

The College Music Society
MID-ATLANTIC CHAPTER

53rd Annual Regional Conference

Bridgewater College
March 29th-30th
Program Book

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PROGRAM COMMITTEE:

Ryan Keebaugh, *Chair*, Bridgewater College
Christine Carrillo, Bridgewater College
Phil Carluzo, Independent Scholar/Composer

COMPOSITION COMMITTEE:

Anne Neikirk, *Chair*, Norfolk State University
Charles Nichols, Virginia Tech
Sabrina Clarke, Meredith College

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Chelsey Hamm, *Music Theory*, Christopher Newport University
Tracy Patterson, *Performance*, Winthrop University
Anne Elise Thomas, *Musicology*, Sweetbriar College
Calder Sprinkle, *Student Rep.*, William & Mary
Justin Isenhour, *At-Large*, Winthrop University
Charles Nichols, *At-Large*, Virginia Tech

CONFERENCE SITE HOST:

Ryan Keebaugh, Bridgewater College

Conference Schedule

Saturday, March 29th, 2025

8:30-9:00	On-Site Registration	Concert Hall Lobby
9:00-10:30	Session I	
9:00-9:25	Unveiling Undervalued Contributions: Female Composers Influenced by Western Protestant Music in Korean Gagok (Lecture Recital) Dr. Veronica Kim, Trinity Washington University	Room 10
	Hope and Unity: For the Children -- a chamber choir performance (performance) <i>EMU Chamber Singers</i> , Dr. Benjamin Bergey, director Eastern Mennonite University	Concert Hall
9:30-10:25	Building a Dolby Atmos Recording Studio (workshop) Dr. Benjamin Guerrero, Eastern Mennonite University	Room 5
	Contemporary Korean Choral Music (workshop) Dr. Hyejung Jun, University of British Columbia	Room 1
10:45-12:15	Session II	
10:45-11:10	A Newcomer's Guide to Timbre Inclusivity in the Aural Skills Classroom (demonstration) Dr. Bryce Newcomer, Virginia Tech	Stone Chapel
	Evolve and Thrive: The Increasing Need for Online Music Degrees in Our Schools (demonstration) Dr. Steven Thompson, American River College	Room 10
11:15-11:40	Guiding Light: Music for Viola and Marimba (performance) Dr. Ayn Balija and Dr. I-Jen Fang, University of Virginia <i>Piedmont Duo</i>	Room 1
	Pierre Boulez in 100: Exploring his First Published Piano Piece, "12 Notations" (lecture recital) Dr. Er-Hsuan Li, Pacific Lutheran University	Room 5
11:45-12:10	The Tactile Tunes Project: Cultivating Growth and Encouragement in Older Adult Communities Practice (paper) Ms. Miracle Johnson, University of Delaware	Room 10

	Sonic Sovereignty: Analyzing the Role of Music in Contemporary Indigenous Politics (paper) Ms. Sarah Schulte, The College of William & Mary	Room 5
	Lunch Break & Business Meeting	Room 4
2:00-4:00	Session III	
2:00-2:25	The effects of community-based creativity on anxiety and depression (poster) Mr. Jacob Burk, University of Delaware.	Room 4
	Bridging Cultures Through Music: “The American Band” (poster) Dr. Ronda E. DePriest, Lipscomb University	Room 4
2:30-2:55	Defining the Irish Choral Nationalists: The Composers and Their Music (paper) Dr. Stacie Lee Rossow, Florida Atlantic University	Room 5
	Philippa Schuyler’s White Nile Suite (performance) Dr. Sarah Masterson, Newberry College	Concert Hall
3:00-3:55	The Collaborative Process - Working Together to Ensure Your Music is Performed Again and Again Practice (workshop) Dr. Liana Valente, Former Assistant Chair/Classical Voice Area Coordinator at Howard University	Room 10
	Music, Dialogue, and Empathy: Peacebuilding as a Framework in Music Education and Beyond (workshop) Dr. Benjamin Bergey, Eastern Mennonite University	Room 1
4:00-5:00	Keynote Address	Concert Hall
	Dinner Break	
7:00-8:30	Composer’s Concert	Concert Hall
8:30-9:30	Reception	Concert Hall Lobby

Sunday, March 30th, 2025

- 9:00-11:00 Session IV
- 9:00-9:25 **Empowering Non-Music Majors: Bridging Cultural Heritage and Music Education** (paper) Room 10
Dr. Veronica Kim, Trinity Washington University
- Resilience and Reconstruction: Scots-Irish Appalachian Ballads for Woodwind Duo** (performance) Concert Hall
Dr. Heather Killmeyer and Dr. Lisa Perry, East Tennessee State University
Classical Appalachia
- 9:30-9:55 **Faculty Collaborations to Provide Experiential Learning for Music Majors** (paper) Room 5
Dr. Stacie Lee Rossow and Mr. Matt Baltrucki, Florida Atlantic University
- Ecuador's "Polytonal Nationalism": Sonata Dramática by Luis Humberto Salgado** (performance). Concert Hall
Dr. Nicholas Susi, University of South Carolina
- 10:00-1:00 Session V
- 10:0-10:25 **The Complex "Problem" of Dominant Talkers, or, The Complex Problem of "Dominant Talkers"** (paper) Room 10
Dr. Judith Ofarcik, James Madison University
- Colors: An Interdisciplinary Display of Music and Art** (performance) Concert Hall
Dr. Kyle Remnant, Eastern Mennonite University
Mrs. Amy Robertson, Bridgewater College
- 10:30-10:55 **Violin Sonata no. 3 in C Minor, Op. 45 by Edvard Grieg** (performance) Concert Hall
Dr. Justin Badgerow and Dr. Shawn Wang, Elizabethtown College
Atlas Duo
- 11:00-11:25 **"Lift Every Voice: A Choral Tribute to Faith, Hope, and Freedom"** (performance) Concert Hall
Virginia State University Concert Choir, Dr. Craig Robertson, director
- 11:30 **Closing Remarks** Concert Hall

