



THE COLLEGE MUSIC SOCIETY GREAT LAKES CHAPTER

43rd Chapter Conference
April 17-18, 2026

Hosted by:



**Southern
Illinois
University**
CARBONDALE

A Welcome from Southern Illinois University Carbondale

Dear Attendees,

Welcome to the College Music Society's 2026 Great Lakes Chapter Conference at Southern Illinois University Carbondale. We are honored to host this distinguished gathering on our campus.

SIU Carbondale is proud to be recognized as both an R1 and Opportunity University in the Carnegie Classification, highlighting our dedication to excellence, access, and impact. Within this vibrant institution, the College of Arts and Media (CAM) serves as a hub of creativity, where the School of Music collaborates with its five sibling schools to foster innovation, interdisciplinary exploration, and artistic expression—values that closely align with CMS's mission.

We hope you find inspiration in our campus community as you explore new ideas through presentations, performances, and meaningful connections with others. Thank you for joining us for this historic first CMS Great Lakes Chapter Conference at SIU Carbondale!

Warm regards,



Hong Cheng, Ph.D.
Dean, College of Arts and Media
Southern Illinois University Carbondale

2026 Regional Conference Leadership

Regional Chapter Board



Junghwa Lee, President
Southern Illinois University Carbondale



Andrea Ridilla, Vice-President
Miami University



Kevin Nordstrom, Treasurer
University of Louisville



Aaron Pergram, Secretary
Miami University

Local Arrangements Host

Jessica Butler, Southern Illinois University Carbondale

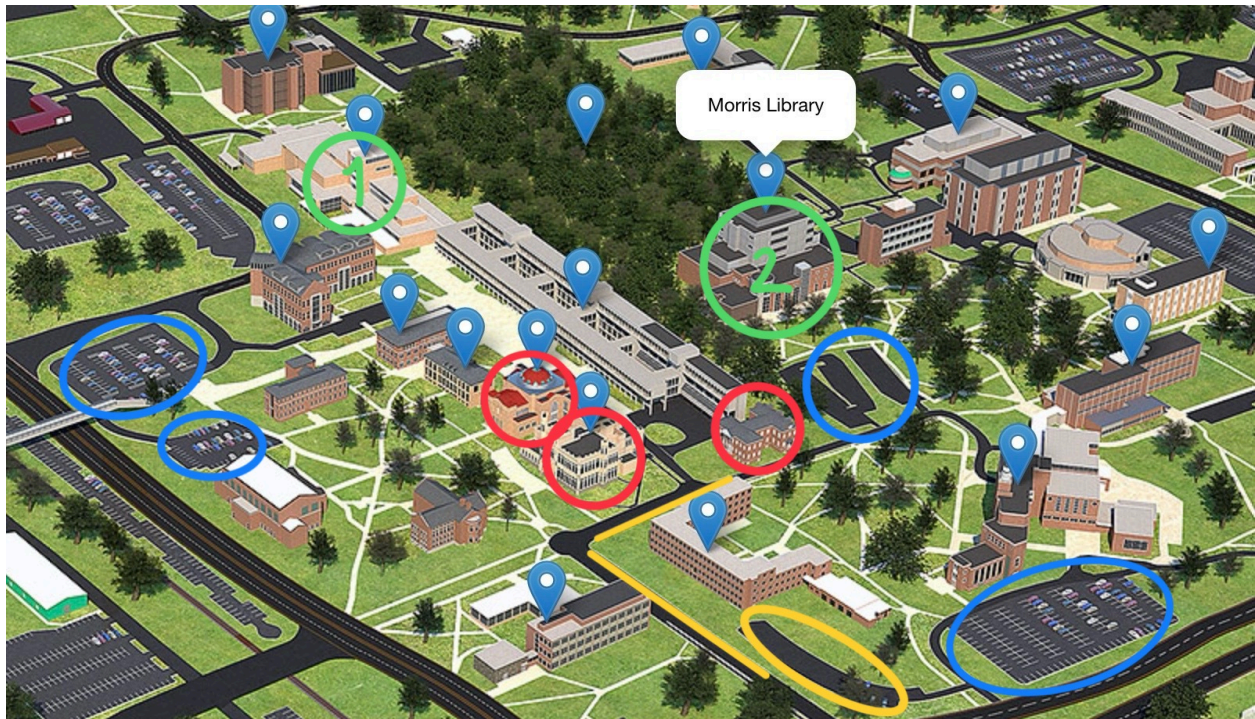
Program Committee

Zach Klobnak (chair), Centre College
Elisabeth Honn Hoegberg, Oakland University
Suyeon Ko, Kent State University
Andrea Ridilla, Miami University

Composition Committee

Ralph Lewis (chair), Millikin University
Wenxin Li, independent scholar
Matt Mason, Roosevelt University

Navigating SIU's Campus During The Conference



Conference Locations

All activities of the conference will occur in one of three campus locations, each marked in **RED** on the above map:

- **Shryock Auditorium** – Conference check-in (terracotta roof)
- **Altgeld Hall** – “The Castle,” adjacent to Shryock
- **OBF Recital Hall** – Across the street from Altgeld

Parking

If you plan to park on SIU's campus, here are some helpful tips:

- **BLUE** areas on the above map indicate faculty/staff parking areas. Conference attendees may park in these areas by purchasing a \$4 daily visitor pass at conference check-in. Cash only.
- **YELLOW** areas on the above map indicate metered street parking near the School of Music (not a parking lot). Payment is made at nearby kiosks using a credit card.

Food and Drink

- Coffee, tea, and light snacks will be available during the conference.
- Water and soda will be available for purchase in Shryock.
- On-campus food/coffee options are marked in **GREEN** on the above map.
- Walking distance off-campus dining: Harbaugh's Café; Quatro's Pizza; Underground Public House; Blend (tea & crepes); Jimmy John's; Bombay Olive.

Schedule at a Glance

Friday, April 17

8:30-10am	Registration Open	Shyrock Auditorium Downstairs Lobby
10-10:15am	President's Welcome	Shyrock Auditorium
10:30am-12pm	<u>Concurrent Session 1</u>	Altgeld 110 OBF Recital Hall
12-1pm	Lunch	on your own
1:15-2:45pm	<u>Concurrent Session 2</u>	Altgeld 110 OBF Recital Hall
3-4pm	<u>Keynote Address</u>	Shyrock Auditorium
4-4:30pm	Keynote Reception	Shyrock Auditorium 1st Floor Lobby
4:30-6pm	<u>Concurrent Session 3</u>	Altgeld 110 OBF Recital Hall
6-8pm	Dinner Break	on your own; with conference social/dinner options available
8-9pm	<u>Composer Concert 1</u>	Shyrock Auditorium

Saturday, April 18

9-10:30am	<u>Concurrent Session 4</u>	Altgeld 110 OBF Recital Hall
10:45-11:45am	<u>Concurrent Session 5</u>	Altgeld 110 OBF Recital Hall
12-1pm	Business Meeting & Lunch	Shyrock Auditorium 2nd Floor Lobby
1:15-2:45pm	<u>Concurrent Session 6</u>	Altgeld 110 OBF Recital Hall
3-4pm	<u>Composer Concert 2</u>	Shyrock Auditorium

Concurrent Session 1

Friday, April 17, 10:30am-12pm

<p>Altgeld 110 Alex Sanso, session presider</p>	<p>OBF Recital Hall Matthew Schildt, session presider</p>
<p>10:30-11:20am – Workshop <u>Ana Huerta Fernández</u> The Art of Coaching or Coaching the Arts: Adapting Athlete-Centered Coaching to Collegiate Applied Music Teaching</p>	<p>10:30-10:55am–Stand Alone Performance <u>Nicholas Ross</u> New Piano Music for the Left Hand Alone <i>Nicholas Ross, piano</i></p> <hr/> <p>11-11:25am–Stand Alone Performance <u>Jonida Lazellari</u> George Rochberg: Carnival Music <i>Jonida lazellari, piano</i></p>
	<p>11:30-11:55am–Stand Alone Performance <u>Aaron Hynds</u> 3 Low Brass Compositions by Dr. Hong-Da Chin <i>Aaron Hynds, tuba</i></p>

Concurrent Session 2

Friday, April 17, 1:15-2:45pm

Altgeld 110 Aaron Pergram, session presider	OBF Recital Hall Andrea Ridilla, session presider
1:15-1:40pm–Demonstration Stephanie Meyers Music in Higher Education: A Vessel for Peace	1:15-1:40pm–Lecture Recital Andrea Cheeseman Inhale/exhale: stillness after loss <i>Andrea Cheeseman, clarinet</i>
1:45-2:10pm–Demonstration Craig Peaslee From the Sidelines: Calling the Plays on Johanna Beyer's Music of the Spheres	1:45-2:10pm–Lecture Recital Alec Black A New Voice for Boulanger: The Oboe Transcription of Trois Pièces <i>Alec Black, oboe</i>
2:15-2:40pm–Paper Angelo Gabriel Tavares Modeling the Aesthetic Experience of Music and Sculpture: Asymmetric, Affective Facial Expressions using Russell's Circumplex Model	2:15-2:40pm–Lecture Recital Anthony Gray Exploring Korean Music: Selected Piano Works of Sang Kuen Lee <i>Anthony Gray, piano</i> <i>Jiyeon Lee, piano</i>

Keynote Address

Friday, April 17, 3-4pm, Shyrock Auditorium



James L. Reifinger, Jr. serves as Director of the School of Theater and Dance at Southern Illinois University Carbondale and is a tenured Associate Professor in the School of Music, specializing in music education. He holds a D.M.E. from Indiana University's Jacobs School of Music, an M.Ed. in Special Education from Lehigh University, and M.M and B.M. degrees from Commonwealth University of Pennsylvania at Mansfield. He also completed Kodály certification at New York University and has additional training in Dalcroze, Orff, and Music Learning Theory. Prior to working in higher education, Dr. Reifinger taught general, vocal, and instrumental music in grades K-12 for more than fifteen years in Pennsylvania public and private schools.

Dr. Reifinger's research focuses on music cognition, music-notation literacy development, and assessment. His work has appeared in the *Journal of Research in Music Education*, *UPDATE: Applications of Research in Music Education*, *Music Educators Journal*, *General Music Today*, and *Psychomusicology: Music, Mind and Brain*. He has presented research at conferences such as the International Society for Music Education, NAFME National and Regional Conferences, the International Symposium on Assessment in Music Education, the International Neurosciences and Music Conference, the Northeast Music Cognition Group, and the Desert Skies Symposium on Research in Music Education.

In addition to his administrative and scholarly work, Dr. Reifinger is an active organist and church musician. He currently serves as Organist and Choirmaster at Grace Episcopal Church in Paducah, Kentucky. His work across K-12, university, and community settings gives him a broad perspective on how musicians learn, thrive, and remain engaged across the lifespan.

Rethinking the Music Pipeline: Inclusion, Access, and the Future of the Classical Profession

James Reifinger, Keynote Speaker

This keynote examines challenges and opportunities confronting post-secondary music programs and the classical music profession today. In recent years, longstanding patterns of exclusion, elitism, and white male dominance within music institutions have been increasingly scrutinized. Social movements such as Black Lives Matter and Me Too, along with the mounting political resistance to diversity, equity, and inclusion initiatives and the rise of culturally relevant pedagogy, have further highlighted the need to reassess who has access to musical study and professional pathways. At the same time, the nature of music education programs has been questioned. Public interest in classical music continues to decline, technology has broadened access to diverse musical traditions, and many music programs struggle to reflect the musical interests of the broader public.

Barriers related to race, cultural bias, and socioeconomic status continue to limit who can enter and remain in classical music training. Shifts in taxation and reductions in public funding have further narrowed the promise of universal access to music education. As government support for education decreases, wealthy private donors are assuming greater influence in shaping curricular priorities and institutional direction.

These challenges intersect with broader pressures on higher education, including a looming enrollment cliff as the number of U.S. high-school graduates is projected to decline significantly after 2025. Public confidence in colleges and universities has improved slightly but remains low. Together, these forces create a complex environment that shapes the future of music programs and the students they serve.

This presentation will examine these dynamics and highlight several emerging initiatives aimed at expanding opportunity, strengthening programs, and imagining more equitable futures for music in higher education.

