:15 SAP - Evens none

1:45 SAP - Panayotova none

2:15 SAP - Baker none

2:45-3:00 *Passing Period*

3:00 [Keynote Address: Terell Johnson](#)

4:00-4:15 Passing Period

<u>Concurrent Session 2</u>	Ganz Hall	AUD 730
<i>Session Chair:</i>	<i>Mira Walker</i>	<i>Oksana Komarenko</i>
4:15	SAP - Kim	Paper - Clifton
4:45	SAP - Raposo	Paper - Dailey
5:15	Showcase Performances	Paper - Deng
	- Cook	
	- Landowski	

5:45-7:45 **Dinner at [Industry Ales](#) 6 minute walk from Roosevelt ([map!](#))**
Sound Checks in Ganz Hall

<u>CMS Composer Concert #1</u>	Ganz Hall	
8:00	- <i>Běda</i> , Jacob Frost	
	- <i>Can't Take You Anywhere</i> , Ralph Lewis	
	- <i>from:/to: home</i> , Pak Hei Leung	
	- <i>Solenne</i> , Mark Olivieri	
	- <i>Theme and Variations on a Common Groove</i> , Maya Zepeda	
	- <i>Remembrance and Solitude</i> , Daniel Adams	
	- <i>Mecanica Celeste</i> , Xavier Beteta	
	- <i>Disconnected</i> , Don Boyer	

Saturday, March 8th

Registration opens 8:00am

8:00am	Ganz Hall	AUD 730
	<i>Sound Checks</i>	none

<u>Concurrent Session 3</u>	Ganz Hall	AUD 730
<i>Session Chair:</i>	<i>Jessica Raposo</i>	<i>Art Brownlow</i>
9:00	SAP - Lazellari	none
9:30	LR - Bai	WS - Moreno
10:00	Showcase Performances 2	<i>cont.</i>
	- Lee	
	- Pergram	
	- Fujimura	

10:30-10:45 Passing Period

<u>Concurrent Session 4</u>	Ganz Hall	AUD 730
<i>Session Chair:</i>	<i>Aaron Pergram</i>	<i>Elizabeth Momand</i>
10:45	LR - Torrisi	Paper - Zacharella
11:15	SAP - Qiu	WS - Brownlow
11:45	LR - Arahata	<i>cont.</i>

12:15-1:15

**Lunch Break
Sound Checks**

**Business Meeting
Until 12:30**

Concurrent Session 5

Session Chair:

1:15

1:45

2:15

2:45

3:15

Ganz Hall

Jonida Lazellari

none

LR - Luebke

LR - Deng

SAP - Handelsman

LR - Li

AUD 730

Alexandra Zacharella

Demo - Thompson

Paper - Roberts

Paper - Momand

WS - Mason

cont.

3:45-4:00 Passing Period

CMS Composer Concert #2 Ganz Hall

4:00

- *Feather Fall*, Tanner Harrod
- *Six Little Piano Pieces*, Robert Fleisher
- *Issus*, Tom Torrisi
- *Profaning the Sacred III*, Janice Misurell-Mitchell
- *Inside Voices*, Tanner Harrod
- *O Lonely Watcher of the Skies*, Matthew Schildt
- *Nothing but Light*, Yuko Kato

6:00

End of Conference



**GREAT LAKES
CHAPTER**

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Keynote Speaker: Terrell Johnson

Terrell Johnson, Executive Director of the Chicago Philharmonic and 2025 Association of Performing Arts Professionals ‘Spark of Change Award’ honoree, is a leading figure in Chicago’s performing arts scene.



Deeply invested in supporting Chicago’s performing arts community and shaping the future of the classical music industry, Terrell Johnson is the Executive Director of the award-winning Chicago Philharmonic and serves on both the Board Director of the Illinois Council of Orchestras and as a Co-Chair for the Harris Theater for Music and Dance Committee on Resident Companies. On the national front, Johnson was selected to join other elite Black and Latinx arts leaders as a member of the third cohort of Sphinx LEAD (Leaders in Excellence, Arts & Diversity), a 2-year leadership program designed to evolve the classical music industry landscape by empowering the next generation of executive leaders. Johnson proudly serves as a role model and mentor to the next generation of young arts leaders of color, all while reimagining the symphonic concert experience with one of the nation’s most versatile, innovative, and ambitious orchestras in the country.

In his first three years at the Philharmonic, Johnson has blazed a trail for more inclusive symphony concerts with genre-bending programming featuring a range of diverse artists. Among his most recent successes included the orchestra’s historic 2024 Lollapalooza debut, as the first orchestra to ever perform at the iconic festival. The Philharmonic shared the stage with jazz-pop sensation Laufey to 100,000+ listeners at the festival and a global audiences streaming live at home on Hulu.

According to Musical America, the leading classical music industry publication, “Chicago Philharmonic is fast becoming the savviest programmer in Chicago’s symphonic firmament under the leadership of new executive director Terrell Johnson.” Johnson was also a 2023 Crain’s 40 Under 40 Chicago Awardee.

Keynote Address Synopsis: Orchestrating Change: Inspiring the Next Generation of Arts Leaders

Join Terell Johnson, Executive Director of the award-winning Chicago Philharmonic and 2025 Association of Performing Arts Professionals ‘The Spark of Change Award’ honoree, for an inspiring keynote address designed to ignite passion, purpose, and innovation amongst performers in music and education. As a trailblazer in the performing arts industry, Johnson brings a wealth of experience in reimagining the classical music landscape and championing diversity and inclusion in the arts.

In this address, Johnson will explore how educators and emerging leaders can inspire bold thinking, empower underrepresented voices, and transform challenges into opportunities for growth. Drawing from his groundbreaking work with the Chicago Philharmonic—including its historic debut at Lollapalooza 2024 and its recognition as a beacon of innovative programming—Johnson will share insights into leading with vision, fostering collaboration, and driving systemic change.

Attendees will gain a deeper understanding of how to bridge the gap between tradition and innovation, harnessing the power of diversity to redefine success in their respective fields. Johnson will also reflect on his role as a mentor and role model, offering actionable strategies for cultivating the next generation of leaders in academia and the arts.



Full Schedule

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Keynote Speaker Biography and Abstract

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Spaces:

Ganz Hall: Concert Hall for Performance Sessions and Composer Concerts

AUD 730: Smart Classroom

Friday, March 7th

Registration opens at 8:00am

8:00am Ganz Hall
Sound Checks

9:30 President's Welcome

Concurrent Session 1 — Ganz Hall

Session Chair: Yeon-Kyung Kim

Abstracts/Program Notes Proposer/Presenter Biographies

10:00am (LR) *Savage Memories: AIDS and Culture in Robert Savage's Late Piano Works*

Presenter: Daniel Baer, Illinois State University

10:30 (LR) *Rhythms of Korea: A Pathway to Musical Diversity*

Presenter: Sojung Lee Hong, Judson University

11:00 (LR) *Developing Performance Practice: Exploring the Spiritual Suite by Margaret Bonds*

Presenter: Mira Walker, University of Michigan

11:30 **(LR)** *Popular music in the concert hall: Radiohead songs for piano*
Presenter: Yuko Kato, Southern Illinois University Carbondale

12:00-1:00pm *Sound Checks*

Concurrent Session 1 — AUD 730

Session Chair: *Gene Trantham*

Abstracts/Program Notes Proposer/Presenter Biographies

10:00am **(Paper)** *Representations of Queer Identity in the Opera "Fellow Travelers" by Gregory Spears and Greg Pierce*

Presenter: Lucas Marshall Smith, Independent Scholar

10:30 **(Paper)** *From Sound to Symbol: Crafting Harmonic Audiation for Collegiate Choral Ensembles*

Presenter: Nikos Myrogiannis-Koukos, Southern Illinois University, Edwardsville

11:00 **(Paper)** *The Gender Parallax: Analyzing Rap Rhythms Through A Gendered Lens*

Presenter: Matt Mason, Roosevelt University

11:30 **(Paper)** *Tuning the Mind: How group rituals shape performance and unity in music ensemble*

Presenter: Oksana Komarenko, Ball State University

12:00-1:15pm *Lunch Break*

Performance Session — Ganz Hall

Session Chair: *Kevin Nordstrom*

[Abstracts, Program Notes, Proposer/Presenter Biographies](#)

1:15 (SAP) *Jazz Piano Performance featuring music of jazz musicians born in 1925*

Program:

<i>Celia</i>	Bud Powell
<i>Speak Low</i>	Kurt Weill
<i>Round Midnight</i>	Thelonious Monk
<i>Jitterbug Waltz</i>	Fats Waller
<i>Hymn to Freedom</i>	Oscar Peterson

Performer: Gabriel Evens, Piano, University of Louisville

1:45 (SAP) *Anniversary Esquisses: Piano Music by Louise Farrenc (1804–1875) and Marie Jaëll (1846–1925)*

Program:

<i>Impromptu</i>	Louise Farrenc
<i>Nocturne</i>	Louise Farrenc
<i>Six esquisses romantique</i>	Marie Jaell
- <i>Metamorphoses</i>	
- <i>Contraste</i>	
- <i>Les Ombres</i>	

Performer: Miroslava Panayotova, Piano, University of Arkansas

2:15 (SAP) *Fluidity, Flexibility, and Form: Modern Woodwind Dialogues*

Program:

<i>What I could Not Tell You</i>	John Mindeman
<i>Meri</i>	Kate Pukinskis
<i>Arabesques</i>	Jim Caldwell

Ensemble: Camerata Nova Quintet, Western Illinois University

- Andrea Baker, Bassoon (proposer)
- Charlie Chadwell, Saxophone
- Paul Chinen, Oboe
- Julianna Eidle, Flute
- Eric Ginsberg, Clarinet

2:45-3:00 Passing Period

Keynote Address — Ganz Hall

3:00 *Orchestrating Change: Inspiring the Next Generation of Arts Leaders*

Speaker: Terell Johnson, Executive Director of Chicago Philharmonic

[Bio and Speech Synopsis](#)

4:00-4:15 Passing Period

Concurrent Session 2 — Ganz Hall

Session Chair: Mira Walker

[Abstracts, Program Notes, Proposer/Presenter Biographies](#)

4:15 (SAP) *Songs of Our Lands: Art Songs of Singapore and Korea*

Program:

Nimi Oshi-neun-ji

Kyu-Hwan Kim

San No-eul

Pan-Gil Park

Kkot-gu-reum So-ge

Heung-Ryeol Lee

Munnaeru Vaalibaa

Malay Folk Song

Di Tanjong Katong

Tamil Folk Song

arr. Alex Woods

SingBites, op. 12

Nicholas Ho

1. Chicken Rice

2. The Uwu Bird

3. The Bus Stop

4. Singapore River

Performers: Janani Sridhar, Soprano, DePauw University

Yeon-Kyung Kim, Piano, Glow Music

4:45 (SAP) *From Japan to France: Au-Dela Du Temps by Yuko Uebayashi*

Program:

Au-Dela Du Temps

Yuko Uebayashi

- *La lumière lointaine de nuit*

- *La lumière dansante*

- *La lumière blanche*

- *La lumière tournante dans le rêve*

-

Performers: Jessica Raposo, Flute, Indiana University East
Mihoko Watanabe, Flute, Ball State University
James Helton, Piano, Ball State University

5:15 Showcase Performances

Program: *Performance of Luciano Berio's Lied for solo clarinet*
- *Lied* Luciano Berio

Performer: David Cook, Clarinet, Millikin University

Program: *Paderewski's Tatra Album, Op. 12: His Musical Homage to the Podhale Region of Poland and its People*

Tatra Album, op. 12 Ignaz Jan Paderewski
I. *Allegro con brio*
II. *Andantino molto espressivo*
III. *Allegro con moto*
IV. *Allegro maestoso*
V. *Allegretto*
VI. *Allegro ma non troppo*

Performers: Natalie Landowski, Piano, Western Illinois University
Po-Chuan Chiang, Piano, Western Illinois University

Concurrent Session 2 — AUD 730

Session Chair: *Oksana Komarenko*

[Abstracts, Program Notes, Proposer/Presenter Biographies](#)

4:15 (Paper) *Dancing Across the Decades: Satie, Del Tredici, and the “Three Gymnopédies” (2003)*

Presenter: Keith Clifton, Central Michigan University

4:45 (Paper) *Menotti's Dark Lullabies: The Lullaby as Topic*

Presenter: Paige Carter Dailey, Bowling Green State University

5:15 (Paper) *Bridging Sound, Sight, and Word: The Interdisciplinary Worlds of Boulez and Berio*

Presenter: Tianyu Deng, Independent Scholar

5:45-7:45 *Dinner at [Industry Ales](#) 6 minute walk from Roosevelt ([map!](#))*
Sound Checks in Ganz Hall

CMS Composer Concert #1 —

8:00 **CMS Composer Concert #1**
Program, composer biographies, and notes provided below and at concert.

10:00 *End Day 1*

Composer Concert #1: Program

<i>Běda</i>	Jacob Frost
<i>Can't Take You Anywhere</i>	Ralph Lewis
<i>from:/to: home</i>	Pak Hei Leung
<i>Solenne</i>	Mark Olivieri
<i>Theme and Variations on a Common Groove</i>	Maya Zepeda
<i>Remembrance and Solitude</i>	Daniel Adams
<i>Mecanica Celeste</i>	Xavier Beteta
<i>Disconnected</i>	Don Bowyer

Saturday, March 8th

Registration opens at 8:00am

8:00am Ganz Hall

Sound Checks

Concurrent Session 3 — Ganz Hall

Session Chair: Jessica Raposo

Abstracts, Program Notes, Proposer/Presenter Biographies

9:00 (SAP) *Empowered Expressions: The Music of Women Composers*

Performer: Jonida Lazellari, Piano, Pennsylvania State University

9:30 (LR) *Navajo Cultural Elements in Sandpainting for Piano by Connor Chee*

Presenter: Le Bai, Independent Scholar

10:00 Showcase Performances 2

Program: ***Selected Works from 12 Etudes for Piano (2009) by Hyeon-Min Kim***

- 3. Scherzando
- 4. Andante espressivo
- 10. Tempo di Menuetto

Performer: Junghwa Lee, Piano, Southern Illinois University Carbondale

Program: ***Chu Ci by Wang Chi***

Performer: Aaron Pergram, Bassoon and Electronics, Miami University

Program: ***Japanese New Age Music: A Resource for Piano Students by Yukie Nishimura***

- 1. Hidamari (Sunshine)
- 2. Ashita wo Shinjite (Believing Tomorrow)

Performer: Yukiko Fujimura, Piano, Union Commonwealth University

Concurrent Session 3 — AUD 730

Session Chair: *Art Brownlow*

[*Abstracts, Program Notes, Proposer/Presenter Biographies*](#)

9:00am

None

9:30

(WS)

Plot Twist: Using Student Feedback to Transform Your Teaching Practice

10:00

Continued

Presenter: Amanda Moreno, Ball State University

10:30-10:45 Passing Period

Concurrent Session 4 — Ganz Hall

Session Chair: *Aaron Pergram*

[*Abstracts, Program Notes, Proposer/Presenter Biographies*](#)

10:45

(LR)

Interlocking Strings: Merging musical expressions of classical guitar and Balinese gamelan in Issus for two guitars

Presenter: Tom Torrisi, Guitar, SUNY Fredonia
Ken Luk, Guitar, Janus Duo

11:15

(SAP)

The Daoism in Music: Zhao Zhang's piano works

Performer: Canlin Qiu, Piano, University of Iowa

11:45

(LR)

"Forest of Memories" by Makiko Kinoshita: The Modern Piano Work by Japanese Woman Composer

Presenter: Yoshiko Arahata, New Mexico State University

12:15-1:15pm

Sound Checks

Concurrent Session 4 — AUD 730

Session Chair: Elizabeth Momand

[Abstracts, Program Notes, Proposer/Presenter Biographies](#)

10:45am (Paper) *Liston's Legacy: Making Music and Breaking Gender Norms in the Jazz World for Over Fifty Years*

Presenter: Alexandra Zacharella, University of Arkansas - Fort Smith

11:15 (WS) *Engage Your Students at First Contact: Create Interactive Syllabi for All Music Classes*

11:45 *Continued*

Presenter: Art Brownlow, The University of Texas Rio Grande

12:15pm Annual Meeting (briefly in AUD 730)

Lunch Break (on your own)

Concurrent Session 5 — Ganz Hall

Session Chair: Jonida Lazellari

[Abstracts, Program Notes, Proposer/Presenter Biographies](#)

1:15 *None*

1:45 (LR) *Voices of East and West: Fusion of Chinese and Western Influences in Chen Yi's "Meditation"*

Presenter: Sarah Luebke, Bowling Green State University

Assisted by: Kevin Bylsma, Bowling Green State University

2:15 (LR) *Reimagining the Encore: A Study of Luciano Berio's Six Encores for Piano (1965-1990)*

Presenter: Tianyu Deng, Independent Scholar

2:45 (SAP) *"The Other Shostakovich": Joy and Intimacy in the Preludes and Fugues, Op. 87*

Performer: Mathilde Handelsman, Piano, Wake Forest University

3:15 (LR) *Pierre Boulez in 100: Exploring his First Published Piano Piece, "12 Notations"*

Presenter: Er-Hsuan Li, Pacific Lutheran University

Concurrent Session 5 — AUD 730

Session Chair: *Alexandra Zacharella*

[Abstracts, Program Notes, Proposer/Presenter Biographies](#)

1:15 (Demo) *Evolve and Thrive: The Increasing Need for Online Music Degrees in Our Schools*

Presenter: Steven Thompson, American River College

1:45 (Paper) *Female Composer Experimentalism in Recent Percussion Works*

Presenter: Brant Roberts, University of Illinois

2:15 (Paper) *The Female Hit Parade: Acknowledging the Women Jazz Song Composers & Lyricists of the 1930s and 40s*

Presenter: Elizabeth Momand, University of Arkansas Fort Smith

2:45 (WS) *Classrooms and Cell-Compositions: Implementing Minimalism in Aural Skills Acquisition*

Presenter: Matt Mason, Roosevelt University

3:15 **Cont.**

3:45-4:00 **BREAK**

CMS Composer Concert #2 —

4:00 **CMS Composer Concert 2**

Program, composer biographies, and notes provided below and at concert.

