



# The College Music Society

## 40<sup>th</sup> Great Lakes Regional Conference



March 10<sup>th</sup> & 11<sup>th</sup>, 2023

## **From the Conference Host**

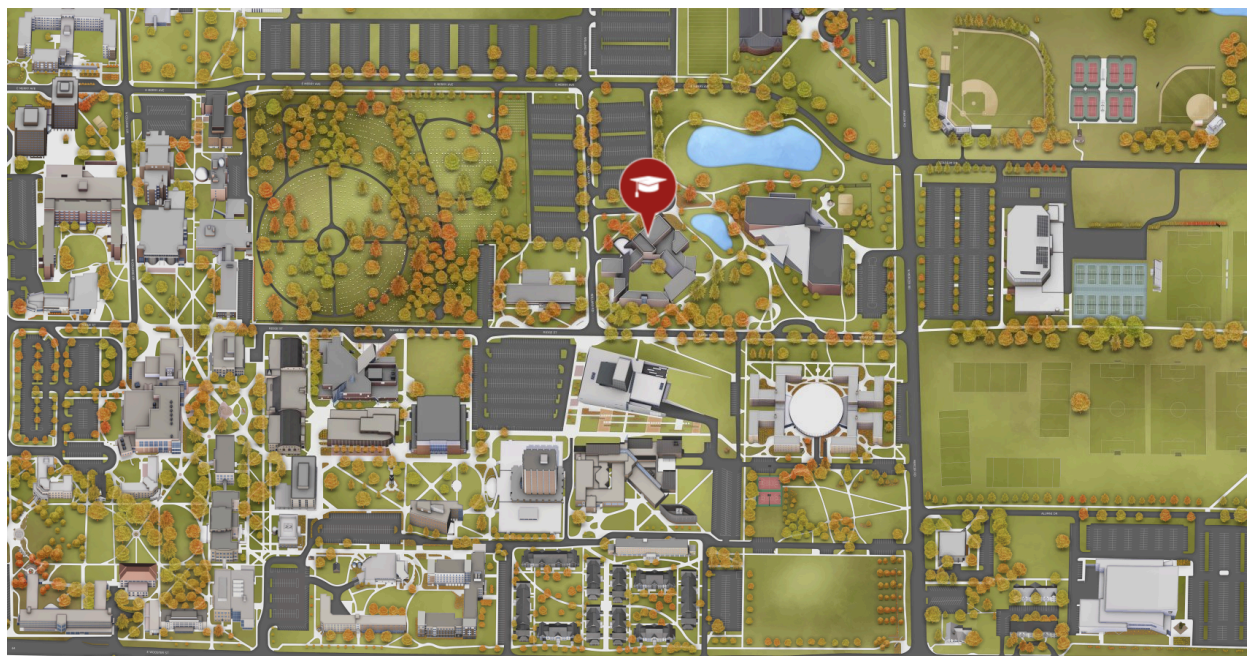
### **Location**

The CMS-Great Lakes Regional Conference venue is Bowling Green State University's College of Musical Arts, located in the Moore Musical Arts Center on BGSU Campus ([see map](#)). Registration is in the lobby in front of Kobacker Hall, right after the main building entrance. The conference sessions take place in Bryan Hall and the Choral Room (follow the signs from the lobby).

Convenient parking is available right in front of the Moore Musical Arts Center, in Lot C. Alternative parking is available in Lot N, near the Wolfe Center for the Arts and Jerome Library.

**Please see our Conference Website for Travel and Lodging Information**

**Campus Map (Moore Musical Arts Center highlighted with graduation cap)**



### **Local Restaurants: (Near campus & hotels)**

El Zarape  
Mexican  
1616 E. Wooster Street

Panera Bread  
1540 E. Wooster Street

### **Local Restaurants: (Downtown)**

Sam B's  
American; Steaks, Chops, Sandwiches  
146 N. Main Street

Call of the Canyon  
Sandwiches, Soups – vegetarian friendly  
109 N. Main Street

**Local Restaurants (near campus):**

Buffalo Wild Wings  
1150 E. Wooster Street

Chipotle  
1558 E. Wooster Street

Penn Station  
1616 E Wooster Street

Campus Pollyeyes  
Pizza, Stuffed breadsticks  
440 E. Court Street

**Local Restaurants (downtown):**

Sam B's  
American; Steaks, Chops, Sandwiches  
146 N. Main Street

Call of the Canyon  
Sandwiches, Soups – vegetarian friendly  
109 N. Main Street

Sterling's Amish Deli  
Sandwiches, Amish pies and desserts  
133 E. Wooster Street

Tropical Smoothie Café  
Smoothie Chain, sandwiches, wraps  
510 E. Wooster Street

Easy Street Café  
American; Burgers  
104 S. Main Street

Beckett's Burger Bar (location of Dutch Treat  
Dinner)  
American; Burgers with expanded menu  
163 S. Main Street

Clay Pot  
Bit more expensive, Eastern European, veg  
friendly  
182 S. Main Street

**CMS Great Lakes Local Arrangements**

Conference Host: Gene S. Trantham

**CMS Great Lakes Conference Committees**

Program Committee: Steven Weimer (chair), Amy Catron, and Keith Clifton

Composition Committee: Ralph Lewis (chair), Melissa D'Albora, and Dave O Mahony

**Regional Chapter Board**

Elisabeth Honn Hoegberg, President

Junghwa Lee, Vice President/President Elect

Nicholas Ross, Immediate Past President

Ben Fuhman, Secretary

Adrienne Wiley, Treasurer

Kate Hamori, Student Representative

**The College Music Society gives special thanks to the following:**

William Mathis, Dean, College of Musical Arts

Nora Engebretsen, Chair, Department of Musicology/Composition/Theory

Michael Laurello, Director of Recording Services

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Francisca Freitas, piano

Josh Heaney, saxophone & conducting

Christopher Murphy, saxophone

Eva Panagou, piano

Dan Piccolo, percussion

John Sampen, saxophone

Terri Sanchez, flute

Trishelle Wesley, BGSU Catering

Teri Gentry, BGSU Conference & Event Services

Iota Omicron Chapter of Phi Mu Alpha Sinfonia

## Schedule at a Glance

### Friday, March 10th

11:30am	Coffee and Registration — Kobacker Lobby (entrance near parking lot)	
	<b><u>Sessions in Bryan Hall</u></b>	<b><u>Sessions in the Choral Room (1040)</u></b>
12:30pm	President's Welcome	
1:00	Performance (Kim)	
1:45	Performance (Nordstrom)	
2:15	Performance (Yang And Olivia)	Lecture Recital (Qiang)
3:00	Performance (10th Muse Trio)	Lecture Recital (Miller)
3:30	Performance (Pergram)	Lecture Recital (Langer)
4:00	Lecture Recital (Wiley)	Lecture Recital (Lagrimas)
4:45	Showcase Performances (Dima/Pergram/Hood)	
6:00	Dutch Treat Dinner — Please join us at: <i>Beckett's Burger Bar &amp; Restaurant</i> <i>163 South Main Street in downtown Bowling Green</i>	
8:00	Composer's Concert I	

### Saturday, March 11th

8:00am	Coffee and Registration — Kobacker Lobby (entrance near parking lot)	
	Continental Breakfast — Kennedy Green Room	
	<b><u>Sessions in Bryan Hall</u></b>	<b><u>Sessions in the Choral Room (1040)</u></b>
9:00		Workshop (Bentley)
10:00	Performance (Minarcek)	Lecture Recital (Dima)
10:45	Performance (Lotti)	Paper (Heuschele)
11:15	Performance (Van Klompenberg)	Paper (Lewis)
12:00pm	Lunch and Business Meeting — Kennedy Green Room	
1:00	Keynote Speaker: Alyssa Greenberg (Bryan Recital Hall)	
2:00	Composer's Concert II	

## Keynote Speaker

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### **Alyssa Greenberg**

**Saturday, March 11, 2023**

**1:00 pm, Bryan Recital Hall**

#### **Title**

From Reciprocity to Solidarity: Cultivating Community Engagement in Arts Organizations

#### **Abstract**

Sixteen Black Barbers buzzed and bantered with emcee and TV host Toi Creel, above a soundscape by DJ Big Lou Da Mayor and a barbershop quartet, as over 450 majority Black and Brown attendees sipped swirled blue and red slushie cocktails resembling a barbershop pole and admired the performances of live haircuts inspired by works in the Museum's collection. This unique event was the Art of the Cut, organized by the Toledo Museum of Art in February 2019. The Art of the Cut was conceived and driven by Circle, an affinity group with a recently reseeded Circle Board and a mission to engage new audiences through inclusive and innovative programming.