Concurrent Session 3

Friday, April 17, 4:30-6pm

<p>Altgeld 110 Jessica Butler, session presider</p>	<p>OBF Recital Hall Carissa Scroggins, session presider</p>
<p>4:30-4:55pm–Paper <u>Ralph Lewis</u> After James Tenney’s Temporal Gestalt: A Conceptual Framework for 21st Century Music Pedagogy</p>	<p>4:30-4:55pm–Stand Alone Performance <u>Alex Sanso</u> Latin Inspired Works for Trumpet and Percussion <i>Alex Sanso, trumpet</i> <i>Joseph Spearman, percussion</i></p>
<p>5-5:25pm–Paper <u>Aaron Pergram</u> The Shaman, the Economist, and the Podcast: Gamifying Cooperative Learning in a Diverse Global Music Course</p>	<p>5-5:25pm–Stand Alone Performance <u>Jonathan Dufresne</u> Hispanic Dialogues: Cultural Exchange through Contemporary Saxophone and Piano Music <i>Jonathan Dufresne, saxophone</i> <i>Ana Huerta Fernández, piano</i></p>
<p>5:30-5:55pm–Paper <u>Stuart Potter</u> Grounded Voices: A Multi-State Study of Music Teachers in Demographically Similar Regions</p>	<p>5:30-5:55pm–Stand Alone Performance <u>Lucas Willsie</u> Unaccompanied, Unbounded: Latin American Voices for Solo Clarinet <i>Lucas Willsie, clarinet</i></p>

Composer Concert 1

Friday, April 17, 8pm, Shyrock Auditorium

PROGRAM

- 907F: Queen of the Wolves [Cara Haxo](#)
Isaac Lausell, guitar
- Grand Prix for Trumpets [Paul Geraci](#)
trumpet ensemble:
Alex Cude, Ben Egan, Samuel Philpot, Adam Arbetello,
Kyle Kitzman, Heather Petrie, Jeff Imes, Noah Baney
Nike Bruno, conductor
- Willow [Lucas Smith](#)
Carissa Scroggins, voice
Jiyeon Lee, piano
- Trilogette [Allen McCullough](#)
Kristen Yeon-Ji Yun, cello
- Two Songs from *Saw Horse* [Neal Endicott](#)
Carissa Scroggins, voice
Anthony Gray, piano
- Estudios Criollos [Daniel Cueto](#)
Eric Mandat, Mika Rabago, Matthew Charuka, clarinets
- Brass Mirrors [Ralph Lewis](#)
Samuel Philpot, Nick Bruno, Benjamin Egan, trumpets
*In recognition of service as composition chair for 2026 CMS Great Lakes Chapter Conference,
the Chapter Board has invited Ralph Lewis to present one of his compositions at this concert.*

PROGRAM NOTES

907F: Queen of the Wolves

907F was the revered matriarch wolf of the Junction Butte Pack in Yellowstone National Park. An easily identifiable one-eyed wolf, she died in December 2024 at nearly twelve years of age, greatly surpassing the three- to four-year lifespan of most Yellowstone wolves. 907F led her pack since 2016 and birthed ten litters of pups, leading her to be known as the “Queen of the Wolves.” Spectrograms of Yellowstone wolf howls show that 907F’s howl was typically lower in pitch than those of other wolves due to her size—most

wolves howl around the pitch F4, while 907F's howl sounds closer to D-sharp 4. 907F: Queen of the Wolves (2025) is inspired by 907F and recordings of her wolf calls. The piece opens with howls represented by guitar glissandi. Most of these howls, which return throughout the work, are centered around F, but 907F makes her presence known through the insertion of E-flat and D-sharp. In composing the piece, I also imagined 907F in the vast, snowy landscape of Yellowstone Park in the wintertime, and the oscillating guitar textures represent fluttering snow and twinkling winter stars.

Grand Prix for Trumpets

Grand Prix for Trumpets is a humorous composition that depicts an exciting auto race with a trumpet octet. Many racetrack sounds are simulated on trumpets using extended techniques including the roar of the engines, car horns, ambulance sirens, skids, crashes, and the doppler effect of cars screaming past at high speeds. The piece closes with a fanfare of finish line music as the race speeds towards the checkered flag.

Willow

Anna Akhmatova's poetry paints a beautifully tragic scene—touching largely on elements of memory, nostalgia, dream, and loss. The speaker begins by recalling a placid childhood in which nature provided more understanding and healing than that of humankind. For whatever reasons, the speaker could not understand the actions of men, but instead felt comfort and solace in the whispering branches of a willow tree—a tree that she felt watched over her at night and soothed her with a gentle lullaby from its whispering branches. It is not until the last five lines of the poem that we understand why the speaker has been moved to recall these childhood memories; she has returned, presumably as an adult after years of being away, to her childhood home—to the willow tree that helped raise her—only to find that it is gone. The tree has been cut down and instantly a sting of pain, of loss cuts through her. Suddenly her source of healing as a child has been cut off and she must find a way to push on—much like one who has lost a close relative, even a brother.

Trilogette

Trilogette – a miniature trilogy (3 movements) for solo cello – was composed in 2025. If any corpus of essential works for cello can be proclaimed as such, J.S. Bach's six cello suites would certainly deserve such a designation. Movement 1 of Trilogette, titled "Homage – J.S.B." pays tribute to Bach's masterfully idiomatic approach to writing for cello, his ability to delineate multiple voices within a compound melodic line, along with a nod to his complex harmonic language. In fact, the opening figuration of "Homage" mimics Bach's opening gesture from his 1st cello suite's Prélude, although in its mirror image. Titled "Night Song," the second movement of Trilogette reminisces over the "Nocturne" genre, eliciting a sense of lyrical tranquility, even if shadowy-sweet. The work concludes – *attacca subito* (with no pause) from movement 2 – with "Perpetuum Mobile" (movement 3). As the title implies, this movement nearly evaporates in its rapidity and non-stop locomotion. Although brief, this endurance test for the cellist concludes the work in a flourish of exhilaration.

Two Songs from *Saw Horse*

Sun Down, Sun Up was written just prior to the turn of the millennium as reflection on the progress of the preceding century and a look ahead to the work left undone. Using the imagery of nature and adventure, it calls for the listener to celebrate success while looking ahead to new challenges. Written in early 2025, this setting of the poem makes a similar call: to take on new and unprecedented challenges with the strength and determination demonstrated for us by our predecessors of earlier struggles for justice and progress. The musical setting juxtaposes the ticking of time against the fluid flow of the natural world and the unpredictable and malevolent forces that stand opposed to progress. In the end, we turn our eyes forward, but towards an as yet uncertain future. The second poem, *Waiting for the Wings*, is a meditation on the power of the natural world, presenting a tableau of peace and tranquility that can only be momentarily ruffled by human interference. Like most of my literary-inspired pieces, these settings use a precompositional device that I refer to as cryptoserialism, which allows me to convert text directly to pitch through an alphanumeric cipher. This allows me to deepen the connection between my piece and its source material.

Estudios Criollos

The "Estudios Criollos" can be played on clarinets of all sizes, and are suited for individual study as well as for performance in recitals, festivals and competitions. Their pedagogic value is threefold; on a technical level, they will help achieve proficiency in a variety of articulations, dynamics, and leaps throughout the range of the instrument. Furthermore, the reading and assimilation of tricky rhythms, the conscious differentiation of melodic and harmonic elements, and the contrasts in musical character will play a part in the development of a sensible musicianship. Also, the Estudios offer ethnomusicological insight; based on traditional genres from the coast of Peru, with a unique mix of European, African and Native American musical influences, they represent a fascinating artistic tradition still largely unknown to many musicians and concertgoers around the globe.

Brass Mirrors

"Brass Mirrors" is dedicated to Dr. Apollo Lee, my wonderful colleague at Millikin University. Our offices are across from one another and sometimes I hear snippets of his playing or his students playing as I teach composition lessons. I'm not hearing the full impact of the trumpet sound or the piece they are playing—it's all a fragment, a small single attack, a reflection. This work plays with retrograded material throughout, referencing a past teacher's interest in using "small, smudgy mirrors" as a compositional device. (However, I am not suggesting Dr. Lee's trumpet is smudgy).

Concurrent Session 4

Saturday, April 18, 9-10:30am

Altgeld 110 Nick Ross, session presider	OBF Recital Hall David Dillard, session presider
9-9:25am–Paper Paige Carter Dailey Violence, Danger, and Affect in the Sounds of Hardcore Punk	9-9:25am–Lecture Recital Andrea Cheeseman Northport <i>Andrea Cheeseman, clarinet</i>
9:30-9:55am–Paper David Dies What We (Don't) Talk about When We Talk about Text Setting	9:30-9:55am–Lecture Recital Ana Huerta Fernández Beyond the Written Page: Creativity and Ornamentation in Manuel Blasco de Nebra's Sonata in F# Minor, Op. 1 No. 5 <i>Ana Huerta Fernández, piano</i>
10-10:25am–Paper Neal Endicott Field Notes from a Year Without the Canon	10-10:10am–Showcase Performance Mason Cox Giving Back Freedoms to Performers: Using Mobiles to Frame Elements of Choice <i>Mason Cox, bassoon</i>
	10:15-10:25am–Showcase Performance Alex Sanso Selections from Three Cenotes <i>Alex Sanso, trumpet</i> <i>Joseph Spearman, percussion</i>

Concurrent Session 5

Saturday, April 18, 10:45-11:45am

<p>Altgeld 110 Gene Trantham, session presider</p>	<p>OBF Recital Hall Yuko Kato, session presider</p>
<p>10:45-11:35am–Workshop Kristen Sullivan Grow the Skill, Create the Artist, Lead the Musician: Motor Learning in Action</p>	<p>10:45-11:10am–Lecture Recital Jonida Lazellari Sound, Story, and Innovation in Missy Mazzoli's Piano Works <i>Jonida Lazellari, piano</i></p>
	<p>11:15-11:40am–Lecture Recital Jace Kim Viola and Song <i>Jace Kim, viola</i> <i>Xinyu Wu, piano</i></p>

Concurrent Session 6

Saturday, April 18, 1:15-2:45pm

<p>Altgeld 110 Zach Klobnak, session presider</p>	<p>OBF Recital Hall Paul Geraci, session presider</p>
<p>1:15-1:40pm–Paper Tim Fitzgerald The Reflective Clarinet-as-Narrator in Films</p>	<p>1:15-1:40pm–Lecture Recital Marcus McConico Neapolitan Lyric Diction for Singers <i>Marcus McConico, voice</i> <i>Rachel Inselman, piano and flute</i></p>
<p>1:45-2:10pm–Paper Jennifer Muñiz Frederic Grant Gleason and the Emerging Chicago Music Scene of the Gilded Age</p>	<p>1:45-2:10pm–Stand Alone Performance Kristen Sullivan I Never Saw Another Butterfly <i>Kristen Sullivan, voice</i> <i>Elissa Kana, saxophone</i></p>
<p>2:15-2:40pm–Paper Lucas Smith Queer Romance in an Era of Secrecy: Musical Devices and Coded Language in the Opera "Fellow Travelers" by Gregory Spears and Greg Pierce</p>	<p>2:15-2:40pm–Stand Alone Performance Carissa Scroggins John Alden Carpenter's compositional style development as seen through his lullabies <i>Carissa Scroggins, voice</i> <i>Yuko Kato, piano</i></p>

Composer Concert 2

Saturday, April 18, 3pm, Shyrock Auditorium

PROGRAM

Fireflies

[Tyson VandenBrook](#)

percussion ensemble:

Lucas Barger, Will Brady, Skylar Etherington, Keaton Jones, Jason Breithaupt

Unum

[Martin Hebel](#)

Andrew Travis and Benjamin Egan, trumpets

Samuel Philpot, flugel horn

Kyle Loring, trombone

Ty Sechrist, tuba

Gathering Stars

[Matthew Schildt](#)

percussion ensemble:

Riley Klevorn, Ragain Henning, Lucas Barger, Will Brady, Skylar Etherington,

Jackson Breithaupt, Keaton Jones, Brilea Smith, Blaine Mayo

The Land of Nod

[Yuko Kato](#)

David Dillard, voice

Yuko Kato, piano

The Message

[Craig Peaslee](#)

Christopher Butler, percussion

PROGRAM NOTES

Fireflies

The idea for this piece came to me one evening when I was looking out across a vast field in rural Kentucky. I saw dozens of fireflies dancing beautifully and flashing their lights rhythmically, making the field seem magical. It made me appreciate the beauty of fireflies, and I realized that observing them collectively is far more picturesque than watching just one. I wrote Fireflies with this in mind; the piece shows how different parts “communicate” with each other and come together to create something complex and beautiful.

Unum

Unum is a meditation on the tragic loss of life in the COVID-19 global pandemic and a reflection on the selfless actions of so many in response to it. Composed in two movements, Unum seeks to evoke the spirit of unity which humanity found in that moment. The slow, quiet first movement memorializes the pandemic's victims through plaintive melodies and poignant solo lines. The bright, energetic second movement's heroic leaps and bold fanfare figures celebrate the contributions of dedicated responders and the spontaneous outpouring of compassion by people everywhere. This quintet was commissioned by the United States Air Force Band of the Golden West. It is dedicated with gratitude to all those who united in the fight against the global pandemic and solemn remembrance of its victims around the world.