Composer Concert #2 Program

Feather Fall

Six Little Piano Pieces

Issus

Profaning the Sacred III

Inside Voices

O Lonely Watcher of the Skies

Nothing but Light

Tanner Harrod

Robert Fleisher

Tom Torrisi

Janice Misurell-Mitchell

Tanner Harrod

Matthew Schildt

Yuko Kato

6:00

End Day 2, End Conference



**GREAT LAKES
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THE COLLEGE MUSIC SOCIETY GREAT LAKES CHAPTER

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Friday, March 7th

Concurrent Session 1 — Ganz Hall, 10:00am-12:00pm

(LR) *Savage Memories: AIDS and Culture in Robert Savage's Late Piano Works*

[Return to Schedule](#)

Abstract:

Robert Savage is a largely unknown American composer who died from complications due to AIDS in 1993. During his life, he studied with Jack Beeson at Columbia and privately Ned Rorem and David Del Tredici. Robert Savage's legacy is preserved through 7 boxes of unpublished scores located at the New York Public Library as well as diaries and letters. Savage's music represents a meeting point of underground gay culture, American folk traditions, and modernist musical aesthetics. More importantly, Savage records a moment of American and queer culture that has been lost during the AIDS crisis. Savage's AIDS diagnosis marks a turning point in his compositional work. Writing to his friend Pat O'Hara, Savage remarked "Getting an HIV-positive diagnosis can certainly help clarify your life and what's important. It's a very effective way of getting rid of the procrastinating frame of mind." This lecture recital focuses on the stylistic features of two late works composed after Savage's diagnosis: Savage's AIDS Ward Scherzo and Dance of Avoidance, composed in the last year of his life. I will explain how Savage's music changes after his youthful compositions and mention biographical and musical influences that inform his approach to piano writing. I will also explore how Savage incorporates different music styles from both classical and non-classical sources, including a document that I discovered that is a compilation made by Robert Savage of different rhythms from folk, religious, and popular cultures.

Proposer's Biography:

The New York Times has hailed Daniel Baer as a pianist who plays with "fluidity, warmth, and sparkle" who "achieved the often elusive...goal of putting virtuosity at the service of bigger

ideas.” He has performed across the United States and Europe as a soloist and collaborative pianist. Daniel Baer has taught at the Eastman School of Music, the Eastman Community Music School, and Syracuse University. For his achievements in the study and performance of piano, the Eastman School of Music awarded Dr. Baer the 2017 Cobos Piano Prize. Dr. Baer earned his master’s from Juilliard where he studied with Jerome Lowenthal and his doctorate from the Eastman School of Music where he studied with Douglas Humpheries. He is currently on faculty at the Music Institute of Chicago and performs regularly throughout the Chicago area. danielbaerpiano.com @danielbaerpiano

(LR) Rhythms of Korea: A Pathway to Musical Diversity

[*Return to Schedule*](#)

Abstract:

Korean music is well-known for its unique rhythm patterns called Jangdan, which define the character of each musical piece. The incorporation of Korean music into Western classical music dates back to the 1960s when Alan Hovhaness recognized the distinctive aspects of traditional Korean instruments during his visit to Korea and integrated them into his orchestral compositions. Recently, Korean composers in the U.S. have been boldly experimenting with blending Western and Korean music. This lecture recital highlights piano solo pieces composed in the 21st century by Korean composers based in the Midwest of the United States. The analytical portion of the lecture will delve into the complex Korean rhythm patterns, followed by live performances of the following compositions: "Tae-Pyung-Ga" (2010) by Eunyong Lee, "Song of the Roasted Chestnuts" (2014) by Teddy Niedermaier, "Blue Wave on a Theme of Arirang" (2018) by Heeyoung Yang, "Korean Palace" by Jae Hyeok Jang (2021), and "ARARI" (2023) by Misook Kim. Each piece will demonstrate diverse Korean rhythm patterns including Good-geori (12/8 meter in a moderate tempo), Semachi (9/8 meter), Jajin-mori (12/8 meter in a fast tempo), and Hwee-mori (2/4 meter).

Proposer’s Biography:

Sojung Lee Hong is a Professor of Music at Judson University in Elgin, Illinois. She has performed as a pianist at universities, performing arts centers, churches, and other community venues in the U.S., Asia, and South America. Over the past two decades, she has organized annual scholarship fundraising concerts for students in financial need and numerous benefit concerts for Chicago-based organizations. Hong was honored with the Margaret Hillis Award by YWCA Elgin for her contributions to advancing the arts in the northwest suburbs of Chicago. She has also co-organized a five-year series of collaborative concert tours for the six Midwestern states sponsored by the Consulate General of the Republic of Korea in Chicago. In addition, she has been involved in community arts and culture projects for the Korean Cultural Center of Chicago and served as the Sejong Music Competition Planning Committee Chair for the Sejong Cultural Society. Currently, Hong serves as the Director of the Master of Arts in Community Music program at Judson University and as the Executive Director of the Little Light Midwest Musicians. She holds bachelor’s and master’s degrees from Seoul National University and a Doctor of Musical Arts degree in piano performance and literature from the University of Illinois-Urbana Champaign.

(LR) Developing Performance Practice: Exploring the Spiritual Suite by Margaret Bonds
[*Return to Schedule*](#)

Abstract:

Classical pianists are trained to spend hours learning about the composers they perform, poring over numerous editions of scores, listening to many different interpretations of pieces, and reading about performance practices of particular eras. How can we promote this level of careful study of the music of composers whose work has been wrongfully neglected by history, both in scholarship and performance? In this lecture-recital presentation on the Spiritual Suite for solo piano by Margaret Bonds, I will explore how contemporary performers and teachers can effectively approach this work with the same level of deep study one might approach very familiar pieces in the Western canon, and how historical context can inform performance and interpretive choices. Margaret Bonds was a highly successful professional pianist and award-winning composer whose self-described style was “jazzy, bluesy, spiritual, and Tchaikovsky rolled into one.” She was inspired by the visionary work of civil rights activists such as MLK Jr. and W.E.B. DuBois, and artists such as Florence Price, Marian Anderson, and Langston Hughes. Bonds was dedicated to bringing Black American tradition into her compositions. The Spiritual Suite has quickly become one of Bonds’s most popular compositions. I will present the context and performance history of the spirituals themselves, elements of performance practice from gospel piano style, information about Margaret Bonds’s own life as a performer, and conclude with a performance of the work. This presentation builds off of the invaluable research contributions of Helen Walker-Hill, John Michael Cooper, Louise Toppin, and Samantha Ege.

Proposer’s Biography:

Praised for her deep musical sensitivity, American pianist Mira Walker is quickly building a career as a performer known for her commitment to performing the repertoire of underrepresented American composers. Mira completed her B.A. in Music at the University of Alabama at Birmingham with Yakov Kasman, and her M.M. in Piano Performance at Indiana University with Norman Krieger. She is currently a D.M.A. candidate in Piano Pedagogy and Performance at the University of Michigan under the instruction of Logan Skelton and John Ellis, where she also serves as a Graduate Student Instructor. Mira’s honors include top prizes in dozens of competitions, including the NFMC Collegiate Piano Competition and the Alabama Symphony Concerto Competition. In recognition of Mira’s excellence in teaching, she was awarded the Joanne Smith Award for Piano Pedagogy in 2023. Mira has been a featured soloist with orchestras such as the Alabama Symphony Orchestra and the National Ukrainian Symphony, and appears at international music festivals such as the Gilmore Festival, Gijón International Piano Festival, Vivace International Music Festival, and Brevard Music Institute. She has presented and performed at national conferences such as MTNA and NCKP, and will perform at the CMS/IAWM International Conference in 2025. Most recently, Mira made recordings of works by Florence Price, Margaret Bonds, and Irene Britton Smith for the Michigan Recording Project, and was awarded a Rackham Doctoral Fellowship to work on recording and publishing projects with A Seat at the Piano, an organization dedicated to promoting inclusion in piano repertoire.

(LR) *Popular music in the concert hall: Radiohead songs for piano*
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Abstract:

This lecture-recital explores the confluence of popular music and art music, specifically through Radiohead songs transcribed for solo piano by Christopher O’Riley. Radiohead is an English rock band that first became known in the early 90’s with hits like “Creep”, but it was their third album, *OK Computer*, released in 1997, that catapulted Radiohead to worldwide prominence. Christopher O’Riley has won prizes in prestigious piano competitions such as Van Cliburn, Leeds, Montreal, and Busoni, and has soloed with nearly every major American orchestra. He hosted NPR’s program *From the Top*, which featured performances and interviews with up-and-coming musicians, from its inception in 1999 until 2018. It was during this time, in retort to the program adopting a strict adherence to feature only classical music, that he started transcribing songs from bands like Radiohead and surreptitiously introducing them to audiences. We’ll discuss how O’Riley’s transcriptions successfully navigated a crossover of genres and feature performances of a few of the transcriptions to illuminate their appeal to classical music listeners.

Proposer’s Biography:

Yuko Kato enjoys performing as a soloist and collaborative pianist in the United States and internationally. She has performed recitals at the Banff Centre in Canada, Musiksalon Erfurt in Austria, Songfest in Los Angeles, the New Sound Festival at SUNY Fredonia, New Music Circle in St. Louis, the Illinois Symphony’s Sunday at Six series, and in the Outside the Box Festival. She was a featured performer on the gala concert for the 2023 National Conference on Keyboard Pedagogy. Dr. Kato is a founding member of the Borealis Piano Duo and the Chiaroscuro Trio (viola, mezzo-soprano, piano), and has performed with internationally active mezzo-soprano Emily Fons, and the Little Giant Chinese Chamber Orchestra. She has coached music with composers including Jake Heggie, Lori Laitman, Alan Smith, Libby Larsen, Chen Yi, Bernard Rands, and Michael Colgrass, and studied composition with Richard Grayson, Richard Sussman, and Edward Green. A native of Los Angeles, she began her musical studies at the Colburn School of Performing Arts and holds a Bachelor of Music degree with honors from Northwestern University, and Master of Music and Doctor of Musical Arts degrees in Piano Performance from Manhattan School of Music in New York. She currently serves as Associate Professor of Piano at Southern Illinois University Carbondale.

Concurrent Session 1 — AUD 730, 10:00am-12:00pm

(Paper) *Representations of Queer Identity in the Opera "Fellow Travelers" by Gregory Spears and Greg Pierce*
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Abstract:

This paper talk will explore the 2016 opera "Fellow Travelers" by composer Gregory Spears and librettist Greg Pierce. The opera follows the gay romance of two State Department employees during the Lavender Scare of the McCarthy era in 1950s America. Touching on themes of queer

coding, internalized homophobia, and secret love, the opera highlights the discrimination that queer individuals faced while focusing on its central love story. This talk centers on the musical characterizations of the three leading roles in the opera. Each characters' music is analyzed for how it represents their specific struggles—the conflict between religious devotion and same-sex desire, freedom and control through the performance of “straight drag,” and allyship to those experiencing discrimination. I will also give a brief background of the history of queer representation in opera, situating "Fellow Travelers" historically, and will touch on some of the overarching themes of silence and coded language that are pervasive in the opera. "Fellow Travelers" represents an important portrayal of queer experience on the operatic stage—one of many in the last 20 years. Operas with explicitly queer protagonists are a relatively new phenomenon, and no current scholarship exists analyzing these most recent representations of queer experience. Through a detailed musical and theoretical analysis of "Fellow Travelers", I hope to highlight the richness and complexity of its queer protagonists and bring attention to the need for further scholarship of other such important, but historically underrepresented stories on the operatic stage.

Proposer's Biography:

Lucas Marshall Smith is a composer, performer, scholar, and educator who engages with solo, chamber, choral, orchestral, operatic, and electroacoustic music. Smith received his D.M.A. and M.M. in Music Composition from the University of Illinois at Urbana-Champaign and his B.M. in Music Composition and Music Education from Bowling Green State University. His music endeavors to understand the human experience through the lenses of internal/external cognition, identity/representation, religion/spirituality, and tone/noise relationships. His doctoral thesis titled “Representations of Queer Identity in the Opera Fellow Travelers by Gregory Spears and Greg Pierce” and his own award-winning one-act opera, A Psalm of Silence, reflect some of these interests. Smith has earned awards and honors from well-established organizations such as the American Prize, the American Society of Composers, Authors, and Publishers, and the Choral Composer/Conductor Collective. Additionally, his music has been performed at numerous conferences and festivals domestically and internationally. Performances in the last several years include the Toronto International Electroacoustic Music Symposium (TIES), the International Electroacoustic Music Exhibition (MUSLAB), the RED NOTE New Music Festival, the 46th Annual Pellegrini Festival of New Music, the Society of Composers, Incorporated Student National Conference (SCI), the Society for Electro-Acoustic Music in the United States National Conference (SEAMUS), the New York City Electroacoustic Music Festival (NYCEMF), the Electronic Music Midwest Conference (EMM), the National Student Electronic Music Event (NSEME), and expected performances at the Australasian Computer Music Association Conferences in Melbourne and Sydney October 2024.

(Paper) *From Sound to Symbol: Crafting Harmonic Audiation for Collegiate Choral Ensembles*

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Abstract:

Aspiring and dedicated choral directors strive to program music that contributes to both opportunities for meaningful performing experiences, and the growth of their ensembles' skills

in music literacy. To that end, research in choral pedagogy conducted within the past two decades (Bonshor, 2018; Elliot, 2005; Head, 2008; Wong, 2018) suggests that choral music is considered pedagogically appropriate when it contributes to the development and contextual the use of aural skills in music performance. While research shows that the strengthening of multiple aural skills in an ensemble setting is highly effective when associated with a harmonic context (Berry et al., 2006; Boyle et al., 1990; Brittain, 1998; Garretson, 1998; Gordon, 2012; Henry, 2004; Jordan, 2017; Karpinski, 2000), the importance of melodic and rhythmic elements is seemingly prioritized in the choral classroom. As a result, the role of harmony as an entry point in music literacy is often downplayed, thus leading to the exclusion of auditory learners who would otherwise benefit the most from the development of their harmonic awareness. This session will present some of the most outstanding examples of unique harmonic elements and patterns in contemporary choral music (modality, chordal structures, and modulatory passages), emphasizing on their pedagogical appropriateness for the development of a holistic set of auditory skills in the choral rehearsal, through the employment of a “sound-before-symbol” sequence. Through the sequenced incorporation of sound, symbols, and integration into music literacy and reading, this sequence aims to encourage transferable musical behaviors by focusing on the auditory perception of music.

Proposer’s Biography:

Greek conductor, educator, church musician, singer, and musicologist, Dr. Nikos Myrogiannis-Koukos (known to his students as Dr MK) serves as the Director of Choral Activities at Southern Illinois University Edwardsville. Dr. Myrogiannis-Koukos hails most recently from Harrisonburg, Virginia, where he earned a doctoral degree in Choral Conducting, Pedagogy, and Literature from James Madison University. At JMU, Nikos served as a graduate conductor for The Madison Singers, the JMU Chorale and other vocal ensembles. His teaching responsibilities have included teaching Basic Choral Conducting, as well as General Education music classes. Before pursuing a doctoral degree, Nikos resided in Fort Worth, Texas, where he earned a Master of Music degree in Choral Conducting from Texas Christian University. Before his time in Texas, Nikos received an MA in Musicology and Music Education from Aristotle University of Thessaloniki and a Diploma in Music Theory from Seirios Conservatory. An active church musician, Dr. MK has served as the Director of Music Ministries at Dayton United Methodist Church in Dayton, Virginia, where he conducted the DUMC Chancel Choir. During his time as an undergraduate student in Thessaloniki, Greece, Nikos founded and directed the "YouTune Vocal Ensemble", while he collaborated with various collegiate, church, and community ensembles both as a singer and a conductor. When not making music, Nikos enjoys cooking, vintage video gaming, discovering exciting places to read his books, and spending as much time as possible with his beloved wife Maria.

(Paper) *The Gender Parallax: Analyzing Rap Rhythms Through A Gendered Lens*

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Abstract:

Scholarship on women in Hip-Hop has articulated gender-oriented archetypes through an analysis of lyrical content and non-musical persona. While this analysis is helpful for delineating Hip-Hop aesthetics and drawing attention to the gender specific issues faced by women in Rap,

the musical elements are treated as ancillary. Analyzing the music of Nicki Minaj, however, calls for an approach to gender presentation that is inextricable from the musical composition, directly impacting the text, rhythm, and phrasing that make up the fundamental elements of her flow. In her 2014 album, *The Pinkprint*, and her 2018 album, *Majesty*, Nicki Minaj's awareness of gender norms and the social hierarchy of rap is demonstrated through her ability in flipping the flow. While flow is generally approached by looking at rhythmic structure, flipping the flow requires a broader analysis of rhythmic and melodic material. Flipping the flow allows Minaj to make shifts in rhythmic complexity, lyrical density, character affect, and tessitura to situate herself on the social hierarchy, using density, masculine rhetoric, and a lower tessitura to present masculinized personas. In the titular song "Majesty," both Nicki Minaj and Eminem create complimentary presentations of gender reversal through rhythmic construction, tessitura, and musical composition, where Minaj takes on masculine rap traits, while Eminem takes on feminine rap traits to make pointed commentary on Rap's gender stereotypes.

Proposer's Biography:

Matt A. Mason is a composer, pianist, and educator from Lincoln Illinois whose work has been described as brimming with "constellations of pitch and rhythm in a densely complex mesh." Matt's work as a composer draws deeply from his rural midwestern background, telling stories about queer visibility, nostalgia, social responsibility, and trauma. Matt's latest projects explore using the piano as an intermediary device in embodied performances. Matt is currently an Assistant Professor of Musicianship at Roosevelt University in Chicago, and a Ph. D in Music Composition and Theory (University of Iowa). Matt has worked with prestigious ensembles such as the JACK Quartet, Ensemble Dal Niente, Impulse Ensemble, Random Access Music, Hypercube, The Center for New Music, Out of the Box, and has participated in celebrated international projects such as 250 Piano Pieces for Beethoven, Songs from the Levant, Dances for Water, and Moments in this Time. Matt is the founder, artistic director, and pianist of the New Third Space Ensemble.

(Paper) *Tuning the Mind: How group rituals shape performance and unity in music ensemble*
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Abstract:

This research explores the role of pre-performance rituals in music ensembles and examines music educators' beliefs about their benefits. The study addresses how these rituals, often overlooked in formal pedagogy, contribute to student well-being, group cohesion, and enhanced musical performance. Drawing from an explanatory mixed-methods approach, the research combines quantitative data from a web-based survey of music educators working with ensembles with qualitative insights from in-depth interviews and observations of music educators. Findings reveal that educators widely view rituals as essential tools for managing performance anxiety, fostering focus, and building a sense of community among students. Specific ritualistic practices—ranging from vocal warm-ups to mindfulness routines—were found to help students transition into a performance mindset, promoting both technical precision and emotional readiness. By exploring the underlying mechanisms of ritual behavior, such as self-determination and social learning, the study demonstrates how rituals serve not only as psychological coping strategies but also as powerful pedagogical tools for enhancing musical growth. This

presentation will highlight key strategies for integrating pre-performance rituals into ensemble settings, addressing challenges and best practices for K-12 and higher education contexts. By offering practical recommendations grounded in both theory and empirical evidence, the session aims to inspire educators to leverage rituals to cultivate more supportive, cohesive, and high-performing musical environments. Ultimately, this research sheds light on how rituals can elevate both the emotional and technical aspects of music performance, offering a holistic approach to music education.