Abstracts, Program Notes and Presenter Biographies

Saturday, March 29th

Unveiling Undervalued Contributions: Female Composers Influenced by Western Protestant Music in Korean Gagok

Dr. Veronica Kim, Trinity Washington University

The turbulent modernization during the Japanese colonial era at the end of the 19th century significantly impacted Korean women's lives. Protestant missionary work and education were central to Western music's influx in modern Korean history. Women who received Western-style education learned and played Western music through the new curriculum, engaging in activities inside and outside the church. Combining Korean poetry and melodies from traditional vocal art forms like Gagok and Sijo with Western musical languages and styles led to the rapid evolution of early Korean songs. However, even in 2024, the contributions of early Korean female composers remain insufficiently recognized in the music industry and education curriculum. This is disappointing, considering their role in establishing and disseminating modern Korean Gagok. In their works, they mainly expressed the beauty of nature, flowers, and the changing seasons, embodying a universally appreciated sensibility. Through this process, unlike in other music genres, the participation and achievements of female composers increased remarkably during the development of Gagok. The main purpose of this project is to examine how female composers contributed to the development of Gagok by presenting a 25-minute lecture concert program. I aim to highlight how women's active participation is currently undervalued and demonstrate how their works continue to enrich standard repertoires beloved in concert halls over time and space by sharing examples during the lecture recital.

Veronica M. Kim is an accomplished soprano, professor, and Baroque vocal music specialist. She holds a Doctor of Musical Arts (DMA) in Vocal Performance with a secondary concentration in Ethnomusicology from the University of Minnesota, Twin Cities. Her thesis, "The Influence of American Protestant Missionaries on Korean Modern Art Song (Gagok) and Emergence of Professional Female Musicians," reflects her deep interest in music's cultural intersections.

Veronica's educational background includes degrees from prestigious institutions such as the Peabody Institute of the Johns Hopkins University, the National Music Conservatory "G. Verdi" in Milan, and Hamburg City Konservatorium. She has performed a wide range of operatic roles across Europe, the U.S., and Korea, with notable performances as Violetta in *La Traviata* and Queen of Night and Pamina in *Die Zauberflöte*.

In addition to her performing career, Veronica is a dedicated educator, currently serving as adjunct faculty at Trinity Washington University in Washington, D.C., where she teaches applied voice and interdisciplinary music courses. She is also an active private voice instructor, with a passion for nurturing young talent.

Her community engagement includes serving as a music director and choir conductor for Washington Pilgrim Community Church. She leads musical worship and organizes performances that enrich the local community. Veronica's commitment to integrating cultural heritage into her pedagogy and leadership extends to her community work, creating a lasting impact both in and outside the academic sphere.

She is fluent in Korean, Italian, German, English, and Japanese, further enhancing her ability to connect with diverse musical traditions."

Hope and Unity: For the Children -- a chamber choir performance

EMU Chamber Singers, Dr. Benjamin Bergey, director
Eastern Mennonite University

There are many reasons for hope and to strive for unity in our world today. One of the most compelling reasons is for the children and future generations. This set of songs brings in ideas, inspiration, and challenges from a diverse set of voices as we consider where we find hope, and how we can work for unity and peace. Sarah Quartel's "Sing, my Child" starts the performance with the child-like levity and joy a new day can bring. This leads into the beautiful King's Singers version of "You Are the New Day" which describes the connection and relationship needed as we face a new day, be it good or bad. "Kasar mie la gaji" is a hauntingly powerful song whose dissonances and use of modern techniques take a simple phrase used over and over again in creative and illustrative ways. The translation of this Saharan dialect is "the earth is tired," and one of the ways that we need to work for hope for future generations is through care for our earth. Then, using a southern African song for peace "Ukuthula," we move from the dissonance of the previous piece to the gorgeous simple harmonies that can be used to present such a powerful message. The closing of this peace theme is marked first by Mark Miller's anthemic call to draw the circle wide in unity, followed by an Irish blessing that we are not alone in this world, and we offer that blessing to all who listen.

The Eastern Mennonite University Chamber Singers is an auditioned touring chamber choir founded in 1080. Chamber Singers is a mixed-voice choir of around 20 EMU students from different majors and ages, which tours in the US each spring break and abroad every-other May, as well as other concerts around Harrisonburg. This ensemble sings programs around themes of peace and justice, which is a foundational value of Eastern Mennonite University. The choir has been chosen to sing at Virginia Music Educator's Conference, is featured in the documentary *The Drive To Sing*, and was recently selected as the performing ensemble representing North America to sing at the 500 Year Celebration of Anabaptism in Zürich, Switzerland, which will take place in May 2025. They are known for their incredible harmony, group camaraderie, and passionate heart for bringing the music to life in ways that can be felt as well as heard. Singing together is much more than a hobby or a class; making music together is a sacred act of community that creates something far more beautiful than any one person can do on their own.