Gathering Stars

Gathering Stars, for percussion ensemble, was composed in the summer of 2022. The work originally began as a small chamber percussion piece, though it quickly transformed and grew in instrumentation as the piece seemed to call for a harmonic richness and more intricate layering of ideas and ostinati. There are numerous melodic ideas that appear and then vanish, with numerous climaxes throughout that bring some tension and unease to the hypnotic and ethereal texture.

The Land of Nod

This whimsical song captures the fanciful dreamworld a child travels to upon falling asleep. Featuring the poetry of Robert Louis Stevenson, every night the narrator travels "afar into the land of Nod" and has many adventures, but during the day, cannot return there or clearly remember that magical place. The music reflects the innocence of childhood, the strangeness of Nod, and features vocal gestures that dramatize the "frightening sights" and ephemeral nature of dreams.

The Message

The Message (2025) is an exploration of live sonic spatialization. The work invites listeners to experience sound as it moves through space, reshaping the familiar relationship between performers and audience. Scored for a flexible ensemble, the piece allows instruments of similar timbral character to create shifting textures and sonic currents that are felt as much as heard. Rather than centering on melody or harmony in the traditional sense, The Message foregrounds the placement and motion of sound. When performed with musicians spread across — or even surrounding — the audience, the work transforms the performance area into an active field of resonance and directionality. Each gesture gains new meaning through distance, echo, and juxtaposition. While the score offers performers considerable flexibility, the intent is unified: to immerse listeners in an environment where spatial perception becomes the primary medium of expression.

Presenter & Performer Bios, Abstracts, and Program Notes

Alec Black is a student at the University of Kansas, where he studies with Dr. Margaret Marco and is pursuing a Doctorate of Musical Arts degree, and performs as a member of the KU Wind Ensemble. He previously attended Arkansas State University, where he served as a Graduate Assistant for the Department of Music and the Sound of the Natural marching band. During his time at Arkansas State, Black was a member of the Wind Ensemble and performed in numerous chamber groups, including the Howling Winds woodwind trio, the B.E.T. flute–oboe–piano trio, and various other chamber ensembles. Black’s primary teachers include Dr. Kristin Leitterman and Dr. Margaret Marco. In addition to his musical pursuits, he enjoys running a small freelance photography business and spending time with his dog, Luna.

PROGRAM NOTE • A New Voice for Boulanger: The Oboe Transcription of Trois Pièces

Nadia Boulanger’s *Trois Pièces* (1914) continues to be one of her most frequently performed instrumental works. This collection of pieces, originally composed for cello and piano, showcases Boulanger’s refined harmonic language, lyrical beauty, and sensitivity to timbre. For this lecture recital, we will delve into the 2023 transcription for oboe and piano by Jung Choi. Through a comparative analysis, we will explore how Choi’s transcription enhances Boulanger’s original intentions by utilizing the oboe’s unique timbre and expressive qualities. Choi employs octave displacements to make the piece accessible to oboists while preserving Boulanger’s original ideas. To add an extra challenge, she pushes the oboe into the extreme register but includes notes an octave lower to maintain accessibility for younger students. This piece presents a significant challenge for oboists due to its limited rests, which requires greater endurance. Throughout this presentation, we will discuss the choice of octave displacements, the higher octave notes, and the endurance demands of this piece. I will demonstrate these ideas as they are presented.

Andrea Cheeseman is a clarinetist and teacher living in southwest Michigan. Throughout her career, she has been committed to playing good music and collaborating with inspiring people who challenge her. A versatile performer, Cheeseman frequently performs as a soloist and chamber musician. Although she regularly performs traditional repertoire, she is an advocate of new music and is a sought-after performer of electroacoustic music written for clarinet and bass clarinet. Wishing to promote electroacoustic music, she has toured extensively, giving recitals and masterclasses throughout the country. Additionally, Cheeseman has been a featured performer at festivals such as the Third Practice Electroacoustic Music Festival and the Electroacoustic Barn Dance and has appeared at SEAMUS (Society of Electroacoustic Music in the United States) conferences. She has been described as “a skilled performer with an ability to connect to the audience. And comfortable in her own skin, she has the uncanny ability to slide into the soundscape as if she were physically part of it.” Cheeseman has premiered pieces by today’s leading composers and released her debut album *Somewhere* in September 2019 (Ravello). Andrea has served on the faculties of Appalachian State University and Delta State University. Cheeseman earned the Doctorate of Musical Arts and Master of Music degrees in clarinet performance from Michigan State University and the Bachelor of Music degrees in clarinet performance and music education from Ithaca College. When not teaching or performing, Cheeseman spends her time gardening, swimming, practicing ashtanga yoga and perfecting her kimchi recipe. Please visit: cheesemanclarinet.org.

PROGRAM NOTE • Inhale/exhale: stillness after loss

Part of the CMS Common Topic is growth, ‘embracing the discomfort of the messy process’. From 2022 through early 2025, my primary focus was not on music, but rather, on being a caregiver for my parents who suffered from chronic pain, dementia and addiction. I also was diagnosed with breast cancer in 2024. This time was indeed messy and life changing. With the passing of my parents, I am returning my energies to my performance career with a renewed vision and purpose. My desire is to have conversations, through music, about the unexpected pivots that life brings and how even the most stressful life events are a time for growth, renewal and hope. For this recital, I will perform works for solo clarinet and clarinet and electronics that connect with both the traumatic and joyful parts of caregiving. Works to be performed include *Can’t* (Mark Snyder), *Breath* (Joseph Harchanko) and *Northport*, a work that I wrote while on residency in the Leelanau Peninsula of Michigan. With this performance, I wish to demonstrate how artistic endeavors can be a method of recovery from stressful life events. My hope is that it inspires others to share their own experiences through their own creative efforts.

PROGRAM NOTE • Northport

Northport was written in spring 2025 while on a residency in Northport, MI. I had been a caregiver for the previous 3 years for both of my parents, so I desired to use this time in the Leelanau Peninsula to focus on writing music and to begin healing from their recent deaths. My mother, a fine artist, studied in that region while in

graduate school through MSU's art program. When exploring her studio, I found her sketch books from the late 60s. There are many drawings of the beaches and other natural areas close to Northport. This piece is meant to help me heal, grieve and to share my recent experiences. It is also intended to inspire conversations about the impact of caring for loved ones who have dementia and other chronic illnesses.

Paige Carter Dailey is a first-year PhD pre-candidate in musicology (ethnomusicological emphasis). She holds M.M. degrees in ethnomusicology and music theory from Bowling Green State University, where she also taught courses in music theory and aural skills prior to coming to Michigan. She also holds a B.M. in musical studies (theory/history) and music business from the Crane School of Music at SUNY Potsdam. Her research explores heavy metal and hardcore punk through frameworks of embodiment and the sensorium, utilizing somatic experience to analyze knowledge production and discourse surrounding genre, violence, and gender in heavy music. She is also interested in connections between music scholarship and animal rights activism. She currently works as a research assistant for the University of Michigan's Inclusive History Project and has also served as the Great Lakes Student Representative of the College Music Society since 2023. Outside of school and going to hardcore and metal shows, she volunteers regularly at local farm animal sanctuaries and enjoys experimenting with vegan recipes. She is originally from Syracuse, New York and currently lives in Toledo, Ohio, with her husband, Trevor, and their dog, Roxie.

ABSTRACT • Violence, Danger, and Affect in the Sounds of Hardcore Punk

Hardcore punk is physical music in that it evokes a visceral and often violent response from its participants. It is also, however, physical in its sonic affect. While such an assessment could be made of nearly any experience of music or sound, in this paper, I argue that hardcore musicians are intentional in their musical choices that privilege physicality. Hardcore's musical aesthetics, I argue, read both as directions for movement and, crucially, as the sonic embodiment of endangerment. In this paper, I describe various ways in which hardcore music creates environments of risk and danger through the sounds themselves. I first point to specific musical devices hardcore bands use to create this atmosphere. I include analyses of songs by hardcore/metalcore acts Code Orange, Boundaries, and Sanction, to show how danger is encoded sonically in hardcore music. I then draw from fieldwork experiences to consider how the extraneous sounds (and silences) of a hardcore show contribute to a physical environment intended to evoke uneasiness. I utilize Anthony W. Rasmussen's (2019) "topographies of risk" framework to explore how participants may respond to the sounds of a hardcore show, including measures taken to evaluate personal safety. Hearing and listening are in themselves embodied experiences, and as Deborah Kapchan (2015) reminds us, the physical reverberation of sound in our bodies is a form of knowledge production. In this paper, I attempt a synthesis of the two—the musical and the somatic—examining how sound itself may embody and signal danger.

Mason Cox is an emerging bassoonist-composer currently enrolled at the University of Illinois Urbana-Champaign as a doctoral student in bassoon. Fascinated with blurring the line between performing and creating, Mason's work is rooted in counterculture to traditional performance practice that usually comments on shared human experiences through aleatoric and modern techniques.

PROGRAM NOTE • Giving Back Freedoms to Performers: Using Mobiles to Frame Elements of Choice

Throughout his collegiate studies, bassoonist-composer Mason Cox felt trapped artistically within the systemic institutional education model. Inspired to create a reason to utilize freedom through choice, Cox composed *Seer* for solo bassoon. *Seer* is written in binary ABA form where the B section is a mobile (a mobile is a musical form where performers are supposed to follow a line or lines in order to exercise aleatoric elements of choice). Utilizing the freedoms built into a mobile, Cox allows bassoonists to pick any of 16 fragments of music to play as well as the order in which they are performed. *Seer* is the first known mobile for unaccompanied bassoon in the instrument's repertoire and allows bassoonists to experiment with more freedoms as a performer within the framework of binary form. In a lecture recital, I will showcase how Cox has utilized form as an entrance point for new-to-new-music bassoonists in order to interact with elements of choice. I will then perform my own 10-minute rendition of the piece and suggest methods for introducing orchestrally trained musicians into modern methods of music making that invite elements of freedom, thus blurring the lines between performer and composer.

Born and raised in Lima to a Peruvian father and American mother, **Daniel Cueto**'s music reflects his deep roots in both Western Classical and Latin American traditions. His works, performed in over 20 countries and in 27 U.S. states, have been described as "cleverly melding rich traditional Peruvian melodic and rhythmic elements with a contemporary flair, creating a personal style that is both pleasing and accessible to the listener and performer". A committed and passionate educator, he has held teaching posts at two German universities (Hochschule für Musik und Tanz Köln, Hochschule für Musik Detmold) and currently serves as Adjunct Instructor at the Indiana University Jacobs School of Music in Bloomington, IN.

The music of composer **David Dies** has been described as having a "sensitivity to subtle shades of timbre, exploitation of spare textures...and predilection for a certain ceremonial austerity that evokes ancient, remote, or hieratic ritual" (*American Record Guide* on *agevolmente*). His music has also been described as "sometimes dissonant, sometimes lyrical, and always hugely inventive" (*Wisconsin State Journal* on *Sketches for String Orchestra*). In 2015, Dies was the subject of a composer portrait at the York Spring Festival for New Music at the University of York, England. In 2013, Dies' music was featured on "Live on WFMT" in Chicago, performed by mezzo-soprano Julia Bentley and the Anaphora ensemble. The 2011 Albany Records release, *agevolmente: chamber music of David Dies*, includes performances by pianist Christopher Taylor, sopranos Mimmi Fulmer and Judith Kellock, bassoonist Marc Vallon, and cellist Jakub Omsky and was described in *American Record Guide* as having a "sensitivity to subtle shades of timbre, exploitation of spare textures...and predilection for a certain ceremonial austerity that evokes ancient, remote, or hieratic ritual." In September 2022, David Dies joined the faculty at the University of Wisconsin–La Crosse as Assistant Professor of Music Theory and Composition.

ABSTRACT • What We (Don't) Talk about When We Talk about Text Setting

In both theory and composition pedagogy, text-setting exercises are often used to explore text-music relations. These explorations highlight how melodic lines can bring dramatic and/or emotional inflection to text and, more technically, how the combination of syllabic stress and musical stresses can affect intelligibility. The common "rule of thumb" for setting text can be summarized as "align the strong syllables with metric stresses." This "rule of thumb," however, oversimplifies the nature of accent in both text and in music. In the case of text, syllabic accents can arise through the lengthening of syllables. This is most immediately evident in two-syllable noun/verb pairs. Consider the differences in pronunciation between the noun "entrance" (a point of ingress) and the verb "entrance" (to mesmerize). Syllabic accents can also arise from upward inflection; the first syllable in "bucket" is necessarily higher than the second for intelligibility. In the case of music, notes can be stressed through agogic accent and registral accent independently from metric accents. A pedagogy that trains students on the combination of various kinds of textual and musical accent can lead to more effective text setting that goes beyond the "rule of thumb." This presentation will discuss these issues in greater depth, and present a model that considers these broader parameters of textual and musical accent in a holistic approaching text setting. This model will expand, clarify and possibly replace the "rule of thumb," and will anchor that expansion through a pedagogical exercise that sets lines of extant poetry.