Proposer Biography:

Oksana Komarenko is a doctoral candidate in Music Education and Voice Performance whose research centers on music teacher practices and performance preparation rituals in music education. Her dissertation focuses on the inclusion of rituals, routines, and traditions in performance preparation and how these practices influence both group cohesion and individual performance outcomes. Oksana's work offers fresh insights into socio-emotional instruction in high-stakes performance environments, an area she explores through a combination of psychological and pedagogical frameworks. As a vocal performer and educator, Oksana emphasizes the mental and emotional aspects of performance, equipping students with tools to manage performance anxiety and fostering resilience for high-pressure situations, drawing from her research in performance psychology. With experience teaching in diverse cultural contexts across Ukraine, the UAE, Oman, and the U.S., Oksana adopts an asset-based philosophy, recognizing students' cultural strengths. Oksana has worked with a variety of student populations, including gifted, twice-exceptional, and special needs students, tailoring her instruction to meet individual needs. She integrates multiple music education methodologies into a comprehensive teaching approach, aiming to empower future educators to create inclusive, dynamic learning environments that nurture creativity, emotional resilience, and musical excellence. Her research has been published in the United States, and she has presented at various academic forums. Oksana is committed to advancing music education through her scholarship, teaching, and professional practice, blending psychological and pedagogical frameworks to offer innovative perspectives in the field.

Performance Session — Ganz Hall, 1:15-2:45

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(SAP) Jazz Piano Performance featuring music of jazz musicians born in 1925

Program Notes:

This solo jazz piano recital will celebrate the centennial by covering five pieces that were frequently played by specific iconic jazz musicians born in the year 1925 -- Roy Haynes, Cal Tjader, Gene Ammons, Zoot Simms, and Oscar Peterson. Jazz drummer, Roy Haynes, who played among jazz greats such as Charlie Parker and Chick Corea, recorded the Bud Powell finger-twister bebop classic, "Celia", a few times in his career. Next, my version of "Speak Low" will capture the rhythmic spirit of Latin Jazz specialist, vibraphonist, and percussionist Cal Tjader. Then I pay tribute to bebop saxophonist Gene Ammons with my interpretation of the quintessential ballad, "Round Midnight". Fats Waller's immense talent as pianist and composer was often overshadowed by his charismatic stage presence. I will play his classic "Jitterbug

Waltz" as influenced by West Coast saxophonist, Zoot Simms. The performance closes with the beautiful and timely "Hymn to Freedom" by one of the greatest jazz musicians and pianists of all time, Oscar Peterson!

Performer Biography:

Gabe Evens is the Associate Professor of Jazz Piano, Composition and Arranging at the University of Louisville, Studies Program. He has performed throughout the United States and in Malaysia, Singapore, and Spain, and has played with the Louisville Orchestra, the Malaysian Philharmonic Orchestra, the Miami City Ballet Orchestra, and the UNT One O'Clock Lab Band. Evens has seven albums of original music and has had numerous compositions performed by chamber and large ensembles including the Louisville Orchestra, Orquestra Sinfónica de Loja, the Cape Symphony Orchestra, and the Malaysian Philharmonic Orchestra. Evens is a certified teacher of the Alexander Technique, holds an MA in Jazz Piano Performance from the University of Miami, and a DMA in Performance with a major in Jazz Studies (composition emphasis) from the University of North Texas.

(SAP) Anniversary Esquisses: Piano Music by Louise Farrenc (1804–1875) and Marie Jaëll (1846–1925)

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Program Notes:

Anniversary Esquisses: Piano Music by Louise Farrenc (1804–1875) and Marie Jaëll (1846–1925) This program presents the works of two French women composers, Louise Farrenc and Marie Jaëll. Their music is a fusion of Romantic intensity with elegant structure and innovation in texture and form. Louise Farrenc: Impromptu in B Minor & Nocturne in E-flat Major Louise Farrenc was a pioneering French composer, pianist, and professor at the Paris Conservatoire, where she was one of the few women to hold such a position in the 19th century. Her piano works stand out for their refined craftsmanship and the blend of classical clarity with Romantic expressiveness. The Impromptu in B Minor is a dazzling display of Farrenc's technical brilliance and emotional depth. Written in a free, improvisatory style, the piece moves between contrasting sections, blending virtuosic runs and sweeping melodies. The Nocturne in E-flat Major showcases Farrenc's lyrical side, filled with tender melodies and rich harmonic textures. The flowing lines and serene mood are interrupted by passionate outbursts, creating a dialogue between tranquility and heightened emotion. Marie Jaëll: Selections from Six Esquisses Romantiques: I. Les Ombres, III. Metamorphoses, V. Contraste Marie Jaëll was an extraordinary pianist and composer, as well as a pioneer in the field of pedagogy, researching the relationship between touch and sound in piano playing. Jaëll's music often combines virtuosic demands with intellectual depth. Her compositions are filled with imaginative harmonic progressions and intricate textures, reflecting her innovative spirit and deep understanding of the piano's expressive capabilities.

Performer Biography:

Pianist Miroslava Panayotova has made numerous appearances as recitalist and concerto soloist in the United States, Canada, Bulgaria, Russia, Slovakia, Romania, and Mexico. She has performed at such music festivals as the Beverly Hills International Music Festival in California,

the Green Mountain Chamber Music Festival in Vermont, Festival Dr. Alfonso Ortiz Tirado in Mexico, the Orford Festival in Canada, and others. Her concerto performances include appearances with the Arkansas Philharmonic Orchestra, The Florida Orchestra, the Southern Arizona Symphony Orchestra, and The Arizona Symphony Orchestra. Dr. Panayotova's repertoire encompasses various styles, including contemporary music and premiere performances and recordings of both solo and ensemble works. In 2022, the album *Songs & Elegies* with trombonist Cory Mixdorf received Silver Medal – Outstanding Achievement Award by the Global Music Awards. She has performed with the Grammy-nominated and Emmy-honored True Concord Voices & Orchestra and is a founding member of the Brass and Ivory Trio. Dr. Panayotova has been a presenter at the Hawaii International Conference on Arts and Humanities and at conferences of the College Music Society, the International Double Reed Society, and the American Viola Society Festival. Miroslava Panayotova holds performance degrees from the University of Arizona, the University of South Florida, and the National Academy of Music in Bulgaria. Dr. Panayotova served as Artist Faculty at the Beverly Hills International Music Festival and was a member of the music faculty at the University of South Florida. Currently, she is Teaching Assistant Professor of Piano at the University of Arkansas in Fayetteville.

(SAP) Fluidity, Flexibility, and Form: Modern Woodwind Dialogues
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Program Notes:

This program features an atypical woodwind quintet composed of university colleagues: flute, oboe, clarinet, saxophone, and bassoon. The ensemble presents three contrasting contemporary American works that explore nature, movement, and instrumental color through evocative musical landscapes. Each piece transports listeners into immersive soundscapes, while highlighting innovative approaches to woodwind chamber music. John Mindeman's "What I Could Not Tell You" is an exploration of timbre and interconnection for woodwind quintet, requiring doubling on piccolo, english horn, and bass clarinet complemented with tenor saxophone and bassoon. This unique instrumentation creates a rich, multifaceted sonic palette, capable of evoking a wide range of unspoken emotions. Kate Pukinskis' "Meri," (meaning "the Sea" in Estonian,) was inspired by her visit to the Baltic Sea in Laulasmaa in 2023. The work reflects the sea's dynamic character, shaped by the interplay of wind and weather. Swells of sound, musical turbulence, and moments of calm bring listeners into a dynamic, unpredictable sonic environment. Jim Caldwell, "Arabesques" explores ballet's arabesque as a musical form inviting flowing, ornamental lines that emphasize both beauty and intricate detail. The piece offers opportunities for sustained lyrical passages as well as moments of vibrant interplay between the instruments. As the ensemble shifts and responds, Arabesque engages with the full potential of each instrument.

Performer Biography:

Dr. Andrea C. Baker currently serves as the Assistant Professor of Bassoon at Western Illinois University where she is also the bassoonist of the long-standing Camerata Wind Quintet. She also holds the positions of principal bassoon with Opera in the Ozarks and second bassoon with the Richmond Symphony in Indiana. Previously, she was the instructor of Double Reeds at Georgia Southern University and held the positions of assistant principal/second bassoon with

the Sarajevo Philharmonic Orchestra in Bosnia and Herzegovina and second bassoon with the New England Philharmonic. Recent orchestral performances include the Cincinnati Symphony Orchestra, Alabama Symphony, and Chattanooga Symphony. As a soloist, she was the 2021 winner of the University of Cincinnati wind concerto competition, and the 2017 winner of the Boston Woodwind Society Sherman Walt Merit solo competition. An avid chamber musician, Dr. Baker is the bassoonist for Some Light Reeding and Panoply Winds: an international touring wind quintet committed to sharing culture through music. Panoply was a guest ensemble in residence at the 2019 Stellenbosch International Chamber Music Festival in South Africa. In collaboration with clarinetist Bryce Newcomer, Some Light Reeding aims to improve accessibility and equity among developing woodwind students. She earned her DMA from the University of Cincinnati College-Conservatory of Music, and her Master of Music degree from New England Conservatory. She also holds a Bachelor of Music degree from Penn State University, and her principal teachers and mentors include William Winstead, Martin Garcia, Christopher Sales, Richard Svoboda, Daryl Durran, and Shirley Curtiss.

Ensemble Biography:

In 2023, the woodwind faculty from Western Illinois University embarked on a musical journey to expand the boundaries of the classical woodwind quintet. With a desire to explore new timbres and commission new repertoire, they made the innovative decision to incorporate the saxophone into the ensemble, creating the **Camerata Nova Quintet**. This unconventional choice brings a fresh, dynamic dimension to the standard ensemble. The saxophone's technical versatility and rich tonal palette infuses performances with a fusion of timbres that resonates with tradition and modernity. Camerata Nova strives to expand musical boundaries and breathe new life into classical traditions while honoring the legacy of the past.

Concurrent Session 2 — Ganz Hall, 4:15-5:45

(SAP) *Songs of Our Lands: Art Songs of Singapore and Korea*
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Program Notes:

As scholars and performers, we recognize the rich tradition of American art songs and folk melodies that have been represented in the United States. Similarly, a wealth of art songs and folk melodies in Asia steeped in culture and history deserves a place on the art song stage. Singapore is a young country, only 58 years old, and although art and folk songs have been composed by contemporary artists, they are rarely sung outside the country. Singaporean songs reflect the culture and identities of the different ethnicities that call Singapore home. National songs have been written in English, Mandarin, Tamil, and Malay, which is the indigenous language of Singapore. Among them, arrangements of national songs in Tamil and Malay will be presented in this performance. Additionally, a dialect of Singlish which marries all of these languages into a colloquial language is also spoken and will be represented in our program. Korean art songs were first composed in the 1920s by violinists and conductors who studied Western classical music in Japan and Germany. The songs combined Western traditions with Korean sentiments. Often, the sentiment was the longing for home and the sorrow of the oppressed. That is, the songs describe Koreans who lost their home, family, and friends due to

the Japanese Occupation and the Korean War. They were most popular during the 1960s-70s, and the selections for this performance are from this era.

Performer Biography:

Raved as having the “loveliest of voices,” Singaporean soprano Janani Sridhar is well known for her interpretation of operatic heroines. Equally at home in concert repertoire, Dr. Sridhar’s orchestral engagements include collaborations with orchestras across America and Asia.

A passionate proponent of contemporary music, Dr. Sridhar has premiered works by American and Singaporean composers, and has had the honor of working with composers Jake Heggie, Libby Larsen, Evan Mack, and Tom Cipullo.

Sought after as a pedagogue, Dr. Sridhar has served as an adjudicator for the Texas Private School Music Educators Association, and National Association of Teachers of Singing, as well as been invited to present at conferences, and speak on panels as an industry professional. Her previous teaching appointments include Southwestern Baptist Theological Seminary, and Centenary College of Louisiana. Dr. Sridhar is thrilled to serve as the Voice Area Coordinator and Assistant Professor of Voice at DePauw University.

Some of Dr. Sridhar’s recent season performances include: her debut at Carnegie Hall in Poulenc’s Gloria, Bach’s Coffee Cantata, Pergolesi’s Stabat Mater, Britten’s Les Illuminations, and Siete canciones populares españolas in concert with string orchestra, as well as a series of recitals in Texas, Wisconsin, Minnesota, North Carolina, Kentucky, Ohio, and Louisiana.

This past summer, Dr. Sridhar was thrilled to be part of Cincinnati Song Initiative’s inaugural program, The Fellowship of the Song, where she was one of five singers selected. She was also excited to join Charlottesville Opera, singing the role of Eulalie Shinn in *The Music Man*.
www.jananisridhar.com

Performer Biography:

Pianist Yeon-Kyung Kim regularly performs as a soloist and a chamber musician. She has performed at venues in the U.S., and in South Korea. She enjoys performing music outside the canon and working with living composers. Most recently, an album of music for horn and piano was published, featuring members of St. Louis Symphony Orchestra and herself. For three years, she has served as a full-time Collaborative Pianist at Western Illinois University. Her upcoming concert engagements include guest recitals at Indiana University and DePauw University. Yeon-Kyung also has grown her passion for teaching. She maintains a private studio online and in-person and has taught group piano classes at CCM. At WIU, she constantly coaches the soloists and chamber groups. On top of teaching, she has presented her pedagogy research at the National Conference of Keyboard Pedagogy, College Music Society, and Music Teachers National Association Conference, regionally and nationally. She has been invited to judge at regional MTNA chapters and to teach at summer academies throughout the U.S. As an advocate of performing arts and showcasing young artists to their community, Yeon-Kyung has founded a non-profit organization, Glow Music. Glow Music’s concerts aim to serve underrepresented groups of composers, commission new music, and connect musicians in the conservatory with the neighborhood audiences. Yeon-Kyung holds degrees from the University of Cincinnati

College-Conservatory of Music (CCM), Indiana University, University of Michigan, and Seoul National University.

(SAP) *From Japan to France: Au-Dela Du Temps* by Yuko Uebayashi
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Program Notes:

This concert performance presents *Au-Dela Du Temps*, composed by Yuko Uebayashi in 2002 for two flutes and piano. This piece exemplifies Uebayashi's unique fusion of her Japanese heritage with French contemporary composition, merging traditional influences with modern sensibilities. Yuko Uebayashi, a prominent Japanese composer based in France, is celebrated for her ability to blend Eastern musical elements with Western classical forms, often exploring themes of time, space, and nature. Her collaborations with several prominent flutists, particularly French flutist Jean Ferrandis, have resulted in a diverse body of works for flute that significantly enrich the traditional repertoire. *Au-Dela Du Temps*, meaning "Beyond Time," explores the relationship between time and space as experienced through light. The first movement, "The distant light of the night" weaves two flute lines together in delicate waves, combining French Impressionist harmonies with bamboo flute timbres. Movement two, "The dancing light," features swirling flute lines that mimic the way light scatters and creates rainbows through a prism. In contrast, movement three, "The white light," showcases striking J-pop harmonies through its slow, tender flute lines, occasionally supported by a delicate piano accompaniment. The final movement, "The rotating light in the dream," opens with a lively dialogue between the flutes over a rippling piano backdrop, building in intensity to culminate in a dazzling whirlwind of sound.

Performer Biography:

Dr. Jessica Raposo is Associate Professor of Music and chair of the Fine and Performing Arts department at Indiana University East, where she teaches flute and courses in music theory, history, and performance. She previously taught at Fairfield University, King's College (London), and the Norwalk, Naugatuck Valley, and Jackson State community colleges. As a flutist, she performs as a solo, chamber and orchestral musician in Indiana, Ohio, and Connecticut. Dr. Raposo earned her music degrees from the University of Michigan, the Royal Academy of Music, and the University of British Columbia. Her research into the flute's English performance history won her the National Flute Association's 2008 Graduate Research Competition. Her articles have been published in the journals of the NFA, British Flute Society, and Netherlands Flute Society. Dr. Raposo is a frequent presenter at the NFA annual conventions, and has presented at the College Music Society national conference and the IUPUI Assessment Institute. Her orchestral experience includes the Vancouver, Burnaby, and Muncie symphonies, Michigan Pops Orchestra, and the Rome Festival Orchestra. An avid solo and chamber musician, recent projects include Duo Rouge, a flute duo performing on multiple flutes, and The Melba Project, a soprano/flute duo. Dr. Raposo was flutist with the Wolverine Winds quintet, the Goodenough Chamber Orchestra, Trio Euterpe, and the Tempest Flute Ensemble. She performed for Sir James Galway at the University of British Columbia's FluteFest in 2005, and won the 2007 NFA's Piccolo Masterclass Competition.

Performer Biography:

Mihoko Watanabe, a distinguished flutist from Japan, is a Professor of Flute and Chair of the Entrepreneurial Music Certificate Program at Ball State University. She has taught at renowned institutions, including the University of Wisconsin Oshkosh, Memorial University of Newfoundland, and the University of Windsor.

An accomplished performer and educator, Dr. Watanabe conducts masterclasses across the USA, Canada, and Japan, and regularly adjudicates for international and national music competitions. She has performed globally as a recitalist, chamber musician, and concerto soloist in countries like Japan, Israel, England, Germany, and Canada. Currently, she is the principal flutist with Orchestra Indiana and collaborates with the Indianapolis Symphony Orchestra.

Dr. Watanabe is also an active researcher, contributing to the field of ethnomusicology with her article “Essence of Mei,” published in *Flutist Quarterly* and translated into German and Dutch. She chaired the 66th College Music Society (CMS) National Conference in Miami in 2023.

With degrees from the University of Michigan, Eastman School of Music, and Musashino Academia Musicae, Dr. Watanabe is a certified meditation teacher and offers mindfulness workshops, demonstrating her commitment to holistic education and well-being. More about her work can be found on her website, www.mihokoflute.com

Performer Biography:

James Helton maintains an active schedule as a soloist and collaborator, having performed throughout most of North America, the Czech Republic, Spain, and Thailand. He has had the pleasure of working with Pulitzer Prize winning composers George Crumb, William Bolcom, Lucas Foss and Joseph Schwantner in concerts broadcast over public radio and television. For New World Records, Helton appeared with the Blair Woodwind Quintet on works by composer Michael Kurek (CD 80497-2), a disc that achieved a place on the short list of Grammy nominations for its category in 1996. The China Record Company, Ltd, AUR, Layerle Publications, North Pacific Records, and Navona Records also feature the pianist on their discs.