Building a Dolby Atmos Recording Studio

Dr. Benjamin Guerrero, Eastern Mennonite University

This workshop chronicles the step-by-step process of building a Dolby Atmos recording studio at a small liberal arts university, from the initial proposal and fundraising to the construction and technology setup. Through detailed documents, photos, and videos, attendees will gain insights into the challenges and successes of the project. Whether you're interested in audio engineering, constructing a studio, or exploring immersive audio, this session offers valuable takeaways for

beginners and experts alike. Discover how immersive audio is transforming the music industry and how access to a Dolby Atmos studio can benefit music students. The workshop also includes a brief tutorial on mixing in Dolby Atmos with headphones, featuring live audio examples for participants.

Benjamin Guerrero is an Assistant Professor of Music at Eastern Mennonite University in Harrisonburg, VA, where he teaches percussion, music education, and music technology courses. His research areas include music creativity and technology, online professional development, artificial intelligence and music, and the perception and cognition of groove in popular music. Ben is currently working on a \$1.8m National Science Foundation collaborative research grant called “Toward an Ecosystem of Artificial-intelligence-powered Music Production (TEAMuP),” where an interdisciplinary team aims to empower future musicians to fully leverage AI tools in the creation, performance, and dissemination of their music, while also accelerating audio AI research. Ben is also working on a National Endowment for the Arts research grant exploring creative methods of teaching music composition online. Ben holds a Bachelor’s in Drum Set Performance and Contemporary Writing & Production from Berklee College of Music. He earned his Master’s in Music Technology from New York University and PhD in Music Education from the Eastman School of Music. Ben currently serves as a NAFME AI Task Force member and SMTE Professional Development ASPA facilitator. He previously taught at James Madison University and El Paso Community College in his hometown of El Paso, TX. He’s taught percussion at various middle schools and high schools and has presented at state, regional, national, and international music conferences.

Contemporary Korean Choral Music

Dr. Hyejung Jun, University of British Columbia

Korean Choral Music has flourished with young living composers since 2000. Contemporary Korean Choral Music includes not only unique Korean musical stylistic traits but also new fascinating compositional mechanics. It is significant to introduce and share knowledge of Contemporary Korean Choral Music because it rarely has been performed in Western countries. In this presentation, I will discuss a brief historical background of Korean Choral Music in the 21st century and introduce Choral Repertoire by four well-known living composers: Hyowon Woo, Hye-Young Cho, Ji-hoon Park, and Jinsil Lee. This session will be practical and beneficial to composers, conductors, and music teachers because they will discover unique sounds and rhythms of Korean Choral Music and it will bring them a distinctive and delightful experience.

Hyejung Jun is Assistant Professor of Choral Conducting at the University of British Columbia, where she conducts the Choral Union, and teaches Choral Literature, Choral Conducting Techniques, and Private Lessons for graduate conducting students. Dr. Jun has extensive experience as a singer, pianist, and conductor. Her performances have been recognized for their sensitivity and excellence. Before coming to the United States, she won the 2012 National Choral Conducting Competition in Seoul, South Korea. After moving to the United States, she was a finalist for the Graduate Conducting Competition in the American Choral Directors Association in 2017, and she also was the Conducting Fellow at the 2019 National Collegiate Choral Organization. In 2018, she was awarded the May Festival Conducting Fellowship with the internationally recognized May Festival Chorus in Cincinnati, OH under the mentorship of

Robert Porco, Director of Choruses of the May Festival Chorus. She earned her Master of Music degree in Choral Conducting from Emory University and completed her Doctor of Musical Arts degree in Choral Conducting at the University of Cincinnati College-Conservatory of Music.

A Newcomer's Guide to Timbre Inclusivity in the Aural Skills Classroom (demonstration)
Dr. Bryce Newcomer, Virginia Tech

A question many aural skills instructors encounter from students is “why is this course important for me?” A recent survey of music educators asked, “What is something you wish was covered in your college aural skills classes, that would have been helpful starting out in the classroom?” Common issues mentioned included error detection in a large ensemble and intonation. While music theorists are strong advocates for the connection between accurate perception of melody and harmony with musical competency, the practical applications may not be immediately apparent to students. Most instructors focus on pitch and rhythm through piano and sight singing instruction. Other fundamentals of music, such as timbre, are often left out of the curriculum, or if included, are normally seen in workbook assignments rather than classroom activity. Studies by Mark Lochstamfor and Deborah Sheldon found that difference in the harmonic spectrum, vibrato, and articulation affected the accuracy of students' dictations. By including dictation of non-piano instruments throughout the typical 4 semester sequence, students gain confidence in adapting their new skills despite imperfect intonation, differences in overtones across instrument types, and combinations of different instrument timbres. This presentation details the benefits of teaching timbre alongside pitch and rhythm, explains how timbre affects perception of melodic and harmonic dictation, explores special issues that arise with non-piano instruments, and provides practical examples of classroom inclusion. Practical examples include dictation with 3+ voices in different timbres, intonation error detection, sight-singing with an instrumental duet partner, and transcriptions from a range of ensemble types.