Described as having a “deliciously smooth sound” (The News-Gazette), **Jonathan Dufresne** has been invited to perform internationally in Spain, Austria, Netherlands, Canada, and several venues across the United States, including Carnegie Hall. He also performed as a soloist with the University of Illinois Symphony Orchestra, Illinois Wind Symphony, Hindsley Symphonic Band, St. James Episcopal Choir, and the LSU Jazz Ensemble to name a few. Recent accomplishments include first prize in the 2024 Krannert Debut Artist Competition, second prize in the 2023 MTNA Chamber Music Competition, first prize in the 2022 UISO Concerto Competition, first prize in the 21st Century Talents International Solo Competition, finalist in the 2021 Coltman Chamber Music Competition, and semi-finalist in the 2021 Fischhoff Chamber Music Competition. Strongly valuing versatility, Jonathan is regularly hired to perform alongside cover bands and occasional celebrities, such as Ginuwine, for corporate events, festivals, and sporting events, including the Allstate Sugar Bowl in New Orleans, Louisiana. As an educator, he has held several teaching positions as saxophone instructor across Indiana, Illinois, and Louisiana. He has maintained a private studio, in which many of his students have participated in All-State ensembles, and currently serves as Instructor of Saxophone at Butler University in Indianapolis, Indiana. Jonathan holds a Bachelor of Music degree from Louisiana State University, a Master of Music degree from the University of Illinois at Urbana-Champaign, and a Doctor of Musical Arts degree, also from the University of Illinois at Urbana-Champaign.

PROGRAM NOTE • Hispanic Dialogues: Cultural Exchange through Contemporary Saxophone and Piano Music

This performance highlights a unique dialogue between contemporary Spanish and Mexican musical traditions. The two works presented, both composed in 2015, explore how composers from distinct regions engage with shared cultural heritage while asserting their own creative voices. The program emphasizes cross-cultural exchange, demonstrating how Hispanic musical ideas can be reinterpreted and hybridized in a modern chamber music setting. Luis Serrano Alarcón’s work reflects the ongoing innovation of Spanish composers in the twenty-first century, blending rhythmic vitality, expressive gestures, and intricate textures. Gabriela Ortiz’s composition brings the energy and exuberance of Mexican popular and dance traditions into a virtuosic chamber context, combining lively rhythms with inventive instrumental colors.

Together, these pieces illustrate the possibilities of creative dialogue across geographies and cultures, inviting both performers and audiences to engage with music as a living, evolving conversation. Listeners will encounter richly layered textures, challenging interplay between saxophone and piano, and distinctive stylistic nuances that showcase the expressive potential of contemporary chamber music. By presenting these works side by side, the performance celebrates both individuality and connection, offering insight into how composers reinterpret tradition, foster cultural exchange, and contribute to a vibrant, global musical landscape.

Neal Endicott is a composer, educator, music theorist, and saxophonist. As a theorist, he is primarily concerned with the modernization and diversification of the undergraduate music theory curriculum, and with means of bolstering student engagement and critical thinking. His research has been published in the *Journal of Music Theory Pedagogy* and presented at the Pedagogy Into Practice Conference, Music Theory Midwest, and CMS Regional Conferences.

ABSTRACT • Field Notes from a Year Without the Canon

Efforts to diversify the music theory classroom in one way or another might well be the most important trend in the discipline in recent years. Significant work by Ewell (2020), Hisama (2018), Attas (2019), Clendinning (2018), Endicott (2020), Stroud (2018), and Palfy and Gilson (2018) (among many, many, others) has given a framework upon which teachers can build. My own teaching has endeavored to be ever more diversified in terms of both topics addressed and examples used. However, a personal assessment of my teaching in AY23-24 led me to the realization that I was more reliant on canonic examples than was, to my mind, ideal. In response, I set myself a challenge: to teach for a whole year without the use of any canonic examples. A year without a single example by Bach, Beethoven, Brahms, Haydn, Handel, Mendelssohn, Mozart, Robert Schumann, or Schubert (among others), would have left my own undergraduate music theory classroom utterly bereft of examples, but the challenge seemed to me to be the best way to rid myself of the reflexive grab towards the canon that many of us fall into. This presentation examines data surrounding my teaching in both AY23-24 and AY24-25 (some of which is shown in the attached figures), examines specific examples utilized, discusses the associated challenges and successes of the endeavor, and ruminates on which parts of the experiment will be carried forward in my teaching in the years to come.

Six-time winner and Honored Artist of The American Prize, composer **Martin Hebel** works at the intersection of music, advocacy, and interdisciplinary collaboration, responding to challenges of today's global community with socially-conscious music to inspire conversation and spark positive change. Hebel's Uplifting Unheard Voices project, an international initiative pursuing humanitarian advocacy through music, amplifies words of refugees he interviewed with a series of new compositions to motivate listeners to end conflicts refugees flee. With support from the Presser Foundation's Graduate Music Award, he interviewed refugees fleeing conflicts in Africa, Ukraine, and the Middle East, facilitated by refugee agencies, community advocates, and guidance from the Vatican. Hebel's music has been performed by the Cincinnati Symphony Orchestra as a winner of the American Composers Orchestra EarShot program, and by Columbus Symphony in Ohio, Riverside Symphony in NYC, Filharmonie Brno in the Czech Republic, among others, at renowned venues across the U.S. and Europe including NYC's DiMenna Center for Classical Music and Cincinnati Music Hall. With discography published by Ablaze Records, Centaur Records, and the USAF Band of the Golden West, Hebel's portfolio includes orchestral and wind ensemble works, instrumental and vocal chamber music, choral music, multimedia compositions, and collaborations with other artists. Martin Hebel earned his DMA in composition from the University of Cincinnati College-Conservatory of Music in 2021 and his MM 2018. He graduated with honors from the University of Connecticut in 2015 with degrees in composition and trumpet. Learn more at martinhebel.com

Ana Huerta Fernández is a pianist, collaborative artist, and researcher currently pursuing a Doctor of Musical Arts in Piano Performance and Literature at the University of Illinois at Urbana-Champaign, with a cognate in Instrumental Conducting. Her dissertation investigates the application of coaching strategies from artistic gymnastics to applied music instruction, reflecting a broader interest in performance practice, pedagogy, and creative exploration. She also holds a Leadership Certificate from the Illinois Leadership Center, emphasizing her commitment to fostering artistic growth and mentoring the next generation of musicians. Ana has extensive experience as a soloist, collaborative pianist, and chamber musician. She has performed across the United States, Spain, and the Netherlands, including premieres of contemporary works, chamber recitals, and solo programs. She is the co-founder of two emerging chamber ensembles, Atlantic Duo (saxophone and piano) and Triskelion Trio (two saxophones and piano), and regularly collaborates with instrumentalists, vocalists, and ensembles in a wide range of repertoire. In addition to performing, Ana teaches collaborative piano, class piano, and private students at the collegiate and pre-college levels. She integrates research-informed strategies that support technical development, expressive performance, and ensemble skills, and she has presented lecture-recitals and masterclasses on a variety of topics in piano performance and pedagogy.

Her work reflects a dedication to combining rigorous scholarship, performance, and teaching to inspire expressive, informed, and engaged musicianship in both her students

and audiences. She holds two master's degrees, one in Piano Performance and one in Music Research, and a Bachelor of Music in Piano Performance.

ABSTRACT • The Art of Coaching or Coaching the Arts: Adapting Athlete-Centered Coaching to Collegiate Applied Music Teaching

This interactive workshop bridges performance psychology and pedagogy by exploring how athlete-centered coaching strategies from artistic gymnastics can be adapted to collegiate applied music instruction. Both gymnasts and music students train in highly individualized, performance-based settings that demand technical precision, motivation, and emotional regulation. Drawing from established models of coaching efficacy and motivation in sport, this session invites participants to reflect on their own teaching or learning practices through guided activities and short survey tools modeled on the Coaching Efficacy Scale (CES). Through structured reflection, attendees will examine how their feedback styles, communication habits, and motivational approaches shape the psychological climate of the applied studio. Participants will be encouraged to consider parallels between athletic and musical training, identifying how evidence-based coaching methods, such as goal setting, autonomy support, and constructive feedback, can strengthen both technical development and artistic confidence. The workshop will combine brief demonstrations, self-assessment exercises, and group discussion to facilitate a deeper understanding of how applied instruction can balance rigor with psychological support. By translating insights from elite athletic coaching to music pedagogy, this session offers a cross-disciplinary framework for fostering autonomy, resilience, and self-efficacy among students and teachers alike. Attendees will leave with practical strategies and reflective tools to evaluate their instructional or learning approaches and to cultivate a healthier, more motivational studio environment that promotes both artistic growth and personal well-being.

PROGRAM NOTE • Beyond the Written Page: Creativity and Ornamentation in Manuel Blasco de Nebra's Sonata in F# Minor, Op. 1 No. 5

This lecture-recital explores how ornamentation provided a space for creativity and interpretive freedom in eighteenth-century keyboard performance, focusing on Sonata in F# Minor, Op. 1 No. 5 by Spanish composer Manuel Blasco de Nebra (1750–1784). Although Blasco de Nebra composed around 170 keyboard works, only about 30 survive. His sonatas reveal a highly individual style that merges the Italian galant idiom with Spanish folk and guitar-inspired gestures. Within this stylistic framework, ornamentation played a central role, not merely as decoration, but as a vital means of expression and communication, as evidenced in eighteenth-century performance practice. This presentation argues that a historically informed understanding of eighteenth-century ornamentation, particularly within the Italian stylistic sphere that influenced Spanish court culture, can expand modern performers' creative possibilities. Drawing upon contemporary treatises, analysis of de Nebra's written ornaments, and comparison with Italian models, it proposes practical strategies for realizing and supplementing the composer's notation in ways that

reflect eighteenth-century aesthetics.

Insights from previous performances of this sonata on both fortepiano and modern piano inform how instrument-specific qualities shape decisions about articulation, phrasing, and ornamentation. The session concludes that embracing improvisatory flexibility within stylistic boundaries allows modern performers to rediscover the imagination and spontaneity that characterized eighteenth-century artistry. Aligned with the CMS theme 'Grow. Create. Lead.', this project encourages artistic curiosity, informed risk-taking, and the revival of underrepresented repertoire as vital steps in shaping a creative and forward-looking performance culture.

Tim Fitzgerald is a 2nd-year DMA student at the University of Georgia—and is the clarinet section leader of the 116th Army Band— whose research focuses on the clarinet’s narrative capacity in film. He presented on this topic at the Timbre and Orchestration in Popular Song Conference at McGill University in Montreal, Canada in 2025. He enjoys leading his undergraduate students as Instructor of Clarinet at the University of North Georgia, where he has also taught music appreciation. Other creative work includes a music video/how-to lecture titled “Yes, YOU Can Rock! A Guide to Clarinet and Guitar Pedals” at the International Clarinet Association ClarinetFest Virtual 2021 Conference on YouTube. Fitzgerald has also performed in groups such as Huntsville and Hilton Head Symphonies, GremlinsDuo, and Bent Frequency Contemporary Music Ensemble. Tim holds a bachelors and masters degree in clarinet performance from The University of Texas at Austin and Southern Illinois University Carbondale, respectively. His husband, Weldon Boyd, is an oil painter and the two enjoy going on bike rides and talking to their cat, Tom Jones.

ABSTRACT • The Reflective Clarinet-as-Narrator in Films

This proposed talk explores the clarinet’s narrative capacity in film by focusing on a pivotal moment when characters, often emotionally drained, decide to address a major plot problem. This particular event is underscored by a succinct clarinet solo that features the instrument’s weakest register called the “throat tones.” Figure 1 shows structural characteristics associated with these narrative solos as well as the clarinet’s four registers. These solos exploit the throat tones by alternating them with the higher, brighter clarion register, which bolsters the pensive subtext of the storyline. Other common attributes of these solos include a strong-to-weak timbral cadence, musical ambiguity, thin accompaniment, and soft dynamics. Example 1 shows the reflective clarinet-as-narrator in The Notebook’s “Boat Scene.” There, the female lead, Allie, finds herself in a rowboat with her high school sweetheart while avoiding her fiancé. The clarinet represents Allie’s decision-making process by toggling between strong and weak registers (green and gray on the example, respectively). Supporting that process is a distant arpeggiating harp and single drone in the strings. The solo grows sequentially to a timbral cadence that progresses from the strong clarion pitch of B-flat to the breathiest pitch in the throat

tones—A-flat—symbolizing a potential answer to the plot problem. From this conflicted lover to twenty-nine other solos that I found in eleven films (see Figure 2), the clarinet's passaggio, the throat tones, facilitate film composers in expressing vulnerability. Ultimately, this casts the clarinet as the narrative lead, saying the unsayable for the on-screen characters.