Helton holds degrees in piano performance from the University of Illinois at Urbana-Champaign and the University of Texas at San Antonio. While his principal teachers were Ian Hobson and Janice Hodges, he received additional instruction from John Browning, John Perry, Ursula Oppens, Richard and John Contiguglia, Maurice Hinson, William Doppmann, and Bela Siki, among others.

James Helton is Professor of Music Performance and Coordinator of the Keyboard Area at Ball State University, where he has taught since 2000. Prior academic appointments include the University of Illinois at Urbana-Champaign and Vanderbilt University, Nashville, TN. He is quite active in the Music Teachers National Association, having served as the Chairperson of Performance Competitions for the East Central Division. On a lighter note, Helton may be heard on American Public Media’s *Performance Today* “Piano Puzzler” with Fred Child and Bruce Adolphe

Showcase Performances

Performance of Luciano Berio's Lied for solo clarinet

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Program Notes:

While Luciano Berio sought to explore the depths and possibilities of virtuosity in his series of Sequenzas for various solo instruments and voice, his Lied for solo clarinet (1983) instead explores the lyrical and songlike capabilities of the instrument. Berio composed the piece for his nephew, clarinetist Edoardo Debenedetti, and Steven Kanoff gave the premiere of the piece in Geneva, Switzerland that year. Berio centers the piece around the opening gesture and register of the G–E–F–D pitch collection, with various interjections from a recurring motif of rapid repeated pitches generally confined to the lowest part of the clarinet's range amongst other transformations of the opening gesture.

Proposer's Biography:

Critically praised for “brilliant and stunning” performances, “terrific virtuosic playing,” and “a fine sense of drama,” David Cook is Associate Professor of Clarinet and Chair of Instrumental Performance Studies at Millikin University, Principal Clarinet of the Millikin-Decatur Symphony Orchestra, and clarinetist for the Appian Duo (with Emily Grabinski, piano) and the Greyline Duo (with Alexandra Rodriguez, flute). Previously a member of the Wichita Symphony Orchestra, the Lawton Philharmonic Orchestra, the Lieurance Woodwind Quintet, and the wind quintet Fiati Five, David has also performed with the Chicago Sinfonietta, Oistrakh Symphony of Chicago, Illinois Symphony Orchestra, Sinfonia da Camera, Northbrook Symphony, Champaign-Urbana Symphony Orchestra, Heartland Festival Orchestra, Oklahoma City Philharmonic, Norman Philharmonic, and the Texas Music Festival Orchestra. Past appearances include the International Clarinet Association's ClarinetFest®, the College Music Society National Conference, the NACWPI Conference, the American Single Reed Summit, the Amicitia Clarinet Extravaganza, and the Clarinet Colloquium at Texas A&M University-Commerce. David's book Clarinet Conditioning: Warm-Ups and Perspectives, featuring contributions from clarinetists including members of the Chicago Symphony Orchestra, Cincinnati Symphony Orchestra, and “The President's Own” United States Marine Band, is published by Conway Publications. David holds BM and BME degrees from Central Michigan University, MM degrees in clarinet performance and chamber music from the University of Michigan, and the DMA degree in clarinet performance and the MM degree in music theory from the University of Oklahoma. David is a Buffet Crampon USA Performing Artist and a member of the Silverstein Works PRO Team. davidcookclarinet.com

Paderewski's Tatra Album, Op. 12: His Musical Homage to the Podhale Region of Poland and its People

Program Notes:

A lesser-known piano duet that was written around the same time as Dvořák's infamous Slavonic Dances, Op. 46 and 72 (1878 and 1886), is the Tatra Album Op. 12, by renowned pianist, composer and Prime Minister of Poland, Ignacy Jan Paderewski (1860-1941). Composed from

1883-1884, this collection pays homage to Polish folk music from the Tatra Mountain region of southern Poland (Podhale), specifically that of the highlanders (górale). An ethnic group inhabiting Podhale, górale have their distinct dialect, garb, music, and dances. During his visits here, Paderewski was exposed to highlander music by watching kapelas (string ensembles) perform and notated songs he heard. Selected melodies were then included in his Tatra Album. While other nineteenth-century Polish composers used górale as subjects in their works (e.g., Moniuszko's Halka), Paderewski's use of górale tunes collected from his trips into this work was considered new for its time according to musicologist Maja Trochimczyk. This performance features the first four (of six) movements. The first showcases the lively zbójnik (highlander robber) dance which has demanding choreography marked by jumps and use of ciupagi (axes). It is based on, "W murowanej piwnicy" (The stone cellar). A beautifully expressive, slower movement that quotes, "Dziewczyno kocham cię" (Girl, I love you) follows. The lively third movement quotes, "Za górami, za lasami" (Beyond mountains, beyond forests), which is used in Poland's most popular celebratory song today, "Sto lat" (One hundred years). Lastly, the fourth movement quotes the cheerful, "Hej idę w las" (Hey, I'm going to the forest).

Proposer Biography:

Natalie Landowski, D.M.A., is the Assistant Professor of Piano and Keyboard Area Coordinator at Western Illinois University (WIU). She holds the B.M. (University of California, Irvine), M.M. (University of Illinois, Urbana-Champaign) and D.M.A. (University of Iowa) degrees, and her primary teachers include Ksenia Nosikova, Alan Huckleberry, Reid Alexander, William Heiles and Lorna Griffitt. Prior to WIU, Landowski served on the faculty at Grand View University. She has given masterclasses at universities throughout southern California, Illinois and Wisconsin, and frequently adjudicates state and district-level competitions in Iowa and Illinois. She also directed piano festivals at WIU and Grand View University, and has taught for Illinois Summer Youth Music piano camps since 2011. An active performer, Landowski presented solo and chamber ensemble performances at WIU, University of Iowa's Piano Sundays and Steinway Extravaganza series, Krannert Center for the Performing Arts, Irvine City Hall, and other venues. She attended music festivals throughout the U.S. and Europe, and played in masterclasses for Gary Graffman, Menahem Pressler, Kenneth Drake and Edward Parmentier. Reviving the lost art form of musical readings, she frequently collaborates with musicologist Marian Wilson Kimber (University of Iowa) as Duo Red Vespa. They received subventions from the Society of American Music and University of Iowa to make a professional recording (2021), and were featured artists for Utah State University's, "Women, Surrealism and Abstraction" series (2022). Additional projects include presenting workshops and lecture recitals for the College Music Society, University of Wisconsin-Platteville's 2018 Baroque Festival, 2019 MMTA convention, and 2022 ISMTA conference.

Collaborator Biography:

Po-Chuan Chiang, a native of Taiwan, performs nationally and internationally. Mr. Chiang has worked with many performers, both instrumental and vocal, in multiple styles and genres. During the summer, Mr. Chiang worked as a pianist for the opera program Scuola Italia in Sant'Angelo in Vado, Italy, at Interlochen Center for the Arts, and Blue Lake Fine Arts Camp. In 2018, he performed in the winner's concert of the American Protégé Competition in the Chamber Music category at Carnegie Hall. Mr. Chiang currently works as a staff accompanist at Western Illinois University.

During the first two years of study at the University of Illinois at Champaign-Urbana, Mr. Chiang was granted a prestigious accompanying assistantship with the vocal, brass, and string divisions for student lessons and recitals. He then was offered a highly-coveted opera accompanying assistantship supporting singers in main-stage operatic productions at the Krannert Center for the Performing Arts. He also served as the pianist for both the University of Illinois Wind Orchestra and Wind Symphony.

Mr. Chiang has extensive experience in the realm of musical theater. He has worked with Champaign-Urbana Theatre Company, Southern Illinois University-Edwardsville Champaign Central High School, and Parkland College Theater as a rehearsal pianist and keyboard/synthesizer in performances.

Po-Chuan holds a Bachelor of Music Degree in Piano Performance from the Tainan National University of the Arts in Taiwan. In 2009, he received a Master of Music Degree in piano performance at the Boston Conservatory of Music where he was hired as a staff accompanist the same year after he graduated. In 2017, he earned a Doctor of Musical Arts degree in Piano Performance under Dr. Ian Hobson at the University of Illinois at Urbana-Champaign.

Concurrent Session 2 — AUD 730, 4:15-5:45

(Paper) *Dancing Across the Decades: Satie, Del Tredici, and the Three Gymnopédies (2003)*

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Abstract:

The year 2025 marks the centennial of the death of influential and enigmatic French composer Erik Satie (1866-1925). His numerous works for solo piano, including many with absurd titles such as Three Pieces in the Form of a Pear (1903), anticipate later experimental and minimalist styles, leading composer John Cage to dub Satie “essential” to future directions in modern music. And yet arguably no Satie compositions have exerted a greater influence than his set of Gymnopédies (1887), among the best-known works ever written by a French composer. Of those who have crafted musical responses to Satie’s collection, American composer David Del Tredici’s Three Gymnopédies (2003) is arguably the most important, paying tribute to Satie’s original in distinct and sometimes surprising ways. While clearly indebted to his predecessor, Del Tredici’s set also departs from it by including quotations from Bach’s Goldberg Variations in No. 1, “My Goldberg,” and paying tribute to the composer’s former teacher in the elegiac final movement, “My Loss.” This presentation considers Satie’s collection as a template on which Del Tredici projects his eclectic compositional style drawn from neo-tonality, quotation, and postmodernism. Moving well beyond Satie’s static harmonic language into a more complicated musical and emotional journey, Three Gymnopédies culminates in a powerful statement of grief and reflection. By presenting a fresh interpretation of Satie’s “one musical idea,” as scholar Roger Shattuck called the original set, Del Tredici’s contemporary take allows us to hear very familiar music with fresh ears.

Proposer's Biography:

Keith Clifton (Ph.D. Northwestern University) is Professor of Musicology at Central Michigan University. His primary research areas center on twentieth-century French and American music, with particular interest in Ravel, Les Six, and American popular music and art song. His publications appear in the *Journal of Musicological Research*, *Fontes Artis Musicae*, *The Opera Journal*, *Notes*, *Grove Dictionary of American Music* (2nd ed) and elsewhere. In 2010, he served as co-editor of the critical edition of Ravel's *Fugue in F Minor* (c. 1897) and has recently published on Poulenc's music for children, musical borrowing in American art song, and the songs of Les Six, among other topics. His 2008 book *Recent American Art Song: A Guide* is considered a standard source on its subject. Current research projects focus on French musical responses to World War II, Ravel's late period, and rock artists of the Lilith Fair generation. A former President of the CMS Great Lakes Chapter, he currently serves as President of the Midwest Chapter of the American Musicological Society.

(Paper) *Menotti's Dark Lullabies: The Lullaby as Topic*
[Return to Schedule](#)**Abstract:**

In this paper, I examine Gian Carlo Menotti's use of the lullaby, using musical semiotics and topic theory to offer interpretative analyses. Specifically, I analyze "Lullaby" from *The Consul* and "The Black Swan" from *The Medium*, paying particular attention to the dark and even morbid interpretations they may support. I argue for the consideration of the lullaby as a musical topic and demonstrate its conflicting historical associations and constructed meanings. Chopin's *Berceuse in D-flat Major, op. 57* and Brahms's famous "Wiegenlied" are presented as "normative" lullabies to provide a baseline archetype of the lullaby topic against which I compare what I call Menotti's "dark" lullabies. I then argue that Menotti's musical portrayals of the lullaby through these arias evoke these conflicting associations for different effects. Oppositions within the text and the music support interpretations of these works which represent tragedy, morbidity, and the supernatural, while hearkening the calming and serene affect of the lullaby. Through this project, I demonstrate some interpretative possibilities for Menotti's lullabies and offer insight into how the lullaby may be used to evoke alternative meanings outside of its typical use. Crucially, I argue that considering the lullaby a musical topic allows us to access these alternative meanings.

Proposer's Biography:

Paige Carter Dailey is a recent graduate of Bowling Green State University, where she received master's degrees in music theory and ethnomusicology. She earned her bachelor's degree in music business and musical studies, with a minor in gender studies, from the Crane School of Music at SUNY Potsdam in 2019. While at Crane, she studied bass clarinet with Julianne Kirk Doyle and voice with Margaret Chalker and David Pittman-Jennings. Upon graduating from Crane, she relocated to Nashville, Tennessee, and gained valuable experience working in the music products industry. Her master's thesis in ethnomusicology, defended in August 2024, explored the connections between embodiment and genre in hardcore punk and metal, arguing that somatic experience is a necessary supplement for analyzing how genre is constructed and understood in heavy music. Her research has primarily focused on the overlap between metal and hardcore scenes, and the interactions between their musical, social, and embodied facets. As a

passionate vegan, she is also interested in the intersections of animal activism and music scholarship. Carter Dailey is currently an adjunct instructor in aural skills and music theory at Bowling Green State University. She is originally from Syracuse, New York and currently lives in Toledo, Ohio, with her husband, Trevor, and their dog, Roxie.

(Paper) *Bridging Sound, Sight, and Word: The Interdisciplinary Worlds of Boulez and Berio*

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Abstract:

2025 marks the centennial birth of two visionary European composers: Luciano Berio and Pierre Boulez. Both being members of the American Academy of Arts and Letters, they were deeply involved in the post-World War II American cultural scene. Boulez served as the artistic director of the New York Philharmonic, and Berio spent six years teaching at the Juilliard School. Through their innovations in electronic music and their advocacy for contemporary music, they continuously pushed the boundaries of musical expression. More importantly, their music transcends the purely auditory experience by integrating elements from visual arts and literature. Boulez's large-scale composition, *Pli selon pli* (1957-1989), a musical portrait of the poet Mallarmé, demonstrates his profound engagement with poems. His artistic view was also influenced by the polyphonic techniques of painter Paul Klee, a figure he wrote about extensively. Similarly, Berio's final work, *Stanze*, incorporated five poems and was dedicated to his long-time collaborator and friend, Italian architect Renzo Piano, exploring Space through Sound. This paper will explore how elements from literature and visual arts are balanced within works by both composers. Are these inspirations more literal or ideological? How are these interdisciplinary connections realized? As Berio once stated, "Every meaningful work can be considered an expression of a doubt." In the words of E.E. Cummings, who Berio greatly admired, "Always the beautiful answer who asks a more beautiful question."

Proposer's Biography:

Dr. Tianyu Tina Deng is a pianist, researcher, and educator based in New York. She also serves as the music curator at the Milton Resnick and Pat Passlof Foundation, where she develops concert series that explore the interdisciplinary connections between music, poetry, and visual arts, particularly post-nineteenth century. As a prize recipient in music education, piano, and collaborative piano, she is dedicated to bridging the gap between classical piano music and modern sensibilities. Her upcoming project includes her first album, *Élementaire*, an exploration of Water, Earth, Air, and Fire through works by Debussy, Ravel, Messiaen, Bartók, and Berio. Tianyu is also an advocate for historical performance and period instruments, with notable engagements including performance of Bach's Christmas Oratorio (organ) under Helmuth Rilling at the Hong Kong Academy for Performing Arts (2016), Bohuslav Martinů's Promenades for Flute, Violin, and Harpsichord at the Hong Kong Arts Festival (2017), and Carlos Seixas's A Major Harpsichord Concerto with the Guangzhou Gamut Baroque Ensemble (2023). Tianyu received her Bachelor of Music from the Hong Kong Academy of Performing Arts under the tutelage of Ms. Eleanor Wong. She holds both her Master of Music and Doctor of Musical Arts from the Manhattan School of Music, where she studied collaborative piano with Dr. Heasock Rhee and piano performance with Dr. Marc Silverman. Her doctoral dissertation, Luciano

Berio's Six Encores for Piano (1965-1969): Analysis, Commentary, and Extension, was advised by Dr. Reiko Fueiting.

Saturday, March 8th:

Concurrent Session 3 — Ganz Hall, 9:00am-10:30

(SAP) *Empowered Expressions: The Music of Women Composers*

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Program Notes:

This performance highlights the diversity of contemporary American classical music, featuring works by four distinctive female composers. The program begins with *Clouds* by Francis Price, a piece that paints a serene and ethereal soundscape. Through subtle shifts in harmony and texture, Price evokes the fleeting, ever-changing beauty of clouds, inviting the audience to experience a moment of calm reflection. Jennifer Higdon's *Notes of Gratitude* follows, offering a more introspective and personal expression. Known for her accessible yet deeply emotional music, Higdon's piece conveys a sense of warmth and thankfulness. The gentle melodies and rich harmonic palette reflect her characteristic ability to create music that resonates with heartfelt sincerity. Joan Tower's *Sixth Fanfare for the Uncommon Woman* brings a bold and powerful contrast to the program. This fanfare is part of Tower's well-known series celebrating adventurous and trailblazing women. Filled with rhythmic energy and assertive brass-like gestures, the piece embodies strength, determination, and the spirit of resilience. Emma Lou Diemer's *Toccata for Piano* closes the program with a burst of energy and technical brilliance. Diemer's toccata is a lively, rhythmic work that demands precision and skill, creating a vibrant and exciting conclusion. The rapid passages and percussive qualities of the piece showcase both the virtuosity of the performer and the composer's command of modern piano writing. Together, these works celebrate the artistry and voices of modern American composers, each contributing a unique perspective to the contemporary classical repertoire.

Performer Biography:

Jonida Lazellari, born and raised in Korçë, Albania, is a distinguished performing artist and piano educator with a career that spans solo performances and chamber music collaborations. Known for her versatility and passion for contemporary music, Jonida has a particular interest in performing works by living composers. As part of her Doctoral research at Pennsylvania State University's School of Music, she recently presented works for piano and electronics by American composer Missy Mazzoli. In addition to her academic pursuits, Jonida regularly collaborates with other musicians. Last June, she and violinist Kailbeth Chacin performed the *Sonata for Violin and Piano* by Venezuelan composer Modesta Bor at the Pennsylvania Teacher Association Conference in Kutztown. Jonida's artistry has taken her to numerous prestigious festivals, including the Syracuse Friends of Chamber Music, Pianodrom Festival, European Piano Teacher Association Albania, Brass Festival, the Festival of Young Composers "Remusica," Valletta International Piano Festival, and the European Summer Music Festival in Kosovo. She earned her Bachelor of Arts in Piano from the University of Arts in Tirana, Albania,

and later received both a Master of Fine Arts and a Master of Music in Piano Performance from Syracuse University, NY, on a full scholarship. Currently, Jonida is completing her Doctor of Musical Arts degree at Penn State University, Pennsylvania.

