



THE COLLEGE MUSIC SOCIETY  
MID-ATLANTIC CHAPTER

52<sup>nd</sup> Annual Regional Conference

The College of William & Mary  
Music Arts Center  
Williamsburg, VA  
April 6-7, 2024  
Program Book

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Chelsey Hamm, *Music Theory*, Christopher Newport University

Tracy Patterson, *Performance*, Winthrop University

Anne Elise Thomas, *Musicology*, Sweetbriar College

**CONFERENCE SITE HOST:**

Richard Marcus, William & Mary

## Conference Schedule

### Saturday, April 6<sup>th</sup>

<b>8:30-9:00</b>	On-site Registration	South Lobby
<b>9:00-10:30</b>	<b>Session I</b>	
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	<b>Contemporary Chinese Composer Lisan Wang’s Solo Piano Works</b> (poster) Dr. Xinshuang Jin, Florida State University	<b>159</b>
2:00-2:55	<b>Teaching Shortcuts in Fundamentals Using Major Thirds and Minor Thirds</b> (workshop) Dr. Susan de Ghizé, Texas A&M University – Corpus Christi	<b>154</b>
3:00-3:55	<b>Ensemble Archive Recording Best Practice</b> (workshop) Mr. Wellington Gordon, Virginia State University Mr. Yuri Lysoivanov, Shure Microphone Company	<b>228</b>
<b>4:00-5:00</b>	<b>Keynote Address</b> Dr. Linda Dusman, University of Maryland, Baltimore County	<b>Comey Recital Hall</b>
	<i>Dinner Break</i>	
<b>7:00-8:30</b>	<b>Composers Concert I</b>	<b>Concert Hall</b>
8:30-9:30	<i>Reception</i>	<b>Concert Hall Lobby</b>

## Sunday, April 7<sup>th</sup>

8:30-9:00	Coffee & Pastries	Faculty Lounge
9:00-11:00	<b>Session IV</b>	
9:00-9:25	<b>Music as an Instrument of Negotiation between Cultural Identities: The Case of Native American Music According to Louis W. Ballard and Alberto E. Ginastera.</b> (lecture-recital) Dr. Guiliano Graniti, Middle Georgia State University	Comey Recital Hall
9:30-9:55	<b>Who you gonna call? Beverley Peck Johnson!</b> (paper) Dr. Jennifer Cable, University of Richmond	228
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## Abstracts and Presenter Biographies

### Saturday, April 6<sup>th</sup>

#### **Integrating Sustainable Technology in the Music Classroom: Optimizing In-Person and Remote Real-Time Music Collaboration Using Affordable Hardware and Open-Source Professional Audio Software**

Dr. Giuliano Graniti, Middle Georgia State University

The ceaseless pedagogical research on improved systems and methods for teaching music in the classroom asks for an adequate response in terms of quality, reliability, and - especially nowadays - sustainability of the educational devices and spaces. Although most commercial tools and music lab systems can guarantee the quality factor, they are subject to obsolescence and prohibitive costs. There is a whole universe of open-source technology that independent audio producers all over the world have been using for years, but that is still unknown to most operators of the educational system. Born as an independent project, research-grant-winning “Piano OpenLab” - a software system created by the presenter - conjugates the research on innovative teaching methods with sustainable infrastructures for the music classroom, with the ultimate goal of implementing high-quality music education in non-wealthy environments. Looking at the group piano instruction as a research platform, this system proposes to reinvent the philosophy of any music lab, with many distinctions, among which:

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

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

**Giuliano Graniti** is Assistant Professor of Music at Middle Georgia State University in Macon, GA. Previously, he served as Piano Instructor at the University of Cincinnati College-Conservatory of Music, as Adjunct Professor of Music at Wilmington College, and as Visiting Professor in Piano at Mercer University. He regularly performs in Europe, Asia, and the United States as both soloist and chamber musician, giving recitals in international concert halls, such as: Teatro Comunale in Firenze, Teatro La Fenice in Venezia, Ehrbar Saal in Vienna, Vahdat Hall in Tehran, Stelio Molo Auditorium in Lugano, and Corbett Auditorium in Cincinnati.

His latest recording, for Klavier Music Production, features John Adams' Grand Pianola Music, with the CCM Wind Symphony conducted by Dr. Kevin Holzman. His next recording project will feature his arrangement of Prokofiev's Symphony No. 5.

He researches innovative pedagogical methods and tools, especially focusing on special needs and technology. He is the inventor of the Piano OpenLab, a patent-pending software system for classroom and remote group piano instruction, that reinvents the traditional music lab infrastructure with inexpensive and sustainable computer technology. He also works on rediscovering underrepresented piano repertoire, especially by composers of classical Native American music.

He has earned his Bachelor's and Master's degrees in Piano Performance and Piano Pedagogy in Italy and Switzerland, and completed his doctoral studies in Piano Performance at University of Cincinnati, College-Conservatory of Music in 2022. His teachers and mentors include Michael Chertock, Nora Doallo, Andrea Lucchesini, and Aldo Ciccolini.

### **“The Black Pearl”: The Forgotten Musical Life of Burlesque Star and Vocalist Ruby Richards**

Dr. Elisse La Barre, William & Mary

Dr. Leslie La Barre, Eckerd College

Ruby Richards, known as her stage name, “The Black Pearl” was born in 1917 in the West Indies and immigrated to the United States at a young age. Dubbed the heir-replacement to the famed Josephine Baker at the Folies Bergère, Richards led a high-profile life of an entertainer that ran parallel with the music industry and cultural milieu of the early and mid-twentieth century global audiences. While Baker's life and work has enjoyed a resurgence and acclaim, Ruby Richards' narrative is almost completely unknown. Richard's catalogue of professional work defies categorization and genre confines and parallels her exceptional life as an African-American woman with a lengthy career in the music industry, beginning in Jim Crow era America and later, a more independent life in Paris. Her career began as a Cotton Club dance chorus dancer and included roles in the all-Black cast of "Hot Mikado" (1939) at the New York World's Fair. Richards often operated as the only female in male-oriented performance spaces, for example, as the vocalist for “Hot Lips Page.” Richards constantly reinvented her stage persona in order to reflect the popular styles and expectations of the era—from the 1930s “jungle-style” and swing to the 1950s Latin jazz crooning style under a new name, ZiZi. This paper will present the musical life of Ruby Richards and include rare archival film shorts, recordings and oral family histories in order to showcase the importance of reclaiming Black female narratives.

Musicologist and Conductor, **Dr. Elisse La Barre** specializes in 20th-century American music, specifically massed spectacles, protest and geopolitics. She received her Ph.D. in cultural musicology from the University of California, Santa Cruz in 2019. Her dissertation, "Music of American World's Fairs: Music, Protest



and Politics at the 1939 and 1940 Golden Gate International Exposition," is an unprecedented cross-disciplinary investigation into how music reflects the social, political and cultural consciousness of regional and global communities at the beginning of World War II. Dr. La Barre has been invited to present on her research at national and international conferences, including the American Musicological Society, Society for American Music, Musicological Society of Australia, International Association for the Study of Popular Music, and the Popular Culture Association and American Culture Association. Winner of the 2021 American Musicological Society and Library of Congress Music Division Lecture, La Barre presented her research findings on the ASCAP Boycott of 1940 as part of the Concerts from the Library of Congress 2021/2022 Season. La Barre's academic positions include: William & Mary Visiting Professor; Pacific Music Conservatory Visiting Professor; University of California, Santa Cruz Teaching Fellow; California State University, East Bay Teaching Assistant; Las Positas College Lecturer. Dr. La Barre has developed and piloted in-person and Distance Education courses ranging from Music in American Cultures and World Music to Music Industry Career Development and Musicking with the Dead. In addition to instrumental conducting, she is an oboist and jazz bassist.

**Dr. Leslie La Barre** is a composer and conductor whose specializations include: multidisciplinary collaborations, instrumental conducting, film orchestral literature, and musicology. Her catalog includes works for a myriad of ensembles including original works for dance, choral, chamber ensembles, and symphonic orchestras.

With a background in jazz piano, percussion, oboe and English Horn, her music blends the respective elements of both jazz and classical genres. She thrives on writing kinetic music that uses distinctive aural-architectural compositional techniques. As a conductor, La Barre has directed such orchestras as the USC Thornton Symphony, Hollywood Symphony Orchestra, Santa Clara University Orchestra, and Las Positas Symphonic Orchestra and Jazz Ensemble.

Among those who have performed her music are: Hollywood Symphony Orchestra, Armen Ksajikian (LACO), Ryan Roberts (NY Philharmonic), Mission Chamber Orchestra, Savage Jazz Dance Company, Aperture Duo, Arc duET, REDSHIFT Ensemble, Amaranth Quartet, American Composers Ensemble, Oregon Bach Festival, SoCal Chamber Music Workshop, Friends University Choirs, Santa Clara University Orchestra, Oakland School for the Arts, Los Positas College Symphonic Orchestra, Carol Lisek, Dawn Padula, Jennifer Bewerse, Tatiana Thibodeaux (international soloist), Anne Rainwater, Ellen Wassermann (Oakland Symphony), Teresa McCollough, and Emily Tian.

La Barre is the Founder and Director of the Eureka! Musical Minds of California Graduate Conference. This nationally recognized multidisciplinary initiative aims to create an unprecedented environment that showcases the diverse work created in the state of California.

Commissions, honors, and fellowships include: California State University, East Bay's 40 Under 40 Alumni Award, Kappa Alpha Theta's 2017 Leading Women: 35 Under 35 Award, American Composers Forum-Los Angeles 2014 Composition Competition Winner, Composer-in-Residence for the Southern California Chamber Music Workshop, Society of Composers Inc. National Conference Presenter, Oregon Bach Festival Composition Symposium Fellow, Society of Composers Inc. Region VII Conference Presenter, Society of Composers Inc. Region VI Conference Presenter, C.E. and Bertha Harsh Memorial Fellow, David and Emily Umemoto Memorial Scholarship Recipient, and Glenn Glasow Memorial Fellow.

In 2017, La Barre was commissioned by the Savage Dance Company that resulted in the concert-length multidisciplinary work, *Sketches of Oakland*. In collaboration with founder and Artistic Director, Reginald Ray- Savage, *Sketches of Oakland* was performed live by lead musicians solo contemporary pianist Emily Tian, and violinist/violist Justin Ouellet, plus a collaboration with visual artist Kaya Fortune, and the bold signature style of Savage Jazz Dance Company. Savage Jazz Dance Company pays tribute to The Town. Brought to life and developed in Oakland and containing the same intensity, creativity and diversity of life experiences that only a city like Oakland can provide, *Sketches of Oakland* paints a portrait of what it is to not only be human but truly be alive in The Town.

In 2012, La Barre was awarded the 800th Anniversary of Saint Clare of Assisi Commission that resulted in the global simulcast of the premiere of *Correspondence* for chamber orchestra and vocal soloists.

La Barre earned her doctorate degree in composition from Claremont Graduate University and holds a Master of Arts in composition from California State University, East Bay. La Barre is an Assistant Professor of Music and Discipline Coordinator at Eckerd College.

### **People Need People: A Discussion Forum on Sustaining Our Profession Through Professional Development**

Ms. Emily Chapman & Mrs. Elizabeth Johnson, University of Nebraska-Lincoln

Teaching is a people profession regardless of the content, the level of education, or if you assign yourself as an introvert. Private and public educators who teach P-12 age students work to instill foundational music skills while cultivating a love for music. If they do, some of these students will be inspired to pursue a career in music, which may lead them to our college music programs. It is the job of collegiate educators to take these students and prepare them for their musical career paths so the circle can continue generation after generation. The purpose of this discussion forum is to look at how we can ensure music, an innately human activity, remains relevant from classroom to practice. If we do not evaluate if our teaching is relevant, how can we ensure people will continue to choose the path that leads to a college music degree that may lead to inspiring others to do the same? We will explore ways positive change can be cultivated starting at the

collegiate level by providing professional development for teachers of all levels, discussing how building a community of mentors can aid the sustainability of the profession, how the “what” and “how” we teach can inspire participation or push people out of music, especially if we do not consider ourselves to be “teachers,” and how we can build rapport with private and public teachers to recruit and retain the next generation of students and teachers without a heavy burden of time.