Paul Geraci is a professor music at the University of Indianapolis. He previously taught at Midwestern State University, Mississippi State University, and at Saint Joseph's College in Indiana, where he was the chairman of the music department. His compositional output is quite eclectic including concert music, jazz, music for film and television, and three operas. He has composed music for Arnold Schwarzenegger, Road Pictures, Winged Tiger Media, Golden Hill Pictures, and the Howard Stern Show. He has also worked in music business at Sweetwater Sound and as a professional trumpet player for Carnival Cruise Lines and Holland America Line. Outside of the realm of music, he is also a fencing master and an airplane pilot.

Anthony Gray is currently an Associate Professor of Practice (Collaborative Piano) at Southern Illinois University - Carbondale. He held previous positions as Adjunct Instructor in Piano and Collaborative Pianist at The University of Virginia's College at Wise as well as Collaborative Pianist at East Tennessee State University. As a collaborative pianist he was a Resident Artist at Pittsburgh Festival Opera and a pianist/coach intern at Music On Site, Inc in Wichita, KS. He has accompanied voice lessons and master classes for world renown artists including Mildred Miller, Marianne Cornetti, Ollie Watts-Davis and Casey Robards. As a soloist, he received awards in multiple competitions including the Philharmonic Society of Arlington's Young Artist Competition, Music International Grand Prix and Pittsburgh Concert Society's Major Auditions. In summer 2025, he was an invited guest artist for International Piano Week held at Cushing Academy in Ashburnham, MA. In addition to performing and teaching, he regularly presents his research at conferences of the College Music Society (CMS) and Music Teachers National Association (MTNA). Dr. Gray graduated summa cum laude from ETSU with a Bachelor of Music in Piano Performance where he received the Outstanding Student Award and was a Fine and Performing Arts Scholar in the Honors College. He completed both his Master of Music and Doctor of Musical Arts in Collaborative Piano at West Virginia University where he received a Graduate Teaching Assistantship for both degrees as an Opera Workshop Accompanist and Class Piano/Private Piano Instructor.

PROGRAM NOTE • Exploring Korean Music: Selected Piano Works of Sang Kuen Lee

This presentation discusses selected piano works of Korean composer Sang Kuen Lee (1922-2000). Lee was an important educator and composer of modern Korean art music. He studied with Aaron Copland at the Peabody Institute and later taught at Busan University. His importance to Korean art music is demonstrated by the annual

International Sang Kuen Lee Music Festival held in his honor. His works exhibit various strands of 20th century music including influences from Impressionism, 12-tone music, atonal music, and chance music. This lecture recital will feature two of his many piano compositions. The two pieces are Prelude No. 7 and Variations on "Blue Bird." Prelude No. 7 is based on seven Korean Aak (Korean traditional court music) scales and exhibits many extended harmonies that create a uniquely Korean sound. Variations "Blue Bird" was his last completed composition for piano. The piece consists of five variations on a traditional Korean melody that uses a 3-note scale. This presentation will not only expose audiences to unfamiliar works by a seminal Korean composer, but also demonstrate many traditional Korean musical practices.

Described as “movingly lyrical” (Avant Music News) and “quirky but attractive” (The Art Music Lounge), the music of **Cara Haxo** juxtaposes delicate, sparkly textures with the gritty and the grotesque. Haxo is the winner of the 2022 NWMF Emerging Women Composers Competition. She was also awarded the 2019 IAWM Libby Larsen Prize, the 2013 NFMF Young Composers Award, and the 2013 IAWM Ellen Taaffe Zwilich Prize. She has received commissions from the May Festival Youth Chorus, Hub New Music, Quince Ensemble, and Splinter Reeds. Haxo earned her Ph.D. in Composition at the University of Oregon, where she worked as a Graduate Teaching Fellow in Music Theory. She also holds degrees from Butler University and The College of Wooster. She is an Academic Dean and faculty member for The Walden School Young Musicians Program and recently served as a Visiting Assistant Professor in Music at The College of Wooster. Visit www.chaxomusic.com.

Aaron Hynds is a West Virginia-based audio engineer, tubist, educator, and composer. His creative practice is centered on the intersection of technology and live performance, with a specialty in the interpretation of contemporary music. To this end, he remains active as a performer and composer, while working primarily as an instructor and audio engineer in higher education. He is the Assistant Professor of Music Industry & Technology for the Marshall University School of Music, having previously worked for Indiana University Bloomington, the University of Kentucky, and the University of Nebraska at Kearney.

PROGRAM NOTE • 3 Low Brass Compositions by Dr. Hong-Da Chin

There is a special bond that occurs when a composer and performer work together multiple times to help bring new works into the world. 10 years ago, I commissioned my good friend Dr. Hong-Da Chin to write a challenging work for the contrabass tuba, and the resultant work "Berserker" has become an exceptionally important and cherished part of my solo repertoire. Several years later, I asked him to write a companion work for the bass tuba, with the result being the intimate and undulating work "Under the Water". Finally, I asked him to complete the trilogy of works for me by composing a solo work for bass trombone. This performance marks the world

premiere of that work, and of the completion of a trilogy of challenging and wholly original works for low brass.

Rachel Inselman, soprano is a Professor of Voice at the University of Minnesota Duluth. Ms. Inselman has performed extensively throughout the United States and internationally with symphony orchestras including the Shanghai Broadcasting Symphony Orchestra, Sinfonietta Paris, and the Cleveland Orchestra. As a recitalist, Rachel has appeared in Palermo, Italy; San Jose, Costa Rica; Istanbul and Izmir Turkey; Tatui, Brazil; and Brisbane, Australia. Ms. Inselman presented at the 2022 ICVT conference in Vienna, Austria for a lecture recital about Caruso and Lanza, the 2017 ICVT conference in Sweden, the 2018 NATS Conference, and the 2019 College Music Society Conference for teaching transgender singers and sang a recital of music by Richard Hundley at the 2013 ICVT conference. As an accomplished pianist, she has played for several musical theatre productions and was invited in 2010 to Istanbul, Turkey to teach the art of accompanying musical theatre in a weeklong workshop.

An award-winning saxophonist and music educator, **Elissa Kana** has performed in festivals and conferences worldwide. Most recently, the North American Saxophone Alliance (NASA) presented Elissa as a featured classical solo artist at their 2021 Region 3 Conference. In 2014, Elissa was named second-prize winner of the International Saxophone Symposium and Competition (ISSAC) in Columbus, Georgia. Additionally, Elissa was awarded the Arden J. Yockey Scholarship for Woodwinds by the Tuesday Musical Association of Ohio in 2011 and was a winner of the Northwestern University Concerto Competition in 2009.

Elissa currently works as Instructor of Saxophone at Arkansas State University. She has served on the faculty of Monmouth College and the University of Northern Iowa, and since 2018, has spent her summers teaching at the Blue Lake Fine Arts Camp in Twin Lake, Michigan. Previously based in Chicago, Illinois, Elissa served on the woodwind faculty at the Merit School of Music and played baritone saxophone in the Northshore Concert Band.

Elissa recently completed her Doctor of Musical Arts degree at the University of Iowa, where she was a recipient of the Iowa Performance Fellowship and served as a teaching assistant for both the saxophone studio and the musicology area. She earned her Master of Music in saxophone performance from Bowling Green State University and graduated cum laude with a Bachelor of Music from Northwestern University. Her principal teachers include Frederick L. Hemke, John Sampen, Kenneth Tse, and Karen Wylie.

Yuko Kato enjoys performing as a soloist and collaborative pianist in the United States and internationally. She has performed at Weill Recital Hall at Carnegie Hall, the Banff Centre in Canada, Musiksalon Erfurt in Austria, Songfest in Los Angeles, New Music Circle in St. Louis, and the Illinois Symphony's Sunday at Six Recital Series. Earlier this year, she was a featured presenter, performer and composer for College Music Society's Great Lakes Conference in Chicago, and this fall, she will be a presenter at CMS's National Conference in Washington, and at the Illinois State Music Teacher's Association annual conference. 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 with composers including Jake Heggie, Lori Laitman, Alan Smith, Libby Larsen, Chen Yi, Bernard Rands, and Michael Colgrass. Her composition teachers include Richard Grayson, Richard Sussman, and Edward Green. A native of Los Angeles, she began her musical studies at the Colburn School of Performing Arts. She earned a Bachelor of Music degree with honors from Northwestern University, and her Master of Music and Doctor of Musical Arts degrees in Piano Performance at the Manhattan School of Music in New York. She currently serves as Associate Professor of Piano at Southern Illinois University Carbondale.

Jace Kim is a conductor, pianist, violist, and violinist active in operas, orchestras, and choirs across the country. Originally from Fairfax, Virginia, Jace received a Bachelor of Music degree from Berklee College of Music in Professional Music, and a Master of Music degree from Southern Illinois University in Orchestral Conducting. She is currently pursuing a Doctorate of Musical Arts from University of Illinois Urbana-Champaign in Viola Performance. Her career highlights include her posts as Conducting Fellow at Music on Site (MOSI. 2025), Assistant Conductor and Associate Pianist at Soo Opera (2025), Music Director at First Presbyterian Church of Urbana (2025-Present), Conducting Fellow at Pierre Monteux School and Festival (2024), Interim Director of Orchestras at Southern Illinois University (2021), and many more.

PROGRAM NOTE • Viola and Song

Hailstork's Sanctum was written for the viola, but the textures and melodies written are exceedingly voice-like. Elements of it reflect elements of vocal writing specific to recitatives, Renaissance chants, and spirituals. The viola is uniquely fit to reflect the human voice, particularly of that of a soprano, with its range in pitch, dynamics, and texture. Hence, the program explores both vocal and viola repertoire in an attempt to maximize the similarities between the two.

Jonida Lazellari is an Albanian performing artist, piano educator, and scholar recognized for her versatility as a soloist, collaborative pianist, and advocate for contemporary music. She is especially committed to championing works by women and underrepresented composers, integrating artistic expression with innovative programming that engages modern audiences. Jonida has been featured at major festivals and venues across Europe and the United States, including the Syracuse Friends of Chamber Music, Pianodrom Festival, Valletta International Piano Festival, European Piano Teachers Association Albania, Festival of Young Composers Remusica, and the Pennsylvania Music Teachers Association Conference. Her scholarly work centers on piano music of the 20th and 21st centuries. As an active chamber musician, Jonida regularly collaborates with instrumentalists and vocalists. In June 2024, she performed the Sonata for Violin and Piano by Venezuelan composer Modesta Bor with violinist Kailbeth Chacin at the Pennsylvania Music Teachers Association Conference. Jonida earned her Doctor of Musical Arts in Piano Performance from Pennsylvania State University in 2024, following master's degrees from Syracuse University and a Bachelor of Arts from the University of Arts in Tirana, Albania. She is dedicated to inspiring the next generation of musicians through performance, teaching, and artistic advocacy.

PROGRAM NOTE • George Rochberg: Carnival Music

George Rochberg's *Carnival Music* is a vibrant and unpredictable suite for solo piano that captures the spirit of a carnival, not as mere entertainment, but as a metaphor for the human experience. Written in 1971, during a pivotal period when Rochberg abandoned strict serialism in favor of a more expressive, eclectic language, the work showcases his bold return to lyricism, emotional contrast, and stylistic freedom.

The suite has five short movements, each offering a distinct character, almost like encountering different performers or scenes on a carnival stage:

- I. Fanfares opens with brilliant gestures and rhythmic vitality, announcing the theatrical world we are about to enter.
- II. Blues shifts inward, blending jazz harmonies with raw introspection.
- III. Largo Doloroso offers a touch of nostalgia.
- IV. Sfumato (Italian for "softened" or "blurred") evokes dreamlike ambiguity through delicate textures and coloristic nuance.
- V. Toccata- Rag closes the suite with virtuosic flair, combining drive, humor, and surprise.

What makes *Carnival Music* especially compelling is its stylistic collage. Rochberg freely mixes modernist dissonance, Romantic lyricism, jazz influences, and theatrical flair, challenging the boundaries of genre and expectation. Rather than choosing one style, he embraces many, reflecting the complexity of human emotion.