(LR) Navajo Cultural Elements in Sandpainting for Piano by Connor Chee

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Abstract:

This lecture recital examines *Sandpainting for Piano*, a 16-piece piano set composed by Connor Chee, a Navajo composer and classically trained pianist. The recital aims to introduce both the composer and the cultural depth embedded in his work. Specifically, it delves into the Navajo cultural elements that inspire *Sandpainting for Piano*, such as the use of melodies from Navajo chants and symbolic representations of natural forces, grounded in Navajo creation mythology. A central aspect of Chee's composition is the cultural significance of the number four in Navajo tradition—four sacred stones, four sacred mountains, and four cardinal directions, each associated with symbolic elements like clouds and lightning. These elements guide the structure of the 16 pieces, with each cardinal direction represented musically. To interconnect the pieces, Chee employs techniques such as inversion and retrograde inversion. As he explains, “Each piece in the Eastern direction is an inversion of the Northern themes. Each work in the Southern direction is a retrograde inversion, and each work in the Western direction is a retrograde.” The goal of this recital is to provide a platform to increase awareness and recognition of this great piano work and its composer. Furthermore, this recital seeks to advocate for the diversification of the piano literature and repertoire. Attendees will engage in the music directly, and learn how Navajo traditions, such as symbolic elements and chants come alive within a Western classical framework.

Proposer Biography:

Le Bai is a pianist and educator whose expertise spans performance, pedagogy, and cultural music studies. She holds a Doctor of Musical Arts in Piano Performance, with a minor in Music Education, from The University of Southern Mississippi. In addition to her performing career, Le's current research focuses on Navajo folk elements in *Sandpaintings for Piano* by Connor Chee, exploring Indigenous cultural identity through contemporary classical music. This research bridges traditional Navajo ceremonial art forms with the modern piano repertoire, offering new insights into the integration of folk traditions into Western classical genres. Le works as a collaborative pianist in South Lyon Community Schools, MI.

Showcase Performances:

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Selected Works from 12 Etudes for Piano (2009) by Hyeon-Min Kim

Program Notes:

12 Etudes for Piano (2009) by Korean composer Hyeon-Min Kim explores various aspects of rhythms and harmonies, most of them with a flavor of non-classical/jazz-influenced elements or

other-culture influenced rhythms, an unusual quality in the medium of etudes. In addition, many of them have markings that do not appear in traditional etudes, i.e.: #3, Scherzando, is a rhythmic etude, changing to a completely different character and meter/tempo of fast flowing right-hand notes in the middle section titled Trio. Having two problems in a single etude is unusual in traditional etudes, so this aspect is a notable feature. #4, Andante espressivo, is a slow etude of a contrasting mood change from the previous one, functioning as a good connector to the remainder of the etudes in the series. Starting with an open fifth as if from an older period, the second chord following it sounds jazz-influenced, making a quick contrast from the opening chord and representing two extremes. The open fifths reappear in cadential points throughout, bringing back the pre-Baroque atmosphere/sonority at each cadence. #10, Tempo di Menuetto, is an energetic etude with partial retrograde, and also has a contrasting middle section (Trio) where non-classical or other-culture influenced rhythms appear in one hand while the other hand plays consistent 16th notes in which a disguised ostinato is going on in 4/4 under the surface meter of 3/4. These three etudes reflect how the composer utilized some unconventional ways in this set of 12 etudes, a meaningful approach in the 21st century.

Performer Biography:

Pianist Junghwa Lee performs actively in solo recitals, chamber concerts and lecture recitals, and has frequently appeared in concerto performances as a soloist. Lee has presented solo performances in 16 countries. Winner of many competitions in Korea, including Sonyun-Hankuk-Ilbo, Wolgan-Eumak, Seoul National University Concerto Competition and Korean Symphony Orchestra Concerto Competition, Lee received the Performer's Certificate from the Eastman School of Music, along with the Max Landow Memorial Scholarship for outstanding doctoral students and the Liberace Foundation Scholarship for Performing/Creative Artists. As an active collaborator as well as soloist, she received the Excellence in Accompanying Award from the Eastman School. Lee has recorded the Complete Piano Works by Frank Stemper, released by Albany Records titled BLUE13. The CD received a Gold Medal from Global Music Awards. In addition, it has been selected for Global Music Awards Top Ten Albums 2015. An album commemorating Clara Schumann's 200th anniversary of birth year titled Clara Schumann: Piano Works was recorded in 2019 and released by Centaur Records in March 2021 and was awarded a Gold Star in the Best Piano Solo CD category at "Music & Stars Awards," an International Online Music Competition based in Barcelona, Spain. Lee received her Bachelor of Music and Master of Music degrees in Piano Performance from Seoul National University and Doctor of Musical Arts degree in Piano Performance and Literature from the Eastman School of Music. Lee is currently Professor of Piano at Southern Illinois University Carbondale where she is Director of biennial Southern Illinois Piano Festival.

Chu Ci

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Program Notes:

The Chu Ci, which can be translated as Verses of Chu, Songs of Chu, or Elegies of Chu, is an ancient collection of Chinese poetry. It includes works traditionally attributed mainly to Qu Yuan and Song Yu from the Warring States period, as well as a large number of works composed during the Han dynasty several centuries later. Composer Wang Chi wrote her piece "Chu Ci" for

bassoon and electronics with optional amplification in 2010. This piece uses both spoken poetry and the voice of the bassoon to imitate this classic form of Chinese poetry.

Performer Biography:

Bassoonist Aaron Pergram is an international artist who performs avant-garde music written by composers of the Chinese diaspora. Pergram's devotion to repertoire expansion is evidenced by the growing number of new works forged from collaborations with East Asian composers. His musical journeys have taken him to Vietnam, Brazil, Cambodia, Australia, Thailand, Canada, Indonesia, Hong Kong, Taiwan, Mexico, and Mainland China. As a global performer, Pergram has appeared on stage with the Shanghai World Master Orchestra, Dayton Philharmonic Orchestra, Oregon Ballet Theatre, Baton Rouge Symphony Orchestra, Natchez Opera Festival, Wheeling Symphony Orchestra, Oregon Mozart Players, and other ensembles. He has been a featured performer at several notable venues, including the Suzhou Poly Grand Theatre, Jinji Lake Concert Hall, Carnegie Hall, Shanghai Symphony Hall, Hangzhou Grand Theater, and Music Hall in Cincinnati. Fluent in Mandarin, he refined his Chinese studies in the nation's capital at Beijing Normal University and received degrees from the University of Kansas (BM), Indiana University's Jacobs School of Music (MM), and the University of Oregon (DMA). His prominent teachers include Eric Stomberg, William Ludwig, and Steve Vacchi. Pergram teaches bassoon and world music at Miami University in Oxford, Ohio.

Japanese New Age Music: A Resource for Piano Students by Yukie Nishimura
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Program Notes:

In recent years, our students have increasingly shown interest in exploring music beyond the traditional classical repertoire, seeking pieces that resonate with broader audiences. One composer who has particularly captivated them is Yukie Nishimura (1967-). Nishimura is a Japanese composer and pianist, celebrated for her film scores and popular commercial jingles that are widely recognized in Japan. Her piano compositions are equally engaging, providing inspiration and creativity for our students. Crafted with an idiomatic approach, her music is accessible to early advanced students, making it a perfect addition to our curriculum.

Performer Biography:

A native of Kanagawa, Japan, pianist Yukiko Fujimura actively performs in solo and chamber music recitals as well as orchestral concerts, collaborating with esteemed ensembles and artists such as the National Orchestra of Belarus and the Indianapolis Chamber Orchestra. Fujimura holds a Doctorate in Piano Performance from Ball State University. Her musical training also includes Kita Kamakura Joshi Gakuen Junior and Senior High School as well as studies with the renowned pianist and pedagogue Noel Flores at the University of Vienna. As a dedicated educator, Fujimura has presented at national and international conferences, including those organized by MTNA and ISME, showcasing her innovative approaches to piano pedagogy. She is currently an Assistant Professor of Music at Union College in Barbourville, KY, and President of the Kentucky Music Teachers Association.

Concurrent Session 3 — AUD 730:

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(Demo) Performing a Concert for Children with Autism and Their Families

Abstract:

Autism is a brain development disorder that may impair the social and intellectual development of a child. Common characteristics of autism include an inability to interact in social situations. In 2020 the CDC estimated about 1 in 36 children have been identified with autism spectrum disorder. Due to the nature of the disorder, families with members who are affected by autism are often unable to attend public concerts together because of the potential for disruptive behavior. With a little extra preparation, our ensembles can fill this void. A concert targeted for children with special needs removes the social concerns of a traditional performance, and provides an inclusion opportunity for the children and their families. Further, performing a concert for children with special needs can be a wonderful and fun experience for both the community and the ensemble. This session will address the procedures for and considerations of performing a concert for children with special needs and their families.

Proposer Biography:

Dr. Van Oyen holds a Bachelor's of Music in instrumental music education from Michigan State University, an MA in saxophone performance from Eastern Michigan University and a Ph.D. in curriculum, Instruction and Education from the University of Nebraska. He has served as the director of bands and instructor of saxophone at North Central College since 1992. During his tenure at North Central he has twice received the Dissinger Award for distinguished teaching and leadership. His research article on the relationship between Math, Music and Art, published in the *Math Teacher*, was selected as an outstanding article by "Real World Math Components." Dr. Van Oyen has performed as a saxophone soloist throughout the Midwest. Under his direction, the North Central Concert Winds has performed concerts for children with autism for the last 17 years.

WS) Plot Twist: Using Student Feedback to Transform Your Teaching Practice

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Abstract:

Professional evaluation is an established element of most career fields, including the field of education. Within the teaching realm, evaluation typically comes in the form of administrative observations and feedback. Institutions of higher education often offer opportunities for student feedback in the form of end-of-semester course surveys. Additionally, educators may choose to engage in a variety of self-evaluation practices through their institution or other outside sources. In the course of my own career, I have approached evaluation with both anticipation and dread, depending on the perceived success of my own teaching. However, recent steps in my career path have required me to be more intentional about the various types of evaluation and I believe this has already benefited me and my students in tremendous ways. The goal of this conference workshop is to offer practical suggestions for evaluation activities, with specific attention to student feedback. In many ways, music classrooms are natural settings for community and culture amongst students, and allowing students to speak into their educational experience can be

a powerful part of building that community. We will discuss the value of and differences between informal feedback and formal feedback; creating surveys for specific purposes; gathering student input in the high school setting versus the collegiate setting; and adapting instruction based on that input. I will also provide samples for attendees to use and adapt to their own teaching needs and preferences.

Proposer Biography:

Dr. Amanda Moreno has been a music educator for over 20 years. She currently serves as the Choral Music Education specialist at Ball State University in Muncie, Indiana. Prior to her appointment at Ball State, she served as a teacher and choral director in Oregon, California, Washington, North Dakota, and Germany. In addition to classroom teaching, Dr. Moreno has maintained a private voice and piano studio, worked with church and community choirs, adjudicated for local and state festivals, supported many musicians as a collaborative pianist, and music-directed for musical theatre productions at all age levels. Dr. Moreno holds a BA in Music Education from California Baptist University and a Master of Arts in Teaching from George Fox University. She obtained her PhD in Music Education from the University of North Dakota, where she completed the first fully quantitative research study on the use of Body Mapping instruction for singers. She is also a Licensed Body Mapping Educator with the Association for Body Mapping Education (ABME). Dr. Moreno is a member of CMS, NafME, NATS, and ACDA.

Concurrent Session 4 — Ganz Hall (10:45am-11:45)

(LR) *Interlocking Strings: Merging musical expressions of classical guitar and Balinese gamelan in Issus for two guitars*

Abstract:

As a classical guitar student at Eastman, I had the unlikely fortune to be introduced to the mesmerizing sounds of Balinese gamelan and it quickly became my second love in music. Since then I had a desire to combine the vastly different musical expressions of gamelan and classical guitar. The result of that effort, and the subject of this lecture recital, is my guitar duo, *Issus*. With the help of my duo partner Ken Luk, I will demonstrate some of the unique characteristics of Balinese gamelan music - including the distinctive interlocking *kotekan* patterns and structurally significant gong cycles - and identify those same characteristics in *Issus* and how the shared layers of music merge together to represent different instruments and functions heard within a gamelan ensemble. My presentation will show how *Issus* is an expression of merging two disparate musical traditions, with entirely independent origins, histories, and trajectories into the modern world, into a single piece of music, and will conclude with a live performance of the piece.

Proposer Biography:

Tom Torrisi is a classical guitarist, composer, and arranger based in Buffalo, NY. Tom is a passionate advocate for new music and frequently collaborates with composers premiering pieces by Rachel Fogarty, Gerald Garcia, Edgar Girtain, Evan Henry, Arthur Keegan-Bole, Timothy Lee Miller, Robert Morris, and Zack Pentecost among others and has performed at the

21st Century Guitar Festival, Black House Collective, June In Buffalo, Mostly Modern Festival, Music is Art Festival, New York City Electroacoustic Music Festival, Rochester Fringe Festival and zFestival. As a composer Tom draws on his diverse and eclectic performance background and one can hear traces of influences as wide-ranging as French impressionism, Balinese gamelan, American minimalism, and heavy metal. In addition to the guitar, Tom is a passionate explorer of non-Western musical styles and currently teaches and performs with Nusantara Arts' Balinese gamelan ensemble, and has previously performed with Gamelan Sanjiwani and Gamelan Lila Muni in Rochester, NY. Tom holds a Doctor of Musical Arts from the Eastman School of Music and currently teaches at the State University of New York at Fredonia and Buffalo String Works.

Collaborator Biography:

Born and raised in Hong Kong, Ken Luk frequently appears as a soloist and with the Janus Guitar Duo, Trio Ghidorah, and fivebyfive. He performs with Rosa Boemia, Mosaic Foundation, the Eastman Gamelan Ensemble, and the Rochester Mandolin Orchestra. Performance highlights include Experiencing Villa-Lobos Festival, Live from Hochstein, Rochester Fringe Festival, The Great Blue Heron Festival, and the Grassroots Festival of Music and Dance, among others. Co-founder of Rochester Classical Guitar and the Rochester Mandolin Orchestra, Ken is also an avid arranger and was a finalist in the 2017 Roland Dyens Arranging International Competition. He also serves on the board of the Classical Mandolin Society of America. Ken received his Doctor of Musical Arts Degree in classical guitar with Professor Nicholas Goluses at the Eastman School of Music where he also earned a master's degree in music theory pedagogy. Ken has taught music theory at the Eastman School of Music, and currently teaches guitar at Alfred University and SUNY Geneseo, and mandolin and Balinese gamelan at the Eastman Community Music School.

(SAP) *The Daoism in Music: Zhao Zhang's piano works*

Program Notes:

Chinese Dream (2014) is inspired by Emperor Kangxi, the first Chinese emperor known to play the piano. Legend has it that Kangxi adapted the Pu'an Mantra, originally composed for the Guqin (an ancient seven-stringed zither), for piano. Developed over ten years, this work employs Zhang's innovative "half-key" technique to evoke the ethereal sounds of the Guqin and the tonal qualities of traditional instruments like the Bianzhong (bronze bells) and Bianqing (stone chimes). The composition reflects the philosophies of the I Ching, emphasizing harmony among heaven, earth, and humanity. Structured in six sections—Nostalgia, Tribute to the Past, Pursuit, Upheaval, Revival, and Aspiration—it symbolizes various stages of Chinese history while capturing the essence of the nation's cultural legacy and aspirations for the future. In Beijing Opera, Pi Huang (1995) refers to the foundational melodic patterns of Xipi and Erhuang, shaping the emotional flow of operatic arias. The piece evokes the Ban Drum, a key instrument in the Beijing Opera percussion ensemble. While rooted in this tradition, Pi Huang transcends imitation, exploring contemporary Chinese tonality—a departure from Western tonal systems and modernist atonality. This "new tonality" blends Chinese musical and philosophical traditions, stepping beyond Western music's trajectory. Jasmine, based on the famous Chinese folk song of the same name, draws inspiration from the beauty of nature—dewdrops, fresh air, and sunlight.

This composition captures tranquility and purity, reflecting the jasmine flower's symbolism of nobility and elegance in Chinese culture.

Performer Biography:

Canlin Qiu is currently pursuing her Doctorate in Piano Performance at the University of Iowa under the guidance of Ksenia Nosikova. She is a recipient of the Doctoral Fellowship and a Teaching Assistantship. Canlin completed her Master's degree at the Jacobs School of Music, Indiana University, where she studied with Evelyne Brancart. She earned her Bachelor's degree in Piano Performance from the China Conservatory, studying with Meina Yu. Canlin has presented on Zhang Zhao's music at conferences such as MGMC and IMTA in the U.S., as well as at the MMK Music Festival in Medellín, Colombia. Driven by her deep passion for music, she has recently performed at events including the V Festival de Piano de Natal in Brazil, the MMT Music Festival in Medellín, Colombia, the Wiener Musikseminar in Vienna, Austria, Orford Musique in Quebec, Canada, and the Key Change Concert Series and Piano Sundays Concert Series in Iowa, USA. She has collaborated with faculty and musicians from institutions such as UNT, the Central Conservatory of Music (China), China Conservatory of Music, Indiana University, China Philharmonic Orchestra, Houston Ballet Orchestra, Orchestra Iowa, and the Des Moines Symphony. Canlin has achieved first place in several competitions, including the Austria Mozart Internationaler Klavierwettbewerb, the Third KAWAI Cup Youth Piano Competition, the Second JINGZHU Cup Piano Competition, and the CEKK Piano Competition.

(LR) "Forest of Memories" by Makiko Kinoshita: The Modern Piano Work by Japanese Woman Composer

Abstract:

"Forest of Memories" is a beautiful solo piano suite written by living female composer, Makiko Kinoshita from Japan. In today's classical music concerts, it is still yet rare to hear music by Japanese composers, especially female Japanese composers. However, there are many established and prolific composers from such demographic, and Kinoshita is no exception. Kinoshita is internationally renowned for her choirs, symphonic works, chamber music, operas, art songs, and more. A graduate of the prestigious Tokyo University of the Arts, her compositions span several genres and are popular among musicians and audiences alike. "Forest of Memories" present a sonic representation of abstract modernism that is both refreshing and approachable to the audiences, or even classically oriented musicians. The +20-minute piano suite consists of 7 movements, each demonstrating different types of characters and emotions, as exemplified by the use of its notable harmonic usages, rhythmic motives, extreme tempos, and textures. This beautiful set is a wonderful solo piano concert piece. In addition, its use of transparent coloration, differentiating characters, and wide range of notes from very high register to low supportive bass makes the piece an excellent choice to complement off-stage environments and mediums, such as art museum, dance collaboration, and even films. "Forest of Memories" is a great repertoire for both professional pianists and advanced piano students. The presentation will demonstrate highlights from each of the contrasting 7 movements. Due to the time limit, a few selected movements will be performed in its entirety at the end.