Bryce Newcomer is an established performer, music theorist, and educator. Bryce is the Visiting Assistant Professor of Clarinet at Virginia Tech. Previous to VT, Bryce served as Assistant Professor of Woodwinds at Northeastern State University in Tahlequah, OK. As an orchestral performer, Bryce is 2nd/E-flat clarinet of the Johnson City Symphony and 2nd/Bass Clarinet of the Opera in the Ozarks Orchestra. Other recent performances include the Dayton Philharmonic and Ballet, Symphony of Northwest Arkansas, Lexington Philharmonic, Kentucky Symphony, and Springfield Symphony. As a theorist, Bryce's primary research interests include semiotics, performance analysis, timbre, form, and pedagogy. Most recently, he presented research on woodwind Eingänge at the International Clarinet Association's Clarinetfest and semiotic research on the E-flat Clarinet's orchestral repertoire at the American Single Reed Summit. An avid chamber musician, Bryce is the clarinetist of Some Light Reeding Joined by bassoonist Andrea C. Baker, Some Light Reeding duo is driven by a shared mission: to enhance accessibility and equity in woodwind education. With a focus on mentorship and skill development, they provide workshops, masterclasses, and educational resources, aiming to make quality music education universally accessible. Their recent performances include the College Music Society South Central Conference, the American Single Reed Summit, and as guest artists in residence at the Northeastern State University Instrumental Day. Bryce holds DMA and MM degrees from the University of Cincinnati College-Conservatory of Music in clarinet

performance and music theory, and a BM from the University of North Texas in performance and music theory.

Evolve and Thrive: The Increasing Need for Online Music Degrees in Our Schools

Dr. Steven Thompson, American River College

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

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

Guiding Light: Music for Viola and Marimba

Dr. Ayn Balija and Dr. I-Jen Fang, University of Virginia

Piedmont Duo

“Entre Nous is a reflection on the unbreakable bonds that we build with certain people in our lives. The piece starts with an awkward emptiness, led by the marimba, which isn't necessarily a sad space but rather a space that holds all my questions and curiosity, making me feel a little uneasy. There are moments when the marimba and viola clash rhythmically, creating discord between them, but they always find their way back to harmony. This composition is for those who understand the bittersweet feeling of missing a special someone who helped them answer questions.” JoVia Armstrong, winner of the 2015 Best Black Female Percussionist of the Year, is a percussionist, sound artist, composer, and educator who explores the power of music with rhythm, sound, and timing. “Mariola, which delightfully combines their instrument names, also

refers to a hardy shrub that grows in the Southwest of the US and can handle extremely dry conditions. It overcomes them to blossom in the summer with delicate white flowers. This provided a rich metaphor for the compositional process, from pushing ideas into shape to their gradual flourishing. The piece begins with the intensity of seeds taking root and growing. The harmonic anchor gradually changes, and ultimately rises a major second as the plants reach the light, culminating in a stratospheric registral and timbral close.” Judith Shatin is a composer and sound artist whose musical practice engages our social, cultural, and physical environments.

Founded in 2021, the Piedmont Duo comprised of Ayn Baliya, Associate Professor of Viola and I-Jen Fang, Associate Professor of Percussion from the Department of Music at the University of Virginia, is a performance and educational based chamber music group dedicated to expanding the musical presence and the sonic possibilities of viola and percussion. They have toured, performed and given masterclasses in Virginia, North Carolina, South Carolina as well as at the International Viola Congress in Campinas, Brazil and the University of Pécs, Hungary. Committed to outreach and collaboration, they have commissioned original works from composers JoVia Armstrong, Leah Reid, and Judith Shatin to be part of a new album that features women composers. I-Jen Fang is a soloist, chamber musician, orchestral player, and teacher. She serves as the Principal Timpanist and Percussionist for the Charlottesville Symphony. She has performed as a soloist in Austria, France, Hungary, Poland, Romania, South Africa, Taiwan, and U.S., and as a featured performer at PASIC, PAS Day of Percussion, SEAMUS and various festivals. Ayn Baliya is a dynamic violist dedicated to expanding the viola's expressive range through innovative performances and collaborations. She holds the position of Principal Violist with the Charlottesville Symphony and has performed as a guest artist across Canada, Hungary, Brazil, New Zealand, and various locations in the United States, premiering new works and highlighting her commitment to musical diversity in performance and education.

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

Dr. Er-Hsuan Li, Pacific Lutheran University

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

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

The Tactile Tunes Project: Cultivating Growth and Encouragement in Older Adult Communities Practice

Ms. Miracle Johnson, University of Delaware

This presentation outlines a recent research study measuring the potential impact of active and tactile participation in musical performances on the well-being of older individuals. As loneliness is a significant concern for the aging population, identifying effective interventions is crucial. Initial performances will be delivered in a more traditional format, inviting audience members to listen to the music. Follow up performances designed to include interactive, tactile components, such as instruments or materials that participants can touch and manipulate, will be delivered at a later date to the same audiences. Surveys will be administered before and after the performances to assess participants' emotional states, sense of connection, and overall well-being. Preliminary research suggests that active participation, particularly through tactile engagement, will lead to a reduction in participants' feelings of loneliness and a rise in their overall satisfaction. This study has the potential to inform future community programs and therapeutic approaches aimed at promoting social interaction and mental health among aging populations, ultimately contributing to a deeper understanding of how musical experiences can be tailored to meet the needs of this demographic. Time permitting, the end of the presentation will conclude with group brainstorming and discussion about potential avenues for further research on this topic and applications of findings.

Miracle "MJ" Johnson is a Mississippi-based flutist currently earning her master's degree in music performance at the University of Delaware as a fellow with the Easterlies, the graduate woodwind quintet in-residence. She is also a candidate for the Graduate Certificate in Community Engagement. She graduated summa cum laude from the University of Southern

Mississippi with a Bachelor of Music Performance degree and a minor in Media and Entertainment Arts Management. Her teachers include Danilo Mezzadri and Eileen Grycky. In addition to her graduate studies, MJ serves as the social media manager for the Easterlies and is also working towards the Social Media Marketing Professional Certification by Meta. In her free time, she enjoys listening to Remi Wolf and cuddling with her tuxedo cat Stevie.