This presentation will examine the Art of the Cut as the first of two case studies of Advisory-Committee-driven community engagement, and frame its successes as a reflection of cohesion among community stakeholders, funders, and institutional strategy.

With a second opportunity to launch an Advisory Committee at Toledo Opera, Dr. Greenberg shifted strategy in two key ways: compensating committee members and emphasizing thought leadership and guidance over work that displaced the duties of staff members. This process culminated in a suite of free public programming aligned with the contemporary opera *Blue* including virtual and in-person events; a partnership with the African American Police League and the Toledo Police Museum; and a documentary film featuring interviews with opera experts and Toledoans with lived experience with law enforcement.

At its best, community engagement can be a lever for justice by expanding the porosity between an arts organization and the local community; cultivating cultural competence in performances and programming; and creating space for underrepresented voices on the Board of Trustees, on stage, behind the scenes, and in the audience. At its worst, even a well-intentioned community

engagement initiative can result in enacting micro- (or macro-) aggressions; exploiting community members; and reinforcing the cultural barriers that the initiative was designed to dismantle.

While community engagement positions have proliferated in the past 5-10 years and other professionals have engaged in similarly iterative processes, no publication, professional organization, or formal network currently exists for community engagement workers in arts and cultural institutions as there are for educators or curators. This presentation is intended to explore community engagement through the lens of labor justice and racial justice, as a beacon for how arts stakeholders might exchange insights and develop a shared understanding of best and innovative practices in community engagement.

### **Biography**

Dr. Alyssa Greenberg is an academic, facilitator, and organizer who specializes in community engagement and racial justice in the arts. In March 2023, she will begin a new position as Audience Engagement Manager at the Chicago Symphony Orchestra.

As the former Community Engagement Director at Toledo Opera, she managed the Community Engagement Advisory Committee and adult public programming, centering the relevance of opera to contemporary issues, as Toledo-area residents experience them. She oversaw the strategic initiatives to emphasize racial justice and expand community partnerships. During COVID-19, she led Toledo Opera's institutional pivot from main stage opera to outdoor and virtual programming and raised over \$150,000 to support community engagement.

Previously, she completed a postdoctoral Leadership Fellowship at the Toledo Museum of Art where she served on the Museum's Executive Team, expanding the porosity between the Museum and the local community through initiatives including re-launching Circle as an affinity group to engage new audiences and establishing The Art of the Cut, an event partnering with local Black barbers as artists.

Dr. Greenberg is a founding member of Museum Workers Speak collective, who since May 2020 has raised over \$120,000 for museum workers impacted by COVID-19. Soon to be a nonprofit, the collective distributes one-time gifts of \$500 to eligible applicants as determined through a lottery system.

Dr. Greenberg is a founding member of the Northwest Ohio Democratic Socialists of America. She is on the Advisory Board for the Steinem Sisters Collection at the Toledo Lucas County Public Library and the Eberly Center at the University of Toledo, and a Pillar Committee Member of the Toledo Racial Equity and Inclusion Council (TREIC).

Alyssa Greenberg received her B.A. in art history from Oberlin College, her M.A. from the Bard Graduate Center with a concentration in the history and theory of museums, and her Ph.D. in art history from the University of Illinois at Chicago. She is originally from Brooklyn, NY.





Program notes:

Taiwan, an island colonized by Dutch, Spain and Japan in the 17th century, and a location that could mean a country for some and a province for others, has long been a place of ambiguity. An ambiguity of cultural identity and international placement. The Taiwanese literature movement in the 1970s celebrates for the first time the island's own history and tradition that was being suppressed due to government policies. Since then the artistic outputs highlighting Taiwan's distinct characteristics sprouted. This urge to be included locally and internationally continue to this day. Taiwan embraces western advancement economically and socially, in the meantime is rooted in Chinese culture ethnically and historically. The compositions featured in this performance are examples of diversity and inclusion, incorporating western composition techniques with traditional Taiwanese folk materials in melodies and storytelling.

Tyzen Hsiao is a prominent music figure during the Taiwanese literature movement of the 70s, who resides in Los Angeles later part of his life. His piano suite Memories of Home depicts celebrations, struggles, and memories of life in Taiwan, which could have been portrayed differently in public. (Taiwanese was a suppressed but main spoken language for example). The second piece Gin-A Koa (Children's Song) for violin and piano was written in 1997 by award-winning composer Chih-Chun Lee. According to Lee, this music "ties together dualities: European vs. Asian music, 'pop' vs. 'serious' music, and folk vs. classical music. It is based on adorable Taiwanese Children's tunes, yet they are set in interesting and unlikely ways."

**Concurrent Session 2 — Choral Room**

*Session Chair: Ralph Lewis*

**2:15**            **Lecture Recital:** The Unforgotten Tunes of African American Composer:  
William Grant Still

Nanyi Qiang (Central State University)

Abstract:

Some might say that the history of African-American classical music is a history of a struggle for recognition. William Grant Still was born in Mississippi during the segregation. He was the first African American composer to have a symphony performed by a professional orchestra in the US. He also became the first African American to conduct a major orchestra (LA Philharmonic, 1936) in the United States.

This lecture-recital discusses the pedagogical aspects of Still's piano works, including "Three Visions"(1935) and "A Deserted Plantation" (1933). In "Three Visions" Still depicted his own imaginations and reflections from the spirit world. The second movement, "Summerland" is undoubtedly his most popular movement, with lush impressionistic writing combining with blues harmonies and pentatonic melodies to create a portrait of afterlife and serene beauty. This lecture-recital showcases the technique evidences of "Bel Canto" articulation and balancing texture, both of which are abundant throughout "Summerland". This lecture-recital also discusses how the six-movements "A Deserted Plantation" proves to be an excellent choice for teaching intermediate and advanced students in the pre-college and college levels.

In short, William Grant Still's piano works deserve equal attention as other standard piano repertoire. His styles of spiritual, blues, jazz, and classical infusion are relevant to today's piano teaching. This lecture-recital calls for more awareness about African American classical piano repertoire. We hope to promote and elevate them to a more diverse piano performance and pedagogical world.

**2:45**            **Break** (15 minutes)

### **Concurrent Session 3 — Bryan Recital Hall**

***Session Chair: Elisabeth Honn Hoegberg***

**3:00**            **Performance:** Expressions of Nature: 21st Century Compositions which Examine the Natural World and Our Role Within It

10th Muse:

Kylie Stultz-Dessent (Purdue University Fort Wayne School of Music)

Kathleen Carter Bell (Tennessee State University)

Sara Fruehe (Indiana University)

Program:        Chron3ffect  
                    Sequoia Trio

Theresa Martin  
Jenni Brandon

#### Program notes:

For millennia, humans have used art to better understand the world around us. Humanity's attempts range from prehistoric cave paintings in Lascaux to the philosophical writings of Aristotle. From the poetry of Emily Dickinson and the landscape paintings of Cezanne to the portraiture of Mary Cassatt. The human race has exhibited a constant drive to explain and celebrate our physical world, and, in so doing, we have learned to better understand ourselves. In this tradition, our performance presents two twenty-first century composers' insightful explorations of nature's impact on humanity.