Presenter Biography:

Yoshiko Arahata enjoys a versatile musical career as a pianist, educator, improviser, and composer. With a practice grounded in solo and collaboration, her work integrates classical to contemporary and world music, dancers, poets, and visual artists. Arahata has performed at renowned venues such as Carnegie Hall, Dorothy Chandler Pavilion, Zipper Hall, Chicago Preston Bradley Hall, Gilmore International Piano Festival fellowship, and across the United States, France, Spain, Italy, Greece, Japan, Hong Kong, and Guatemala. She has collaborated with renowned violinists Charles Castleman and Robin Scott, principal musicians from Toronto, Pittsburgh, and Rochester Philharmonic Orchestras, flutist Adam Sadberry (Concert Artist Guild), mezzo-soprano Jessica Ann Best, percussionist Joshua Graham (Marimba One), and artists at Garth Newel Chamber Music Festival. Arahata's latest composition for *Odyssea* (2023), a 30-minute dance-on-film collaboration with QuickSilver Dance won Toronto Indie Filmmakers Festival award. Arahata builds a brand-new collaborative piano curriculum at New Mexico State University. Previously, she held a two-year appointment as Visiting Assistant Professor of Chamber and Collaborative Music at Indiana University Jacobs School of Music. She serves on Creative Music Making committee of National Conference of Keyboard Pedagogy and regularly teaches piano and ensemble masterclasses. Arahata founded and teaches "The Pianist's Guide to Dance Accompaniment" at Eastman School of Music, where she received the prestigious Excellence in Teaching award. She has presented at International Society for Improvised Music Conference, NYSMTA/MTNA Symposium, and Frances Clark Center Piano Inspires. Arahata received her doctorate and bachelor's degrees in piano performance at Eastman and master's degree at Northwestern University.

Concurrent Session 4 — AUD 730 10:45am-11:45)

(Paper) *Liston's Legacy: Making Music and Breaking Gender Norms in the Jazz World for Over Fifty Years*

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Abstract:

Melba Liston (1926-1999) was a jazz trombonist, composer, arranger, and band leader from the 1940s-1990s. A Kansas City Missouri native, Liston made her way to Los Angeles at a young age. Liston's first professional job was in the Lincoln Theater pit band in Los Angeles in the 1940s. Liston worked as an assistant to arranger and composer Gerald Wilson and played trombone in his big band. Liston met Dizzy Gillespie and when the Wilson band broke up in 1948, she joined Gillespie's band. Liston played tours with Gillespie in the Middle East and Asia for the U.S. State Department in the 1950s. Liston would also go on to play trombone in the big bands of Quincy Jones, and Clark Terry. Liston arranged for many legendary Jazz and R&B artists, including Billie Holiday and Marvin Gaye. In addition to her work as an arranger and composer, she had a lifelong collaboration with pianist and composer Randy Weston. In 1958, Liston made *Melba and Her Bones*, an album that she recorded as a solo band leader. Liston and Randy Weston produced critically acclaimed albums, *The Spirits of Our Ancestors* and *Volcano Blues*. Liston's music from the 1960s onward incorporated West and North African elements, and Liston frequently scored her works for large ensembles. This paper will examine and explore

Liston's career as a trombonist, arranger, composer, and band leader, and will discuss her life on the road as a female jazz musician and her musical journey as a true female jazz pioneer.

Proposer Biography:

Alexandra Zacharella is Director of Band and Professor of Low Brass at the University of Arkansas-Fort Smith. Dr. Zacharella is an active wind ensemble/low brass clinician and has presented clinics and masterclasses in the US and abroad. In 2022, Zacharella was awarded the Excellence to the University, to the Profession, and to the Community Faculty Service Award at the University of Arkansas-Fort Smith. In 2018, Zacharella was also awarded the Excellence in Research, Scholarship, and Creative Activities Award at the University of Arkansas-Fort Smith. Zacharella has presented over 95 peer-reviewed presentations, papers, performances/recitals, lecture-recitals, and poster sessions on topics including, conducting and wind band repertoire, trombone, euphonium and tuba performance, women in music, brass pedagogy, historical brass, and music. Zacharella holds a Doctor of Musical Arts in Trombone Performance and Minors in Orchestral and Wind Conducting, Music Education, and Jazz Studies, from the University of Southern California, a Master of Music degree in Trombone Performance from The University of Michigan, and a Bachelor of Music in Trombone Performance and Music Education from The University of Hartford, The Hartt School. Zacharella serves as the Artistic Director of UAFS Summer Programs, is President of the College Music Society-South Central Chapter, Board Member on the International Conductors Guild, and holds other services positions for CBDNA. As a faculty member at UAFS, Zacharella has served on numerous committees at the department, college, and university-wide level and currently serves as the Faculty Senate Chair. Zacharella is a Bach Artist and Warburton Music Products Artist.

(WS) Engage Your Students at First Contact: Create Interactive Syllabi for All Music Classes
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Abstract:

The course syllabus should be a welcoming, front-door experience into the journey through a course; it should engage students at first glance and create excitement. This is true for applied and even ensemble classes, as it is for academic music courses. And it is especially important in online or hybrid courses, where first contact most likely will be with the syllabus, not the instructor. We all know that a syllabus should be clearly organized for comprehension and visually attractive to elevate interest. Various types of syllabi, such as illustrated or infographic syllabi, have been used for years to accomplish these goals. But, what if instructors go beyond creating a visually attractive syllabus and design an interactive digital syllabus that captivates learners' attention and sparks excitement about the course? This session will introduce the concept of the interactive ebook syllabus. Such a syllabus is not so much a listing of course policies as it is a scalable course map, using such features as external and internal links, shapes, audio, images, image galleries and video. As a model, the presenter will use an ebook syllabus created for a junior/senior-level music history course. By the end of this hands-on session attendees will understand the importance of engaging and interactive syllabi, and they will master skills that will allow them to create their own syllabus ebooks in the ePUB file format using Pages, a word processing tool free on Apple devices, and/or Book Creator for PCs.

Presenter Biography:

Art Brownlow is a Professor of Music and Faculty Fellow for Academic Innovation at the University of Texas Rio Grande Valley, where he teaches music history. He is a fellow in the University of Texas System Academy of Distinguished Teachers, a founding fellow of the UTRGV Academy of Distinguished Teachers, and an Apple Distinguished Educator. He has received the UT System Regents' Outstanding Teaching Award, the College Music Society Instructional Technology Initiative Award, and certification in Flipped Learning and Prompt Engineering for ChatGPT. Dr. Brownlow's research encompasses brass instrument history, educational technology, flipped learning, and AI in teaching. His scholarly work includes the books *The Last Trumpet: A History of the English Slide Trumpet* and *Teaching Music History with iPad*, along with numerous conference presentations. Previously, Dr. Brownlow was an active performer, having played for thirty years as Principal Trumpet in the Valley Symphony Orchestra and with orchestras in Illinois, Texas, Georgia, the Carolinas, and the Spoleto Festival USA and Italy. He holds a DMA in Trumpet Performance from the University of Texas at Austin, an MM in Trumpet Performance from Northwestern University, and a BMed from Furman University, with additional studies in musicology at the University of North Carolina.

Concurrent Session 5 — Ganz Hall (1:45-3:45)

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(LR) Voices of East and West: Fusion of Chinese and Western Influences in Chen Yi's "Meditation"

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Abstract:

Composer Chen Yi transcends cultural and musical boundaries through her unique musical voice, blending Chinese and Western traditions. Her solo vocal music expresses raw emotion of both poetry and compositional intent, employing extended vocal techniques, including elements of traditional Chinese opera. A recipient of the Ives Living Award from the American Academy of Arts and Letters in 2001 and distinguished Professor at UMKC, she is a strong advocate for new music, American composers, Asian composers, and women in music. Dr. Chen employs her distinctive fusion of Chinese and Western musical languages to transform two Chinese poems from the 7th and 8th century for advanced soprano and piano duo in her work "Meditation: Know you how many petals falling, and Monologue." As a teenager during the Cultural Revolution in China, she was forced to work in the labor camps. Through this dark period, she recited the poems of Meng Hao-ran (689-740) and Chen Zi-ang (661-702) "to treasure the lost, to question society, and to yearn for a new future." With an aim to identify and explore Chinese influences of these songs, this lecture recital investigates the translation, transliteration, and line-by-line interpretation of the Meng and Chen poetry, as well as examines traditional Beijing Opera styles of singing, codifying extended vocal techniques required for performance. Video interview excerpts with the composer highlight Dr. Chen's compositional inspiration, as well as the influence of Mandarin speech tones on her melodic design of "Meditation."

Presenter Biography:

Soprano Dr. Sarah Luebke has appeared in opera, musical theater, and concert stages throughout the United States. She made her Carnegie Hall debut singing Vivaldi's Magnificat in 2023. Upcoming engagements include performances with the Sorel Foundation Residency of composer Jennifer Higdon, soprano soloist in Handel's Messiah with Buffalo Philharmonic Orchestra and Chorus, and soprano soloist in Poulenc's Gloria. Dr. Luebke has collaborated with and performed works of Chen Yi, Missy Mazzoli, Benjamin Moore, and James Whitbourn. Stage roles include Juno (The Tempest), Masha (Enemies: A Love Story), Isabelle Eberhardt (Songs from the Uproar), Yum-Yum (Mikado), Rose Maybud (Ruddigore), La Fée (Cendrillon), Fiordiligi (Cosi fan tutte), Lauretta (Gianni Schicchi), Najade (Ariadne auf Naxos), Monica (The Medium), Serpina (La Serva Padrona), Nora (Riders to the Sea), Nella (Gianni Schicchi). Concert work includes Messiah (Handel), Annelies (Whitbourn), St. Matthew Passion (Bach), Requiem (Fauré), Ein deutsches Requiem (Brahms), Magnificat (Rutter). She was as a young artist with Twin Cities' Opera Guild and Janiec Opera Company of the Brevard Music Festival. Dr. Luebke was selected for the prestigious 2022 NATS Intern Program, received the 2022 Mario Martinez NATS Intern Award, and received 2020 Teaching Assistant Prize at the Eastman School of Music. Her students have been named winners and finalists in numerous national competitions and have attended conservatories including The Juilliard School and Eastman School of Music. She received the DMA in vocal performance from the Eastman School of Music. She is Assistant Professor of Voice at Bowling Green State University.

(LR) *Reimagining the Encore: A Study of Luciano Berio's Six Encores for Piano (1965-1990)*
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Abstract:

Luciano Berio's Six Encores is a collection of piano miniatures inspired by the Classical Elements (Wasserklavier, Erdenklavier, Luftklavier, and Feuerklavier) and nature (Brin, Leaf). Composed over a span of twenty-five years (1965–1990), these pieces not only highlight the versatility of Berio's compositional language but also reflect his global inspiration and influence. The Six Encores incorporate a wide range of styles, including tonal traditions, twelve-tone techniques, and electronic-inspired waveform writing. Except for Luftklavier, each piece is dedicated to a prominent figure in the arts, including pianists from Italy, France, and America, as well as an American writer and a British arts administrator. For Berio, the piano—his first musical encounter, inherited from his family—held a special role in his creative output, serving not only as a solo instrument but also as a medium for his broader orchestral and interdisciplinary works. Luftklavier and Feuerklavier are present in their entirety in his Concerto II (Echoing Curves), while all six encores are reinterpreted in his ballet Compass, a collaboration with Italian architect Renzo Piano and the dancers of the Zürich Opera House. In this lecture-recital, I will explore the creation of the Six Encores alongside Berio's biography, highlight his distinctive piano writing techniques, and examine how these pieces connect to his larger orchestral vision and interdisciplinary collaborations, particularly in Compass.

Presenter Biography:

Dr. Tianyu Tina Deng is a pianist, researcher, and educator based in New York. She also serves as the music curator at the Milton Resnick and Pat Passlof Foundation, where she develops concert series that explore the interdisciplinary connections between music, poetry, and visual

arts, particularly post-nineteenth century. As a prize recipient in music education, piano, and collaborative piano, she is dedicated to bridging the gap between classical piano music and modern sensibilities. Her upcoming project includes her first album, *Élementaire*, an exploration of Water, Earth, Air, and Fire through works by Debussy, Ravel, Messiaen, Bartók, and Berio. Tianyu is also an advocate for historical performance and period instruments, with notable engagements that include performing Bach's Christmas Oratorio (organ) under Helmuth Rilling at the Hong Kong Academy for Performing Arts (2016), Bohuslav Martinů's Promenades for Flute, Violin, and Harpsichord at the Hong Kong Arts Festival (2017), and Carlos Seixas's A Major Harpsichord Concerto with the Guangzhou Gamut Baroque Ensemble (2023). Tianyu received her Bachelor of Music from the Hong Kong Academy of Performing Arts under the tutelage of Ms. Eleanor Wong. She holds both her Master of Music and Doctor of Musical Arts from the Manhattan School of Music, where she studied collaborative piano with Dr. Heasock Rhee and piano performance with Dr. Marc Silverman. Her doctoral dissertation, *Luciano Berio's Six Encores for Piano (1965-1969): Analysis, Commentary, and Extension*, was advised by Dr. Reiko Fueting.

(SAP) *"The Other Shostakovich": Joy and Intimacy in the Preludes and Fugues, Op. 87*
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Program Notes:

Composed between 1950 and 1951 at a time of severe political reprieve in Soviet Russia, Shostakovich's 24 Preludes and Fugues Op. 87 explore each of the major and minor keys and seem to offer a direct, modern response to J.S. Bach's own 48 Preludes and Fugues. And yet – this set also stands among Shostakovich's most personal compositions, one that pushed the boundaries of tonality, succeeded in creating a unique musical language, a sound world that is never clearly tonal nor atonal, and displayed a genuine freedom of expression hidden from the public eye and the Soviet regime. My selection for this performance in particular sheds light on a different voice than is typically associated with Shostakovich: one devoid of cynicism and grotesque, but rather full of sincerity, warmth, and lyricism. Oftentimes joyful and expressive, other times mournful and nostalgic, yet always in subdued and confidential tones, this intimate selection of preludes and fugues not only speak of a composer's attempt to write for himself under political oppression and censorship, but also attest to Shostakovich's unparalleled mastery of the genre in the 20th century.

Performer Biography:

Mathilde Handelsman is concert pianist, poet, and educator born in Paris, France to a family of musicians and visual artists. Her principal teachers are Menahem Pressler, John O'Connor, and Laurent Cabasso. After graduating Magna cum laude from the Académie Supérieure de Musique de Strasbourg in 2015, Handelsman moved to the United States to further her studies with a full scholarship at the Jacobs School of Music of Indiana University-Bloomington where she taught as an Associate Instructor. In 2020, she earned the Doctor of Musical Arts degree at Shenandoah Conservatory on a full scholarship and assistantship. Handelsman's début solo album, *Images*, containing Claude Debussy's complete works of 1903-1907, was released for the record label Sheva in 2020 to critical acclaim. Additionally, Handelsman's work as a poet includes two published volumes, *Pré-sage* (2016) and *L'Absurde Génie des fleurs* (2017). Dr. Handelsman is

currently a Visiting Assistant Professor of Piano at Wake Forest University in Winston-Salem, North Carolina. She previously served as a full-time Lecturer in Piano at the University of New Hampshire and as faculty in the Young Pianists Program at Indiana University. She is the co-founder and co-Artistic Director of the St. Andrews Chamber Music Festival in New Brunswick, Canada.

(LR) *Pierre Boulez in 100: Exploring his First Published Piano Piece, “12 Notations”*

Abstract:

2025 marks the centennial of the birth of Pierre Boulez (1925-2016), one of the most significant post-war composers and conductors, and the 80th anniversary of his very first piano work, “12 Notations.” Throughout the piece, the number twelve is significant: there are twelve movements, each with twelve measures, and the piece makes intermittent use of twelve-tone techniques. In learning to perform this demanding composition, the pianist must confront several challenges: absence of meters, constantly changing measure length, complexity of textural layers, and quick contrasts in texture, dynamics, articulation, and rhythm. In this session, I will offer practical strategies for approaching rhythmic groupings and subdivisions, patterns and ostinatos, and other characteristic features. These strategies include identifying the shortest and most prevalent rhythmic value, re-distributing rhythms into combinations of 2 and 3, applying additive rhythm, recognizing recurring reference points, and more. I propose re-notations as a tool for learning selected movements. The interpretive strategies offered in this session not only help pianists to master the difficulties of Douze Notations, but they may also be applied to other challenging repertoire. Some excerpts will be demonstrated to support the discussion.

Presenter Biography:

Praised by the New York Concert Review as having “played with astonishing maturity and flair,” Dr. Er-Hsuan Li is a highly accomplished pianist. A native of Taiwan, Li has performed across Europe, Asia, and the United States on the stages of renowned venues including Carnegie Hall, Harris Theater in Chicago, Mozarteum in Salzburg, and the Taiwan National Concert Hall. He attained a Doctor of Musical Arts degree in piano performance at the University of Colorado Boulder, a Master of Music degree from Northwestern University, and a Bachelor of Music degree from the Manhattan School of Music. He currently serves as a Visiting Assistant Professor of Music at Pacific Lutheran University. Li specializes in contemporary music and has premiered over twenty new works as a soloist, a collaborative pianist, and an ensemble keyboardist. His most notable experiences include receiving a masterclass by world-renowned pianist Pierre-Laurent Aimard on Boulez’s Douze Notations, performing Steve Reich’s City Life, Tehillim, Clapping Music, alongside Reich himself, and receiving coaching from Chinese Canadian composer Alexina Louie on her well-known work - Scenes From A Jade Terrace. As a researcher and scholar, Li has authored articles and recorded Jacqueline Hairston’s “Great Day” Ode and Philippa Duke Schuyler’s Rumpelstiltsken. Other recent research topics include “Designing the Sensory Friendly Recital,” “Hidden Voices: Exploring Piano Works by Black Women Composers in the Helen Walker-Hill Collection,” “Approaching New Music with Confidence”, “Voice of Taiwan: Ma, Shui-Long,” and “Strategies for Performing Pierre Boulez’s Douze Notations.”

Concurrent Session 5 — AUD 730 (1:15-3:45)

(Demo) *Evolve and Thrive: The Increasing Need for Online Music Degrees in Our Schools*

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Abstract:

The demand for online music education has surged exponentially in recent years, necessitating an adaptive response from music schools. Music schools must adopt innovative tools and pedagogical strategies tailored to online learning environments to remain relevant and inclusive. This presentation examines the design, implementation, and successes of online music degree programs at 4-year schools like Berklee Online and 2-year schools like American River College. It focuses on developing components such as the organization of applied music instruction, ensemble participation, music theory and ear training, pathways for transfer, and advanced coursework. It also addresses strategies for effective scheduling and individualized learning pathways. Additionally, this discussion explores the broader implications of online music programs on community engagement, highlighting their potential to reach and serve diverse constituencies traditionally underserved by music schools.

Presenter Biography:

Steven 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).