PROGRAM NOTE • Sound, Story, and Innovation in Missy Mazzoli's Piano Works

This lecture- recital explores how the themes of growth, creativity, and leadership are intricately woven into Missy Mazzoli's works "Bolts of Loving Thunder" and "Isabelle

Eberhardt Dreams of Pianos." Both pieces demonstrate how personal evolution and creative innovation can lead to transformative leadership in the musical world. Bolts of Loving Thunder exemplifies how composers grow by challenging traditional structures, blending rich harmonic textures with emotional intensity. This work demonstrates Mazzoli's ability to create fresh sonic landscapes that lead the listener through a journey of self-discovery and emotional resonance. In contrast, Isabelle Eberhardt Dreams of Pianos draws inspiration from the real-life figure of a nomadic explorer, reflecting the interplay between creative freedom and personal quest. The piano acts as a metaphorical anchor, symbolizing both artistic and personal leadership in an unpredictable world. The lecture-recital will argue that Mazzoli's music not only pushes the boundaries of contemporary composition but also serves as a model for how musicians can grow artistically, create original works, and ultimately lead by example in the music community. Through detailed musical analysis and discussion of broader artistic implications, this presentation aims to offer new insights into Mazzoli's contribution to modern music and its relevance to today's musicians and educators.

Jiyeon Lee has had extensive experience as both a soloist and collaborative pianist in South Korea, the United Kingdom and America. As a soloist, she has received awards in multiple international competitions. She has appeared in most of the major recital venues in Seoul including a concerto performance with Seoul Musicali Orchestra in Young-San Art Hall. In America, she performed on International Piano Week at Cushing, Pittsburgh Concert Society's Major Artists Concert Series and frequently performs solo/duo recitals. Dr. Lee is consistently in high demand as a collaborative pianist for both individuals and ensembles. While studying at the Royal Academy of Music in London, she performed a song recital in celebration of the publication of Fauré Song Book Vol.1 (Peter's Edition) with French music specialist Roy Howat. She has worked as repetiteur on several opera productions in Seoul including Kunyoung Lee's Spring, Spring at Daejeon Opera. She completed the MA in Piano Accompaniment Performance program at the Royal Academy of Music in London where she studied with Ian Brown, John Reid and Andrew West. She holds a DMA in Collaborative Piano from WVU where she studied with Dr. Lucy Mauro. Dr. Lee received outstanding adjunct Faculty of the Year Award from John A. Logan College and she is currently assistant professor of practice at Southern Illinois University-Carbondale.

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 ACMC 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), 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. From 2023-2025, served as SEAMUS's Member At Large for Outreach. Lewis graduated from University of Illinois Urbana-Champaign in 2021, receiving a DMA in Music Composition. Lewis founded All Score Urbana in 2016 and continues to lead its free-to-the-public composition engagement workshops.

ABSTRACT • After James Tenney's Temporal Gestalt: A Conceptual Framework for 21st Century Music Pedagogy

James Tenney's career as a composer and music theorist was one of investigating

sound and form, in search of ways to better engage with the music of the present and future. Throughout his previously less accessible writing, such as his seminal work *Meta+Hodos* from 1961, he often drew on his extensive computer music knowledge as well as psychology and linguistics toward these goals. Compared to the musicians of the 20th century, today's musicians are often far more acquainted with conceptual elements he discusses from their greater exposure to music technology and extensive engagement with music outside of the Common Practice Era. As universities, colleges, and conservatories endeavor to find tools to meaningfully connect foundational music theory concepts beyond the Common Practice Era for musicians who operate in different musical situations, Tenney's Temporal Gestalt approach may prove to be a method that the current and future generations of musicians can use to holistically conceptualize music in new, meaningful ways. Revisiting Tenney's theoretical frameworks and creativity is particularly timely, with dual anniversaries of what would have been his 90th birthyear and this year's 20th anniversary since his passing, as well as the recent passing of perhaps his most consistent advocate, composer and scholar Larry Polansky. In this presentation, basics of Tenney's approach will be discussed, along with specific demonstrations of applying it to music examples relevant to undergraduate core music theory sequence/courses immediately following it and graduate level coursework will be included.

Marcus McConico, tenor, is an Adjunct Instructor of Voice at the University of Minnesota Duluth. Marcus McConico's operatic roles include Il Duca in *Rigoletto*, Alfredo in *La Traviata*, Manrico in *Il Trovatore*, Rinuccio in *Gianni Schicchi*, Ruggiero in *La Rondine*, Pinkerton in *Madama Butterfly*, Rodolfo in *La Bohème*, Calaf in *Turandot*, and the title roles in *Faust* and *Roméo et Juliette*. Mr. McConico has appeared with numerous opera companies and symphonies throughout the U.S. including Austin Lyric Opera, Opera Columbus, Augusta Opera, Baltimore Opera, Opera Roanoke, Asheville Lyric Opera, Knoxville Opera, Virginia Opera, Opera Carolina, Des Moines Metro Opera, Central City Opera, Baltimore Symphony Orchestra, and Knoxville Symphony Orchestra. Marcus' international credits include concert performances in Turkey; Palermo, Italy; Tel Aviv, Israel and Tatuí, Brazil. As a presenter, he was a co-presenter with Rachel Inselman at the 2022 ICVT conference in Vienna, Austria for a lecture recital about Caruso and Lanza. Dr. McConico earned his DMA in Voice from the University of Minnesota, where his doctoral dissertation was the development of a pronunciation guide for the Neapolitan language. Marcus also holds an MM in Voice from the University of Tennessee, and a BM in Voice from the University of Minnesota Duluth.

PROGRAM NOTE • Neapolitan Lyric Diction for Singers

Neapolitan Lyric Diction for Singers: With so many songs written in the Neapolitan language, it is imperative to have a pronunciation guide for singers not native to Naples. We have spent the last few years researching the language, working with native speakers, and studying Neapolitan song. This Lecture Recital will include a

Neapolitan IPA lesson, videos, history, and audience participation. The Neapolitan language has a long and rich history in Italy. With applications in folk and street song, theatre, and art music, the language has been ever present in the lives of Neapolitans. Composers and publishers served the Neapolitan cause by producing original and transcribed Neapolitan songs for mass consumption. Though Italian and Neapolitan share many Latin roots, the relaxed aural production of Neapolitan has moved the language further from Italian that serves as the national language of Italy. We want to reintroduce these popular songs with their original pronunciation. This presentation would be an abridged version of a 55 minute lecture recital presented in support of the research and development of a Neapolitan Lyric Diction for Singers Guide that was produced as part of a recent doctoral dissertation.

Allen McCullough, an active composer and pedagogue, is currently an Assistant Professor of Music at Purdue University. He holds degrees in music and music composition from Brown University (BA), Manhattan School of Music (MM), and the University of Pennsylvania (MA & PhD). He is a member of the Society of Composers, Inc. (SCI), Broadcast Music, Inc. (BMI), and the College Music Society (CMS). His music is published by Universal Edition, and he resides in West Lafayette, IN (USA) with his wife, Karen, and their four daughters. While collaborating with internationally recognized artists and ensembles, he has composed extensively for the piano, for voice, and has several entries in the string quartet genre, alongside works for full orchestra, including a piano concerto and a symphony in five movements. Recently commissioned by the Atlanta Chamber Players, the Tippecanoe Chamber Music Society, Chamber Music Yellow Springs, and the Lotte Lehman Foundation (among others), and has procured or participated in grants from the Indiana Arts Commission, the National Endowment for the Arts, and various universities. His music has been selected for inclusion on several albums including SCI's drift (Navona Records), and Modern Music for Piano Volumes 3 & 4 (RMN Classical).

Stephanie Meyers is Full Professor of Violin, Viola, Chamber Music at the University of Texas - El Paso (UTEP) where she holds the Abraham Chavez, Jr. Professorship in Music. A graduate of the University of Houston and the New England Conservatory of Music, Meyers pursues a combination of substantial performance and educational projects. To supplement her wide-ranging performance career, Meyers enjoys presenting lectures at highly visible scholarly conferences across the United States, Asia, and Europe. She founded and directed the String Project at UTEP (2016-2024), a program that provided students in grades K-8 the opportunity to learn a stringed instrument at the University through group classes and individual lessons. Currently, Meyers is Associate Concertmaster of the El Paso Symphony orchestra, Concertmaster of the Immaculate Chamber Players, and Concertmaster of El Paso Opera. She has concertized in orchestras including the Key West Symphony, Portland Symphony, Boston Modern Orchestra Project, and Atlantic Chamber Orchestra. Meyers has been featured in many national and international venues as soloist, orchestral, and chamber musician. She is enthusiastic about sharing her knowledge and learning from peers at scholarly conferences in the United States and beyond.

ABSTRACT • Music in Higher Education: A Vessel for Peace

This demonstration will focus on music's potential to cultivate a sense of community and create social change in young adults. Music in higher education has the power to promote peace beyond borders by encouraging students to communicate ideas and problem solve together. Professors of music in higher education have a unique advantage due to their close proximity to emerging young professionals. Through curriculum building centered on community engagement and interculturalism, teachers can facilitate and endorse peace through education. This workshop will define and explore meaningful tools that will prompt students to come together and uplift each other while respecting differing viewpoints. Building bridges between cultures through music will motivate students to make meaningful contributions to the world. Some examples of this include collaborative performances, group learning, and peer-led seminars that teach students how to understand and value contrasting viewpoints and performance styles while learning how to work together peacefully. Through collaborative learning processes, music in higher education has the power to teach students how to go beyond simply coexisting by fostering the skills essential to respectful communication, problem solving, and an understanding and appreciation of opposing ideas. This will in turn motivate students to engage in harmonious and meaningful intercultural exchanges while promoting peace through education. The tools for cultivating community and creating social change addressed in this demonstration will be valuable to attendees.

Pianist **Jennifer Muñiz** has released a solo piano CD (Centaur Records), *An American Romantic: Piano Music of Arne Oldberg (1874-1962)*; and a chamber music CD (Afinat Records): *Cantos del Emigrante and More Songs for Tenor and Piano by Jorge Muñiz*. She performs as a solo and collaborative pianist, with groups such as Ensemble CONCEPT/21, and as an orchestral pianist with the South Bend Symphony Orchestra.

Muñiz completed her Doctor of Musical Arts and Master of Music degrees from Manhattan School of Music with Philip Kawin; and her Bachelor of Music as a student of Lydia Artymiw at the University of Minnesota Twin Cities. Muñiz, Associate Professor of Music at IU South Bend, joined the full-time faculty in 2013, and served as Chair of the Music Department from 2020-2024. She has performed in Spain, Italy, Mexico, Puerto Rico and the United States. Muñiz has garnered numerous honors since her concerto debut at age eleven, including her New York solo debut at Carnegie's Weill Recital Hall, performances at the United Nations, Steinway Hall, and the Polish Embassy in Chicago. Muñiz has been published in *Clavier Companion*, *American Music Teacher*, and the *Journal for Musicological Research*.

ABSTRACT • Frederic Grant Gleason and the Emerging Chicago Music Scene of the Gilded Age

Little-known composer and music critic, Frederic Grant Gleason (1848-1903) persevered in carving out a reputation, for himself and his city, through his connection to the Chicago Auditorium (1889), the Chicago Symphony Orchestra (1891), and the Chicago World's Fair (1893). Gleason also had extensive involvement with the Illinois Music Teachers Association at the state-level, and the Music Teachers National Association in the early years of the organization. He managed the balancing act of music critic, composer, administrator, and teacher in a city that was still rebuilding itself after the Great Chicago Fire of 1871. This article examines the context of Gleason's most important works; and his interactions with Theodore Thomas about the future of art music, Tchaikovsky (in French) about advice for the Columbian Exposition, as well as established American composers such as Edward MacDowell and Amy Beach. These correspondences provide insight into the "ground view" of the development of U.S. art music, particularly as it moved West. Select letters illustrate how Second New England School composers interacted with the burgeoning interest and opportunities in the Midwest. The article tackles question such as: how did Art Music develop in the Midwest: who were the first piano teachers, and what were the first music schools? It provides a case study of an early composer grappling with the importance of the United States in a time of defining a national artistic identity.

Craig Peaslee is a composer, arranger, and guitarist whose music explores the hybridization of American jazz, Western classical, and non-Western musical traditions. His work creates a distinct sonic identity by fusing disparate genres, existing in the liminal space between idioms and cultures. Craig's harmonic, rhythmic, and technical explorations leave a lasting imprint on listeners, blending various musical forms into a cohesive artistic expression.

A disabled veteran, Craig's compositions often reflect the challenges faced by veterans during their transition to civilian life and while on active duty. His works also confront pressing socio-political issues, using music as a medium to encourage critical reflection on community, culture, and society.