Theresa Martin's Chron3ffect was inspired by Daniel Pink's book *When: The Scientific Secrets of Perfect Timing*. "Everybody has a chronotype, a pattern of circadian rhythms that influence our physiology and psychology. Scientists have found there is a pattern of peak, trough, and rebound of mood throughout the day...[Musically,] you will hear a similar progression of rhythms and melodies in each instrument, but at different times." Jenni Brandon's Sequoia Trio was influenced by a trip to Sequoia National Park in July of 2008: "I was inspired by the great trees. I knew that these would be the basis for the new work, and in searching for a voice of these great trees I turned to the words of John Muir for inspiration. Each movement takes a quote from John Muir's book *The Yosemite* and uses it to inspire the music." It is our hope that these works will invite exploration of nature's impact in our listener's own lives.

**3:30 Performance: The Dragon Dream Project**

Aaron Pergram (Miami University)

Program:	Song of Zhu	Tao Li
	Dragon Dancing	Chong Kee Yong
	Song of the Yue Boatman	Chi Wang

Program notes:

Throughout my career, I have developed a genuine and serious affection for Chinese culture, language, literature, history, and philosophy. Therefore, I combined these affections with my performance craft by engaging creatives from the Chinese nations. For this project, I aimed to promote Chinese composers, or composers born abroad of Chinese heritage (Chinese diaspora) by commissioning new works for the bassoon. Regardless of the form, instrumentation, genre, medium, or length, the compositions for this project adhered to the vision “The Dragon Dream” (龙之梦). This dream is an intangible concept seeded in the minds of China’s youth, or the youth of those born abroad of Chinese heritage, with knowledge of the culture’s former greatness and power, which institutes a nearly insurmountable challenge to hew to, or perhaps reclaim the status of the culture’s former glory. This journey is often personal and can be experienced spiritually, emotionally, psychologically, and in many other ways. Regardless, receiving a calling from the honorable ancestral homeland can be experienced through oral histories, memories, dreams, spiritual connections, and unidentifiable pressures from the supernatural forces of the unrelenting dragon within oneself. The following performance presents three of the compositions submitted for this project.

***Session Chair: Nicholas Ross***

**4:00 Lecture Recital: A Mighty French Four: Undiscovered Piano Works by French Women Composers Louise Farrenc, Melanie Bonis, Cecile Chaminade, and Lili Boulanger**

Adrienne Wiley (Central Michigan University)

Abstract:

Piano music written by French women composers has unfortunately been overlooked. Oftentimes we think of the great masters of French piano music as being works only by Debussy and Ravel. There were, however, several French women composers who made an impact with their teaching, performing, and composing. These women were notably Louise Farrenc (1804-1875), Melanie Bonis (1858-1937), Cecile Chaminade (1857-1944), and Lili Boulanger (1893-1918). This group of four women shared some commonalities beyond being French: they were born into families who recognized their musical talent (albeit Bonis’ and Chaminade’s families were not keen on the idea of their daughters composing), they hailed from the Romantic era; studied at the Paris Conservatoire; and all wrote compositions for piano.

These women contributed music in a heavily dominated male field and despite this, their music was recognized and published. Louise Farrenc, excelled as a concert pianist and teacher. In addition, she wrote a substantial amount of music for piano. Melanie Bonis endured tauntings by her male colleagues while at the Conservatoire because she was a female composer. She gained

equal footing with her male counterparts and wrote well over 300 pieces for the piano. Cecile Chaminade, who had to overcome a father's stubborn attitude towards women composers, contributed a wealth of works for the young pianist. Finally, Lili Boulanger, whose life was cut short due to her health issues, contributed several piano pieces that bear recognition.

Today's recital will feature selected piano works that highlight the contributions by these composers.

### **Concurrent Session 3 — Choral Room**

*Session Chair: Steven Weimer*

**3:00**            **Lecture Recital:** First Recordings: Newly Discovered Virtuoso Solo Music for the Viola d'Amore from the Classical Era

Paul Miller (Duquesne University)

Abstract:

I propose to present two virtuoso pieces for the viola d'amore at a lecture-recital. The solo pieces were composed by Franz Götz and Josef Fuchs around 1800. They are part of an extraordinary set of 26 solo "Galanteries" recently discovered at the Czech Museum of Music (CZ-Pnm).

About Götz we know much: he was Kapellmeister for Archbishop Colloredo in Olomouc, a court where interest in the viola d'amore dates back over a century. Both W.A. Mozart and Salieri personally knew Götz and thought highly of him. About Fuchs almost nothing is known. Perfectly preserved and painstakingly copied in a steady and sure hand, the Galanteries display an astonishing familiarity of the technical possibilities of this unusual instrument, which in the 1790s typically had seven playing strings and seven sympathetic (or resonating) strings.

I recorded seven Galanteries for a major independent classical label. My album will be released in spring 2023, and contains other newly-discovered viola d'amore music. Among the many remarkable Galanteries, the final multimovement tour de force is written almost entirely as a "flageolet solo" (Ex. 1). No. 21 (Ex. 2) departs from normative formal expectations to achieve highly expressive rhetoric.

The viola d'amore is typically tuned to the key of the piece. As a practical matter, I propose to perform one Galanterie live, and present another on video. This is to ensure that the instrument's intonation stays true; as Leopoldo Mozart noted, it frequently suffers from this defect.

**3:30**            **Lecture Recital:** Improvisation as Political Resistance: Frederic Rzewski's North American Ballads

Michael Langer (University of Mary)

Abstract:

Frederic Rzewski's (1938-2021) North American Ballads (1979) for solo piano is a group of political works that include improvisation. These Ballads can pose challenges to performers in terms of interpreting their nuanced historical and political ideology. My lecture recital shows how Rzewski's political ideology manifests in the Ballads, especially in the improvisation

included in the score. I argue that this work acts as an object of political resistance and that when the performer improvises, they too embody resistance. This is based on my assertion that, to Rzewski, improvisation allows the performer the power to resist the hegemony of composer authority by way of inserting their own “voice” into performance.

I highlight the third movement, “Down by the Riverside,” a series of variations based on the same song which had been used as part of political resistance to the Vietnam War. I explore the philosophical implications of this work and offer my interpretive recommendations to performers.

***Session Chair: Kevin Nordstrom***

**4:00**            **Lecture Recital:** Performer's Choice: Elements of Chance Music and Creativity  
in Dianne Goolkasian Rahbee's Piano Preludes  
Leonidas Lagrimas (Western Carolina University)

Abstract:

For many female composers of past and present, the shorter piano work known as the "character piece" represented the opportunity to develop their own unique voice and the freedom to push the boundaries of piano music. These character pieces by female composers hold even more relevance for 21st century audiences when we consider them from a social and cultural context.

What happens when we combine the narrative possibilities of the character piece with elements of chance music and creative decision-making? The piano preludes of contemporary Armenian-American composer Dianne Goolkasian-Rahbee are renowned in the piano pedagogical literature for their innovative yet accessible writing and their representation of her "trademark" compositional style. Rahbee's preludes offer many opportunities for the performer to find their own creative voice through elements of chance music and decision-making in interpretation.

Because of these open-ended "chance" elements, many of Rahbee's preludes have the potential to sound completely different with each performance. These elements of choice, creativity, and chance music all reflect Goolkasian-Rahbee's unique approach to composition as a reflection of one's life experiences and her unique perspective as an Armenian-American female composer.

This piano pedagogy lecture recital will explore chance music and creative elements of three of Goolkasian-Rahbee's preludes: op. 87 no. 2 "Lullaby for Elias", op. 138 no. 1 "Escape to Innerspace" and op. 69 "Twilight". These preludes will be performed and discussed within the context of influential preludes by Chopin and Debussy, as wonderful pedagogical additions to the teaching repertoire.