(Paper) *Female Composer Experimentalism in Recent Percussion Works*

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Abstract:

Experimentalism and percussion have shared a long, close relationship since the early years of the 20th century. One continued outcome is a spotlighting of rich, new expression in our field. Since 2020, I have had the opportunity to perform and workshop several new works by female composers for percussion solo that continue to present bold, new possibilities for 21st century percussion repertoire. Of these works, I will focus on Nina C. Young's Heart.throb and Jiwon Hahn's Sweet Suite. Notably, these works are their first solos in the genre but have already received acclaim from percussionists, composers, and publishers. Nina C. Young's Heart.throb uses a unique set-up of snare drum prepared with a transducer and contact microphone. It further enriches the performance space a percussionist typically engages in on snare drum, maximizing the timbral qualities of the drum, sticks, and electronics. Jiwon Hahn's Sweet Suite draws on the sounds of the kitchen for her 5.0 octave marimba solo. Hahn named the movements after kitchen

work-based gestures (Wipe, Pound, Knead, Cut), abstracting them into musical practice and theater. She combines extended techniques in balance with traditional marimba performance practice. In these recent solo percussion works by female composers, we have the opportunity to engage with new levels of expression in today's emerging and mid-career composers. Technology, theater, and different kinds of musical intimacy intersect with idiomatic skills percussionists are trained in and allow us to share these vibrant and deserving works with audiences, our students, and peers.

Presenter Biography:

Brant Roberts is a freelance percussionist and music educator living in Champaign, IL. He is DMA Candidate in percussion performance and Literature at The University of Illinois Urbana-Champaign. His research is focused on incorporating musicultural elements, world music pedagogy, and world percussion instruments seamlessly into percussion curricula. Roberts is a strong advocate for new music and contemporary performance. His latest work includes serving as artistic director and performer for Turn Around, a concert series dedicated to fostering community around new music, improvisation, and working with local composers. Nationally, he was selected as the percussion performance fellow for New Music on the Point (VT) and performed as a soloist at New Music Gathering (OR). He has an extensive working relationship with composers and has four commission projects in process. Since 2023, he has premiered five new works for percussion. In April of 2022, he premiered Sweet Suite by Jiwon Hahn.

(Paper) *The Female Hit Parade: Acknowledging the Women Jazz Song Composers & Lyricists of the 1930s and 40s*

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Abstract:

Since jazz became an established musical form of expression in American popular music in the 1920s, it has largely been a male-dominated art form. Yet even in the Jazz Age of the 1920s, and continuing in the 30s and 40s, there were a number of women who found success as jazz composers and lyricists and whose hits were included on the iconic Hit Parade. During this time women would sometimes use male pseudonyms instead of their own names, and others would collaborate with well-known male band leaders, lyricists, and performers as a way to establish themselves in the jazz world. Irene Higginbotham's "Good Morning Heartache," Ann Ronnell's "Willow Weep For Me," Maria Grever's "What A Difference A Day Makes," Bernice Petkere's, "Lullaby of the Leaves," and Consuelo Velazquez's "Besame Mucho" are all hits from the 1930s and 40s. Yet the songs are most often known by the artists who performed them instead of the women that composed them. This paper presentation will examine the lives and works of selected women song composers and lyricists of the 1930s and 40s whose works are still part of the jazz standard canon and are frequently performed, but whose names are not often associated with their compositions.

Presenter Biography:

Elizabeth Momand is a Professor of Music at the University of Arkansas - Fort Smith where she directs the Opera & Musical Theatre Workshop and teaches voice. She received the BM and MM degrees in Vocal Performance from Mississippi College and completed her DMA degree in Vocal

Performance at The University of Texas at Austin. Including among the many oratorio roles Dr. Momand has performed with orchestra are Messiah (Handel), Magnificat (Bach), C Minor Mass (Mozart), Requiem (Mozart), The Creation (Haydn), and Carmina Burana (Orff). Dr. Momand is an active researcher on the music of women composers and has presented her peer-reviewed work at regional, national, and international levels of prestigious professional organizations. Dr. Momand has been recognized for her work both as an educator and scholar. Among the honors she has received are the 2021 Lucille Speakman Legacy Endowment Research Award, the 2020 Lucille Speakman Master Teacher Award, a Fulbright-Hays Fellowship for study in India, a scholarship to Johannes Gutenberg Universität in Mainz, Germany, and a fellowship for travel and study in former East Germany. Dr. Momand has served in many leadership positions in the College Music Society and the Arkansas chapter of NATS. She currently serves as an accreditation visitor for the National Association of Schools of Music.

(WS) Classrooms and Cell-Compositions: Implementing Minimalism in Aural Skills

Acquisition

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Abstract:

Minimalism, the compositional style emphasizing a limited melodic and harmonic palette is often relegated to the margins of academic music instruction – placed in the epilogue of the traditional four-semester music theory sequence. Cell-based minimalism, the subcategory of minimalism pioneered by 20th century American composers Steve Reich, Terry Riley, and Philip Glass, uses the repetition of short musical fragments called “cells” to create an amorphous, ever-changing musical textures, harmonies, and forms. While pieces like Steve Reich’s Clapping Music or Terry Riley’s In C have great value in performance, cell-based composition has great value in the aural skills sequence of the collegiate musicianship curriculum, especially when instructors can create tailor-made compositions for their classrooms that emphasize the development of specific aural skills through permutation based cell composing. In learning and performing cell-compositions in a classroom setting, students develop their aural skills through functional repetition of fundamentals, listening and collaborative skills as they interact with their peers during performance, written theory concepts – such as intervals, scales, motivic development, and form – and independence. This proposal seeks to present a workshop for instructors in the development of cell-based compositions and permutative processes to be utilized in classroom environments for the development of aural skills. This will be done through identification of aural skills outcomes, notations and permutations of cells, and collaborative performance. Participants will leave with the knowledge of how to compose, perform, utilize, and teach cell-based compositions in their classrooms.

Presenter Biography:

Matt A. Mason is a composer, pianist, and educator from Lincoln Illinois whose work has been described as brimming with "constellations of pitch and rhythm in a densely complex mesh." Matt's work as a composer draws deeply from his rural midwestern background, telling stories about queer visibility, nostalgia, social responsibility, and trauma. Matt's latest projects explore using the piano as an intermediary device in embodied performances. Matt is currently an Assistant Professor of Musicianship at Roosevelt University in Chicago, and a Ph. D in Music

Composition and Theory (University of Iowa). Matt has worked with prestigious ensembles such as the JACK Quartet, Ensemble Dal Niente, Impulse Ensemble, Random Access Music, Hypercube, The Center for New Music, Out of the Box, and has participated in celebrated international projects such as 250 Piano Pieces for Beethoven, Songs from the Levant, Dances for Water, and Moments in this Time. Matt is the founder, artistic director, and pianist of the New Third Space Ensemble.



THE COLLEGE
MUSIC SOCIETY



ROOSEVELT
UNIVERSITY

2025 Great Lakes Chapter Conference

COMPOSERS CONCERT #1

March 7th, 8:00pm

Běda

Jacob Frost

Sterling Fry, Tenor Saxophone and
Fixed Media

DuoTube

Ralph Lewis

Flute, Audience, Live Electronics

from:/to: home

Pak Hei Leung

2-Channel Fixed Media with Video

Three Songs from "A Species Stands Beyond"

Douglas Hedwig

Soprano and Piano

Theme and Variations on a Common Groove

Maya Zepeda

Bass Clarinet

Mecanica Celeste

Xavier Beteta

Flute and Piano

Remembrance and Solitude

Daniel Adams

Tuba

Solenne

Mark Olivieri

Piano

Disconnected

Don Bowyer

Trombone and Piano

Composer Concert #1 Program Notes and Composer Biographies

English-language productions of Antonin Dvořák's opera *Rusalka* face a conundrum regarding the translation of the Czech word "*Běda*," which, set to a baroque sigh half-step motive, appears as a refrain throughout the opera. The word translates most directly to the English "alas," which is unsuitable both for its vocal rhythm and for its archaic, almost humorous implications. Various productions have used the word "sorrow" or "woe," neither of which captures the interjectory angst of the original. In my opinion, the word should remain untranslated – as in the title of this piece.

Jacob Frost is a composer, guitarist, and singer exploring the human condition through music. Jacob's work often centers on dualities, oppositions, dialectics, using musical and conceptual paradoxes to express the confusing and fascinating ways that human beings experience God. He takes a special interest in vocal, dramatic, and electronic music. Jacob has received commissions from organizations such as Opera on Tap – Oklahoma City and the University of Oklahoma University Theatre, as well as from many individual performers such as Aaron Burr, Ben Cooper, Skye Singleton, and Rachel Wolz. His music has been performed nationally and internationally at festivals like the International Computer Music Conference, MUSLAB, New Music Gathering, and Electronic Music Midwest. 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.

Can't Take You Anywhere is written for (amplified) cello and triggered fixed media. It is inspired by traveling around with a particularly noisy crackle box. Its light sensors responded in particularly cantankerous ways when we were riding elevators in my building. Often engaged by

curious elevator passengers, I found myself having to explain the goings on as if I were an embarrassed pet owner. The cello and electronics embody different moments, patternings, and realizations found throughout this process.

Dr. Ralph Lewis is a composer and music theorist who currently serves as Adjunct Instructor of Music Composition and Music Theory at Millikin University. His compositions seek meeting points between sonorous music and arresting noise, alternative tunings and timbre, and the roles of performer and audience. Lewis's music has been presented at festivals and conferences including APMC and Tenor Conference (AU), Convergence, the ARC Project, Radiophrenia Glasgow, and Sonic Cartography (UK), Pärnu Days of Contemporary Music Festival (EE), International Computer Music Conference/ISSTA (IE), the Orpheus Institute in (BE), Audio Rocket Festival (JP), as well as numerous events in the United States including New Music Gathering, Verdant Vibes, Thirsty Ears Festival, SEAMUS National Conference, Boston Microtonal Society, SCI National Conference, College Music Society National Conference, Electronic Music Midwest, MOXsonic, N_SEME, CHIMEFest, Electroacoustic Barn Dance, and the Music for People and Thingamajigs Festival. During the 2020-2021 academic year, Lewis served as Composer-in-Residence for the Oberlin Arts and Sciences Orchestra. He has also been honored with artist residencies at Banff Art Centre, Westben, and WGXC Wave Farm. Lewis has been featured as a guest composer at University of South Florida, Heidelberg University, California State University, Bakersfield, and other institutions. In 2023, he was elected as the SEAMUS' first Member At Large for Outreach. Lewis graduated from University of Illinois Urbana-Champaign in 2021, receiving a DMA in Music Composition. In 2016, Lewis founded and teaches composition with All Score Urbana, a free-to-the-public composition engagement workshop.

In collaboration with video artist Jae-Eun Suh, *from:/to:* home portrays the sense of nostalgia and adolescence, time of transition between childhood and adulthood. To visualize the dreamlike and playful quality of pure childhood, colorful and childlike imagery with vibrant colors were used, along with bell-like sounds tinkling on top of a harmonious musical texture. These images were shown in different perspectives at various speeds to mimic how children learn through everyday experience, highlighting the magical feeling of imagination and curiosity. Simple and recognizable forms were incorporated to reflect an image of a child chasing joy. The second part shows the idea of navigating and coping at unexpected times. Everything in this transitional stage gradually becomes complex to refer to how we meet new people and old relationships fade out. To accentuate emotional and physical stages of moving and living in another place, shattered and glitched images were repeatedly incorporated with an unsettling musical texture constructed by highly distorted and granularized sounds. The last part depicts a drowning of deep thoughts and memories. The pacing of blinking and blowing underwater bubbles, accompanied by a hopeless underwater soundscape, contextualizes and situates the viewer in the spatial location the video is referring to. The viewer is now at the bottom of somewhere dark and unidentifiable looking upward. Adulthood is not only about loneliness but is also an acceptance stage to cope with those emotions. Different values of blue were used to indirectly imply multiple layers in the mind just like the deep sea.

Born and raised in Hong Kong, the compositions of **Pak Hei (Alvin) Leung** have been performed and presented in the U.S., U.K., Spain, Switzerland, Italy, Serbia, Brazil, Ecuador, South Korea, Thailand and Hong Kong by music groups including Mivos Quartet, Transient Canvas, Rosetta Contemporary Ensemble, Trio Mythos, Duo Antwerp, Hong Kong Wind Kamerata, Hong Kong Chinese Orchestra, Hong Kong Saxophone Ensemble and Romer String Quartet. His works have recently been featured at the ICMC, International Symposium of New Music, International Review of Composers, MUSLAB, CMS National Conference, SCI National Conference, NSEME, Electric LaTeX Festival, VIPA Festival, June in Buffalo, CMS Great Lakes Conference, EMM, Hong Kong Contemporary Music Festival, SCI Super-Regional Student Mixtape and SPLICE Institute. Alvin is currently a PhD student in Music Composition at the University of North Texas, where he also serves as a Teaching Fellow, as well as the President of the UNT Composers Forum. He received a Master of Music degree at Bowling Green State University, and a Bachelor of Arts in Music from the Chinese University of Hong Kong (CUHK). His principal teachers include Joseph Klein, Panayiotis Kokoras, Marilyn Shrude and Wendy Wan-ki Lee. <https://www.alvinleung.com/>

Three Songs from "*A Species Stands Beyond*" "*A Species Stands Beyond*" is a five-song cycle for soprano and piano based on poems by Emily Dickinson (1830-1886). The three songs selected for this version are songs 1, 2 and 5 from the original song-cycle. Central to the formation of the overall work is the conception of a world beyond that which is perceived through the five senses; a world that is also beyond false expectation, immoderate desire, fear, and attachment to either success or failure. "This World is Not Conclusion" emerges from an impersonal point of view; an insight or glimpse of a higher truth that informs and inspires the following four songs in contrasting colors and expressions of that initial impulse of intuition.

The music of **Douglas Hedwig** (b. 1951) has been performed throughout the U.S., Italy, Germany, England, Scotland, Belgium, South Korea, Thailand and Indonesia. Praised for the "coherent, yet adventurous character of his compositions" [Opus Klassiek, Netherlands), his music embraces "a wide range of musical styles...and showcases the eloquent sincerity of a contemporary American voice" [International Center for American Music]. Winner of both the Gaetano Amadeo Prize (Italy) and The American Prize in composition, Hedwig is recipient of awards and honors from the Siena Art Institute (Italy), Brush Creek Foundation for the Arts, and the National Academy of Recording Arts and Sciences. The Dr. Douglas Hedwig Papers, containing the entirety of his musical works, are housed at the American Music Center (ICAMus) in Prato, Italy; the first European-based library and research center devoted exclusively to American music. Prior to turning his full creative attention to composition in 2012, he was a trumpet player with the Metropolitan Opera Orchestra for 27 years. Dr. Hedwig is Professor Emeritus at the Conservatory of Music at Brooklyn College, and was formerly on the faculty of The Juilliard School (NYC).

Written in 2023, *Theme and Variations on a Common Groove* is based on a simple baseline in G dorian. It is meant to feel like a laid-back improv solo. It emulates the sound of two separate bass clarinets, one playing the bassline and one playing the melody. The straight beginning embellishes on the original line, with many leaps between registers. The swing section pulls it back a bit, leaning into the laid-back improv feel. While it still has the original bassline, new

melodies emerge as the piece progresses. The end features sweeping leaps that span up to 3 octaves, as well as a melody line that lives in the altissimo range. It ends with an accelerating chromatic descending line, with a melody sprinkled in between.

As a composer, **Maya Zepeda** has written for solo instruments, chamber ensembles, musical theater, and electronics. Her works are a mix of classical tonalities and ideas, as well as modern and contemporary sounds. She recently composed and performed in a new musical workshop put on by the University of North Dakota music department. Maya has performed her own works for bass clarinet, and had her work for string orchestra read by the UND Chamber Orchestra. In addition to traditional composing, Maya is also a songwriter. She has performed her songs for the UND Songwriting showcase, as well as her own senior recital. As a performer, Maya Zepeda is an awarded bass clarinetist. She has performed in multiple honor bands over the years, including the CBDNA North Central intercollegiate band. Maya is a recent graduate and current master's student from the University of North Dakota. On bass clarinet, she has performed with the UND Wind Ensemble, the UND Clarinet Ensemble, and the Greater Grand Forks Symphony Orchestra. She also teaches bass clarinet sectionals for the UND Honor Band. In addition to bass clarinet, Maya plays many other instruments, including clarinet, bassoon, trombone, and bass guitar. She has performed in the jazz ensembles at UND, and has been in many UND Theatre productions in the pit orchestra.

Mecánica Celeste (Celestial Mechanics) is a piece where I explore a way to write music based solely on harmony, more or less, in a Vivaldian way. The harmonies used are a combination of tonal and non-tonal chords. For example, the opening section uses three non-tonal sets, 014 (A-C-Ab), 015 (C#-F-C), and 017 (F#-C-F). The section following, uses three tonal chords: the minor triad, and two augmented chords. Other sets that have been prominent in my music before also appear in the middle of the piece, such as 025 (B-D-A) or 026 (D-Bb-E).

Guatemalan-American composer **Xavier Beteta** was born in Guatemala City where he studied piano at the National Conservatory with Consuelo Medinilla. At age 18, he was awarded the first-prize at the Augusto Ardenois National Piano Competition and third-prize at the Rafael Alvarez Ovalle Composition Competition in Guatemala. He continued his piano studies in the United States with Argentinean pianist Sylvia Kersenbaum and with Ukrainian pianist Sergei Polusmiak. As a composer, Xavier did most of his studies privately with Rodrigo Asturias. In 2013 he won the Silver Medal at the fourth International Antonin Dvorak Composition Competition in Prague. Xavier studied music theory at the University of Cincinnati where his thesis was ranked no. 4 in the National Best-Seller Dissertation List. He obtained his Ph.D. in composition at the University of California San Diego where he studied with Roger Reynolds, Philippe Manoury, and Chinari Ung. His compositions have been performed in diverse festivals such as Festival Musica in Strasbourg, France, Darmstadt Composition Summer Courses in Germany, June in Buffalo, SICPP in Boston, Opera Theater Festival of Lucca, Italy and by ensembles such as Accroche Note, Ensemble SoundScape, Ensemble Signal conducted by Brad Lubman, UCSD Palimpsest, the Mivos Quartet, Formosa Quartet, The San Francisco Contemporary Music Players under Steven Schick, the Guatemalan National Symphony and the Camellia Symphony.

Remembrance and Solitude. The title is a reference to the interrelationship between the process of memory and the introspective state of solitude. While solitude may be beneficial in working through memories of past events (positive or negative) it may also be detrimental when the introspective mind dwells on memories that evoke pain, anger, hurt, and rage. In an often -quoted passage from Euripides' Medea, "great passions grow into monsters in the dark of the mind" if internalized and not shared with "loving friends." The opening section of the solo is characterized by lyrical melodic passages that represent a peaceful state of solitude. The initial melodic ideas are then interrupted by angular, syncopated figures that portray an unsettled mental state. The rhythmic motion increases and gradually leads into a section characterized by special effects, which include the performer singing while simultaneously playing, ramming the tongue into the mouthpiece, clicking the valves, and striking the mouthpiece with the palm of the hand. The coda is based on materials derived from the rhythmically active middle section.