**Emily Chapman** is a Ph.D. candidate in Music Education at the University of Nebraska-Lincoln. At this very institution, she obtained two bachelor's degrees in music education and vocal performance, which set her on the path to teaching singing to many youngsters. After receiving a master's degree in vocal performance from Baylor University, Emily spent eight years teaching K-8 music in an Arizona charter school and two additional years teaching middle school choir in a large public school district. In these two placements, she learned of her love for teaching choir to middle-level adolescents. Today, Emily continues to be passionate about helping as many students as possible to have an excellent music education experience by training the next generation of music educators, filling their teacher tool belts with skills to help them become outstanding, resilient educators.

**Elizabeth (Ellie) Johnson** is a Ph.D. music education student, graduate teaching assistant, and Hixson-Lied Graduate Fellow at the University of Nebraska–Lincoln. She has been a music educator in Nebraska since 2015. Ellie received her B.A. in vocal music education from Concordia College in Moorhead, Minnesota, and her M.M. in music education from the University of Nebraska–Lincoln. Ellie has Orff Levels I and II certifications through UNL and is eager to pursue further certification to complete Orff and Kodaly training through Nebraska universities. In her time teaching in the public school system, Ellie has worked primarily with middle school students in both general music and choral settings. She has directed youth musical theater productions, directed and choreographed competitive show choir, and served as adjudicator and clinician for local solo and ensemble events. Ellie is currently pursuing research related to improving the undergraduate aural skills experience and innovative applications of Orff Schulwerk.

### **Performing Metrical Dissonances: A Rhythmic Investigation of Franz Liszt's Mephisto Waltz No. 4 and Louis Ballard's A City of Silver (1981)**

Dr. Robert Wells, University of Mary Washington

The current lecture-recital investigates a common performance problem: when the notated time signature and bar lines suggest one meter, while the sounding music suggests another, which meter should performers attempt to convey? While such “metrical dissonances” have received significant music-theoretic attention in recent decades (Krebs 1999; Ng 2006; Wells 2017; Gotham 2022), the relation between theoretical results and practical rhythmic performance strategies is not always obvious. Thus, the current lecture-recital considers how theory can inform performance in two contrasting piano works that are united by disorienting, multilayered uses of rhythm and meter. The presentation will first consider Franz Liszt's late Mephisto Waltz No. 4, a Faustian work whose diabolical conflicts between notated 6/8 meter and rapidly shifting heard meters depict the devil's

infiltration of a wedding feast. The lecture will then discuss *A City of Silver* (1981) by Native American composer Louis Ballard (Quapaw/Cherokee). This piece, dedicated to the “disappeared ones of the world,” was inspired by Ballard’s visit to Argentina during the country’s “Dirty War” (1976–83), a period of military-led terrorism. The piece’s jarring perceived downbeat shifts in one or both hands musically reflect the treacherous, unstable Argentine political situation. In both works, the lecture will consider two key questions: (1) how might pianists effectively practice and perform passages that prominently feature conflicting metrical layers; and (2) how can such strategies allow performers to highlight internal musical relationships for listeners, thereby more deeply conveying the meaning of each piece? A full performance of both works will follow.

**Robert Wells** is Assistant Professor of Music Theory and Director of Keyboard Studies at the University of Mary Washington (Fredericksburg, VA). He also directs the UMW Indian Music Ensemble, which specializes in North and South Indian classical music. A South Carolina native, Wells completed his undergraduate work at Furman University with majors in Piano Performance and Mathematics. Wells earned graduate degrees in Piano Performance and Literature (M.M.) and Music Theory (M.A.; Ph.D.) from the Eastman School of Music. Prior to his professorship at UMW, Wells served on the faculty of the University of South Carolina Upstate. Since coming to UMW, Wells has remained active as a solo and collaborative pianist. In 2022, Wells performed Amy Beach’s Piano Concerto in C-sharp minor as part of a two-piano recital with Dr. Derek Parsons (Furman University). Additionally, he and Dr. Melissa Wells (the “double u duo”) presented a special four-hand piano recital on UMW’s new Steinway piano in the recently renovated Seacobeck Hall. In 2023, Wells performed Beethoven’s Fifth Piano Concerto (“Emperor”) with the UMW Philharmonic Orchestra and the Piedmont Symphony Orchestra of Warrenton, VA. As a music theorist, Wells’s research interests include the music of Franz Liszt, South Indian Carnatic music, mathematical approaches to rhythmic/metric analysis, and music theory pedagogy. Wells has presented his music theory research at national and international conferences, and his work on metric conflict in Liszt and South Indian classical music can be found in *Music Theory Online* and *Analytical Approaches to World Music*.

### **The Unsung Voice of Florence Price: Her Teaching and Performing Repertoire as Framed by Her History**

Dr. Lia Jensen-Abbott, Albion College

This interactive lecture-recital will explore the historical and cultural significance of the life of Florence Price, as seen through her teaching and performing piano music. Understanding the difficult times of Price’s life and work will allow us to hear and understand her music in more expressive depth and context. Working with a definitive text as a backdrop, participants will hear demonstrations of excerpts of Price’s teaching and advanced repertoire. Using Rae Linda Brown’s biography of Florence Price to add historical context and details of Price’s struggles as an African American female composer, Brown’s research only serves to underscore

the magnitude of Price's accomplishments. Working with two piano pieces—Cabin Capers and A Day In the Life of a Washerwoman from her Suite, At Our House, this lecture recital will present specific aspects of Price's piano compositional style. The lecture will also discuss her valuable contributions to the teaching and performing literature, which is only now being recognized and incorporated into standard performing and educational platforms. In terms of the Conference Topic of Leading Change, Price's piano music is slowly becoming part of the mainstream teaching community, and therefore deserves continued scholarly attention.

**Dr. Lia Jensen-Abbott** is Professor of Music and Director of the Prentiss M. Brown Honors Program at Albion College. Awarded the Arthur Andersen New Faculty of the Year award in 2016 from Albion College, Lia is well known for her interdisciplinary lecture-recitals based on semiotic analysis, Fanny Hensel, Florence Price, Beethoven and Anton Diabelli, and the connections between athletics and music. Her solo and collaborative performances with Dr. Karen Kness have taken her around the United States, Europe, and Central America. In 2012 she performed at Carnegie Hall's Weill Recital Hall in New York City. As a clinician and adjudicator, Lia has been invited to judge the MTNA National Finals in San Antonio and Chicago, as well as a judge for the WPTA International Piano Competition, in addition to many regional, state, and local competitions. Her scholarly lecture-recitals have been presented at MTNA National Conferences, a CMS International Conference, the IAWM 2022 Conference, and WPTA and EPTA Conferences. She has also performed in June 2023 at the American Matthey Association International Conference. Recently, Lia has recorded a three-volume CD set entitled The Albion College Diabelli Squared Project. Lia has recorded video teaching modules and live webinars for the Frances Clark Center. For the October/November 2022 issue of the American Music Teacher, Lia was invited to write a pedagogical submission about teaching advanced pedaling. Lia is a Past President of the Michigan MTA where she received the Distinguished Service Award in 2022.

### **Bi-tonal Quartal Harmony in Compositional Practice**

Dr. Bruce Mahin, Radford University

This paper presents a new theory of harmony (Bi-tonal Quartal Harmony) devised by the author along with recorded excerpts from a new work, "Sonata no. 3" for solo piano which demonstrate the effective employment of theoretical concepts herein. In a significant departure from previous theories, Bi-tonal Quartal Harmony employs fourth-based sonorities in two interacting layers to achieve varying degrees of harmonic consonance and dissonance. An upper layer contains three tones spaced in perfect fourths while the lower layer contains two tones a perfect fourth apart. The intervallic relationship between the two layers (derived by measuring the interval formed between the top note of each layer) creates a cumulative chord that can be considered to have exclusive membership in one of six classes (I – VI) of harmonic dissonance, ranging from pentatonic (as the most consonant) to diatonic (less consonant) to non-tonal (dissonant). While the two layers form a cumulative pitch collection heard as a simultaneity, and may be

mixed in the same register, conceptually the two layers are treated as separate and distinct from one another and used in a context that highlights their independence. The ability to construct a chord progression within a pre-defined classification system of dissonance has obvious advantages for the ability, in a non-diatonic framework, to control harmonic tension over the course of a phrase, to create harmonic modulation, and to construct a meaningful awareness of consonance and dissonance which can be caused by the careful use of chord tones and non-chord tones.

**Bruce Mahin** has accumulated a lifetime of accomplishments as a composer, performer, scholar and producer of published recordings. His compositions span genres from experimental, classical to popular music. His works incorporate media both traditional and innovative, incorporating performer improvisation, real-time interactive technologies, extended performance techniques and functional non-diatonic harmonies. As a composer, he has received awards from the Southeastern Composers League and Radford University, performances and recordings by British Nimbus-recording artist Martin Jones, Glasgow-based Scottish Voices, the Pittsburgh Symphony, Scottish organist Kevin Bowyer, the San Jose String Quartet, among many others. His recordings are currently available on the Capstone, Ravello, and PnOVA Recordings labels. His music has been performed in numerous international venues in Glasgow, Paris, and throughout United States.

### **George Antheil's War Symphony**

Dr. Aaron Keebaugh, North Shore Community College

On the afternoon of June 14, 1940, Aero Flight 1631 took off from Tallinn airport en route to Helsinki, Finland. On board were French and American diplomatic couriers with documents that, Estonian researchers believe, detailed plans about the Soviet blockade of Estonia, which went into effect that very day. Ten minutes into the flight, the plane exploded, shot down by Soviet bombers. No one survived, and the bodies were never recovered. Among the dead was Henry Antheil, Jr., American diplomat and brother of American composer, George Antheil. By that time, George had abandoned the “bad boy” modernism of his youth for a more streamlined, possibly reclusive, romantic style. He also observed and wrote about the war that was unfolding in Europe. His brother's death—likely the first American casualty of the coming Cold War—affected him deeply, and he set to work on his Fourth Symphony, which sought to capture his sense of loss, struggle, and forlorn hope. Drawing up letters, political pamphlets authored by the composer, and analysis of the score, this paper will frame the symphony as both a statement of personal tragedy and national uplift, elements that briefly placed the Antheil brothers at the center a conflict that dominated cultural thought to the end of the twentieth century.

**Aaron Keebaugh** teaches courses in music as well as U.S. and world history at North Shore Community College in Danvers and Lynn, MA. As critic, he has published essays, reviews, and feature stories in *Corymbus*, *Early Music America*, *The Classical Review*, and the *Arts Fuse*, for which he regularly covers Boston's

classical scene. His musicological work has been published in *British Post-Graduate Musicology* and *The Musical Times*, and he has presented at meetings of the American Musicological Society, College Music Society, Society for Ethnomusicology, North American British Music Studies Association, Society for Musicology in Ireland, and the Popular and American Culture Association.

### **Performing a Concert for Children with Autism and Their Families**

Dr. Lawrence VanOyen, North Central College

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

**Dr. Lawrence VanOyen** has served as the director of bands and instructor of saxophone at North Central College since 1992. During his tenure at North Central he has twice received the Dissinger Award for distinguished teaching and leadership. His research article on the relationship between Math, Music and Art, published in the *Math Teacher*, was selected as an outstanding article by “Real World Math Components.” Dr. VanOyen has performed as a saxophone soloist throughout the Midwest. He is the principal saxophonist in the Clarion Wind Symphony and the recording *Sea Drift*, the *Wind Music of Anthony Iannaccone*. Under his direction, the North Central Concert Winds has performed concerts for children with autism for sixteen years.

### **Contemporary Chinese Composer Lisan Wang’s Solo Piano Works**

Dr. Xinshuang Jin, Florida State University

Composers often draw inspiration from folk music and other art forms to create their unique compositional style and sound. Wang Lisan (1933-2013) was a famous contemporary Chinese composer devoted to exploring Chinese folk music and cultures in piano works. Wang’s piano works are generally programmatic music with descriptive titles. The goal of the poster presentation is to explore the musical characteristics of Lisan Wang’s solo piano works, demonstrate how the composer interprets other art forms through music, and promote contemporary Chinese piano works.