Sonic Sovereignty: Analyzing the Role of Music in Contemporary Indigenous Politics

Ms. Sarah Schulte, The College of William & Mary

Throughout history, music has been a powerful force in shaping political discourse. While scholars have only recently begun to focus on music's role in the political realm, Indigenous peoples around the world have long understood this connection. Musical traditions have been an integral part of Indigenous politics for thousands of years, contributing to the success of the longest-lasting democracies in the world. Today, Indigenous peoples continue to center music as a vital component of their political and cultural identity. A notable example is the American Indian Movement's use of music during the 1960s and 70s, particularly through the creation and widespread adoption of the American Indian Movement Song, which became a powerful anthem for Indigenous rights and cultural pride. This research aims to conduct a comparative analysis of Indigenous music used within political contexts, demonstrating how Indigenous peoples are maximizing music's potential to achieve political influence. By drawing on political theory, neuropsychology, and ethnomusicology, this study will explore how music serves as a key medium for compelling citizens and political institutions to confront Indigenous issues such as climate change and intergenerational trauma. Furthermore, this research will investigate the emerging role of Indigenous social media influencers and examine how exposure to Indigenous music through digital platforms offers new avenues for Indigenous political influence. The goal of this study is to demonstrate the power of music in the political realm and to highlight the innovative ways Indigenous peoples are leveraging musical traditions to advance their political agendas and assert their sovereignty.

Sarah Schulte is a junior at the College of William & Mary from Louisa, Virginia pursuing a double major in Government and Music. She is also a vocal student of soprano Mary Fletcher, specializing in musical theatre and classical vocal technique. On campus, she serves as Assistant Head Delegate of General Assemblies for the William & Mary Travel Model UN team, Director-General of the 38th William & Mary High School Model UN Conference, Marketing Chair for the William & Mary American Indian Student Association, Treasurer of the Barksdale Treble Chorus, and as an assistant keyboard instructor at the Early Childhood Music School. Sarah's academic excellence is recognized through her status as both a WMSURE (William & Mary Scholars Undergraduate Research Experience) and Sharpe Scholar, programs that support outstanding students in their research endeavors and community engagement. Her research interests include cultural diplomacy and its impact on international relations, the intersection of arts and political behavior, and Indigenous resistance music. After graduation, she aspires to pursue a doctorate in political science and pursue a career in research and advocacy.

The effects of community-based creativity on anxiety and depression

Mr. Jacob Burk, University of Delaware.

This project seeks to raise awareness and support individuals struggling with mental health, leveraging the power of music as a means of emotional expression and healing. This initiative is centered around an awareness and exploratory event that brings together musicians and mental health professionals to break the stigma surrounding mental health challenges, demonstrating that it is both acceptable and possible to lead meaningful lives while navigating personal struggles.

The event emphasizes music's therapeutic potential by showcasing how performing, composing, and listening to music have helped individuals find professional and personal fulfillment. A key component of this project includes an experimental exploration of both active and receptive music therapy. Participants will be invited to engage in creative expression, such as drawing or painting while listening to live musical performances, followed by reflective discussions on the emotions and experiences elicited. This will later be complemented by opportunities for participants to create their own art through rhythm, lyrics, poetry, or any creative art form, fostering a shared experience of coping and connection.

By addressing the community's needs for coping strategies, support systems, and skill development, this project contributes a unique, arts-centered approach to mental health awareness, aiming to foster dialogue, reduce stigmas, and offer tangible methods of emotional support that can be used without constant supervision.

Jacob Burk is a dynamic and versatile musician, expanding his passion for music across multiple fields. As a chamber music faculty member at festivals, he leads masterclasses on orchestral and solo repertoire, organizes fundraising concerts, and arranges music for viola. His exploration of different genres, including jazz and electronic music, enriches his artistic journey. Jacob maintains an active studio of violinists and violists, and collaborates with quartets, chamber orchestras, and symphonies across Texas, Pennsylvania, Ohio, New Jersey, and Delaware while volunteering with initiatives like Through the Staff. He also provides lessons to students in need. His commitment has earned him opportunities to study with renowned artists and serve as guest faculty at summer music academies. Honored with awards such as the Critic Award at the George Gershwin International Music Competition, Jacob has been featured on the Violin Channel and is a current Virtu Foundation scholar, performing on a rare N. Audinot viola. His early musical development began in the Suzuki program and youth orchestras, guided by mentors like Susan Pugh and Amy Tomlinson.

Bridging Cultures Through Music: “The American Band”

Dr. Ronda E. DePriest, Lipscomb University

Bridging Cultures Through Music : “The American Band”

Bogotá, Colombia Cafam - Tocar y Luchar (Play and Strive) is an educational music program founded in Colombia in 2008 and inspired by Venezuela’s “El Sistema.” The students in this program enjoy music making each afternoon following regular classroom experiences under the Cafam umbrella which provides a range of social services to their families. The core mission of Tocar y Luchar uses music as a tool for social change and community development, in line with Cafam’s (1957) broader objectives of social welfare and improvement of life quality for

Colombians. This presentation will include short videos, and although these videos are in Spanish, the viewer will be able to see that the students of *Tocar y Luchar*, along with their parents and grandparents, clearly understand the meaningful importance of community music making outside of the traditional classroom. Based on the initial research and exploration, the next phase of this project will seek to explore the collaboration of professional musicians from the United States, ensemble directors native to Colombia, and student members of Cafam - *Tocar y Luchar*. The objective will be to teach traditional and innovative American music for band to high school students and to provide cultural exchange through music education. An embracing of cultural diversity bridged by the universal language of music will enrich the lives of each participant. The complex and fluid nature of this collaboration is certain to provide education both in the moment and for future collaborations.