**4:30**            **Break** (15 minutes)



## **Saturday, March 11th**

**8:00am**      **Coffee/Registration — Kobacker Lobby (entrance near the parking lot)**

**Continental Breakfast — Kennedy Green Room**

**Session 5 — Choral Room**

*Session Chair: Steven Weimer*

**9:00**    **Workshop: Vocal Resonance for All: Anatomy and Action**

Julia Bentley (Independent Scholar)

Abstract:

How often are instrumentalists admonished to "really sing that line?" Acoustics and Voice Science have achieved a synthesis in the applied studio over the past 20 years; today's voice students are often fluent in the properties of a non-linear source-filter model and formant tuning. Have composers, conductors and instrumental collaborators kept up? Designed for the instrumentalist, this pragmatic workshop cuts to the chase with practical definitions of resonance and vowel formants, and explores their impact on expressive timbre, intonation and text comprehension. The presenter will share slides illustrating the physiology of primary vocal tract resonances and basic interactions of the harmonic series with those resonances as a lens through which distinctions in voice type can be understood. But the fun comes next, as intrepid "non-singer" volunteers are guided through basic vocalises designed to highlight the transition beyond spoken tessitura. What do clarinets, cellos, and steel drums have in common with the most human of instruments? Are resonance strategies the unified theory that can shatter the presumed compartmentalization of singers and instrumentalists?

**Concurrent Session 6 — Bryan Recital Hall**

*Session Chair: Ralph Lewis*

**10:00**      **Performance: Memorial and Memory in Contemporary Experimental Music and Dance**

Mike Minarcek (Sinclair Community College)

Program:	Overlapping Voices in a Funeral Home Reception	Dave O Mahony
		Dance by: Kayt MacMaster
	Dick and Janes / Another Chance So Suite	Ralph Lewis
		Dance by Sara Hook

Program notes:

In "Memorial and Memory in Contemporary Experimental Music and Dance" I present two recently commissioned solo percussion works that take on elements of contemporary experimental practice. In the first work, "Overlapping Voices in a Funeral Home Reception Room," the give and take of carefully created electronics and my ability to draw on my

interpolative skills as a percussionist are on display. In its mournful, ritualistic space, this experimental work pushes through its abstractions and into cathartic spaces and feelings. The choreographer responds and dialogues with these themes in a concurrent dance work that focuses on her current project about “unearthing the haunted institution of motherhood.”

In the second work, “Another Chance So Suite,” the increasingly long history of American Experimental music is the jumping off point for the music composition and the dance work created in collaboration with it. It is written to celebrate the 70th anniversary of Merce Cunningham’s first aleatoric work, “Suite By Chance,” that premiered in 1953. The intensive musical work operates in a way that draws out choreographic contingencies toward particular sonic results. The dance work that appears alongside it, “Dick and Janes,” explores this Cunningham connection, draws on the choreographer’s formative experience with other avant-garde mentors from that generation, as well as the elements of gender expression (the dance’s title refers to the classic early reading books featuring Dick, Jane, and Spot).

## **Concurrent Session 6 — Choral Room**

*Session Chair: Paul Miller*

**10:00**            **Lecture Recital:** Music in the Balkans – A Romanian folk tale  
Catalin Dima (Southeastern Oklahoma State University)

Abstract:

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

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

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

**10:30**            **Break** (15 minutes)



Alisya and Lisa Neher were written specifically because of the circumstances in the summer of 2020. damali willingham's work was written in early 2022 for bassoonist Amy Pollard and explores their experiences as a Black Queer person.

## **Concurrent Session 7 — Choral Room**

***Session Chair: Ben Fuhrman***

**10:45**      **Paper:** The Evolution of Eclectic String Styles in Music Education 1967-2017  
Emily Heuschele (University of Minnesota)

Abstract:

From early models of student string ensembles inspired by professional touring orchestras of the nineteenth century, string education in the United States evolved to incorporate a mosaic of string styles from distinct musical traditions. Eclectic string styles include musical genres featuring instruments of the violin family such as fiddling traditions, mariachi, jazz, and popular music. The roots of eclectic string styles are deeply embedded in the history of North America; their emergence in string education arose from the Civil Rights Movement, the subsequent critical examination of music education at the Tanglewood Symposium of 1967, and the resulting initiatives in multicultural and popular music. Eclectic string styles began to gain traction as string educators recognized the motivational potential of diverse genres; these styles became ubiquitous at string education conferences in the twenty-first century yet remain largely unrepresented in academia. Tracing the evolution of eclectic strings in American music education through contemporary pedagogical articles, archival materials, and the stories of integral string educators revealed enthusiasm and innovation alongside challenges to dissolving the racial and social hierarchical structures inherent in institutionalized string education. Pivotal events and prominent characteristics were used to define three historical periods in the evolution of eclectic string education: Exploration, Development, and Institutionalization. Using a double lens to view arts education as both an inclusionary and exclusionary architecture, contemporary string education in the United States is simultaneously inclusive of a diverse mosaic of string traditions while exclusive of elements outside of the quintessential practices of Western European classical art music.

**11:15**      **Paper:** All Score Urbana: Reflecting on Six Years of Community Engagement  
Composition Workshop Practices  
Ralph Lewis (Independent Scholar)

Abstract:

In this presentation, the founder and lead teaching artist of Community Engagement Composition Workshop Practices will reflect on the experiences and lessons learned through out the community engagement composition workshop's six years of program offerings. Founded in 2016, this program was envisioned as a series of free-to-the-public, in-person workshops in community spaces that would feature composer and performer faculty on-site to help coach, test, and perform new compositions. Throughout the years, the program has developed as it has built better connections with community members and spaces, as well as adapted to the challenges from the COVID-19 pandemic. Topics will include the problem-solving around remaining a free-to-the-public program, how integrating composition and performance faculty in teaching artist roles has allowed for more flexibility and community connection-making, and the ongoing

process of following through on pursuing the kind of community engagement that values community members' traditions, visions, and needs rather than a proselytizing version of community outreach. An additional topic, regarding how graduate students and adjunct faculty can develop community ties amid frequent professional relocations, will be addressed as well, as it is part of what made (Name of Program's) founder decide to begin this project while in graduate school rather than afterwards. In presenting this talk, it is hoped that these real experiences, issues and problem-solving, and the ongoing, often imperfect work in creating more welcoming, inclusive creative spaces can inspire similarly accessible, community-specific programs in the United States.

**11:45**            **Break** (15 minutes)

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**12:00pm**        **Lunch and Business Meeting — Kennedy Green Room**

**1:00**            **Keynote Address by Alyssa Greenberg — Bryan Recital Hall**  
From Reciprocity to Solidarity: Cultivating Community Engagement in Arts Organizations (please see pp. 6-7 for abstract and biographical information)

**2:00**            **Composer's Concert II — Bryan Recital Hall**  
Program notes provided at the concert

## **Biographical Information**

Founded in 2022, **10th Muse** is a reed trio which is passionate about performance, musical education, and scholarship. Members include Kathleen Carter Bell (oboe), Kylie Stultz-Dessent (clarinet), and Sara Fruehe (bassoon). Through innovative programming, community outreach, and new musical commissions, 10th Muse aims to elevate the reed trio genre and its repertoire. Recently, 10th Muse was invited to join the artist faculty roster of the Indiana University's Summer Music Clinic in Bloomington, Indiana. Upcoming projects include recitals throughout central and northwest Indiana featuring music by women composers. Members of 10th Muse enjoy varied careers as performers and educators. Oboist Kathleen Carter Bell serves as Instructor of Oboe and English Horn at Tennessee State University. Kathleen has received grants through the Alabama State Council on the Arts and IDRS to commission new works and record an upcoming commercial CD. She recently gave performances at the IDRS (Boulder), NFA (Chicago) and CMS (Rochester) conferences. Clarinetist Kylie Stultz-Dessent serves as Assistant Professor of Music at Purdue University Fort Wayne and is the Artistic Director of the Indiana Clarinet Experience. Recent performance highlights include ClarinetFest (Reno) and a residency at the San Francisco Exploratorium. Bassoonist Sara Fruehe has performed at competitions, festivals, and provided educational outreach throughout the United States and internationally. She has held the position of second bassoon with the Terre Haute Symphony (IN) since 2017, and in August 2022, she joined the IU Jacobs School of Music as Visiting Assistant Professor of Music.