A native of China, **Xinshuang Jin** is active as a soloist, accompanist, and chamber musician in both Asia and United States. Xinshuang is prolific with a wide range of repertoire and styles, and she has successfully given numerous solo concerts and ensemble performances. Xinshuang received her Bachelor of Music degree from East Tennessee State University and graduated summa cum laude in 2015. Xinshuang got her Master's Degree from Texas Christian University, and obtained her Doctor of Music in Piano Performance at Florida State University.

### **Teaching Shortcuts in Fundamentals Using Major Thirds and Minor Thirds**

Dr. Susan de Ghizé, Texas A&M University – Corpus Christi

Succeeding in fundamentals is essential for music majors to excel in future music theory courses. For two decades, I have witnessed students in Theory IV struggle to spell diminished seventh chords correctly or take a long time to write them. To help students become quicker, I make use of several shortcuts that I teach in Theory I, where the class begins with music fundamentals. This workshop will begin with traditional pedagogical methodologies, which is how I introduce topics in my classes. I will then describe my unconventional system that utilizes the all-white-key thirds on the keyboard: Thirds built on C, F, and G are major thirds and thirds built on B, E, A, and D are minor thirds. From there, I will show a quick way to identify and write all thirds by adding accidentals. Even tricky intervals (e.g., E-sharp to G-double sharp) are simple using this method. After mastering thirds, we will learn how to apply this process to build triads and seventh chords. We will then apply our new skills to analyze music from Theory IV. This system has helped my students gain accuracy, speed, and confidence in their undergraduate music theory classes.

**Susan de Ghizé** is an Associate Professor of Music Theory at Texas A&M University – Corpus Christi, where she is also Music Theory and Aural Training Coordinator. She previously taught at the University of Texas at Rio Grande Valley, University of Denver, Northeastern University, and the National University of Singapore. Susan received her Ph.D. in Music Theory from the University of California at Santa Barbara and her B.A. in Music from the University of California at Berkeley. Susan's research focuses on the theories of Moritz Hauptmann and the music of Brahms and Mozart. More recently, her focus has been on music theory pedagogy. She has a website to help students with harmonic dictation (Steps to Harmonic Dictation) and has completed the first volumes of a music theory textbook as an Open Educational Resource (Steps to Music Theory).

### **Ensemble Archive Recording Best Practice**

Mr. Wellington Gordon, Virginia State University

Mr. Yuri Lysoivanov, Shure Microphone Company

Archiving live music performances by ensembles is crucial for preserving cultural heritage, analyzing musical trends, and facilitating educational endeavors. This



workshop offers a clinical approach to recording music ensembles, focusing on optimal recording techniques, equipment selection, and post-production processes to ensure high-quality archival recordings. We will focus primarily on NOS-OCCO (Omni, Cardiod, Cardiod, Omni) Stereo Array and spot microphones for a variety of ensemble scenarios - Choir, Wind Ensemble, Orchestra and Chamber ensembles.

**Wellington Gordon** (M.M.) is a musician, educator and audio engineer living in Prince George, Virginia. He is the Coordinator for the Sound Recording Technology program within the Music department at Virginia State University. As an upright and electric bassist, Wellington's performance interests include Western Art, Jazz and a variety of popular music genres. In addition to his interest in pedagogical research on the topics of ear training and music production, Wellington has published papers on the topics of music proficiency in sound recording technology programs, cloud-based music production and technical ear training. At Virginia State University he teaches Music Production, Pro Tools user and operator certification, and applied bass.

**Yuri Lysoivanov** is a Chicago-based audio engineer and educator who is thrilled to be sharing his knowledge as a product expert at Shure. His exciting career takes him across the country to share his expertise, while also regularly working with musicians and influencers to raise awareness of Shure products and audio engineering concepts. As a recording professional, Yuri specializes in acoustic instruments, singer/songwriters and classical ensembles. His recent recording work includes the American Composers Orchestra, Joshua Bell, Artemisia Trio, Fifth House Ensemble, Kontras Quartet, and many others.

Prior to joining Shure, Yuri was the Chair of the Recording Arts Department at Flashpoint Chicago for over a decade, teaching and mentoring the next generation of recording professionals. On top of his product knowledge and recording responsibilities, Yuri is also currently working towards his Master's degree in Acoustical Engineering at Penn State University.

## **KEYNOTE ADDRESS**

Dr. Linda Dusman, University of Maryland, Baltimore County

As an academic for 35 years, **Linda Dusman's** career encompasses teaching composition and music theory, entrepreneurship, and administration. She served as department chair of the Visual and Performing Arts Department at Clark University in the 1990's where she was awarded the Jeppeson Chair in Music. In 2000 she came to UMBC to chair the Music Department, focusing faculty research on contemporary music and working with faculty to form the Ruckus ensemble and the Livewire Festival of Contemporary Music. While chair, she oversaw the creation of five degrees in Performance, Composition, Music Technology, Jazz Studies, and Music Education and was instrumental in the initiation and actualization of the Performing Arts and Humanities Building, a state-of-the-art facility that opened in 2018. She was awarded the Lipitz Professorship in the

College of Arts, Humanities, and Social Sciences in 2011, and the Bearman Family Professorship in Entrepreneurship in 2019 for her work on the creation and development of the EnCue app for real-time interactive program notes. She founded I Resound Press in 2009, creating an online archive of over 300 scores and concert recordings of works by women composers, most of them hand copied. In 2022 Dusman founded and co-directed with Dr. Jessica Rudman the first “Teaching Composition: A Symposium in Music Composition Pedagogy” conference, bringing K-12 educators together with educators in higher education to explore innovative pedagogical techniques. She currently serves as Special Assistant to the Dean for Arts and Education partnerships, creating pathways of connections for UMBC faculty and students with important cultural institutions in the city of Baltimore.

Linda Dusman composes in the sonic terrain between concert music and sound art, often contemplating the natural world and current politics as initiators for her work. She constructs her most recent compositions as catalysts for listening experiences that create a heightened awareness of the moment. *Dream Prayer Lullaby* and *Mother of Exiles* both reflect on the global refugee crisis, and *Corona Bagatelles* on the global pandemic. *Flashpoint* for solo bass flute embodies wildfires both in forests and in political rhetoric. *Infinite Transformations* is a meditative sonic and bioart installation created with Foad Hamidi in 2023. Her frequent collaborations with the Trio des Alpes have resulted in multiple commissions, including *Thundersnow* and *Dancing Universe*. Her published articles appear in *Women and Music*, *Perspectives of New Music*, *Journal of the International Alliance for Women in Music*, and *Interface*.

Dusman’s music is recorded on the NEUMA, Albany, New Focus, and Capstone labels. Her work has been awarded by the International Alliance for Women in Music, Meet the Composer, the Swiss Women’s Music Forum, the American Composers Forum, the Virginia Colony for the Creative Arts, the Ucross Foundation, and the State of Maryland. Linda Dusman is currently Professor of Music at University of Maryland Baltimore County (UMBC) in Baltimore, Maryland. See complete info at [lindadusman.com](http://lindadusman.com).

Sunday, April 7<sup>th</sup>

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

Dr. Guiliano Graniti, Middle Georgia State University

As technology and innovative media enrich our globalized world, contrasts between different cultural identities still provoke social tensions, often caused by non-effective communication and stereotypes. Can art music play a positive role in this scenario? Music as a language is capable of interpreting the evolution of cultural identities and mediating in the negotiation between ethnicities. This research aims to provide evidence that Ballard's Four American Indian Piano Preludes and Ginastera's Piano Sonata No. 2, op. 53 work in this sense by fusing Native-American musical elements with compositional techniques belonging to European musical artistry. In the music symbolism of his Piano Sonata No.2 (1981), Ginastera represented the "Indigenous" as one of the fundamental elements of Argentine culture, together with the "Gauchesco." These two archetypes are opposed, juxtaposed, fused in atonal textures, and ultimately gathered together as in the dream of a unified, big Latin American Nation. Louis Ballard, as a Quapaw-Cherokee composer with classical education, once declared: "I believe that an artist can get to the heart of a culture through new forms alien to that culture." Four American Indian Preludes for Piano, a set of four descriptive pieces each one portraying a scene relevant to the Quapaw culture, are composed in a dry post-tonal language that helps deliver the Native idiom. By conducting a semantic analysis of the two pieces, I will demonstrate that both the composers were willing to connect the indigenous roots of their culture with the modern dominating post-colonial world—though each used a different approach.

**Giuliano Graniti** is Assistant Professor of Music at Middle Georgia State University in Macon, GA. Previously, he served as Piano Instructor at the University of Cincinnati College-Conservatory of Music, as Adjunct Professor of Music at Wilmington College, and as Visiting Professor in Piano at Mercer University. He regularly performs in Europe, Asia, and the United States as both soloist and chamber musician, giving recitals in international concert halls, such as: Teatro Comunale in Firenze, Teatro La Fenice in Venezia, Ehrbar Saal in Vienna, Vahdat Hall in Tehran, Stelio Molo Auditorium in Lugano, and Corbett Auditorium in Cincinnati.

His latest recording, for Klavier Music Production, features John Adams' Grand Pianola Music, with the CCM Wind Symphony conducted by Dr. Kevin Holzman. His next recording project will feature his arrangement of Prokofiev's Symphony No. 5.

He researches innovative pedagogical methods and tools, especially focusing on special needs and technology. He is the inventor of the Piano OpenLab, a patent-pending software system for classroom and remote group piano instruction, that

reinvents the traditional music lab infrastructure with inexpensive and sustainable computer technology. He also works on rediscovering underrepresented piano repertoire, especially by composers of classical Native American music.

He has earned his Bachelor's and Master's degrees in Piano Performance and Piano Pedagogy in Italy and Switzerland, and completed his doctoral studies in Piano Performance at University of Cincinnati, College-Conservatory of Music in 2022. His teachers and mentors include Michael Chertock, Nora Doallo, Andrea Lucchesini, and Aldo Ciccolini.

### **Who you gonna call? Beverley Peck Johnson!**

Dr. Jennifer Cable, University of Richmond

What do Lyndon B. Johnson, Renata Tebaldi, Kevin Kline, and Renee Fleming have in common? All had the opportunity to work with the exceptional vocal pedagogue Beverley Peck Johnson. Mrs. Johnson's artistry was teaching, her gift was diagnosing and correcting, and her devotion to craft was all-encompassing. One of the most well-known and outstanding vocal pedagogues of her generation, Mrs. Johnson possessed an innate sense of music that was present in the way that she developed singers as musicians; singers who were household names in the worlds of opera and Broadway. What an achievement for a woman who studied speech and drama in college, turned her considerable piano skills to becoming a wonderful collaborative pianist, and only began to study voice in her late twenties. This presentation will offer a glimpse into the life and work of this amazing woman through materials from her personal archives, including letters, notes, interviews, papers, and sketches.

**Dr. Jennifer Cable** is a Professor of Music at the University of Richmond where she coordinates the Vocal Studies Program. Her current research considers the role of women amateur musicians on early twentieth-century American arts culture, and the positive impact of Traditional Chinese Medicine pillar Qigong on freeing the voice. Recent publications include a chapter on Mary Carlisle Howe and Adella Prentiss Hughes for *The Routledge Handbook of Women's Work in Music* (ed. Rhiannon Mathias, 2022). A Qigong instructor, Jennifer has shared Qigong in classes and conferences in the US and abroad, introducing other musicians to this mindful practice. She is also a certified teacher for the Koru Mindfulness Program and is involved in campus outreach centered on mindfulness and meditation. During the 23-24 academic year, Jennifer will serve as the president of the University Faculty Senate. Her service off-campus includes membership on the Eastman School of Music National Council and board president for the Chamber Music Society of Central Virginia.