Dr. Ronda E. DePriest is the newest full-time faculty member in the School of Music, a division of the George Shinn College of Entertainment & the Arts, at Lipscomb University in Nashville, Tennessee. She serves as Professor of Instrumental Music Education and Director of Athletic Bands in this new position. She came out of retirement after the completion of her sixteenth year as Director of the Music Program and Professor of Instrumental Music at Waynesburg University in Waynesburg, Pennsylvania, where she was a 2010 Lucas-Hathaway Teaching Award recipient. She has forty years of teaching experience in both public and private schools in Arkansas, Louisiana, Tennessee, Colorado, and Pennsylvania. As an avid supporter of music education, DePriest has served as an adjudicator and as a guest conductor for numerous county, district, and regional honor bands at the elementary, middle, and high school levels, and as a clinician for music education clinics, conferences, and symposia on a national and international level. She offers her services as an arranger/transcriber of works for music ensembles including wind bands, choirs, chamber ensembles and accompanied solos as the owner/operator of RED Music Services. Dr. DePriest is a member of the National Association for Music Education, Tennessee Music Educators Association, Middle Tennessee Band and Orchestra Association, College Band Directors National Association, College Music Society, Conductors Guild, International Horn Society, and Sigma Alpha Iota music sorority and Kappa Kappa Psi/Sigma Tau national band fraternities.

Defining the Irish Choral Nationalists: The Composers and Their Music

Dr. Stacie Lee Rossow, Florida Atlantic University

This paper is the study of four nationalist composers and their contributions to the nationalist music of Ireland, namely Fleischmann, Ó Riada, Bodley, and McGlynn, which this author proposes represent the continuation of the native music of Ireland. While other regions of Europe saw the rise in nationalist music in the 19th and early 20th centuries, the long British rule and subversion of Irish culture delayed this musical evolution until much more recently, especially in the choral repertoire. This presentation will explore the composers, explain the commonalities in their choral music, and give a brief glimpse into each of their choral repertoire. Among those compositional techniques, they each employed the Irish language in a manner that honored and sought to promote it as a living entity. They used literature and folklore as primary material sources. In addition to creating arrangements of traditional or folk songs, they used or quoted them in their original compositions, thus creating a unique, individual voice through an ancient

medium. And rather than succumbing to the experimental or serial ideas that were most prevalent on the European continent through much of the Twentieth century, all these composers forged a harmonic language that, while modern, atonal, or tonal, was also rooted in the modality found in the ancient music of Ireland.

Dr. Stacie Lee Rossow is Associate Professor, Associate Director of Choral and Vocal Studies, and Associate Chair at Florida Atlantic University. She teaches conducting, voice, literature, and research methods in addition to conducting the University's treble ensemble, Vocalis. Under her leadership, Vocalis has recorded and released *Wind Among the Reeds* in 2024 and is set to perform the title work in Paris in 2025. Dr. Rossow holds degrees from Florida Atlantic and received her Doctorate from the University of Miami. While at Miami, she was awarded the Theodore Presser Award for Research in Music. Her thesis on Michael McGlynn, *The Choral Music of Irish Composer Michael McGlynn*, is held in the Irish Traditional Music Archive in Dublin and was the first on the composer. 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 has presented on a variety of topics relating to Irish choral music, education, and choral literature, including at National and International conferences for the National Association for Music Education, College Music Society, National Collegiate Choral Organization, the World Choral Symposium Exchange, and the International Conference on Visual and Performing Arts in Greece. Dr. Rossow's current research includes defining the National Choral Compositional School of Ireland and is actively researching how to preserve the Irish language through music.

Philippa Schuyler's White Nile Suite

Dr. Sarah Masterson, Newberry College

Philippa Schuyler (1931-1967) was a mixed-race American composer, pianist, and journalist who perished at age thirty-five in the Vietnam War. Because of her untimely death, *White Nile Suite* (premiered 1964) remains one of Schuyler's longest and most mature compositions. Each movement depicts a different city on the banks of the White Nile – Omdurman, Alexandria, Port Said, and Babylon. *Legend of the Mahdi* is based on the history of the city of Omdurman, which was briefly the capital of Sudan during the Mahdist State of the late nineteenth century. In 1881, Muhammed Ahmad bin Abdullah declared himself the Mahdi, or messiah, leading a rebellion against Egypt and, by extension, Britain, who controlled Sudan at the time. After a long siege, his army defeated the British in 1885 and officially established the Mahdist State, with Omdurman as its capital. The suite's third movement, *Port Said*, is named for what Schuyler called "the world's most corrupt and exciting city," depicted "on a hot night." Port Said was founded in 1859 while the Suez Canal was being built there. Imitating the style of Arabic music, Schuyler uses extensive rubato and constantly shifting ornamentation throughout most of the movement. Schuyler bases the final movement of *White Nile Suite* on the Egyptian fortress of Babylon, located near modern-day Cairo. Specifically, the *Fall of Babylon*'s title is inspired by the fortress's defeat during the Arab conquest of Egypt in 641 AD. The movement is highly dissonant, with Schuyler incorporating added minor seconds into nearly every melody.