In addition to his creative pursuits, Craig's research emphasizes making music theory and new music accessible, sound visualization through cymatics, and spatialization. He is a co-author and researcher of *Seeing Sound: Practical Application of Cymatics*, which the team has presented at various conferences, including the Academy of Science, Engineering, and Medicine of Florida in 2023. Having grown up in a rural village, Craig is passionate about bringing new music to small communities that may not often experience contemporary music performances. As a dedicated educator, he maintains an active music studio and serves as a substitute teacher at his local school district, introducing students to new and innovative music across genres. Craig strives to create music that is both accessible and invigorating, appealing to audiences from diverse backgrounds.

ABSTRACT • From the Sidelines: Calling the Plays on Johanna Beyer's Music of the Spheres

A reimagining of traditional music analysis by presenting Johanna Beyer's "Music of the Spheres" as a sports broadcast. This innovative format integrates scholarly insights into play-by-play commentary, offering a fresh and engaging approach to music analysis. It is designed to make complex ideas accessible while remaining rigorous and stimulating for scholars. By simulating a sports broadcast of a race, the performance emphasizes key analytical points in an entertaining yet informative way while capturing the listener's imagination and making it clear that the play-by-play and color commentary (from invented characters Richard Long and Kenny Reid) is the analysis. In this format, the act of analysis becomes an integral and dynamic experience. Johanna Beyer, though a lesser-known composer, stands out for her effective integration of contemporary compositional techniques while maintaining an accessible overall sound. Her works are marked by an economy of means, balanced forms, and a commitment to experimentation—qualities that *Music of the Spheres* exemplifies. With its straightforward structure, this piece serves as an ideal introduction to modern music. Listeners will be guided to recognize critical elements in this work that are emblematic of broader trends in 20th- and 21st-century music. This novel approach highlights the innovative nature of Beyer's work while demonstrating how public music theory can effectively convey complex theoretical

ideas in an experience that is accessible, entertaining, and educational. Ultimately, the approachable format aims to attract new listeners to modern works within the classical tradition.

Aaron Pergram is an international performing artist and scholar specializing in new music by living composers from East and Southeast Asia, particularly the Chinese diaspora. His work centers on expanding the contemporary bassoon repertoire through deep collaborations that bring prominence to emerging Sinospheric musics. Dr. Pergram's extensive engagement with the region includes serving as Professor of Bassoon at Soochow University (苏州大学) in Suzhou, PRC, from 2014 to 2019. During this period, he built close professional ties with scholars and creatives throughout China. Fluent in Mandarin, he refined his language studies at Beijing Normal University (北京师范大学). As a global performer, he has taken his musical endeavors to over a dozen countries, including Vietnam, Cambodia, Australia, Thailand, and Hong Kong. He has appeared as a featured artist at prestigious venues such as the Suzhou Poly Grand Theatre, Jinji Lake Concert Hall, Carnegie Hall, and Shanghai Symphony Hall, and has performed with ensembles including the Shanghai World Master Orchestra and the Dayton Philharmonic. Dr. Pergram holds degrees in music from the University of Kansas (BM), Indiana University (MM), and the University of Oregon (DMA). He currently teaches bassoon, world music, and global sound studies at Miami University in Oxford, Ohio, USA.

ABSTRACT • The Shaman, the Economist, and the Podcast: Gamifying Cooperative Learning in a Diverse Global Music Course

This paper presents an autoethnographic investigation of pedagogical transformation, focusing on the journey of a university music instructor as they transition their global music-cultures course to prioritize engaged, student-centered learning. Traditional approaches to teaching world music, which demand a dense, foundational knowledge of non-Western musical practices, history, and cultural context, often result in a difficult choice: either an ethnomusicologically rigorous course that overwhelms undergraduate music majors or a broad survey course that lacks academic depth. To address this challenge and move beyond the limitations of textbook-centered lecturing, this study examines the development and implementation of a new curriculum based on creative podcasting projects through a cooperative cohort learning model. These projects are designed to foster deep engagement with musical material and cultural concepts. Key questions explored include:

- How can an experiential, project-based approach enhance students' understanding and engagement with global musics?
- What is the validity of traditional music school training and conventional lecture formats in preparing students for intercultural study?
- How can we collect qualitative data to understand better the depth of student engagement within a cooperative learning framework?

The paper illustrates the impact of this pedagogical shift on the instructor's practice. It provides insights into creating a more meaningful and practical learning experience

for students navigating complex musical and cultural material.

Stuart Potter is the Music Education Coordinator and Assistant Professor of Double Reeds at Southeast Missouri State University (SEMO). He teaches courses in music teacher education, bassoon lessons, and oboe lessons. He also supervises student teachers, fieldwork, and liaises with the College of Education, Health, and Human Studies. As an educator, Dr. Potter's teaching experience includes band and choir directing in the US public schools, Kodaikanal International School, and the Symphony Orchestra of India Music Academy. He has curated four massive outreach music projects that have reached over 4000 students and been a guest teacher/conductor at over 50 schools. Immediately prior to joining SEMO, Dr. Potter was band/choir director at Lincoln Savage Middle School and conductor of the Three Rivers Community Orchestra in Grants Pass, Oregon. Dr. Potter's publishing is varied and focuses on practical research and resources for music teachers and performers. He is the author of *instru_tunes* : a free alternative music notation video series that supplements beginning band instruction. His dissertation was a qualitative research study of community orchestra musicians. Dr. Potter has presented at the College Music Society and his articles have been published in *The Double Reed* and in various new media magazines.

ABSTRACT • Grounded Voices: A Multi-State Study of Music Teachers in Demographically Similar Regions

This presentation shares findings from a qualitative research study conducted in 2025. The project focused on the experiences of music teachers working in small towns and regional hubs across the American South and Midwest. These are the kinds of schools and communities where many beginning music educators begin their careers. The purpose of the study was to better understand how these teachers describe their work, their students, and their lives, and to use that knowledge to inform music teacher preparation. Participants in the study were selected based on the recommendations of regional university music education professors. They were known in their communities and among their colleagues for their thoughtfulness, consistency, and engagement with students. The research design combined semi-structured interviews (Kvale, 2008) with a PhotoVoice activity (Wang & Burris, 1997). PhotoVoice is a qualitative research method that invites participants to share photographs that represent aspects of their experiences or environment. In this study, participants were asked to take or select photos of their teaching spaces, their materials, their community, or anything else they felt reflected their work as a music teacher. Findings from the study offer insight into the lived realities of teaching music in rural and working-class communities. Participants discussed topics such as the creative strategies required to teach with limited resources, the importance of community relationships, the emotional demands of the job, and the ways that their own identities shaped their teaching.

Nicholas Ross is a Professor of Music and Chair of the Music Department at Otterbein University in Westerville, Ohio, where he is also the director of the keyboard studies program. Previously he was an Associate Professor at Sweet Briar College, Virginia. Nick has performed solo recitals, concertos, and chamber music concerts throughout the US, England, Ireland, and the Netherlands, performing in such venues as St. Martin's-in-the-Field, London, the Field Room in Dublin, de Engelse Kerk in Amsterdam, and at many U.S. colleges and universities. Recently, he has specialized in left-hand piano literature since sustaining nerve damage. Nick has released several critically acclaimed recordings on the Centaur Records label, including his most recent album, Leopold Godowsky: Apostle of the Left Hand (Centaur Records Inc., CRC 3754). His primary piano professors were John Perry, John Bingham, Benno Pierweijer and Matthijs Verschoor. He earned piano performance degrees from ArtEz in the Netherlands, Trinity College of Music in London (where he was awarded multiple piano prizes), and a DMA degree in piano performance from Rice University. Nick is a Yamaha Artist.

PROGRAM NOTE • New Piano Music for the Left Hand Alone

Loretta Notareschi composed the Suite Francesca in 2025. The work was commissioned by the performer with funding from the Ohio Arts Council. The work is inspired by the life story of Francesca Caccini (1587-1641?). La famiglia represents Caccini's early life at the Medici court. The second movement references Caccini's Early Modern female virtues of onestà, castità e continenza loyalty, chastity and containment. Emergente (emerging) relates to Caccini's return to work for the Medici family after the death of her first husband. La liberazione della donne (the liberation of women) celebrates Caccini's life of 'intellectual and artistic splendor,' in the words of the composer. The next work on this program is the arrangement by the performer of two single-page manuscripts, left incomplete by the Polish-American composer Leopold Godowsky (1870- 1838) that can be found in the Godowsky Collection at IPAM at the University of Maryland. Godowsky wrote these fragments during a remarkable period towards the end of his life, 1928-30, when he composed primarily for the left hand. We know from his letters that he planned to write thirty works at this time, but he completed twenty. The fragments are as detailed as the fair copy versions of his published works in every regard. The final work is an arrangement by the performer of Albéniz's celebrated Prélude. Originally a piano work imitating a guitar, ironically it is now most well known in Segovia's guitar arrangement.

Alex Sanso serves as Assistant Professor of Trumpet at the University of Texas Rio Grande Valley. Sanso's students have competed at the National Trumpet Competition, most recently in the Small Ensembles division, performing Erik Morales' Birds of Paradise. He is an active chamber musician with the 956 Brass Trio, BuzzRoll Duo, and Valley Symphony Orchestra Brass Quintet. His groups have toured universities in Texas, Louisiana, and North Carolina. These groups have also performed at various National and International Festivals, including the International Women's Brass Conference, International Horn Symposium, and Mid-South Horn Workshop. He performs with the 956 Brass Trio, a group he has performed with at the Mid-South Horn Workshop, International Horn Society, University of Louisiana Monroe, Northwestern State University, and the University of Texas at Tyler. Sanso also has a developing solo career, performing solo recital programs at Bowling Green State University, Ohio University, the University of Texas Rio Grande Valley, the 2024 National Association for College Winds and Percussion Instructors, and the 2024 College Music Society conference. Sanso also presented at the 2025 International Women's Brass Conference, where he lectured on the trumpet music of Claude Arrieu. Dr. Alexander Sanso is a Bach Regional Performing Artist.

PROGRAM NOTE • Latin Inspired Works for Trumpet and Percussion

The inspiration for the work comes from the mysterious cenotes found in the Yucatan Peninsula of Mexico. Cenotes are naturally formed sinkholes that are filled with fresh water that represent some of the most beautiful and otherworldly places on Earth. The three short movements attempt to musically recreate the secretive atmospheres of these interesting places. Of specific interest to the composer are the cenotes that have not been overrun with tourism and other human activity but have remained fairly untouched. The thematic and motivic materials used in the three movements share similar traits and are used to bind the cenotes together. As for the overall architecture, the first movement, with a slow section followed by a fast section, is a miniaturized version or foretelling of the second and third movements further leading to the sense of ongoing development.

PROGRAM NOTE • Selections from Three Cenotes

The two pieces to be performed, Three Cenotes by Justin Writer, and select movements from Latin Jazz Suite by Alice Gomez take inspiration from Latin American countries. Writer's Three Cenotes are supposed to depict the cenotes or sinkholes found in the Yucatan Peninsula of Mexico. These cenotes have become overrun with tourism and other human activity but remain fairly untouched. The overall architecture of the piece is seen in a miniaturized version during the first movement. This movement begins with a slow section that is followed by a fast section. Writer calls this a foretelling of second and third movement which gives the listener a sense of ongoing development. Latin Jazz Suite by Alice Gomez takes her inspiration from popular Latin styles and dances; the movements performed here are entitled Bolero, Afro-Cuban, and Cubop. She writes that her compositions preserve the traditions of her own Latin Culture and are used across many elite universities across America.

She has continued to compose a wide variety of new works ranging from chamber and solo music to large orchestral pieces.

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. His music theory textbook *Thinking About Music* will be published by Linus Books in 2025.

Carissa Scroggins serves Southern Illinois University as Voice Area Coordinator, Opera director, and Assistant Professor of Practice in Voice. She has her Doctor of Arts in Vocal Performance from the University of Northern Colorado with a secondary emphasis in musicology (2021). Dr. Scroggins participated in the prestigious NATS Intern Program in 2024. Dr. Scroggins is an active member of several music organizations, including National Association of Teachers of Singing (NATS), National Opera Association, Opera America, College Music Society, and Music Teachers National Association. Carissa Scroggins has a diverse performance resume, having been invited to perform in operas, oratorios, and concerts across the country. Her most performances have been as Mother Abbess, *The Sound of Music* [2025] and *Mother, Amahl and the Night Visitors* [2024]. Moving forward, Carissa Scroggins is building a reputation as a Nordic languages art song interpreter, as well as a specialist in new music. Carissa Scroggins' current research is focused on lullabies as an art song repertoire choice and teaching community classes in how to sing to babies. Her article "Lullabies in the Western European Classical Art Song Canon," was published in *Akshar Wangmay* (2024). Dr. Scroggins has a recording titled *Beautiful Dreamer: a collection of classical lullabies* She is also writing an opera for undergraduate voices with young audiences in mind that she hopes to use at SIU in the near future.