## **The Life and Music of Emahoy Tsegué-Maryam Guèbrou**

Dr. Mark Tollefsen, University of North Carolina at Pembroke

The life and music of Emahoy Tsegué-Maryam Guèbrou are equally fascinating. Born to prominent parents in Ethiopia (her father was a politician), she spent her youth studying in Switzerland, Ethiopia, Italy and Egypt, learning both violin and piano, before becoming a nun in her early 20s. By her mid-30s, she began to compose and record, donating the proceeds to the poor. Sister Guèbrou (the title emahoy is used for a female monk) died in 2023 at the age of ninety-nine. Her music has recently seen a resurgence, appearing in the film "Passing" as well as programs of the Ensemble Intercontemporain in Paris. Guèbrou composed more than a dozen works for solo piano. They reveal a composer of singular voice. Pieces such as "The Song of Abayi," "The Story of the Wind," "The Garden of Gethesemanie," and "Ballad of the Spirits" are bluesy, Minimalist, evocative, and spiritual while incorporating elements of Ethiopian folk music. Some are also compositionally adventurous and surprising: changing and irregular meters give the music an improvisational flair. During this presentation, several of Guèbrou's most accessible works will be performed while characteristics of her style will be introduced. A survey of her life will also be included.

Since debuting with the St. Louis Symphony Orchestra at the age of fifteen, pianist **Mark Tollefsen** has fashioned an international career as both a soloist and chamber musician, performing in twelve European countries, South Korea, as well as across the United States. His performances have been presented within numerous concert series and festivals, collaborating with Grammy Award-winning ensemble eighth blackbird as well as members of the Cleveland Orchestra, Cincinnati Symphony, National Symphony, Lexington Philharmonic, and New World Symphony. Recent highlights include a solo recital in New York at Steinway Hall, recitals at Luther College, Florida State University, Temple University, and the Universities of North Carolina at Chapel Hill and Greensboro, and a recital at the Ghent Conservatory as part of the 2019 International Conference of the College Music Society in Belgium. Praised for his "tremendously lucid and effortless performances" and as an "exciting discovery" by Fanfare Magazine, Dr. Tollefsen has been a strong advocate of new music. This advocacy has included performances of nearly one hundred works by living composers and more than a dozen world or regional premieres. A native of St. Louis, he received a Bachelor of Arts degree from Washington University in St. Louis and Master of Music and Doctor of Music degrees from the University of Cincinnati's College-Conservatory of Music, under the guidance of Michael Chertock. He is currently an Associate Professor of Piano and Coordinator of Keyboard Studies at the University of North Carolina at Pembroke.

## **Chopin and Bel Canto: Exploring “Beautiful Singing” in Chopin’s Works**

Dr. Magdalena Wór, University of Wyoming

Dr. Agnieszka Zick, State College of Florida Manatee-Sarasota

At the beginning of 1834, Chopin frequently visited Music Salons of Lina Freppa, Italian singer, where together with friend Vincenzo Bellini enjoyed singing, playing, talking, and even dancing. Chopin was familiar with a variety of opera genres and styles, since he frequently visited opera houses during his times in Warsaw, Berlin, Vienna, Wrocław, Dresden, Munich, London, and Paris. He was mostly drawn to Italian opera, and to Bel Canto - “beautiful singing or song.” Bel Canto pertains to a singing style of the 18th and early 19th century, featuring emphasis on pure, even tone throughout the vocal registers, temporary rhythmic flexibility known as “tempo rubato,” and heavily ornamented cadenzas that show off virtuosic technical and musical abilities. Chopin masterfully transplants the ‘beautiful singing’ into his pianistic technique and style. His compositional style includes ‘ton balladowy’ - narration similar to surreal scenes of romantic opera (i.e. Rossini, Meyerbeer), and ‘singing pianistic narration’ similar to vocal parts in Bellini and Donizetti operas (Tomaszewski). Chopin’s fascination with voice is also evident in his teaching: he told Vera Rubio that if she wishes to play, she should also sing (Eigeldinger). In this lecture-recital, a singer and pianist will come together to examine the importance of Bel Canto’s influence on Chopin’s piano music. Examples from vocal repertoire will be presented side by side with a variety of Chopin’s compositions based on opera themes (variations), improvisations, and bel canto stylistic features (melodic contours, portamento, ornamentation, melodic ‘tempo rubato’).

**Dr. Magdalena Wór** is a performer and a teacher. She holds a Visiting Assistant Lecturer position at the University of Wyoming, where she teaches applied voice and Opera Workshop courses. She is a Metropolitan Opera National Council Auditions National Finalist, winner of the National Marcella Sembrich Kočańska Vocal Competition, Finalist of the international Marcello Giordani and Moniuszko Competitions, and an alumna of the San Francisco Opera’s Merola Opera Program and the Domingo-Cafritz Young Artist Program at the Washington National Opera. She holds degrees in Vocal Performance and English Literature from Georgia State University and the University of Georgia. As a performing artist, Dr. Wór has worked with such companies as the National Symphony Orchestra and the National Philharmonic in Washington, DC, the Washington National Opera, Atlanta Symphony Orchestra, Baltic Opera, Washington Concert Opera, The Metropolitan Opera, Atlanta Opera, Virginia Opera, Palm Beach Opera, Richmond Symphony Orchestra, Alabama Symphony Orchestra, and Opera Birmingham, among others. She has sung under the direction of prestigious conductors including Plácido Domingo, Vladimir Ashkenazy, Roberto Abbado, Jiří Bělohlávek, Heinz Fricke, Israel Gursky, Robert Spano, Jean-Luc Tingaud, Harry Bicket, Emmanuel Villaume, Keitaro Harada, and others. Equally at home on large stages as in intimate salon-style recitals, Wór is a proponent of Chamber performances, seeking out and encouraging collaboration of various voices, instruments, composers, and rarely performed repertoire, and is highly dedicated to the dramatic interpretation of vocal repertoire.

**Agnieszka Zick** is a pianist and pedagogue. She maintains a keen interest in standard repertoire, promotes contemporary music, and advocates for inclusive music repertoire for students and audiences. Zick's playing in the CD release "Orchard - A collection of 50 short piano pieces" by Tyler Kline (Neuma Records, 2022), was described as "incredibly sensitive, for example, and she paints beauty in sound" (Fanfare Magazine). Zick received her Bachelor's degree in Piano Performance from the Fryderyk Chopin Academy of Music in Warsaw, Poland, double Master's degree in Piano Performance and Chamber Music from the University of South Florida, and holds a Doctorate in Piano Performance and Pedagogy from the University of Michigan. Dr. Zick serves as an adjudicator and presents her pedagogical research in prominent conferences including: CMS International Conference in the Baltics, MTNA National Conference, NCKP Piano Conference in Chicago, European Piano Teacher Association - Portugal, Puerto Rico Collaborative Piano Festival, and MTNA State Conferences.

Dr. Zick has participated and performed at renowned music Festivals including Aspen Music Festival, Wiener Meisterkurse, Chautauqua Music Festival, Zakopane Academy of Art, Summer Music Academy in Kraców and International Master Courses in Zamość and Białystok in Poland. She is a recipient of the Third Prize at the Puerto Rico International Collaborative Piano Competition, and a finalist in the Chautauqua International Piano Competition.

Agnieszka Zick formerly taught at Eckerd College, Schoolcraft College, University of South Florida, and University of Michigan. Currently she is an Adjunct Faculty at the State College of Florida Manatee - Sarasota in Bradenton, Florida.

### **"How in the hell does one crystallize a thought process?" Louis Calabro and Kenneth Burke on Musical Persuasion**

Dr. David Schiller, UGA Hugh Hodgson School of Music (emeritus)

Dr. Joel Overall, Belmont University

In the early 1960s, the composer Louis Calabro (1926-1991) and the language philosopher Kenneth Burke (1897-1993) exchanged a series of letters about music. How is it composed? How is it received? And how does it win over its audience? These letters (currently available in archives and now being edited for publication) were written when both Burke and Calabro were teaching at Bennington College in Vermont. The letters were sent back and forth in inter-office memo envelopes; they are clear and direct in tone and wide-ranging in content, including some immediate pedagogical concerns. Our paper, co-presented by a musicologist and a rhetorician, situates Calabro and Burke in the mid-twentieth century debate about tonal and atonal music and, by extension, introduces them into the contemporary debate about why music matters (and what music matters). Based on the letters, as well as on Calabro's Symphony No. 3 (which he was working on at the time), and on some of Burke's other writings (which Burke refers to)—we argue that Calabro and Burke in dialogue accomplished something that neither could achieve in isolation: an understanding—and the outline of a theory—of musical persuasion.

Calabro had thought long and hard about creativity, authenticity, and self-expression; Burke had already made major contributions to our understanding of how audiences (readers and listeners) respond to literature and music. In the letters we see how they provoked each other into a kind of consensus about musical creation and reception.

**David Schiller** is a musicologist and a retired faculty member at the Hugh Hodgson School of Music, University of Georgia; currently he resides in Yonkers, NY. His teaching has covered a wide range of courses in music history and music in general studies, from medieval European to American and world music. Schiller's current research focuses on several interdisciplinary areas. Representative recent publications include "'Sacred Service': the Mass Bloch Never Wrote, the Two that Leonard Bernstein Did Write, and Shulamit Ran's 'Credo/Ani Ma'amin,'" in "Ernest Bloch Studies" (Cambridge University Press, 2016); "The Shakespearean world of music," co-authored with Christy Desmet, in "The Shakespearean World" (Routledge, 2017); and "From Ethnic Stereotyping to Geopolitics in the Vaudeville and World War I Era Songs of Irving Berlin and Al Piantadosi," in "'Minor Minorities' and Multiculturalism: Italian American and Jewish American Literature" (Edizioni Università di Macerata, Italy, 2022). David is second author on "Belief Without Theology," the details of which are given below in Joel Overall's biography.

**Joel Overall** is Associate Professor of English at Belmont University in Nashville, and he directs Belmont's undergraduate writing program. His teaching spans the fields of digital writing, rhetoric, and design. His research focuses on the intersection of music and persuasion in the fields of sonic rhetoric and Kenneth Burke studies. Overall's 2011 essay, "Piano and Pen: Music as Kenneth Burke's Secular Conversion" ("Rhetoric Society Quarterly" 41) provides a broad and detailed map of these fields. His follow-up essay of 2017, "Kenneth Burke and the Problem of Sonic Identification," "Rhetoric Review" 36, applies a Burkean analysis to a uniquely challenging test case: Burke's own review of the 1934 American premiere of Hindemith's "Mathis der Maler" symphony. Overall is first author of a major collection of Kenneth Burke's music and writings about music: "Belief without Theology: The Music, Music Criticism, and Selected Correspondence of Kenneth Burke," under contract with Parlor Press (Anderson, SC).

### **Envisioning Our Future: Objectives, Requirements, and Dreams for the 21st Century Music Student**

Dr. Stacie Lee Rossow, Florida Atlantic University

Today's college students have quite different concepts of how they consume music and education even from students a mere five years ago. It might be time for us as a collective faculty to consider what are the essential needs of the 21st century music student. Accrediting bodies tell us some of those objectives, but often they do not gauge the entire picture or can be too vague. Many of us are likely facing the same challenges: how can we meet students where they are and how can we



uphold tradition while engaging new ideas. Where is the balance? How and what should we consider changing, removing, or instituting within our degree programs to remain relevant, anticipate future trends, and attract new majors in a diminishing student population? What skills should be required of anyone completing a Bachelor of Music Degree? Together, participants of this forum will discuss and create a substantive body of general and degree specific outcomes and practices to hopefully provide answers. After the forum, the moderator will create and distribute a summary of the discussion to attendees to assist faculty in institutional curriculum revision discussions.

**Dr. Stacie Lee Rossow** is Associate Professor, Associate Director of Choral and Vocal Studies, and Associate Chair at Florida Atlantic University where she teaches conducting, voice, literature, and research methods in addition to conducting the University's treble ensemble, Vocalis. Dr. Rossow holds bachelor and master's degrees from Florida Atlantic and received her Doctorate in Choral Conducting from the University of Miami. While at the University of Miami, she was awarded the Theodore Presser Award for Research in Music for her work in the area of Irish choral music and her thesis, entitled *The Choral Music of Irish Composer Michael McGlynn*, was the first on Mr. McGlynn and is held in the Irish Traditional Music Archive in Dublin. In 2015, Dr. Rossow was awarded the Faculty Talon Award for Excellence in Leadership at Florida Atlantic University.