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

Solenne (2021/24) was composed for pianist Nicholas Phillips and the first two movements were premiered at the 2021 San Francisco International Piano Festival, Old First Concerts. The first two pieces were written in the wake of the Covid-19 pandemic. All three of the movements possess a rather introspective and meditative quality that were the result in my search for a more serene and peaceful world post 2020.

The music of composer **Mark Olivieri** is performed throughout the Americas and abroad in such venues as Kennedy Center, Carnegie Hall, Sibelius Academy in Finland, Royal Academy of Music in Stockholm, Glinka Concert Hall in St. Petersburg, Russia, and Harpa Concert Hall in Reykjavik, Iceland. Olivieri's compositions are inspired as much by Black Sabbath and Thelonius Monk as by traditional concert music. Critically acclaimed by the New York Times, Olivieri's music has been described as "Glittering!" and "Pop-infused." Concert pianist Nicholas Phillips writes: "Mark Olivieri writes music that satiates performers and listeners like a breath of

fresh air. His ability to combine different styles – jazz, tango, funk, minimalism, etc., with his personal voice leads to extremely engaging and effective works.” Olivieri’s recently premiered works include the song cycle *Insincere Uncertainties* written for baritone Carl DuPont, *Fissures* for Seraph Brass. His flute choir, *Wing, Wings, Larks & Sparrows* was commissioned by flutist Tabatha Easley and premiered at the 2024 National Flute Convention in San Antonio, Texas in August. His latest works, "Launch," for B-flat clarinet and piano and "Greasy Palms" for tenor and bass trombone will premiere in the spring of '25.

Disconnected. This piece is a reflection on that "most disconnected" of times – the early days of the COVID-19 pandemic. Everyone's experience was different and yet, I suspect the vast majority of people would share my sentiment of feeling disconnected from other people for a time. My personal experience of this was in Malaysia, where I was serving as an academic dean at a private university. We had a heads-up on a Monday afternoon in mid-March, in the middle of a semester, that we would not be allowed on campus after Tuesday evening. Like so many around the world, we had to adopt a new paradigm at the drop of a dime (see what I did there?). My wife was caught out of the country at the beginning of the pandemic lockdown and was not allowed to return for another 3.5 months. During this period, my only human contact was through a computer monitor or in the grocery store. My wife finally was allowed to return in early July, and the country even opened up for internal travel. You will hear this happier time in the middle section of the music. Of course, this was followed by another strict lockdown a couple of months later, reflected in the music's return to the original theme. This piece is dedicated to those friends and family who did not survive the pandemic. We still feel that disconnect.

Since retiring from a full-time career in higher education in July 2021, **Don Bowyer** (b. 1958) continues to be active composing and performing, presenting master classes and recitals, and serving as a consultant on matters from accreditation to curricular development and higher ed administration. One of his compositions, *Lockdown Themes*, was recorded in 2022 by the London Symphony Orchestra. Bowyer has taught at every level from pre-kindergarten through PhD in the United States, the U.S. Virgin Islands, Sweden, Malaysia, and the Philippines. He received his Doctor of Arts from the University of Northern Colorado, Master of Arts from California State University-Northridge, and Bachelor of Arts from West Virginia Wesleyan College. Active in the fields of composition, music technology, and performance, Bowyer has published more than 100 pieces of music, developed an educational computer program that has been used in at least 120 countries, and has performed as a trombonist in nearly 50 countries. Among other performing credits, he spent five years playing trombone on eleven cruise ships in the Caribbean Sea, the Mediterranean Sea, and the Gulf of Alaska. The first ten didn't sink. During official lockdowns over the first 16 months of the Covid-19 Pandemic, Bowyer presented nightly solo trombone performances from his rooftop in Malaysia. The series, "Rooftop Trombone in the Age of Covid-19," included 290 performances for his neighbors and streamed live on Facebook. Bowyer and his wife have also served as foster parents, having provided a home to eighteen foster children between 2003 and 2010.



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2025 Great Lakes Chapter Conference

COMPOSERS CONCERT #2

March 8th, 4:00pm

Feather Fall

Tanner Harrod

Solo Flute

Six Little Piano Pieces

Robert Fleisher

Solo Piano

Issus

Tom Torrisi

Two Guitars

Profaning the Sacred III

Janice Misurell-Mitchell

Flute, Alto Flute, Voice, and
Bass Clarinet

Inside voices

Tanner Harrod

Solo Percussionist

O Lonely Watcher of the Skies

Matthew Schildt

Soprano and Piano

Nothing but Light

Yuko Kato

Voice and Piano

Composer Concert #2 Program Notes and Composer Biographies

Feather Fall's title comes from the spell of the same name in the table-top role-playing game, Dungeons and Dragons. In the game, the spell allows a player to fall at a slower speed, preventing injury to the character. Feather Fall moves freely through various key centers, contrasting a lyrical melody with a wide palate of extended techniques.

Dr. Tanner Harrod is Assistant Professor of Music at Peru State College, where he teaches music theory and general music courses. He received his DMA in Composition from the Glenn Korff School of Music at the University of Nebraska-Lincoln. At UNL, Dr. Harrod was the recipient of the Othmer Fellowship and the 2022 Outstanding Teaching Assistant Award at UNL. His M.M. in Music Theory is from the University of Oklahoma and his B.S. in Music Education is from Texas A&M University-Commerce. Dr. Harrod's interests include music theory and composition pedagogy, analysis of musical theatre, and guitar performance. In addition to his work as a pedagogue and composer, Dr. Harrod maintains an active performance schedule as a guitarist, specializing in musical theatre, jazz, and contemporary chamber music. Recent engagements include the regional premieres of *WAITRESS* at the Omaha Community Playhouse and *LIZZIE* at the Shelterbelt Theatre. His music has been performed across the United States and in Italy. Upcoming commissions include new works for percussionist Trevor Landreth and clarinetist Kaitlyn Neufeld. Dr. Harrod studied composition with Greg Simon, Marvin Lamb, and David Davies. He currently serves as the Deputy Province Governor for Province 6 (Nebraska/Western Iowa) of Phi Mu Alpha Sinfonia. He is also a Distinguished Member of Sigma Alpha Iota.

The Six Little Piano Pieces were composed (mostly in 2018) under the influence of Arnold Schoenberg's Op. 19 for the noted British pianist Martin Jones, but the outer movements largely date from the early 1970s. No. 1 has a new middle derived from its opening phrase. No. 2 begins with a brief gesture from Op. 19; (each piece here recalls one from there). No. 3 comprises multiple encryptions of the name Martin Jones. No. 4 blends Schoenberg's *Transfigured Night* with a Mass Mr. Jones composed while studying at London's Royal Academy of Music. No. 5 recalls another Schoenberg piano work. No. 6, largely unchanged after nearly 50 years, has only one new pitch in the melody and a new chord from Op. 19. In recognition of Schoenberg's triskaidekaphobia, this movement's 13 measures served as a model for the other movements. Mr. Jones' premiere recordings of this work and my earlier *Gig Harbor* appear on Vol. 5 of the *American Piano Music Series* (PnOVA, 2019). Recent performances have been given by Max Lifchitz in NYC (2022) and Miles Graber in San Francisco (2024).

Robert Fleisher's music has been heard throughout the U.S., in more than a dozen other countries, and has been released on nearly as many record labels. His scores have been exhibited in the U.S., France, and the Netherlands. Fleisher's acoustic music has been called "eloquent" (*Ann Arbor News*), "lovely and emotional" (*Musicworks*), "ingenious" (*The Strad*), and praised for its "astoundingly attractive sonorities" (*Perspectives of New Music*); his electro-acoustic works have been described as "fascinating" (*Fanfare*), "endearingly low-tech" and possessing "a rich, tactile texture" (*The New York Times*). Fleisher is also the author of *Twenty Israeli*

Composers (1997) and a contributing composer and essayist in Theresa Sauer's *Notations 21* (2008). Awarded artist residencies at the Hambidge Center, Millay Colony, Montalvo Center, VCCA, Yaddo, and Mishkenot Sha'ananim, his music has also received support from the Illinois Arts Council and the Ruttenberg Arts Foundation. A native New Yorker, Fleisher attended the H.S. of Music and Art, earned a B.Mus. degree with honors at the University of Colorado, and his M.M. and D.M.A. degrees at the University of Illinois studying composition with Ben Johnston, Salvatore Martirano, and Paul Zonn. He is Professor Emeritus at Northern Illinois University.

Issus is an expression of two disparate musical traditions - the classical guitar and Balinese gamelan - with completely independent origins, histories, and trajectories into the modern day, combined into a single piece of music. While I was studying classical guitar at the Eastman School of Music, I had the unlikely fortune to be introduced to the mesmerizing sounds of Balinese gamelan and it quickly became my second love in music. Since then I had a strong desire to combine the two and *Issus* is the result. The musical material is designed to reflect various characteristic aspects of gamelan music including the colotomic structure of gong cycles, and interlocking kotekan patterns while preserving the sound and expressive qualities of the nylon string classical guitar. Throughout the entire piece the individual parts interlock to create continuous melodies, at times in multiple simultaneous layers. The performers then are tasked to articulate their parts in such a way that the combined result sounds as though it is being performed by one person, while each is only performing about half of the notes of any given line. The title is a reference to plant hopper insects, *Issus coleoptratus*, which posses the only naturally occurring mechanical gears ever discovered. Just as the music locks together like a system of gears, the plant hopper interlocks its own gears to coordinate the movements of its legs and leap forward.

Tom Torrisi is a classical guitarist, composer, and arranger whose playing has been described as “expressive and full of beautiful details around every corner.” Tom is a passionate advocate for new music and frequently collaborates with composers premiering pieces by Rachel Fogarty, Gerald Garcia, Edgar Girtain, Evan Henry, Arthur Keegan-Bole, Timothy Lee Miller, Robert Morris, and Zack Pentecost among others and has performed at the 21st Century Guitar Festival, Black House Collective, June in Buffalo, Mostly Modern Festival, Music is Art Festival, New York City Electroacoustic Music Festival, Rochester Fringe Festival and zFestival. As a composer Tom draws on his diverse and eclectic performance background and one can hear traces of influences as wide-ranging as French impressionism, Balinese gamelan, American minimalism, and heavy metal. In addition to the guitar, Tom is a passionate explorer of non-Western musical styles and currently teaches and performs with Nusantara Arts' Balinese gamelan ensemble, and has previously performed with Gamelan Sanjiwani and Gamelan Lila Muni in Rochester, NY. Tom holds a Doctor of Musical Arts degree from the Eastman School of Music and currently teaches at the State University of New York at Fredonia and Buffalo String Works.

Profaning the Sacred III for flute/alto flute/voice and bass clarinet (part 1 of the piece) Profaning the Sacred for flute/alto flute/voice and bass clarinet/clarinet was written at the request of Richard Nunemaker, bass clarinetist of the Houston Symphony, who wanted me to write a work which we could perform together. The work is oriented around an idea: the sacred as profane, and vice versa. These concepts are reflected in the texts: “Howl,” by Allen Ginsberg; and “Blooz Man,” and “Poet Woman” by Chicago poet Regie Gibson. The Ginsberg text speaks of the biblical god, Moloch, to whom children were sacrificed, as a monster created by our political system; the Gibson text continues the theme of hatred inspired by religious dogma but finds strength in opposition through the words of “Poet Woman”. Profaning the Sacred treats the voice as an adjunct to the flute, a third instrument, one with a sound often covered or colored by the flute. The text is thus like words in a visual collage--some words and phrases are clear, while others are only implied. The actual text can be either performed before the music or read ahead of time. More abstract sections of the piece present instrumental ideas

Janice Misurell-Mitchell, Chicago composer, flutist and vocal artist has taught at the DePaul School of Music and the School of the Art Institute of Chicago, and performed in the US, Europe, Morocco, Lebanon, Palestine, Israel, Taiwan and China. For 25 years she was a performer and Co-Artistic Director of CUBE Contemporary Chamber Ensemble; she is now a member of the 6Degrees Composers and also performs with Freedom From and Freedom To, an improvisatory dance and music ensemble. Recent commissions are from the Chicago Composers Orchestra, the Ear Taxi Festival, and flutist Meerena Shim. Other awards include the Pauline Oliveros New Genre Award (2024) from the International Alliance for Women in Music, an Artists Fellowship from the Illinois Arts Council, grants from the Chicago Department of Cultural Affairs, residencies at the Ragdale Foundation, and commissions from the National Flute Association, the Youth Symphony of DuPage, Northwestern University and numerous performers. Her solo CDs, Vanishing Points, music for solo, duo, quartet and Uncommon Time, music for flute, voice and percussion, are on the Southport Records label. Other music of hers is available through MMC Recordings, OPUS ONE Recordings, Capstone Records, Arizona University Recordings and meerenai.com. Her videos Karawane, After the History 2023, Sermon of the Spider and others are available on Youtube. <https://www.jmisurell-mitchell.com>

inside voices highlights a person’s anxiety and inner thoughts. The piece begins in a quiet and isolated setting, with our main character left with nothing but their own thoughts. As the music progresses, anxiety shifts into full panic and the performer begins to play more frantic and agitated. While not directly related, the piece was inspired by the isolation many of us have felt during quarantine in the COVID-19 pandemic. *inside voices* was commissioned by Trevor Landreth.

Dr. Tanner Harrod is Assistant Professor of Music at Peru State College, where he teaches music theory and general music courses. He received his DMA in Composition from the Glenn Korff School of Music at the University of Nebraska-Lincoln. At UNL, Dr. Harrod was the recipient of the Othmer Fellowship and the 2022 Outstanding Teaching Assistant Award at UNL. His M.M. in Music Theory is from the University of Oklahoma and his B.S. in Music Education

is from Texas A&M University-Commerce. Dr. Harrod's interests include music theory and composition pedagogy, analysis of musical theatre, and guitar performance. In addition to his work as a pedagogue and composer, Dr. Harrod maintains an active performance schedule as a guitarist, specializing in musical theatre, jazz, and contemporary chamber music. Recent engagements include the regional premieres of *WAITRESS* at the Omaha Community Playhouse and *LIZZIE* at the Shelterbelt Theatre. His music has been performed across the United States and in Italy. Upcoming commissions include new works for percussionist Trevor Landreth and clarinetist Kaitlyn Neufeld. Dr. Harrod studied composition with Greg Simon, Marvin Lamb, and David Davies. He currently serves as the Deputy Province Governor for Province 6 (Nebraska/Western Iowa) of Phi Mu Alpha Sinfonia. He is also a Distinguished Member of Sigma Alpha Iota.

O' Lonely Watcher of the Skies is a setting of five poems from Chamber Music by James Joyce, a collection whose lyrical nature and contrasting moods was immediately attractive. The Twilight Turns is the first poem I chose to set, and it establishes a sense of uncertainty that I thought made for an effective opening to these songs. The second song, Sleep Now, O Sleep Now, is a quasi-lullaby in 5/8 time. The harmonies are primarily polychords and quartal harmonies, providing (along with the meter) a slight sense of unease to the lullaby. O' Lonely Watcher of the Skies is the third song of the set and is built on a foundation of five chords. During each repetition of the harmonies, one chord is added, eventually culminating in a series of eight chords. After these eight chords are all played in order, they are then used out of succession with the addition of ostinato figures at the song's climax. I would in that Sweet Bosom be provides a lyrical, light interlude before the final song From Dewy Dreams, a song whose dreamy, yet exultant mood I felt provided for a fitting end to this set of songs.

Originally from Long Island, New York, **Matthew Schildt** teaches Music Theory, Composition, and Technology at Adams State University. Matthew has also taught at Kent State University, Hiram College, and the University of Akron. Matthew's album *This Little Light* (2016) has been featured on radio stations in ten countries, was the #2 album on Gaia Prime Radio, was in the top 50 albums on the Zone Music Reporter for six months, and was listed among the "best of 2016" on the radio program Audiosyncrasy. His music has been used in various animations and advertisements on youtube, receiving over 80 million views, and has been heard in several films and theater productions, including the documentary *A Shared Space*. Matthew also performed piano on two PBS documentary soundtracks by songwriter Don Richmond. Matthew's compositions have been performed at various conferences and festivals, including the Tutti New Music Festival, University of Alabama Huntsville New Music Festival, Colorado Composers Concerts, College Music Society conferences, and Society of Composers conferences. Matthew has presented on diverse topics at various music conferences, including the International Conference on Twentieth-Century Music in Brighton, UK and his music theory textbook *Thinking About Music* will be published by Linus Books in 2025.

Nothing but Light. This song was written for my father who passed away in 2023. He played such a pivotal role in my life, particularly in my musical education. During my formative years,

he spent countless hours driving me across Los Angeles to my music lessons, rehearsals, and performances. His encouragement remained steadfast, even in our last conversations. As I grieved his death, I found solace in a poem by Mary Oliver, which became the text to the song: “I thought: maybe death isn’t darkness, after all, but so much light...” The piece begins with open fifths in the piano evoking an emptiness not unlike the feeling after the loss of a loved one. This motive is joined by a meandering syncopated tune which, along with the fifths, suggests modal ambiguity. The music throughout reflects the juxtaposition of darkness and light, with a surge towards the ascendent “aortal light” colored beautifully by the baritone voice hovering in falsetto. In the epilogue, a variation of the opening material emerges, settling into B-flat major, reflecting the warmth and healing of light.

Yuko Kato enjoys performing as a soloist and collaborative pianist in the United States and internationally. She has performed recitals at the Banff Centre in Canada, Musiksalon Erfurt in Austria, Songfest in Los Angeles, the New Sound Festival at SUNY Fredonia, New Music Circle in St. Louis, the Illinois Symphony’s Sunday at Six series, and in the Outside the Box Festival. She was a featured performer on the gala concert for the 2023 National Conference on Keyboard Pedagogy. Dr. Kato is a founding member of the Borealis Piano Duo and the Chiaroscuro Trio (viola, mezzo-soprano, piano), and has performed with internationally active mezzo-soprano Emily Fons, and the Little Giant Chinese Chamber Orchestra. She has coached music with composers including Jake Heggie, Lori Laitman, Alan Smith, Libby Larsen, Chen Yi, Bernard Rands, and Michael Colgrass, and studied composition with Richard Grayson, Richard Sussman, and Edward Green. A native of Los Angeles, she began her musical studies at the Colburn School of Performing Arts and holds a Bachelor of Music degree with honors from Northwestern University, and Master of Music and Doctor of Musical Arts degrees in Piano Performance from Manhattan School of Music in New York. She currently serves as Associate Professor of Piano at Southern Illinois University Carbondale.