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Mezzo-soprano **Julia Bentley** enjoyed an eclectic performing career spanning opera, chamber music, and newly composed works before accepting positions at the University of Missouri and the Jacobs School of Music at Indiana University, where she taught applied voice, graduate vocal pedagogy and graduate Art Song Literature. Now, advocating for the explicit application of resonance strategies in the service of unbounded expressivity is her favorite thing to do! Dr. Ronald Scherer (Distinguished Research Professor in BGSU's Department of Communication Sciences) names her a master teacher, "one of only a few contemporary singing teachers who know how to equally apply current acoustic understanding, effective imagery, interpretation of text, differentiation of language requirements, nuance of color and meaning, and empathy for the student."

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**Michael Boyd**, Associate Professor of Music at Chatham University, is a composer, scholar, and experimental improviser. His music embraces experimental practices such as installation, multimedia, and performance art, and has been performed in a variety of venues throughout the United States and abroad. His user-driven installation Confessional won the 2016 FETA Prize in Sound Art. Boyd has published articles in Perspectives of New Music, Tempo, and Notes. He is active in his community, currently serving a third elected term on the Wilkins Township Board of Commissioners. Boyd often bikes to work and competes in mountain bike races.

**Benjamin Damann** is a composer, percussionist, music technologist, and educator currently residing in Perrysburg, Ohio. Among others, he has been commissioned by the Eastern Illinois University Percussion Ensemble, the SPLICE Ensemble, Apply Triangle, the Plauger-Klauss Duo, and more. His works, performed and recorded throughout the United States at such events as NYCEMF, EMM, and the SEAMUS national conference, are inspired by probability, indeterminacy, improvisation, and the timbral manipulation of acoustic instruments through both physical preparation and electroacoustic augmentation.

Benjamin's recent works have focused on idiomatic harmonic gestures of jazz as applied to post-tonal harmony, the maximization of contemporary techniques and timbral possibilities, and the application of twentieth-century poetic forms in musical contexts. His research interests include xenharmonic tuning systems and the complex applications of both rhythm and meter in the music of Unsuk Chin and Gerard Grisey.

As a performer, he is devoted to realizing experimental works for solo snare drum and multi-percussion as well as programming software interfaces to aid in the performance of such works. His background in percussion has also led him to teaching opportunities from fifth-grade beginning band to university marching bands. Benjamin holds a BM in percussion performance with a concentration in music composition from Eastern Illinois University, where he studied with Dr. Brad Decker and Professor Jamie Ryan, an MM in Music Composition from Bowling Green State University, where he studied with Dr. Elaine Lillios, Dr. Mikel Kuehn, and Michael Laurello, and is currently pursuing his PhD at the University of North Texas.

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Hailed as a pianist that displays “an expressive and unleashed interpretation, transcending all the technical challenges of the score...a gift to the audience” (Romanian Music Radio), **Catalin Dima** has established himself as one of the leading artists of his generation. Catalin performed in acclaimed venues including the Weill Recital Hall at Carnegie Hall (NYC), the Klavierhaus (NYC), the Romanian Cultural Institute (NYC), the Preston Bradley Hall (Chicago), the Romanian Embassy (Washington D.C.), the Cosmos Club (Washington D.C.), and the Romanian Athenaeum (Bucharest, Romania).

His engagements with orchestras include concerts with the George Enescu Philharmonic Orchestra (Romania), the Pitesti Philharmonic Orchestra (Romania), the Washington Sinfonietta (Washington D.C.), the Shenandoah Conservatory Symphony Orchestra (Winchester, VA), and the Symphonic Winds (SOSU).

In his pursuit for innovative programming, Catalin combines mainstream and rare piano repertoire, often focusing on Romanian, American, and Japanese composers. A frequent guest artist and adjudicator, Catalin Dima is a member of the Music Teachers National Association and College Music Society. He has served as a judge for festivals and competitions such as the Denison Piano Competition (TX), the 26th Washington Conservatory of Music Festival (Washington D.C.), the Hubbard-Males Piano Competition (OK), the NVMTA Piano Achievement Awards (VA), and the Shenandoah Conservatory Arts Academy Festival (VA).

A native of Romania, Catalin holds degrees from Shenandoah University (D.M.A.), Mannes School of Music (M.M.), and the Romanian National University of Music in Bucharest (M.M., B.M.). Currently, Catalin serves on the music faculty at Southeastern Oklahoma State University.

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

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

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**Ben Fuhrman** is a composer, musician, programmer, and coffee aficionado. As a result, he writes music with a focus on technology, including acousmatic, interactive, and improvisatory works. His degrees are from Michigan State University (D.M.A and M.M in composition), and Hope College (B.Mus in violin performance). His teachers include Ricardo Lorenz, Mark Sullivan, Steve Talaga, Rob Lunn, and Mihai Craioveanu.

He has had works commissioned from a number of performers, including Drake Dantzler, Violet, Jeffrey Loeffert, Nathan Boggert, the H2 Quartet, the East Lansing High School Orchestra, REACH Studio Art, and the MSU National Superconducting Cyclotron Laboratory and Facility for Rare Isotope Beams, and has been performed throughout the world. He was also the recipient of a billboard dedicated to his music from the Arts Council of Greater Lansing – possibly the first composer in the US to receive one. His solo albums *Concrete Oasis* and *Synthesizer and Computer Works* are available online, among others on the Albany Records, Argali Records, Blue Griffin, Elmstreet, and SEAMUS labels.

He maintains an active role as a performer and teacher of composition and music technology at Oakland University. For more information, check out [www.benfuhrman.com](http://www.benfuhrman.com)

**Kakia Gkoudina**, from Thessaloniki, Greece, is an international doctoral student in Composition at Michigan State University. She has ample experience in composing music for plays, films and documentaries and was a finalist in the 2019 Kaleidoscope Call for Scores. One of her main interests is creating multimedia works involving acoustic instruments, electronics, film and sound design. Gkoudina earned her Master's Degree in Composition at Michigan State University under the guidance of A. Bacon, D. Biedenbender and L. Goeringer. She is currently pursuing a doctorate degree with a focus on composition and audiovisual narrative, with Dr. Mark Sullivan.

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

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As a faculty member at the University of Minnesota, **Emily Heuschele** teaches courses in music education methods, curriculum design, and assessment. She also coordinates and supervises student teachers and field experience placements. Previously, she was an orchestra teacher at elementary, middle, and high schools in the Chippewa Falls and Eau Claire school districts of western Wisconsin. More recently, she taught string methods at Augsburg University and served as an arts coordinator for the Minneapolis Public Schools. She is currently active as a violinist, violist, judge, and clinician in the metro area and serves on the Minnesota state board for American String Teachers Association. Her research interests include music education history, alternative ensembles, vernacular music, and music teacher education. She holds a bachelor's degree in music education from the University of Wisconsin – Eau Claire, and a M.M. and Ph.D. from the University of Minnesota.

**Dr. Carly Hood** is a saxophonist and music educator from the Cincinnati metropolitan area. She is an Adjunct Professor of Saxophone at Thomas More University and Adjunct Faculty of Music at Cincinnati State Technical and Community College. Dr. Hood recently completed her Doctor of Musical Arts in Saxophone Performance at the University of Cincinnati College-Conservatory of Music (CCM) with a cognate in Music History. During her time at CCM, Dr. Hood served as Graduate Assistant for both the Saxophone Studio and Music Education division. Dr. Hood is an active performer in both solo and chamber capacities. She was the baritone saxophonist in the Rhine Quartet, 2018 Winners of the Ohio MNTA competition and Semifinalists in the 2018 NASA Saxophone Quartet competition, and current baritone saxophonist of the Cincinnati Saxophone Quartet. Dr. Hood is an experienced soloist, most recently performing Roshanne Etezady's new saxophone concerto Negative Split. She has performed with several area orchestras, including the Columbus, Lexington, Springfield, and Kentucky Symphony Orchestras. Prior to her doctoral studies with Dr. James Bunte at CCM, Dr. Hood received a Masters in Saxophone Performance from Stephen F. Austin State University, where she studied with and served as Graduate Assistant for Dr. Nathan Nabb. Dr. Hood holds undergraduate degrees in both Saxophone Performance and Music Education from CCM, where she studied saxophone with Dr. James Bunte and music education with Dr. Ann Porter.