Dr. Rossow taught with the Anúna Summer School in Dublin, served as the studio conductor for four Anúna recordings, and premiered several of Mr. McGlynn's works. An active adjudicator and clinician for both voice and choral activities, Dr. Rossow also presented on a variety of topics relating to Irish choral music, education, and choral literature. She presented at National Association for Music Education's, College Music Society, and National Collegiate Choral Organization's national conferences and the World Choral Symposium Exchange in Lisbon. Dr. Rossow's current research includes defining the National Choral Compositional School of Ireland and preserving endangered languages through music.

### **Leading Change: The Compositions of Daniel Perlongo (1942-2023)**

Dr. Susan Wheatley, Indiana University of Pennsylvania

Dr. Julianne Laird, Retired, Indiana Area School District

Presenters will discuss the life-work of composer and longtime CMS member, Daniel-Perlongo (September 23, 1942-May 23, 2023), and will perform: "Only Apricots Fall in the Autumn Wind" (2010,7:00) for voice and piano based on Korean Zen poems, songs that Perlongo states "touch with sound the meaning of the contemplative life"; and "Toccata Gioiosa" (2022-23, 8:00) for piano, Perlongo's last work – a rhapsodic, jazzy toccata reminiscent of bebop jazz. The presenters will discuss Perlongo's musical philosophies, making connections to his impact leading change into the 21st-century. Rejecting the city life, Perlongo served as professor of Music Composition and Theory at Pennsylvania State System of Higher-Education's Indiana University of Pennsylvania for 44 years.

His travels to numerous CMS international conferences sparked interest in other musical traditions, motivating him to promote acceptance, tolerance and sensitivity within today's creative community. He encouraged student composers to use compositional techniques that reflected values inspired by his Italian heritage, jazz background, Upper Peninsula/rural upbringing, and a commitment to cultural inclusivity. Daniel Perlongo (B.M./M.M., University of Michigan) studied with Ross Lee Finney, George Balch Wilson, and Leslie Bassett. He is the only IUP faculty awarded: a Fulbright-Hayes Fellowship; an American Prix-de-Rome; and a Guggenheim Fellowship; with residencies at Villa-Serbelloni in Bellagio, and Montalvo in California. His music – available at American Composers Alliance (<https://composers.com/daniel-perlongo>) – earned him performances by the Italian Radio Orchestra, and the Pittsburgh Symphony Chamber Orchestra, among others. The session's performances of "Only-Apricots" and "Tocatta Gioiosa" will demonstrate the multidimensional nature of Perlongo's legacy described in his note: "I have always been deeply influenced by my own extensive jazz playing background and have worked many years towards synthesizing the elements from my classical and jazz past into an inclusive compositional voice."

**Susan Wheatley**, pianist, has been invited as performer and music educator throughout the United States, Europe, and Asia. Dr. Wheatley has an active interest in research about women in music and received a Fulbright to transcribe Gunild Keetman's dance pieces at the Orff Institute in Salzburg. She co-founded Indiana University of Pennsylvania's prestigious Festival of Women Composers, performing the music of Libby Larsen, Judith Zaimont, Katherine Hoover, Cecile Chaminade, Lili Boulanger, Louise Talma, Germaine Tailleferre, Amy Beach, Ruth Crawford, and Marian McPartland, among others. Dr. Wheatley holds a Ph.D. in music from the University of Michigan and has served on the faculties of Oakland University in Michigan and Indiana University of Pennsylvania. She has received grants from the American Association of University Women, National Endowment for the Arts, and the Pennsylvania Council on the Arts to sponsor her performances and research on the music of women composers. Internationally, her piano performances include premières of Daniel Perlongo's piano works in Salzburg, Madrid, Zagreb, South Korea, Buenos Aires, Helsinki, Estonia and Baku, Azerbaijan; as well as her performances of works by Germaine Tailleferre in Beijing, and Lili Boulanger and Marian McPartland in Vancouver. [wheatleyse@gmail.com](mailto:wheatleyse@gmail.com).

**Julianne Laird**, soprano, served the Indiana Area School District, Indiana, Pennsylvania as a choral and string music educator for 27 years. She holds a Doctor of Musical Arts degree from West Virginia University, where she studied with Dr. Hope Koehler. Throughout her career, she has championed the work of women composers, performing on the Indiana University of Pennsylvania Women's Composer Symposiums, as well as in special programs for the American Association of University Women, and in recital. Dr. Laird's research focuses on the interpretation of American folk song as art song, with an emphasis on the music of Jean Ritchie. She has performed as a soloist throughout Northeast Ohio, Western Pennsylvania, Eastern Virginia, and Coastal North Carolina, and was a member of the professional core of the Mendelssohn Choir of Pittsburgh under the direction

of Robert Page. Additionally, she performs as a singer and “cellofiddler” in the folk duo, J.R. Shanty Co. with her husband Richard Workman, presenting sea shanties and songs of the sea. [jlairdobj@gmail.com](mailto:jlairdobj@gmail.com)

## COMPOSERS CONCERT I

### Saturday, April 6<sup>th</sup>

#### PROGRAM

A Terse Terzetto	Allen Molineux
Passing Away	Calder Sprinkle
Susan Via, violin Joanne White, flute Daniel Inamorato, piano	
Sans Titre VII for solo trumpet	William Price
James Zingara, trumpet	
cooperation/convolution	Michael Boyd
Rock Bottom	Derek Jenkins
Reef	Mark Lackey
Mysterious Marvels	Matthew Saunders

William & Mary Wind Ensemble  
Richard Marcus, conductor

#### Notes

##### A TERSE TERZETTO

Allen Molineux, retired

As some of you know, the term "terzetto" originally meant a piece for three voices, but later in time was applied to a piece for three instruments. So why did I not just simply title this work "Terzetto"? Because one of the most famous works with that title, by Antonin Dvorak, is a large scale four-movement composition; where mine is a single movement one. So I needed an adjective that would indicate the smaller scale of mine and elected to use the term "terse". However, not in the sense that this composition has an attitude of gruffness, but rather that it is simply short. The attitude of this piece is actually one of playfulness in the outer fast sections. The middle section is slower and a bit dreamy for contrast. Which is another way of saying that the form of the entire work is a simple ternary one. I had actually considered entitling it as "A Terse Ternary Terzetto", but that doesn't roll off the tongue very smoothly. Too many "ters"!!

**Allen Molineux** (b.1950) received a B.M. degree in composition from DePauw University, a M.M. in composition degree from the Eastman School of Music and a D.M. in composition from Florida State University. In addition, he attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller's 1986 Atlantic Center for the Arts Workshop and Pierre Boulez's Carnegie Hall Workshop in 1999. His orchestral work "Trifles" was the winner of the Tampa Bay Symphony's first composition contest; receiving three performances by them in 2017. In addition, it is now released on the ABLAZE Records label and is published by Da Vinci Publications. His work "Zappy" for brass quintet and three percussionists was chosen as the winner of the Percussive Arts Society's 2017 composition contest. In 2019, his "Something Unsettled" for trumpet and piano was the winning submission in Category I for the McMurry New Music Project and his "Tears of Ramah" was the first place winner of the Hillcrest Wind Ensemble Composition Contest and was performed by the University of Louisville's Wind Ensemble at the College Music Society's National Conference. In 2021, his "Scherzi" was recorded by composer/pianist Jeffrey Jacob on the New Ariel label and his string orchestra piece "Contentamento" by conductor Pawel Kotla and the Kalisz Philharmonic Orchestra on the Phasma-Music label. In 2022 the Lansdowne Symphony premiered "When the Angels Sang" and in 2023 the Atlanta Philharmonic performed his "Trifles".

## **PASSING AWAY**

Calder Sprinkle, William & Mary (student)

Passing Away is meditation on looking backwards from multiple points of view. Considering the past after the ending of a chapter of life always has a very specific lens, and the work's melody was composed after such an ending. With time, however, comes a new clarity and the valuable perspective of being able to see an event without that same biased lens. The third voice of the piece, the flute, was added three years after the rest was written, completing it with this longer view of time. The style of the work reflects that same theme; the melody was inspired by the long tradition of Irish Celtic fiddle and vocal music, originally written for violin and guitar, but later reimagined into a modern Western Art context, taking advantage of an added third voice to employ the expanded textures of imitative and contrapuntal polyphony. The ebb and flow of the violin and flute strive to capture some of the emotions that come with moments of change, be they anger or sadness, with the hope that they will eventually lead to a sense of peace. However, the piece's unstable ending with meter changes and a failure to find harmonic resolution represents a difficult truth of life: the passage of time may grant new perspective, but it does not always bring complete resolution.

**Calder Sprinkle** is a junior at William & Mary studying conducting and composition, as well as English. Hailing from Richmond, Virginia, he has been playing music for longer than he can remember, primarily on jazz ukulele; he also fools around on other instruments. Composing has always been an integral part of his musical expression, where he draws together his love of sacred music, jazz, and Celtic folk styles. The sounds he discovered through his family's yearly visits to

the Richmond Folk Festival have been incredibly inspiring and invaluable in his exploration of what it means to tell stories through sound. At William & Mary, he has had the wonderful opportunity to explore more aspects of music in an incredibly supportive community. A resident sheep in wolf's clothing, Calder was a guest conductor for the William & Mary Symphony Orchestra and serves as the Orchestral Director for the Sinfonicon Light Opera Company. He is incredibly grateful to be able to play with both the Wind Ensemble and Symphony Orchestra, in which he hits various objects with mallets, possibly at the correct times.

## **SANS TITRE VII**

William Price, University of Alabama at Birmingham

Composed in 2010, Sans Titre VII is a nine-minute, single movement work for solo trumpet that explores both physical space and musical distance as determinants of musical form. William Price's music has been featured at numerous international events, including the World Saxophone Congress, the International Saxophone Symposium, the International Trumpet Guild Conference, the International Computer Music Festival, Ars Electronica Forum Wallis, the Musica Viva Festival in Portugal, the Musinfo Journées Art & Science in France, the Festival Internacional de la Imagen in Colombia, the London New Wind Festival, and the Nanyang Chamber Music Festival in Singapore. An award-winning composer, Price has received commissions and accolades from numerous organizations, such as ASCAP, the Music Teachers National Association, the Percussive Arts Society, El Centro de Experimentación e Investigación en Artes Electrónicas and the Huntsville Symphony Orchestra.

**William Price** received his M.M. and D.M.A. degrees from Louisiana State University, where he studied composition with Dinos Constantinides and electro-acoustic composition with Stephen David Beck. Dr. Price serves as Professor of Music and Coordinator of Theory and Composition at the University of Alabama at Birmingham.

## **COOPERATION/CONVOLUTION**

Michael Boyd, Chatham University

cooperation/convolution recasts the manner in which large ensembles are organized. Typically such groups are hierarchically arranged, with a single individual, the conductor, holding the position of greatest importance and select other individuals such as the concertmaster and principal players having secondary, tertiary, etc. levels of authority. In many ways this structure reflects notions of how society is organized, though both in society and hierarchically configured ensembles holding a position that is nearer the bottom of the hierarchy can be alienating. In daily life this organization is realized through variations in salary, education opportunities, housing choices, access to clean water and air, availability of higher quality food, and so forth. While such tangible and significant disparities are not part of ensemble dynamics, the presence of a hierarchical structure in large

musical groups reinforces this societal norm. In cooperation/convolution all performers exert equal influence within the ensemble, sonically interpreting graphic images and shaping these interpretations so that they relate in various ways to the activities of certain other performers. Thus the ensemble members are placed into groups of five or six that communicate through a variety of topological systems drawn from computer networking, and these groups interact to create the total ensemble.