After stumbling across a brief mention of American composer Philippa Schuyler, Dr. Sarah

Masterson embarked on a years-long quest to research and reconstruct Schuyler's piano music. Masterson's 2022 world premiere recording of Schuyler's Seven Pillars of Wisdom received Third Prize in the 2023 Ernst Bacon Memorial Award for the Performance of American Music. Additionally, her 2024 album *Travelogue: Philippa Schuyler's Music for Piano*, funded in part by a generous Arts Project Support Grant from the South Carolina Arts Commission, includes world premiere recordings of several of Schuyler's compositions. Her book *Snapshots of Forgotten Adventures: Rediscovering the Piano Music of Philippa Schuyler* was published by Tyger River Books in May 2024. Dr. Masterson is currently Associate Professor of Piano and Music Theory at Newberry College in Newberry, SC. At Newberry, she serves as the Coordinator of Music Theory, Director of Department of Music Social Media, and the founding Artistic Director of the W. Darr Wise Piano Competition. She is an active member of the Music Teachers National Association, College Music Society, International Alliance for Women in Music, and the Recording Academy. Visit her online at: www.sarahmastersonpianist.com

The Collaborative Process - Working Together to Ensure Your Music is Performed Again and Again Practice

Dr. Liana Valente, Former Assistant Chair/Classical Voice Area Coordinator at Howard University

One of the greatest joys of my professional life is collaborating with composers, creating new works with them, giving their music a voice, and sharing our combined vision with the world. This session will serve as an introduction to the "ins and outs" of commissioning, premiering, and championing new works for the voice. Suggestions will be offered for performers who are interested in successfully collaborating with composers and to composers who are interested in successfully collaborating with vocalists. Demonstrations will focus on specific skills that vocalists need in order to be prepared for the rigors of performing contemporary music, and explanations of how composers can effectively communicate with their performers. Workshop attendees will be encouraged to experiment with both traditional and non-traditional vocal production and will explore examples of modern notation, use of the International Phonetic Alphabet, and will discuss how to develop and explain original score notations. Time will also be spent discussing possible curriculum additions for music educators who would like to include this sort of collaborative work within the courses offered at their institutions or in the private studio. The session will highlight the presenter's work with both emerging and established 20th and 21st century composers, and is intended for performers, composers, and arrangers as well as those interested in promoting new music at their institutions. Attendees will be encouraged to share their experiences with contemporary composers they have met, worked with, or whose music they have performed.

Dr. Liana Valente, innovative music educator, creative fine arts administrator, and expressive performer of contemporary vocal music, recently completed a two-year contract as The Denyce Graves Foundation Shared Voices Program Coordinator. She joined DGF after almost 30 years as a faculty member and administrator in higher education at public and private colleges and universities including Howard University, Rollins College, University of South Florida, Wesleyan College, and Knoxville College, creating new programs of study, and ensuring that students were prepared for the rigors and challenges of life. Recognized as an exciting and

thoughtful stage performer and recitalist, she commissions and performs works by outstanding composers from around the world. Recent concerts, recitals, and conference lectures have highlighted the music of her composer friends Adolphus Hailstork, Jeremiah Evans, Sharon Shafer, Christine Arens, Derek Healey, and Cedric Adderley. There is a specific joy that comes with bringing new music to life, and she is grateful to work with so many outstanding composers from across the globe. A respected scholar, Valente has been published in national magazines and peer-reviewed journals and has presented at conventions, conferences, and symposia in such diverse places as Sydney, Australia and Newfoundland, Canada in addition to many states throughout the US. Her presentation topics include The Collaborative Process, The Music of Contemporary Women Composers, Sight-Singing in the Piano Studio, and Expanding the Classical Vocal Canon. Dr. Valente holds degrees from University of South Carolina, Columbia (DMA), University of Tennessee, Knoxville (MM) and SUNY at Fredonia (BM).

Music, Dialogue, and Empathy: Peacebuilding as a Framework in Music Education and Beyond

Dr. Benjamin Bergey, Eastern Mennonite University

The emerging field of Music and Peacebuilding provides a useful framework for understanding how connection through music-making builds empathy and common ground, whereupon students can have more fruitful dialogue and creative collaboration. This helps to enhance a positive classroom culture, effective communication, and can even lead to conflict transformation. This workshop will first give adequate background on the field of Music and Peacebuilding given by an expert in the field, including definitions of the frameworks and concepts used. The goals of how musicking can create common ground, meet needs, build empathy and understanding, and create conditions for constructive dialogue will be discussed. A survey of various organizations that are working in this field will be analyzed to show the breadth of possibilities. Finally, hands on training using various methods and activities will be modeled and experienced. These activities are intended for a wide variety of people to take with them in whatever work they are engaged with (not solely in a specific classroom setting for example). The overarching goal of this workshop is multi-faceted. First, it is a passion of the presenter's to continue to build awareness of this field and the ways musicians can network with and learn from the peacebuilding community. Second, attendees can learn from current organizations and be in touch with people doing similar work. Finally, the practical component of training in this workshop will give people tools that can help them integrate things learned right away.

Benjamin Bergey is director of the Eastern Mennonite University Choirs and Orchestra. He is the assistant conductor for the Shenandoah Valley Bach Festival as well as music director of the Rapidan Orchestra in Orange, VA. Dr. Bergey is also the advisor of the new Music and Peacebuilding Major at EMU. He completed his Doctor of Musical Arts in Conducting at James Madison University. Dr. Bergey was named "40 Under 40" in Yamaha's Music Educator Award, received the 2023 Excellence in Teaching Award at EMU, and won 2nd place in the American Prize for Orchestral Conducting in the University division. He is also active as a guest conductor, clinician, and worship retreat leader. He served as General Editor for Mennonite World Conference's International Songbook 2022; Music Editor for Voices Together; as well as

compiler and editor for the hymnal's Accompaniment Edition. Dr. Bergey began the Music and Peacebuilding Major at EMU, the first of its kind nationally. Beyond giving presentations, workshops, and professional development on this growing field of Music and Peacebuilding, he adds to the literature and is cited by others in this field. He regularly meets with top researchers and practitioners in the field and is passionate about bringing more awareness to build a stronger network and teach new students through the program.