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**Dr. Aaron Hynds** is a Kentucky-based audio engineer, low brass performer, and composer. He currently works as the Lecturer of Music Business and New Media at the University of Kentucky, teaching courses in audio recording and the music industry and directing the RocKats rock ensemble. His creative practice as both performer and composer focuses on the intersection of digital and analog domains, with a particular emphasis on the use of his primary instrument, the tuba. He has performed widely throughout the United States, with many recent performances consisting exclusively of newly-written compositions for the tuba and bass trombone. His music has likewise been performed in a number of venues around the country, including at the 2022 Great Lakes Regional College Music Society Conference and the 2022 Great Plains Regional Tuba-Euphonium Conference. Upcoming projects include the performance and engineering of a double-CD of commissioned works for the tuba, titled "Colossus: New Works for Solo Tuba," and the publication of a new textbook on audio engineering through Taylor and Francis.

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An active recitalist, soloist, and chamber musician, **Dr. Jooyoung Kim** has been critically acclaimed on international stages for her dazzling technique and superb musicianship. Since making her debut at the age of twelve as a soloist with the Korean Symphony Orchestra, Dr. Kim has presented numerous solo and chamber recitals in a number of notable concert series and venues in Asia, Europe and the U.S. She has appeared as a soloist with many orchestras including the Korean Symphony Orchestra, Yonsei Sinfonietta, Yale University Symphony Orchestra, and the Ball State Symphony Orchestra, among others. She has also presented guest recitals, lecturers, and master classes for colleges, universities, music teachers' associations, and national conferences. Dr. Kim has taken top prizes in numerous national and international competitions as well as she has won grants and fellowships. Dr. Kim's passion for contemporary music has led her to collaborations with many composers, giving acclaimed premiere performances of new works. In addition to performing and teaching, Dr. Kim has served as an

adjudicator in national and international music festivals and competitions. In particular, she was invited to adjudicate at the Los Angeles International Liszt Competition in 2021. Dr. Kim, who holds degrees from Yonsei University, Universität der Künste Berlin, and Ball State University, currently serves on the piano faculty at Indiana University Kokomo and Anderson University. Dr. Kim has released her solo CD on MSR Classics that is continuing to receive rave reviews. Her CD is available on MSR Classics, Amazon, YouTube, Spotify, and iTunes.

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**Dr. Leonidas Lagrimas** serves as Assistant Professor of Piano and Piano Pedagogy at Western Carolina University. His duties include coordinating the Class Piano program and teaching Applied Piano. An emerging leader in piano pedagogy research, Dr. Lagrimas has been featured as a clinician and researcher for webinar educational series through Frances Clark Center and NAFME. He is a frequently invited guest lecturer and masterclass clinician throughout the country and has presented his work at local, state, regional, and national music conferences.

Dr. Lagrimas' performance experience include guest artist recitals at University of North Florida, Nazareth College, Valdosta State University (GA), UNC-Charlotte, Livingston College (NC), Wesleyan College, and University of Tennessee-Southern. Highlights of his work as collaborative pianist include multiple Carnegie Hall appearances and performances with Grammy-winning soprano Hila Plitmann and country superstar Lorrie Morgan. Active as musical theatre pianist and music director, his recent regional credits include *Rock of Ages* and *9 to 5: The Musical* for Theatre Tallahassee, *In the Heights* and *American Idiot* for New Stage Theatreworks, and *Little Shop of Horrors* for Starring Buffalo! at Shea's 710 Theatre.

Dr. Lagrimas holds National Certification (NCTM) in piano from MTNA, and a Ph.D. in Music Education and Piano Pedagogy from Florida State University. He serves on the state board for the North Carolina Music Teachers Association. His previous full-time faculty appointments include SUNY-Fredonia and Abraham Baldwin Agricultural College, and prior to his doctoral studies he was a music teacher in the New York City public schools for ten years.

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**Michael Langer** teaches Applied Piano, Theory, and Piano Pedagogy at the University of Mary in Bismarck, ND. He served as adjunct faculty at Bismarck State College and Dickinson State University from 2013-2019, where he taught Applied Piano, Class Piano, Music Appreciation, and directed the Jazz Ensembles. He has presented piano master classes at DSU and UND. Langer also enjoys playing with various jazz groups in the region. His compositions have been premiered by local vocal ensembles. In 2018, he was commissioned by the North Dakota Music Teachers Association to write a piece for its state conference. Langer holds degrees in Music Education and Music Performance from the University of Mary, a Master of Music in Piano Performance from Boise State University, and a DMA in Piano Performance from NDSU, where he studied with Dr. Tyler Wottrich.

Born and raised in Hong Kong, **Pak Hei (Alvin) Leung**'s compositions have been played in the U.S., Italy, Japan, Taiwan and Hong Kong by music groups including Transient Canvas, the Rhythm Method String Quartet, Rosetta Contemporary Ensemble, Duo Zonda, Trio Mythos, Resonance, Stellar Trio, Music-Joint Association, Hong Kong Wind Kamerata, Hong Kong Chinese Orchestra, Contrast Trio, Hong Kong Saxophone Ensemble and Romer String Quartet. His recent works are featured in SPLICE Institute 2022, EMM 2022, ICMC 2021, SCI National Conference 2021, NSEME 2021, Longy's Divergent Studio 2021, Hong Kong Contemporary Music Festival 2020&2022, Hong Kong Chinese Orchestra Net Festival, SCI Summer 2020 Student Mixtape, Charlotte New Music Festival 2020 and others.

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**Dr. Ralph Lewis** is a composer whose works 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 the International Conference on Technologies for Music Notation and Representation (Monash University) in Australia, Radiophrenia Glasgow, Convergence (De Montfort University) and Sonic Cartography (the University of Kent) in the United Kingdom, Verdant Vibes, Thirsty Ears Festival, Society for Electro-Acoustic Music in the United States, Boston Microtonal Society, SCI National Conference, College Music Society, Electronic Music Midwest, MOXsonic, N\_SEME, CHIME Fest, SCI Student National Conference, New Music on the Point, Electroacoustic Barn Dance, Etchings Festival, 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 developing "Straight Into Tangles," a live-to-Zoom orchestral work commissioned by their director Dr. Tiffany Chang. Lewis graduated from University of Illinois Urbana-Champaign in 2021, receiving a DMA in Music Composition. His dissertation "Aaron Cassidy's Second String Quartet: Resilient Structures, Indeterminate Localities, and Performance Practice" has since been presented in peer-reviewed paper talks at several conferences, including Society of Composers National Conference and College Music Society Great Lakes Conference. His recent research includes "Johnny Reinhard and Performer-Composer Embodiment of Microtonal Possibility" presented at the Orpheus Institute in Ghent, Belgium for their 2022 Performer-Composer Conference. Lewis founded and teaches composition with All Score Urbana, a free-to-the-public composition engagement workshop.

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**Shannon Lotti** is a first year DMA student studying Contemporary Music at Bowling Green State University where she studies under Dr. Terri Sánchez. She is currently an active flute teacher with a virtual studio of students in multiple states as well as a solo and orchestral performer. Shannon has previously been a prize-winner in the MTNA Nebraska Young Artist Competition, Maverick Flute Soloist Competition, the South Carolina Flute Society Collegiate Competition, Great Composers Competition, Texas Flute Society Undergraduate Solo Competition, and a finalist for both the UNL and UTA Concerto Competitions. MM - University of Nebraska Lincoln; BM - University of Texas at Arlington.

**Dr. Paul V. Miller** is an assistant professor of musicianship at Duquesne University in Pittsburgh, Pennsylvania. He has published in numerous journals including *Early Music*, *Perspectives of New Music*, *Music and Letters*, *Twentieth-Century Music*, and *Opera Quarterly*. Dr. Miller served as principal viola for several prominent early music ensembles, including the Bethlehem Bach Festival, the Washington Bach Consort and Opera Lafayette. He is active in historical performance circles as a violinist and violist in the Pittsburgh ensemble Chatham Baroque, and with the Boulder Bach Festival in Colorado.