**Michael Boyd** is a composer, scholar, and experimental improviser. He holds graduate degrees from the University of Maryland and Stony Brook University. Boyd is currently Professor of Music and Music Program Coordinator at Chatham University in Pittsburgh, PA. 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. Recordings of Boyd's music can be heard on Phasma-Music, Ablaze Records, Navona Records, and various online locations. His user-driven installation Confessional won the 2016 FETA Prize in Sound Art. He has published articles in *Intégral*, *Perspectives of New Music*, *Tempo*, and *Notes*, as well as review essays in *Computer Music Journal*, *Popular Music & Society*, and *American Music*. Boyd is biracial South Asian/American. Active in his community, he is currently serving a third elected term on the Wilkins Township Board of Commissioners where he works on a range of issues including transportation and public safety. Boyd is an active cyclist, often biking to work and competing in mountain bike races.

## **ROCK BOTTOM**

Derek Jenkins, Arkansas State University

*"How wonderful it is that nobody need wait a single moment before starting to improve the world."* - Anne Frank

The phrase "rock bottom" tends to evoke a very negative connotation denoting that we have reached our lowest, possible point. One example of reaching rock bottom was the Stock Market Crash of 1929-1930, the event around which this piece is built. However, there is a positive side to hitting rock bottom, and that is in the fact that if we are already at the very bottom, we can only move upwards going forward. Reaching rock bottom then becomes an optimistic view as one looks to the future. While the stock market was crashing, Arkansas State University embarked on a new endeavor: the creation of a band program. This fledgling band began with sixteen members and a large amount of hope. In the ninety years since, the A-State Bands have grown beyond the scope of that initial ensemble to become a mainstay on the Arkansas State University campus and now includes several concert and athletic bands. In a sense that first band provided the bedrock upon which future bands could flourish as they were at "rock bottom" moment looking forward towards a bright and prosperous future. Rock Bottom was commissioned by Timothy Oliver and the Arkansas State University Wind Ensemble in honor of the 90<sup>th</sup> anniversary of the A-State Bands.

**Derek M. Jenkins** (b. 1986, Frankfurt am Main, Germany) is an American composer, whose music has been performed throughout the United States, Europe, Canada, and Brazil by Dubuque Symphony Orchestra; Fountain City Brass Band; Dresdner Bläserphilharmonie; Czech National Concert Band; Band Sinfônica Municipal de Hortolândia; Seattle Wind Symphony; U.S. Army Materiel Command Band; the Carinthia, Joseph Wytko, and Saxophilia Saxophone Quartets; Songeaters; and university and honor bands around the country. Jenkins has received recognition from WASBE, The American Prize, National Band Association, MMTA/MTNA, Missouri State University Composition Festival, and at conferences and festivals across the U.S. and abroad. Jenkins serves as Associate Professor of Music Theory and Composition at Arkansas State University and holds degrees from UMKC and Rice University. His music can be heard on ABLAZE Records, Mark Custom Records, and World of Brass, and is available through BrookWright Music, Murphy Music Press, and Veritas Musica Publishing. More information can be found at: [www.derekmjenkins.com](http://www.derekmjenkins.com).

## **REEF**

Mark Lackey, Samford University

Reef (2022) is a meditation on the beauty, the power, and the fragility of those majestic undersea ecosystems. From stately low brass pronouncements to capricious comments from the upper brass, and from the driving asymmetrical rhythms of progressive rock to the impressionistic lyrical lines of the woodwinds, Reef expresses wonder at our mysterious oceans. S.D.G.

Composer, performer, educator **Mark Lackey** works in a range of genres to reach listeners who might not otherwise encounter newly-composed art music. As a composer of vocal, electronic, chamber, orchestral, and wind ensemble music, Mark Lackey has garnered premieres from many gifted artists including Orquestra Sinfônica do Teatro Nacional Claudio Santoro (Brasília), the Idaho Falls Symphony, Rhymes With Opera, and the Eastman Wind Orchestra. His music is available on the Centaur, Potenza Music, Composers Concordance, and MSR Classics labels. Mark Lackey's current project, TOGETHER, blends musical styles as a metaphor and an opportunity for bringing people together with a message of renewal and hope. As a performer, Mark Lackey gives lecture recitals on piano music by the remarkable but little-known composer Sophie Maria Westenholtz, as well as performances of his own works. Mark Lackey is also an energetic educator. As Associate Professor at Samford University's School of the Arts, he teaches music composition and theory. He earned the Bachelor of Science degree from David Lipscomb College where he studied piano with Jerome Reed, and the degrees Doctor of Musical Arts in composition, Master of Music in theory pedagogy, and Master of Music in composition from The Peabody Conservatory of Johns Hopkins University where his teachers included Christopher Theofanidis, Bruno Amato, and Nicholas Maw.



## **MYSTERIOUS MARVELS**

Matthew Saunders, Lakeland Community College

Mysterious Marvels is my response to a request by Daniel Crain for a fanfare for the Lakeland Civic Band, a group which is one of the crown jewels of the school where I teach, Lakeland Community College. I put together an enormous YouTube playlist of fanfares of all shapes and sizes, and Dan and I discussed our favorites, some of which influenced the resulting piece. Mysterious Marvels announces and celebrates the tremendous talent of the Lakeland Civic Band, and attempts to draw the audience further into the concert experience by promising still greater things to come, in the fashion of works like Janáček's "Sokol Fanfare," or Emerson, Lake & Palmer's "Karn Evil 9." I collect band names and potential titles for compositions, and "Mysterious Marvels" was in my back pocket. As my fanfare for Dan and Lakeland developed, I realized that it fit the music that was taking shape. I also thought about my colleague's work with marching bands, something I also once did for a living, and the way that, over a summer, a mysterious marvel takes place as a large group of individuals becomes a unified musical force that awes all who encounter it, and changes permanently those who are involved. For some, like Dan and myself, that mysterious marvel sets us on a path that will shape our adult lives, just as for many (like the lucky ones in the Lakeland Civic Band), it is only the beginning of a lifetime of playing band music.

**Dr. Matthew C. Saunders** (born 1976, Austin, Texas, USA) is a Northeast Ohio composer, conductor, trombonist, husband, and father. All his work is connected to teaching students from kindergarten to college in styles from madrigal to mariachi. He draws inspiration from the vastness of space, the waterways and forests, mountains and prairies of America, the motion of atoms, and the mysteries of existence, but most importantly from collaboration with other musicians and his students. After a hard day's work, he relaxes on the couch with his wonderful wife, who is the love of his life and his teammate in the sport of parenting their children. Dr. Saunders is a lover of both solitude and camaraderie, Cincinnati-style chili, road trips, movies, and random facts. His favorite dinosaur is the Parasaurolophus, but he thinks the best dinosaur is the Stegosaurus. He gets excited about lots of music that he would never write or perform himself, and does what he can to share that with the world. Dr. Saunders is Professor of Music and music and theater department chair at Lakeland Community College, where he also directs the Lakeland Civic Orchestra. He received degrees in music from the University of Cincinnati College-Conservatory of Music and The Ohio State University. Dr. Saunders is on the web at [www.martian dances.com](http://www.martian dances.com), but the physical Dr. Saunders lives in Willowick, Ohio with his wife Becky and their children Noah and Melia. He is a native-born Texan, but considers Columbus, Ohio to be his hometown.

## Performers' Bios

**Susan Forster Via** is a member of the Applied Music Faculty at William & Mary where she teaches violin and directs the Gallery Players, a conductorless chamber orchestra. She has held positions with the Virginia Symphony, Virginia Opera, Greensboro Symphony, Williamsburg Symphony, and has performed with the North Carolina Symphony and Mallarmé Chamber Players, among others. Ms. Via has served as faculty and orchestra member of the Eastern Music Festival and has also performed with the Colorado Music Festival. Additional faculty positions have included the Duke University String School and Virginia Governor's School for the Arts. Ms. Via has a keen interest in Early Music and performance practice. She performs on baroque violin with The Wren Masters, a period music ensemble that has received multi-year touring assistance grants from the Virginia Commission for the Arts. She has also been heard in concert with the Norfolk Chamber Consort and the Governor's Musick of Colonial Williamsburg. Ms. Via is a graduate of the New England Conservatory of Music where she studied with Eric Rosenblith and participated in masterclasses with Josef Gingold. Additional teachers have included Raphael Druian and Glenn Dicterow, and on baroque violin, Risa Browder and Elizabeth Blumenstock.

**Joanne Meyer White** plays Second Flute with the Virginia Symphony, a position she has held since 1996. A native of Massachusetts, Ms. White began her career in the New England area, most notably as principal flute of the Vermont Symphony. She has performed with many orchestras including the Atlanta Symphony, Grant Park Orchestra, Richmond Symphony, Albany Symphony, Williamsburg Symphony, and Opera in Williamsburg. She completed her musical training at Boston University and McGill University in Montreal, earning her bachelor's and master's degrees, respectively. She teaches at William & Mary, The Governor's School for the Arts, and she maintains a private home studio. Joanne served as Coordinator of The Hampton Roads Flute Faire for six years and continues to serve on its Advisory Board.

**Daniel Inamorato**, Lecturer of Applied Piano at William & Mary, is a multidisciplinary performing artist and pedagogue from Brazil. He moved to the United States in 2011 and has worked at Indiana University, DePauw University, Hampton University, Christopher Newport University, and the University of North Carolina School of the Arts. His areas of expertise include Piano Performance (Solo-Chamber-Collaborative); Harpsichord Performance; Japanese Butoh Dance; Opera Coach; Vocal Technique; Choral Conducting; Toy Piano Repertoire-Performance-Historic Research; Inclusive Education (also known as Special Needs Education); Neurodiversity within Pedagogic contexts; Political Performance Art and LGBTQ+ activism.

As a Recording Artist, Mr. Inamorato tends to give emphasis to obscure repertoire that has been historically neglected. His recordings for Naxos, Acqua Records and IU Music Labels include extremely rare recordings from

composers such as Uribe, Soro, Williams, Ortiz, Cortez, Dutra, and many other relevant composers from early 20th Century Latin America, as well as current composers with whom Mr. Inamorato partners to create new music and performance practices.

Working most frequently on the intersection of contemporary music and Butoh dance; Mr. Inamorato has studied avant-garde movements to develop his own language as a performer. His influences include Michael Duchamp, John Cage, Gilberto Mendes, Pina Bausch, Pat Steir, Arnold Schoenberg, Theodor Adorno, Carl Yung, Kazuo Ohno, Diego Piñon and many others that inspired generations of artists. Topics of research include Archetypical Gestures; Process in Self-Managed Creative Arts; Chance Music; Aesthetics of Deconstruction and Liberation; Mirror Neurons in Music Education; Empowerment through Body Ritual Movement; Political Art; Dodecaphonism; Gestural Mutilation and Trauma-based Creative Processes. Mr. Inamorato now teaches other performers how to use historic references to build their own aesthetic values while still keeping a lively and empowered inner voice and sense of self.

At Indiana University, Mr. Inamorato received the Jacobs Fellowship and Barbera Scholarship. With more than 40 first prizes in piano competitions, Mr. Inamorato played his first solo with an orchestra at age 9 and performs regularly as a soloist, chamber musician and teacher in the US, Brazil, Mexico and Canada.

He teaches classes in Piano Pedagogy and Inclusive Education and has taught hundreds of music students of all ages that were diagnosed with Autism, Asperger's syndrome, oppositional defiant disorder, ADHD, blindness, deafness, Down syndrome, dyspraxia, dyslexia and many other syndromes and physical disabilities. His sister, Dr. Viviane Louro is the most acclaimed specialist and inclusive education in Latin America, and together they develop multiple programs to help teachers navigate inclusion.

Mr. Inamorato is the founder and director of The Toy Piano Sanctuary & Neurodiversity Music Institute; director and curator of A Teia de Idéias (a company that builds affordable pedagogic materials and assists people in adapting pedagogic materials and instruments in order to make it inclusive; based in Pernambuco, Brazil); and he started an online program to help Latin American students to apply to schools abroad. To sign up to one of his projects: <https://www.patreon.com/danielinamorato>.

[www.danielinamorato.com](http://www.danielinamorato.com).