PROGRAM NOTE • John Alden Carpenter's compositional style development as seen through his lullabies

John Alden Carpenter's songs can be chronologically, and stylistically, divided into

four categories: "Songs of Innocence" (1900-1916), "The War" (1917-1918), "Jazz Age" (1920s), and the "Ellen Years" (1933-1951). Songs that fall into "Songs of Innocence" were written with his first wife, Rue, and represent an early-twentieth century naïveté and Carpenter's well-loved deadpan wit. With the entrance of the United States into WWI in 1917, Carpenter composed to bolster morale but also to commentate on "The War," creating an echo of musical conflict through harmonic texture. After the war, Carpenter continued seeking an American sound, this time through jazz and black folk sounds, appropriately suggested as the "Jazz Age." The final period, the "Ellen Years," is when with the death of his first wife Carpenter was able to marry his long-time mistress, Ellen. Songs from this last period are few, but poignant in their partial return to his prewar lush elegance paired with the more complex harmonic and tonal novelties he developed in the interim. This performance will present six pieces that fall into these categories. They also happen to all be lullabies. Carpenter wrote a large number of lullabies comparative to his total song output. The pieces, in order, are "Lullaby," from *Improving Songs for Anxious Children* [McClurg, 1907 edition], "The sleep that flits on baby's eyes," from *Gitanjali* [1914], "Berceuse de guerre" [1917], "The Lawd is Smilin' through the Do' [1918], "Serenade," from *Two Night Songs* [1920], and "Rest," from *Songs of Silence* [1934].

Lucas Smith is a composer, performer, scholar, and educator. 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 the Australasian Computer Music Conference (ACMC).

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ABSTRACT • Queer Romance in an Era of Secrecy: Musical Devices and Coded Language in the Opera "Fellow Travelers" by Gregory Spears and Greg Pierce

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 will center on the ways in which music, libretto, and set design come together for this aim. From the musical tension created in the interrogation scene and use of coded language to the expert motivic placement and returns in the score, a complex and subtle musical landscape is created. I will discuss how disconnects between music and libretto hint at hidden meanings, how musical themes are used to suggest flirtation, and how the context of returning musical ideas sheds light on the psychological states of the opera's characters. "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.

Soprano, **Kristen Sullivan**, earned her D.M.A. in Voice and Ph.D. in Performing Arts Health from University of North Texas. Sullivan is a National Center for Voice and Speech-trained vocologist and a former intern at the UT Southwestern Medical Clinic's Voice Clinic. She focused her graduate studies in Early Music Performance Practice and Vocal Pedagogy. A consummate performer of musical theater, cabaret, opera, and operetta. Sullivan produced *Coronide* for UNT's International Festival of Czech Music, giving this work its North American premier, as well as singing the title role. She also produced *Le Mariage d'Antonio* by Lucile Grétry, another North American premier; this performance was featured on an interview with Robert Adelson for his book *Women Writing Opera* on Radio Suisse Romande. Sullivan has performed roles such as The Queen of the Night *Die Zauberflöte*, Musetta *La Bohème* Rosa Bud *The Mystery of Edwin Drood*, Beth March *Little Women*, and James Wilson in the world premier all-female performance of *1776*. She has been featured in world premieres of Pangrazio's *Requiem* and Hartman's *Suite from Dr. Jekyll and Mr. Hyde*, as well as in the articles 'So You Want to Teach Voice,' published in the *Classical Singer*, and the *Czech Music Quarterly* in 'A Tale of Music Festivals, Money and Redemption.' Sullivan has previously presented research for the Music by Women Festival, Pan American Vocology Association (PAVA), Performing Arts Medicine Association (PAMA), Arkansas American Choral Directors Association, Southwest American Choral Directors Association, and for The Voice Foundation.

ABSTRACT • Grow the Skill, Create the Artist, Lead the Musician: Motor Learning in Action

Motor learning theory offers a powerful framework for understanding how musicians acquire, refine, and retain technical and artistic skills. Grounded in principles of neuroscience and behavioral psychology, this theory emphasizes that learning is a process of motor pattern development shaped by feedback, variability, and contextual engagement. For music educators, these insights transform teaching from a product-oriented model—focused solely on performance outcomes—to a process-oriented one that prioritizes how students practice, perceive, and integrate new skills over time. This session explores key tenets of motor learning theory—including stages of skill acquisition, feedback frequency, contextual interference, and distributed practice—and translates them into actionable strategies for the applied studio, ensemble rehearsal, and classroom. Attendees will examine how deliberate practice, goal-directed movement, and sensory feedback enhance technical precision and expressive freedom. Discussion will highlight how attentional focus (internal vs. external), mental practice, and motor imagery can be leveraged to strengthen neural pathways, promote autonomy, and cultivate self-regulated learners. Ultimately, applying motor learning principles encourages teachers to “grow” adaptable musicians, “create” environments that foster experimentation and resilience, and “lead” students toward artistry built on efficiency and awareness. By bridging research and pedagogy, this session empowers music educators to design instruction that aligns with how the brain and body actually learn—developing not only better musicians, but better thinkers, movers, and lifelong learners.

PROGRAM NOTE • I Never Saw Another Butterfly

Lori Laitman’s *I Never Saw Another Butterfly* (2002) sets poems written by children imprisoned in the Theresienstadt concentration camp during World War II. Despite the devastating circumstances, the texts reveal striking resilience, clarity, and moments of hope alongside grief. Laitman’s luminous vocal writing, coupled with the transparent colors of alto saxophone and soprano voice, underscores both the innocence of the young poets and the unimaginable weight of their experiences.

The title comes from a poem by Pavel Friedmann, whose fleeting image of a butterfly becomes a haunting symbol of life, beauty, and freedom amid destruction. Laitman’s music allows the children’s words to speak with disarming directness: soaring lyrical lines convey wonder and longing, while angular gestures and stark harmonies reflect loss and fear.

In giving voice to these poems, Laitman transforms fragments of memory into living song, reminding us of the endurance of the human spirit—and in particular, the courage of children whose creative expression persisted even in the darkest of times. This music performance will be punctuated by a powerful art element, lending Laitman’s work a visual gravity as well.

Angelo Gabriel Tavares is a violist, sculptor, and researcher from Porto Alegre, Brazil. He studied a Bachelor of Music in Viola Performance at the Federal University of Rio Grande do Sul. As a sculptor, was selected for exhibition at Rio Grande do Sul. As a musician, he won young artist competitions, served as principal viola in the Philharmonic Orchestra UFRGS, taught students with ADHD and autism, and led group lessons in social projects. As a researcher, his works were accepted for conferences and received a master's fellowship from Southern Illinois University.

**ABSTRACT • Modeling the Aesthetic Experience of Music and Sculpture:
Asymmetric, Affective Facial Expressions using Russell's Circumplex Model**

BACKGROUND

The human face has long served as a central medium for emotional expression and aesthetic significance. Georg Simmel emphasized its unifying visual function, while E. H. Gombrich discussed perceptual constancy enabling facial recognition despite variation. Yet, classical sculpture, often bound by symmetry, can limit individual differentiation. This research investigates asymmetric facial expressions in sculpture and their effects on cognitive processing and emotional perception.

AIMS

Extending beyond visual analysis, this study integrates sculpture with music to explore cross-modal emotional perception. Presented in 2024 at an undergraduate music conference, the project examined how sculptural facial expressions influence musical affect. An interactive auditory component is being developed for future ceramic exhibitions to highlight the dynamic unfolding of emotional meaning across media.

METHOD

Five sculptures representing divergent affective states were created, informed by Russell's Circumplex Model of Affect. Sixty undergraduate music students viewed photographs of these works and provided qualitative responses that guided the composition of new musical pieces. Results were compared with AI-based facial expression recognition data.

RESULTS

The study yielded a rich and multidimensional dataset. Qualitatively, new music was composed in response to human perceptions of sculptural expressions. Quantitatively, distributions of affective responses were computed from questionnaire data and AI models. This interdisciplinary approach bridges cognitive psychology, computational analysis, and artistic practice, providing a novel framework for studying perception, emotion, and artistic interpretation. The findings have implications for affective computing, AI-driven emotion recognition, and human-computer interaction – including data sonification with or without AI.

Tyson VandenBrook is an up-and-coming composer who has a strong focus on thematical and cinematic percussion-based music. As a freshman at Murray State University, he strives to blend unique, ambient soundscapes with more contemporary percussion ensemble writing, drawing inspiration from film and video game scores. He aims to create deeper personal connections with listeners and draw them into the worlds his pieces portray. His work "Marvel" was played at the 2024 KMEA conference as one of the performing groups, and "Fireflies" was premiered at Lovett Auditorium at Murray State University on May 12th, 2025. Currently, Tyson is majoring in music and exploring new approaches to expand the contemporary side of percussion ensemble works.

Described as a clarinetist with a gift for “accentuated juxtaposition of lyrical lines and passage work” (The Clarinet Online), **Lucas Willsie** has established himself as a dynamic performer and educator. Dr. Willsie is currently a faculty member at Central Methodist University in Fayette, Missouri, where he teaches woodwinds and music theory. As a soloist, Dr. Willsie has performed across North America and Europe, captivating audiences with his artistry and versatility. He is a member of the Hijinx Clarinet Quartet, an ensemble that blends traditional chamber music, contemporary compositions, and multimedia to create diverse and innovative performances. Additionally, he regularly performs at the Arrow Rock Lyceum Theatre, contributing to their celebrated summer musical productions. He has been featured as a soloist with the Columbia Jazz Orchestra, the Marshall Philharmonic Orchestra, and the Truman State University Symphony Orchestra. Dr. Willsie earned his Doctor of Musical Arts in clarinet performance from the University of North Texas, where he served a Doctoral Teaching Fellowship in Woodwinds. He holds a Master’s degree in clarinet performance from the University of Nebraska-Lincoln, where he served as a Graduate Teaching Assistant, and Bachelor’s degrees in music education and clarinet performance from Truman State University. His principal teachers include Dr. Kimberly Cole Luevano, Dr. Diane Barger, and Dr. Jesse Krebs. He continues to inspire audiences and students alike with his dedication to advancing clarinet performance and pedagogy. Dr. Willsie is an Artist with Henri Selmer Paris and performs on Présence clarinets.

PROGRAM NOTE • Unaccompanied, Unbounded: Latin American Voices for Solo Clarinet

This program of three unaccompanied clarinet works by Latin American composers—Cinco Bocetos (Roberto Sierra), Dunas (Mónica Cárdenas Ormeño), and Estudio Rítmico (Miguel Del Águila)—is framed around the theme, “Grow, Create, Lead.” Together, these works showcase the growth of clarinet repertoire beyond its European roots, reflecting the increasingly global and diverse landscape of contemporary performance. Sierra’s “Cinco Bocetos” channels Caribbean rhythmic vitality into modern concert language, while Cárdenas Ormeño’s “Dunas” evokes the shifting landscapes of Peru through textural and timbral exploration. Del Águila’s “Estudio Rítmico” highlights the clarinet’s percussive possibilities, turning rhythm itself

into a driving structural force. Presenting these pieces together champions both established and emerging Latin American voices and guides audiences toward a more inclusive understanding of the clarinet's solo literature. This program demonstrates that to grow is to embrace new repertoire, to create is to transform cultural traditions into innovative music, and to lead is to bring underrepresented voices to the center of performance.

Xinyu Wu is a pianist, conductor, and vocal coach currently residing in Champaign Urbana. She is currently a doctoral student at University of Illinois Urbana Champaign in vocal coaching and accompanying.

Kristen Yeon-Ji Yun, a clinical associate professor in the Department of Music in the Patti and Rusty Rueff School of Design, Art, and Performance at Purdue University, is active as a soloist, chamber musician, musical scholar, and clinician. Her recent CD "Summerland" has excellent reviews from New Classics UK, American Record Guide, and was broadcast nationwide by radio stations such as WQXR, WCNY, WBAA, and NPR Sonatas and Soundscapes.

Before joining Purdue, she was an assistant professor (2012-2018) and associate professor (2018-2021) of Lower Strings at Colorado Mesa University. Before 2012, she taught at Indiana Wesleyan University, DePauw University, Indiana University String Academy, Indiana University Jacobs School of Music, and Seoul National University as an instructor. Yun was a principal cello in Grand Junction Symphony Orchestra, and a member in Lafayette Symphony Orchestra, and Korean Symphony Orchestra.

She received the Doctor of Music on cello performance in 2012 from Indiana University Jacobs School of Music at Bloomington, where she studied with the world-famous cellist Janos Starker. She also has the Performer Diploma from the same school. She received master and bachelor degrees on cello performance from Seoul National University.

Yun performs on a French cello, made by Guersan in 1766."