Dr. Miller leads the early music ensemble at Duquesne, which has presented eight full-length concerts in the last four years in and around the Allegheny region. The only ensemble in the region that performs on historical instruments, the Duke's Music has provided opportunities for over 60 students to explore historical performance practice. A tireless advocate of less well-known composers, Dr. Miller has consistently programmed historical works by female or African composers on every program since 2018.

Miller received his bachelor's degree from Vassar College, studying also at New England Conservatory and Harvard University. He received a Ph.D. in music theory and a M.M. in viola performance from the Eastman School of Music in 2009 and 2006, respectively.

Centaur Records will release Dr. Miller's full-length album of newly-discovered viola d'amore music from the 17th and 18th centuries in spring 2023. The album also contains works from the recently discovered Götting Manuscript (Stift Götting HS 4806) in collaboration with Chatham Baroque.

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

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**Janice Misurell-Mitchell**, Chicago composer, flutist and vocal artist has taught at the DePaul School of Music and the School of the Art Institute of Chicago, and performed in the US, Europe, Morocco, Lebanon, Palestine, Israel, Taiwan and China; she has been featured at Mexico City's Institute of Critical Studies, and in India at the National Centre for the Performing Arts in Mumbai. For 25 years she was a performer and Co-Artistic Director of CUBE Contemporary

Chamber Ensemble; she is now a member of the 6Degrees Composers and also performs with Freedom From and Freedom To, an improvisatory dance and music ensemble. Recent commissions are from the Chicago Composers Orchestra and the Ear Taxi Festival, and an Artists Fellowship from the Illinois Arts Council. Other awards include grants from Meet the Composer, the Chicago Department of Cultural Affairs, residencies at the Ragdale Foundation, and commissions from the National Flute Association, the Youth Symphony of DuPage, the International Alliance for Women in Music, Northwestern University and numerous performers. Aurisons, for orchestra, will be issued on the Ten X Ten Recordings and Prints Edition of the Chicago Composers Orchestra in 2023. Her solo CDs, Vanishing Points, music for solo, duo, quartet and Uncommon Time, music for flute, voice and percussion, are on the Southport Records label. Other music of hers is available through MMC Recordings, OPUS ONE Recordings, Capstone Records, Arizona University Recordings and meereinaishim.com. Her videos Karawane, After the History, Sermon of the Spider and others are available on Youtube. <https://www.jmisurell-mitchell.com>

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**Dr. Kevin Nordstrom** leads a busy career as performer, teacher, and scholar. He has performed in Canada, Italy, Austria, China, and Mexico, and given numerous solo and chamber music recitals throughout the United States. Dr. Nordstrom has also given many presentations for the College Music Society (CMS), as well as clinics for the Ohio, Pennsylvania, and Texas Music Educators Associations and the American String Teachers Association. His pedagogical and scholarly work has been published in and the Journal of the American Viola Society and the American String Teacher. Dr. Nordstrom is currently Lecturer of Viola at the University of Louisville and on the string faculty at Wright State University. He is also the creator, writer, producer, and host of The Great Composer Podcast, found on iTunes and other podcast platforms.

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**Aaron Pergram** joined the faculty at Miami University as Assistant Professor of Bassoon in 2019. Before coming to Oxford, he served on faculty for five years at Soochow University in Suzhou, China. As a global performer, Pergram has appeared on stage with the World Master Orchestra (Shanghai), Dayton Philharmonic Orchestra, Oregon Ballet Theatre, Vancouver Symphony Orchestra (WA), Eugene Opera, Oregon Mozart Players, Oregon Festival of American Music, Baton Rouge Symphony Orchestra, Natchez Opera Festival, and many other ensembles. He has been a featured performer in China at several notable venues including the Suzhou Poly Grand Theatre, Jinji Lake Concert Hall, Shanghai Symphony Hall, and Hangzhou Grand Theater among others.

Fluent in Mandarin, Pergram refined his Chinese studies in the nation's capital at Beijing Normal University. In 2012, he authored his doctoral lecture-document "A Chinese-Western Method of Bassoon Pedagogy in English and Chinese: Incorporating Folk Songs from the Peoples of China, Taiwan, Mongolia, and Tibet." Outside North America, his musical journeys have taken him to Australia, Vietnam, Cambodia, Thailand, Indonesia, Hong Kong, Taiwan, and much of Mainland China. A proponent of new music, Pergram promotes an expanded canon of core repertoire, including works by women and people of color. Pergram's main research interests are bassoon pedagogy and music for bassoon by Asian composers. He received degrees from the University

of Kansas (BM), Indiana University's Jacobs School of Music (MM), and the University of Oregon (DMA). His prominent teachers include Eric Stomberg, William Ludwig, and Steve Vacchi.

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**Roger W. Petersen** (b. 1976) is currently an Associate Professor of Composition and Theory at Del Mar College in Corpus Christi, Texas. Prior to his appointment at Del Mar College in 2013, he spent two years teaching in a similar capacity at Mahidol University in Bangkok, Thailand. A San Francisco native, he holds degrees from Michigan State University (DMA/Composition and MM/Theory), San Francisco Conservatory of Music (MM/ Composition), and Sonoma State University (BFA). He has studied composition with Ricardo Lorenz, Elinor Armer, and Will Johnson.

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

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

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**Ethan James Prado** (b. 2000) was born and raised by two Filipino immigrants in Lombard, Illinois. There, he attended Glenbard East High School, actively involved in the band and orchestra programs. Ethan placed in the Illinois Music Educator Association's (ILMEA) High School Composition Competition in the 2015-16, 2017-18, and 2018-19 school years. During the 2017-18 school year, Ethan played in the ILMEA District 9 Orchestra, and the Honors All-State Band. Also that year he served as principal percussion in the Chicago Youth Symphony Orchestras' (CYSO) Philharmonic Orchestra, attending the composition and percussion tracks in the program. Ethan has had works premiered by ensembles such as the Lesbian and Gay Big Apple Corps and the Illinois Modern Ensemble. Most recently, he was selected as a finalist in the ASCAP Foundation 2022 Morton Gould Young Composer Awards Competition. He recently graduated with Bachelor's degrees in Composition-Theory and Percussion Performance at the University of Illinois at Urbana-Champaign. His composition teachers included Prof. Reynold Tharp, Prof. Sever Tipei, Prof. Stephen Taylor, and Prof. Carlos Carrillo. As for percussion, he studied under Prof. William Moersch and Prof. Ricardo Flores. Ethan has performed with the top ensembles of UIUC, including its Symphony Orchestra, Wind Symphony, Illinois Modern Ensemble, Steel Band, and Percussion Ensemble. Outside of school, he is a tenured member of the Wheaton Municipal Band's percussion section and a member of The Naperville Winds.

Pianist **Nanyi Qiang** has established a wide-ranging career spanning chamber musician, soloist, pedagogue, and music technologist. He plays regularly with members of the Dayton Philharmonic Orchestra, Dayton Opera and is in high demand as a concert artist in solo & chamber recitals and new music concerts throughout the US. Dr. Qiang has appeared to public acclaim in venues including Weill Recital Hall at Carnegie Hall. In 2021, his latest recording album “DUO SHU” was released by Blue Griffin.

As a promising soloist, Dr. Qiang was a prize winner of numerous competitions, includes: Seattle International Piano Competition, MTNA National Competition, University of Washington Concerto Competition, and TOYAMA Piano Competition.

As a collaborative pianist, Dr. Qiang has performed in virtually every conceivable capacity, from instrumental duos, voice/piano, to large ensembles. Dr. Qiang was a Collaborative Piano Intern at the prestigious NATS Intern Program. Also an alumnus of Music Academy of the West (Santa Barbara), he has performed and coached in numerous festivals.

Dr. Qiang is currently an Associate Professor of Music at Central State University, OH. He teaches Class Piano as well as Collaborative Piano while maintaining a vibrant piano studio. He holds a DMA from the University of Minnesota.