**Dr. James Zingara** is currently Professor of Trumpet at the University of Alabama at Birmingham where his responsibilities include applied trumpet and brass methods, coaching and conducting brass ensembles, performing with the UAB Faculty Brass Quintet and coordinating the annual UAB Brass Symposium. From

1998 to 2011, Dr. Zingara served as Associate Professor of Music at Troy University in Troy, Alabama where he taught applied trumpet, brass methods, conducted the Troy University Trumpet Ensemble and served as Coordinator of Applied Studies. He has performed in 32 states as well as England, Germany, the Czech Republic, Denmark, China, and Singapore. Former positions include Associate Professor of Trumpet at Troy University, and principal cornet/trumpet soloist with the US Air Force Heritage of America Band. Orchestral positions have included the Northwest Florida Symphony, National Symphonic Winds, Sinfonia da Camera, Illinois Symphony, Virginia Symphony, Wisconsin Chamber Orchestra, Pensacola Symphony and the Cheyenne Symphony. He has recorded on the Telarc, Zephyr, Capstone and Mark labels, including a Grammy Award winning CD in 1994. He has recently released two recent solo/chamber recordings on the Ravello label: *Textures*, 2016, and *Many New Trails to Blaze*, 2018. Both recordings were awarded Bronze Medals from the Global Music Awards in 2021.

Dr. Zingara holds degrees from the University of Wisconsin-La Crosse, East Carolina University, and a Doctor of Musical Arts degree in trumpet performance with a minor in wind conducting from the University of Illinois. He currently is a Bach Trumpet Endorsing Artist.

Founded in 1929, the **William & Mary Wind Ensemble** brings together approximately fifty of the College's most talented wind, brass and percussion players to perform the highest quality wind literature from the 16th through the 21st centuries. The Wind Ensemble is open to all undergraduate and graduate students (regardless of major) by audition at the beginning of the Fall Semester and is a full-year commitment. The group gives 3 to 4 performances each semester, including Family Weekend, Homecoming, Winter, and Spring concerts.

In March 2015, the group performed at the Kennedy Center for the Performing Arts in Washington, D.C. The program featured two world premières: *Margins Afterwards* by Brian Hulse and *Dabke* by W&M Artist-in-Residence Kareem Roustom. Since 2016, the ensemble has premiered works by Dawn Avery, Maria Faust, Kevin Kay (W&M, '17), and Calder Sprinkle (W&M, '25). The W&M Wind Ensemble was named a national finalist in the American Prize Competition in 2020, 2021, and 2023.

The ensemble has performed for the investiture of Chancellors Robert Gates and Sandra Day O'Connor and the inauguration of Gene Nichol and Katherine Rowe, William & Mary's twenty-sixth and twenty-eighth presidents. Each spring, the Wind Ensemble embarks on a tour to promote the W&M Music Department. The group has performed in major cities such as Montreal, Nashville, New Orleans, Philadelphia, and Chicago. In May 2015, with support from the US/China Cultural and Educational Foundation and the Reves Center for International Studies, the Wind Ensemble embarked on an international tour to China. In May 2018, the Wind Ensemble completed a 10-day tour of the United Kingdom. The Wind Ensemble, alongside the Symphony Orchestra, travelled to Prague and Vienna in

May 2023.

Born and raised in the Shenandoah Valley, **Dr. Richard Marcus**, Associate Professor of Music/Director of Bands and Music Department Chair, received his B.M.Ed. from the University of Iowa and graduate degrees in conducting from Butler University (M.M.) and the University of South Carolina (D.M.A.). Dr. Marcus has served on the faculties of the College of Charleston and the University of South Carolina Upstate. At William & Mary, he directs the Wind Ensemble and Chamber Winds and teaches conducting, music theory, and special topics courses. In 2023, he received an Alumni Fellowship award for excellence in teaching. Dr. Marcus has served as music director of the Peninsula Youth Orchestra and the Charleston Symphony Youth Orchestra and has guest conducted the Williamsburg Symphony Orchestra, the Williamsburg Youth Orchestra, the Indianapolis Chamber Orchestra, and the Hendrix College Wind Ensemble, among others. He has led world premières by David Clay Mettens, Kevin Kay (W&M, '17), Dawn Avery, and Calder Sprinkle (W&M, '25). His research focuses on the life and work of Hans Gál (1890-1987), an Austrian composer and scholar banned under National Socialism. His edition of Paul Büttner's *Saturnalia für Blasinstrumente und Pauken* (1896) was published by Maxime's Music in 2022. Dr. Marcus has presented at the College Music Society's International Conference (2019, 2023), and his publications have appeared in the *WASBE Journal* and the *Journal of the American Viola Society*.

## COMPOSERS CONCERT II

Sunday, April 7<sup>th</sup>

### PROGRAM

Forest Scene for solo piccolo Rachel Ordaz, piccolo	Ken Metz
Thalassa Phases for flute and guitar Wayla Chambo, flute Todd Holcomb, guitar	Anne Neikirk
Gift of Water Calder Sprinkle, ukulele	Calder Sprinkle
Cycle Gabrielle Stanback Satterthwaite, violin Benjamin Garcia, piano	Matthew Galinn
Carrying Capacity II. The Vine That Ate the South Brian Thorsett, tenor John Irrera, violin	Charles Nichols

commissioned by the Center for Communicating Science at Virginia Tech

Parallel Streams for sax and piano Harry Bulow, saxophone Ellen Bulow, piano	Harry Bulow
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### Notes

#### FOREST SCENE

Ken Metz, University of the Incarnate Word

Forest Scene explores the various shades of color one may encounter while in the forest. Suddenly there is an opening and the shades give way to brightness, then they return.

**Ken Metz** is a composer who loves music and has devoted his life to it. He teaches music theory and serves as assistant chair of the music department at the University of the Incarnate Word in San Antonio, Texas. His memberships include CMS, SCI,

ASCAP, NACUSA, and CASA (Composer's Alliance of San Antonio). He is currently the vice –president of the National Association of Composers USA-Texas Chapter and has served as a co-chair of the SCI Southwest region. Along with Dr. Robert Frank of SMU, Metz co-authored the textbook, *Fundamentals for Aspiring Musicians*, published by Routledge. Of the various activities undertaken, he is especially inspired by the project *MadeinSA*. This project began as a concert for young pianists of music composed by members of CASA. From this beginning, the expansion of this project has led to a piano book series, a documentary, and an annual concert. This is a model that can be used by educators in other cities to promote interaction among composers, young musicians, and music teachers in the community.

### **THALASSA PHASES**

Anne Neikirk, Norfolk State University

In approaching this piece, I spoke with both guitarist and flutist about topics for a new work. Three themes emerged that I have tried to synthesize together in this piece. One is the concept of “old meets new,” taken from the fact that both the flute and the guitar are instruments of antiquity who have stood the test of time into the modern era. Another is Thalassa, Goddess of the Sea, for whom the duo is named, and the third is that we all have young children roughly the same age. I employed a Renaissance technique called *soggetto cavato*, used by Josquin in the 16th century. It is a musical cryptogram whereby a melody can be derived from someone's name by assigning a solfege syllable to each vowel. I derived the opening melody from each of our three children's names, and set it as a chantlike *cantus firmus*. I also looked for anagrams of their combined initials, and one of them was “Phases.” I used this to develop the initial melody, and the remainder of the work weaves the melody in and out of phase between the two instruments. The repetition is evocative of minimalism, again using “old meets new” by turning this Renaissance and Medieval inspired opening into a 1960s minimalist reference, as well as contemporary percussive techniques such as flute beat boxing. The last section paints a picture of ocean waves rolling in and out of phase with one another before the initial melody is restated once more.

Composer **Anne Neikirk** is drawn to creative processes that involve interdisciplinary work. Her background in vocal music instilled a particular interest in the relationship between music and the written word. Neikirk has presented her work at conferences including those of the Society of Composers, the College Music Society, the Society of Electroacoustic Music in the United States, and the American Harp Society, among others. Her music is distributed by ADJ•ective New Music, LLC, and she is a member of the ADJ•ective Composers' Collective. Dr. Neikirk received her DMA in Composition from Temple University, preceded by an MM from Bowling Green State University and a BA in Music from Hamilton College. Dr. Neikirk has previously taught theory and composition at Temple University and at the University of Delaware. In 2016 she joined the music faculty at Norfolk State University in Virginia, where she currently oversees the Theory/comp area and serves as Graduate Coordinator and Associate Professor of

Music Theory/Composition. She is also the Editor of the Journal of Music Scores for the Society of Composers, Inc., and lives in Virginia Beach with her husband and two children.

### **GIFT OF WATER**

Calder Sprinkle, William & Mary (student)

The Gift of Water is the first of a suite of etudes written for the ukulele in a jazz classical fusion style, designed to push the boundaries of what can be performed on this instrument. In the modern context, the ukulele is often written off as either a guitar with less range or as only adding color to music. Very little difficult repertoire exists for the instrument, and even fewer pieces can be learned from a score rather than by ear. The ukulele is actually incredibly versatile, however, and many artists across the world have been taking advantage of its unique timbre that is similar to, but still quite distinct from, the classical guitar. This piece brings into conversation one of the major contexts in which the ukulele is being explored, the realm of jazz, and the technical challenge of an etude in an attempt to show the ukulele's strength as a solo instrument. The Gift of Water thematically is written around a specific incarnation of the rite of baptism, each section representing one aspect of that ritual, be it affirming faith, the act of walking to a font, or declaring the full name. The latter of these three is different for every baptism and is represented in the piece through a small section of improvisation, challenging the player to develop their own idea in the moment and make every performance of a more classical piece unique.

**Calder Sprinkle** is a junior at William & Mary studying conducting and composition, as well as English. Hailing from Richmond, Virginia, he has been playing music for longer than he can remember, primarily on jazz ukulele; he also fools around on other instruments. Composing has always been an integral part of his musical expression, where he draws together his love of sacred music, jazz, and Celtic folk styles. The sounds he discovered through his family's yearly visits to the Richmond Folk Festival have been incredibly inspiring and invaluable in his exploration of what it means to tell stories through sound. At William & Mary, he has had the wonderful opportunity to explore more aspects of music in an incredibly supportive community. A resident sheep in wolf's clothing, Calder was a guest conductor for the William & Mary Symphony Orchestra and serves as the Orchestral Director for the Sinfonicron Light Opera Company. He is incredibly grateful to be able to play with both the Wind Ensemble and Symphony Orchestra, in which he hits various objects with mallets, possibly at the correct times.

### **CYCLE**

Matt Galinn

Cycle for violin and piano is an exploration in the synthesis of extended dramatic form and novel tertian harmonic structures. Embryonic elements such as bass lines and phrase level harmonies take on tremendous importance in the determination of



the form and content of the preceding movements. Tertian harmonic relationships permeate the work from the smallest scale phrase constructions to the overarching inter-movement tonal design. The thematic design presents a series of individual sound worlds beginning with a prophetic prelude which introduces a bass line that informs the rest of the work. Following the prelude, there is an interspersed, interlude, cadenza, and postlude that each reflect on the material presented in earlier movements.

**Matthew Galinn** is an award-winning composer, pianist, saxophonist, and music educator based in Baltimore, Maryland. Galinn has been commissioned by institutions such as Towson University as well as by numerous local artists and chamber ensembles for original compositions. In his music, Galinn seeks to create a highly developed and self-consistent tonal language that does not rely on traditional harmonic relationships. His music explores novel systems of tonal organization built on non-conventional intervallic relationships. Galinn specializes in composing for chamber ensembles and solo piano. Additionally, works which explore the synesthetic relationship between different artistic disciplines are a recurring theme in Galinn's portfolio.

## **CARRYING CAPACITY II: THE VINE THAT ATE THE SOUTH**

Charles Nichols, Virginia Tech

Carrying Capacity, for tenor and violin, is a three-movement song cycle that illuminates research into invasive plant species. For the libretto, the composer transcribed monologues by an environmental scientist, describing the definition, history, pervasiveness, and impact of invasive species. The second movement details the definition of invasive species, as documented in an executive order from 1999, and uses the example of kudzu, colloquially known as The Vine That Ate the South, as a cautionary tale of insidious invasion.