Most recently he was invited to give guest recitals at Youngstown State University, Stanford University, UC Berkeley, Northern Kentucky University, Morehead State University, Virginia Tech, Ball State University, Wright State University, Miami University, and Ohio State University. He currently serves as the President of OhioMTA Western District. please visit: [www.neilnanyiqiang.com](http://www.neilnanyiqiang.com)

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**Dr. Kylie Stultz-Dessent** is a versatile artist with a varied career as an educator, soloist, chamber musician, and orchestral performer. She currently serves as Assistant Professor of Clarinet at Purdue University Fort Wayne (PFW). Prior to her appointment at PFW, Dr. Stultz served on faculty at Ball State University in Muncie, Indiana. She is a Selmer Performing Artist and regularly performs throughout the country. Recent engagements include a world premiere at ClarinetFest 2022 in Reno, Nevada and a collaboration with Facing West Shadow Opera in San Francisco, California. Dr. Stultz is a sought-after pedagogue and educator. In 2014, she co-founded the Indiana Clarinet Experience (ICE), a week-long clarinet institute that focuses on clarinet instruction, chamber music, music appreciation, and musicality. Additionally, Dr. Stultz serves on the faculty for the Indiana University Summer Music Clinic and has presented clinics at numerous music conferences. She holds degrees from Indiana University (D.M. and B.M.) and the University of Cincinnati College-Conservatory of Music (M.M.).

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**Dr. Olivia I-Hsuan Tsai** serves as an associate professor at VanderCook College of Music. She is a frequent presenter at conferences of Illinois Music Teachers Association, Music Teachers National Association, and College Music Society, featuring music of Chinese and Taiwanese heritage. Her book "Schubert's Piano Trios" was published by Scholar's Press in Germany in 2014. Dr. Tsai is appointed in 2017 as guest professor at Lanzhou Northwestern University. She

also performs at many colleges and universities, including Roosevelt University and Northeastern Illinois University in Chicago, Coastal Carolina College in NC and Nebraska University in Kearney.

In addition, Dr. Tsai has appeared as a soloist with QingDao Concert Hall Orchestra, Southern Illinois Symphony Orchestra, and Highland Park Strings. She was the staff pianist of the world renowned Aspen Music Festival and Musicorda Music Festival in the US, as well as artist faculty/performer of Oficina Music Festival, Curitiba Music Festival in Brazil and Algarve Music Festival in Portugal.

In 2018, she founded Yang and Olivia Foundation and organized a cultural exchange concert where she performed as part of the diverse and dynamic chamber group Momento Virtuosi, celebrating Qingdao's Sound of Phoenix Grand Theater's grand opening in China. Since the pandemics, the foundation dedicated its mission to supporting diversity, equality and inclusion, featuring presentations with Chinese and Taiwanese influence. It has helped raise funds for concert venues, and individuals in need, and performed for churches, libraries and schools.

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Originally from Holland, Michigan, **Martin J. Van Klompenberg** is a free-lance bassoonist and composer based in Lexington, Kentucky. From 2013 – 2022, he served as a member of the United States Army Band program, performing with the 101st Airborne Division “Air Assault” Band (Fort Campbell, KY), the 282nd Army Band (Fort Jackson, SC), the 323rd Army Band “Fort Sam’s Own” (Fort Sam Houston/San Antonio, TX) and the Air Force Band of the West (San Antonio, TX). Prior to joining the ranks of military musicians, he attended the University of Arizona, where he obtained the Doctorate of Musical Arts degree, studying with William Dietz. He also earned degrees from Arizona State University and Western Michigan University, studying with Albie Micklich and Wendy Rose, respectively. He has also studied composition with award-winning composer Jenni Brandon. A proponent of new music, Martin is active in commissioning projects for new works for bassoon, working with composers such as Jamie Leigh Sampson, Dylan Findley, Rob McClure, Shao Fern Teo and Brian Bunker. Currently, he is leading a consortium of performers on a new bassoon sonata, Sunflower Sea Star, by Lisa Neher, which will be premiered in early 2023.

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**Jorge Variego** was born in Rosario, Argentina. He is a former Fulbright Scholar and is currently on the Music Theory/Composition faculty at the University of Tennessee, Knoxville and is the composition program director at the Sewanee Summer Music Festival. His music can be heard in the Parma, Albany Records, CMMAS, Centaur and Naxos libraries.

In 2017 he was named Mentor of the year in the College of Fine Arts and Sciences, Performing Arts division at the University of Tennessee. In 2018 his book on algorithmic composition was released by the National University of Quilmes, in Argentina ISBN-10: 9875585025. During that same year he received the support of the Swedish Arts Grants Committee to be resident composer at the Visby Centre for Composers and was guest lecturer at the Universidad Autónoma de Madrid, in Spain. Among his research endeavors, his book “Composing with Constraints” was published by Oxford University Press in 2021.

Jorge is the founder director of the Domino Ensemble a non-profit organization dedicated to the promotion, commission and performance of new music with improvisation. In 2021, and with the support of a Catalyst Programming grant, the Ensemble will present the “Knoxville Tango Suite” at the University of Tennessee.

He is also the founder director of the UT Electroacoustic Ensemble, a student group dedicated to free improvisation with electronic media and is member of the Society of Composers National Council.

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**Mark Vaughn** is a composer working primarily in electronic music and intermedia environments. Artistically, he is interested in the creation of work that acknowledges the multiple layers of signification and mediation present in aesthetic perception, such as aesthetic and institutional conventions, the knowledge of the listener, and the role of viscerality in aesthetic perception. In this respect, he frequently incorporates media of many types in his work.

Vaughn received his Ph.D. and M.A. in Music Composition from the University of North Texas and his Bachelor's degree in Music Technology from Montana State University. He currently works as a full-time professor of music and audio engineering at Grayson College in Denison, TX. He is active as a composer around the world, having had work featured at ICMC, SEAMUS, NYCEMF, Electronic Music Midwest, and other festivals.

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**Adrienne Wiley** is currently Professor of Music at Central Michigan University where she teaches and administers the piano pedagogy program at the bachelor's degree level, and teaches class piano. Dr. Wiley received her bachelors and master's degrees in piano performance from the University of Kansas, and her doctor of musical arts in piano performance and pedagogy from the University of Oklahoma. Dr. Wiley's dual focus on performance and pedagogy keeps her active in both areas: she maintains an active performance career as a soloist and collaborative pianist, and also has given workshops, presentations, and lectures throughout the state, mid-west, national, and international levels. Dr. Wiley has been invited to present at the International Society of Music Education in Brazil, 2014, Glasgow, Scotland, 2016, and at the Canadian Federation of Music Teachers National Conference in Canada, 2015 and 2019. and the National Conference on Keyboard Pedagogy, 2019. She has presented for the College Music Society at the state, regional, and national levels, as well as the Music Teachers National Association Conferences.

Summer finds Dr. Wiley as the coordinator of the junior piano camps at the Illinois Summer Youth Music Program's piano camp, where she has been on the ISYM teaching faculty for over 14 years. In addition, she devotes her spare time to her favorite topic: one-handed piano music: she has written articles on the topic, delivered workshops at the state, mid-west, national and international levels.

Global Music Silver Medalist **Yang and Olivia** is a dynamic violin-piano duo who create an unforgettable storytelling event in their program, featuring contemporary and classical works from different parts of the world. Violinist Yang Liu is the prize winner of the 12th International Tchaikovsky Competition in Moscow, the first prize winner of the 2021 International Artists Award Competition, and the first prize winner of China's 5th National Competition. Olivia is a frequent presenter of MTNA, CMS and other music festivals and conferences, promoting music of Chinese and Taiwanese heritage. In recent years, not only have they traveled to more than 30 cities in the United States, they have also been performing and teaching in China, Portugal, Brazil, and Taiwan. Currently they are both faculty of VanderCook College of Music. The duo founded the Yang and Olivia Foundation, advocating diversity, equality, and inclusion through music of different cultures.