**Charles Nichols** is a composer, violinist, and computer music researcher who explores the expressive potential of instrumental ensembles and computer music systems, for the concert stage and collaborations with dance, video, and installation art. Spatial audio, data sonification, motion capture, telematic performance, and interface design play a role in his creative process. He performs on electric violin, bass guitar, and computer as a member of the band Modality, which straddles the sonic worlds of drone, ambient, krautrock, and contemporary music. After earning degrees from the Eastman School of Music, Yale University, and Stanford University, he was a technical director at the Center for Computer Research in Music and Acoustics and an associate professor at the University of Montana. Nichols is currently an associate professor of Composition and Creative Technologies at Virginia Tech, where he serves as a faculty fellow at the Institute for Creativity, Arts, and Technology and the Center for Communicating Science.

## PARALLEL STREAMS

Harry Bulow, Purdue University

Parallel Streams is the third movement of the composer's Concerto for Eb Alto Saxophone and Orchestra. It gives a nod to the saxophone's widespread use in popular, jazz and rock music. This work attempts to integrate both popular and classical styles with some unique twists somewhere between both. The piece has many multi-metric designs in the structure of its themes and periodically reorients itself back to basic 4/4 time. The orchestra work contains a mensuration canon prior to the cadenza which is not apparent in the piano-saxophone version. Although the work is a formally composed work, it has some sections that can be improvised. The final section is a recap of themes and figures found throughout the entire concerto.

**Harry Bulow** received his B.A. in music education from San Diego State University, and his M.A. and Ph.D. in music theory and composition from UCLA. Bulow also holds a Performer's Diploma in Saxophone Performance from Trinity College of Music, London, England. His principal composition teachers include Aaron Copland, Henri Lazarof, Roy Travis, and David Ward-Steinman. His works have received numerous awards including 1st Prize at the International Composers Competition in Trieste, Italy, the "Oscar Espla" Prize from the city of Alicante, Spain, a National Endowment for the Arts Composer Fellowship, and 35 consecutive ASCAP Plus Awards. His music is published by Alfred Publications, Robert Martin Editions, Northeastern Music Publications, Imagine Music and Silver Mace Publications. Recordings of his works can be heard on North/South Consonance Records, Beauport Classical Records, Kickshaw Records and PNOVA Recordings. He is Professor of Music at Purdue University in West Lafayette, IN.

## Performers' Bios

**Rachel Ordaz** is a world-class flutist with expertise in piccolo performance. She has held the position of Third Flute/Piccolo with the Virginia Symphony Orchestra since 2012. In 2011, she earned her Bachelor's degree from Carnegie Mellon University under the instruction of Jeanne Baxtresser and Alberto Almarza. Ordaz completed her Master's degree in Piccolo Performance from the Peabody Conservatory of The Johns Hopkins University in 2013, where she studied with Piccoloist Laurie Sokoloff. In 2016, Ordaz took 2<sup>nd</sup> place in the National Flute Association's Piccolo Artist Competition, and was recognized for having the best performance of the newly commissioned work with the Carl Hall Prize. An avid soloist, she was featured by the Virginia Symphony Orchestra in a performance of Vivaldi's Piccolo Concerto in C Major, RV 443. Ordaz is widely traveled, having performed with numerous orchestras including the Richmond Symphony and the Florida Orchestra. She can be heard on the Oregon Symphony's CD release, *Aspects of America: Pulitzer Edition* (2020). Ordaz can also be heard on the 2022 Naxos release of William Walton's *Complete Façades*, performed by the Virginia Arts Festival Chamber Orchestra. Committed to Hampton Roads music education,

she maintains a private studio and is adjunct faculty at Old Dominion University as well as Virginia Wesleyan University.

**Duo Thalassa** is a partnership between flutist Wayla Chambo and guitarist Todd Holcomb. Named for the Greek goddess who personifies the sea, the duo is based in Southeast Virginia, a region permeated by water in its many forms and moods. Duo Thalassa offers creative, engaging performances of a variety of repertoire in classical and folk-influenced styles, and is available for concerts, masterclasses, and private events. The duo can be contacted at [DuoThalassa@gmail.com](mailto:DuoThalassa@gmail.com) for all booking inquiries.

**Todd Holcomb's** performances have been described as virtuoso and a force of nature. As a soloist and chamber musician he has been awarded top prizes in competitions including the East Carolina University International Guitar Competition, Mississippi International Guitar Competition, and J.C. Arriaga Chamber Music Competition. He holds a Master's Degree in Music Performance and Pedagogy from Peabody Conservatory, an Artist Diploma from Columbus State University, and a Doctor of Musical Arts degree from Shenandoah Conservatory.

Todd regularly performs as a soloist and with flutist Wayla Chambo as Duo Thalassa. Recently, he has been featured in performance with the Chrysler Museum, the Norfolk Chamber Consort, WHRO Public Media, the Open Door Concert Series, Coastal Virginia Chamber Music, Alvernia University, the Virginia Wesleyan Concert Series, the Virginia Symphony Chorus, and the Virginia Opera in their production of *Il barbiere di Siviglia*. Additionally, Todd has served as an adjudicator and lecturer for the East Carolina International Guitar Competition, Columbus State Guitar Symposium, and the Aguado Guitar Competition. As the Artistic Director of the nonprofit arts organization Tidewater Classical Guitar, Todd is dedicated to enriching lives through guitar performance, education, and outreach in the communities of Southeastern Virginia. He resides in Chesapeake, VA with his wife Cathy and son Ethan.

**Wayla Chambo** is a flutist, radio host, and music educator. As a performer, Chambo is committed to presenting engaging interpretations of both new music for flute and the traditional repertoire. Currently based in Southeast Virginia, she performs frequently with guitarist Todd Holcomb as Duo Thalassa, serves as a substitute flutist with the Virginia Symphony, and freelances with various local ensembles. She has served on the Flute Society of Washington Board of Directors and the National Flute Association's New Music Advisory Committee, and was Program Chair of the 2016 Mid-Atlantic Flute Convention. Chambo has recently appeared in concert with the Open Door Concert Series, Coastal Virginia Chamber Music, the Virginia Wesleyan University Concert Series, and the Tidewater Classical Guitar Concert Series. Past appearances include the Allen Philharmonic Orchestra, Dallas Wind Symphony, Richmond Flute Fest, Hampton Roads Flute Faire, East Carolina University Flute Symposium, Sweet Briar College Concert Series, June in Buffalo, Electroacoustic Barn Dance, New York City Electroacoustic Music Festival, the Society for Electro-Acoustic Music in the

United States (SEAMUS) National Conference, and multiple performances and workshops at the Mid-Atlantic Flute Convention and the National Flute Association Convention.

Chambo is currently the Assistant Program Director and host/producer of Afternoon Classics for WHRO-FM, WHRO Public Media's 24-hour classical radio station serving Southeast Virginia and beyond. Her teaching experience includes Thomas Nelson Community College, Eastern Mennonite University, and the University of North Texas, as well teaching students of all ages and levels in a private flute studio setting. She holds degrees from the University of North Texas (Doctor of Musical Arts), CalArts (Master of Fine Arts), and the University of North Carolina at Chapel Hill (Bachelor of Music), and has published in *The Flutist Quarterly*, *The Greensboro Review*, *Artizen*, *Cellar Door*, and *Harmonia*.

**Gabrielle Stanback Satterthwaite**, a MM violin performance major at Towson University (TU) in Towson, MD, has been playing violin since age five. Having performed at Carnegie Hall, the Kennedy Center, and the Music Center at Strathmore, she has won multiple performing arts awards including the Music Performance Trust Fund (2023 & 2022), Black Violin Foundation's Music Innovation Award (2020), and Congressional Black Caucus Foundation's Performing Arts Award (2019). A few of the highlights of her career include a feature appearance on CBS Good Morning, a feature article on the TU webpage entitled "CBS highlights TU's Gabrielle Stanback among boundary-breaking Black classical musicians," and the first blog post of the "Silver Linings" blog series of the College of Fine Arts and Communications (COFAC) authored by her and entitled "Just A Little Faith."

**Benjamin Garcia** recently completed his BM in piano performance and is now pursuing a graduate diploma at Towson University. His primary teachers have been Michael Habermann, Diane Kinsley, and Eva Mengelkoch. In addition to his piano studies, Benjamin has also studied the organ with Diane Kinsley, Timothy Murphy, Diane Luchese, and Christian Lane. Outside of school, he is an active collaborator and church musician in Annapolis and Baltimore.

During her five-year tenure with the Towson University Symphony Orchestra, she was both concertmaster and orchestra manager. She has served as the 2022-2023 Graduate Teaching Assistant for the Department of Music History and Culture and the music department representative on (COFAC) Advisory Council. A featured student on TU's Music Department promotional video, Gabrielle is also the subject of a documentary on Amazon Prime Video entitled "First Chair" by producer and film student Jovan Brooks. Currently Gabrielle coaches violin sectionals for the Charles County Youth Orchestra and regularly adjudicates Maryland All State and the Howard County Solo and Ensemble Festival. She maintains a private violin studio and aspires to be a professional chamber musician and professor of violin at the university level.

Hailed as “a strikingly gifted tenor, with a deeply moving, unblemished voice” ([sfmusicjournal.com](http://sfmusicjournal.com)), tenor **Brian Thorsett** excels in opera, oratorio and recital across the world. Since taking to the stage, he has been seen and heard in over 100 diverse operatic roles, ranging from Monteverdi to Britten, back to Rameau and ahead again to works composed specifically for his talents. As a concert singer, he fosters a stylistically diversified repertoire of over 250 works, which has taken him to concert halls across the US and Europe.

An avid recitalist, Thorsett is closely associated with expanding the vocal-chamber genre, and has been involved in premieres and commissions of Ian Venables, Stacy Garrop, David Conte, Scott Gendel, Michael Scherperel, Peter Josheff, Shinji Eshima, Gordon Getty, Michel Bosc, Eric Choate and Noah Luna among many others. Recent projects include the premiere of Ian Venables *The Last Invocation* and Christopher Stark’s *Scream*.

Thorsett has also been heard in recordings, commercials and movies as the voice for SoundIron’s library *Voice of Rapture: Tenor*. His CD releases include song cycles of David Conte and Scott Gendel’s *Barbara Allen*. He is a graduate of San Francisco Opera’s Merola Program, Glimmerglass Opera’s Young American Artist program, American Bach Soloists’ Academy, the Britten-Pears Young Artist Programme at Aldeburgh, England and spent two summers at the Music Academy of the West. He is currently Associate Professor of Voice at Virginia Tech’s School of Performing Arts and served on the faculties as Lecturer at UC Berkeley and Santa Clara University.

Praised by the Santa Barbara Daily Sound for his “moving” and “hypnotic” performances and *Fanfare* magazine for his “impeccable precision”, violinist **John Irrera** is flourishing as a soloist, chamber musician, orchestral musician, and pedagogue. Irrera’s Carnegie Hall debut was lauded as a “riveting and dynamic performance” by the *New York Concert Review*. His concerto debut was with the Rochester Philharmonic Orchestra performing the Tchaikovsky Violin Concerto under the baton of Maestro Jeff Tyzik. Irrera has gone on to be heard in concert halls such as Lincoln Center, a return to Carnegie Hall, the Eastman Theatre, Spivey Hall, and across North America, Latin America and Europe.

He received his Bachelor’s degree with High Distinction from the Eastman School of Music in 2007, where he was awarded the Howard Hanson Scholarship, as well as the coveted Performer’s Certificate. He continued at Eastman where he completed his Master’s degree in 2009 as the recipient of the Christakis S. and Agnes C. Modinos Graduate Merit Scholarship, as well as his Doctor of Musical Arts degree in 2014. His long time teacher and mentor during all three of his Eastman degrees was the late Zvi Zeitlin and Federico Agostini. Additionally, John has had supplementary studies with violinists Ilya Kaler, Lewis Kaplan, Sergiu Schwartz, Juliana Athayde, Lynn Blakeslee, and Almita Vamos.

**Ellen Bulow** received her Bachelor of Music degree from the University of Hawaii, Master of Music from Winthrop University in South Carolina and her DMA from Boston University. She has held teaching positions at the University of North Carolina at Charlotte and Lamar University in Texas. She currently teaches at Purdue University where she serves as coordinator of the ear training and class piano programs.