KEYNOTE SPEAKER

Denise Von Glahn's scholarly interests include music and place, music and institutions, ecomusicology, gender studies, biography, and the works of Charles Ives. She has published two books on music and nature topics, *The Sounds of Place: Music and the American Cultural Landscape*, which won a 2004 ASCAP-Deems Taylor Award, and *Music and the Skillful Listener: American Women Compose the Natural World*, which won the 2015 Pauline Alderman book award from the International Alliance for Women in Music. With Michael Broyles she has written a biography of Leo Ornstein, *Leo Ornstein: Modernist Dilemmas, Personal Choices*, which won the 2009 Irving Lowens Award for distinguished scholarship in American music, and a critical edition of Ornstein's *Quintette for Piano and Strings, Op. 92* that appeared in the MUSA series. In 2017 she published *Libby Larsen: Composing an American Life*, the first full-length scholarly study of this contemporary composer, and in summer 2023 her newest book, *Circle of Winners: How the Guggenheim Foundation Shaped American Music Culture* will appear. Her scholarship has been published in the *Journal of the American Musicological Society (JAMS)*, the *Journal of the Society for American Music (JSAM)*, and *American Music* among other journals and essay collections. Von Glahn founded and co-edited the *Music, Nature, Place* series at Indiana University Press with Sabine Feisst from 2012-2017. She was Director of the Center for Music of the Americas from 2008 to 2020, and the Curtis Mayes Orpheus Professor and Coordinator of the Musicology Area from 2015 to 2021 at Florida State. She has won university awards for both her undergraduate and graduate teaching, been recognized with the Distinguished Service Citation from the Society for American Music in 2022, and is a frequent visiting scholar on campuses in the U.S. and abroad.

Sunday, March 30th

Empowering Non-Music Majors: Bridging Cultural Heritage and Music Education

Dr. Veronica Kim, Trinity Washington University

As a faculty member teaching applied voice and lecture courses at a college, I have observed the remarkable potential of non-music majors who bring dynamic cultural perspectives to the classroom. My student body predominantly comprises African-American and Latin-American students, and their experiences with formal music education are often limited. Many of them do not know how to read musical notations and have little experience in attending any live concerts. However, their passion for music is irrefutable and rooted in their cultural identities.

By integrating their musical passion with their heritage, I have witnessed transformative changes in students' perception and experience of music, both intellectually and emotionally. This non-traditional, innovative, embracing approach helps them become more appreciative of their own cultural traditions and can introduce music as a form of personal and shared expression. These students, who were once so alien from musical institutions, are now assertive participants who have the power to hold and sustain their traditions.

This proposal explores the value and the way to incorporate students' cultural heritage into music instruction. If music educators can acknowledge and respect deeply their cultural diversity, we can give students a richer educational experience. The societal consequence and potential are significant, as we nurture them not just future music lovers, but also leaders who will be able to make lifelong contributions to music education's diversity and quality. This framework asks us to reconsider teaching music by connecting deeply with students' experiences.

Veronica M. Kim is an accomplished soprano, professor, and Baroque vocal music specialist. She holds a Doctor of Musical Arts (DMA) in Vocal Performance with a secondary concentration in Ethnomusicology from the University of Minnesota, Twin Cities. Her thesis, "The Influence of American Protestant Missionaries on Korean Modern Art Song (Gagok) and Emergence of Professional Female Musicians," reflects her deep interest in music's cultural intersections.

Veronica's educational background includes degrees from prestigious institutions such as the Peabody Institute of the Johns Hopkins University, the National Music Conservatory "G. Verdi" in Milan, and Hamburg City Konservatorium. She has performed a wide range of operatic roles across Europe, the U.S., and Korea, with notable performances as Violetta in *La Traviata* and Queen of Night and Pamina in *Die Zauberflöte*.

In addition to her performing career, Veronica is a dedicated educator, currently serving as adjunct faculty at Trinity Washington University in Washington, D.C., where she teaches applied voice and interdisciplinary music courses. She is also an active private voice instructor, with a passion for nurturing young talent.

Her community engagement includes serving as a music director and choir conductor for Washington Pilgrim Community Church. She leads musical worship and organizes performances that enrich the local community. Veronica's commitment to integrating cultural heritage into her pedagogy and leadership extends to her community work, creating a lasting impact both in and outside the academic sphere.

She is fluent in Korean, Italian, German, English, and Japanese, further enhancing her ability to connect with diverse musical traditions.

Resilience and Reconstruction: Scots-Irish Appalachian Ballads for Woodwind Duo

Dr. Heather Killmeyer and Dr. Lisa Perry, East Tennessee State University

Classical Appalachia

Among the various musical traditions found in the large and diverse region known as Appalachia, ballad singing is perhaps the (richest) representation of Appalachian culture and its people. Generations of mountain folk shared, maintained, and adapted the melodies brought by their immigrant ancestors. As the region developed, and Appalachians faced the challenges of rural life and the changes brought by industry; they adapted these ballads to reflect their shifting

culture and hardships. This abundant repertoire presents a challenge to classically trained musicians wishing to promote and perform Appalachian folk music. Limited repertoire is available for woodwinds, especially for chamber ensembles of mixed instrumentation. This performance of several Scottish ballads adapted for clarinet and English horn duo provides a glimpse of the innumerable possibilities for adapting Appalachian folk music for classical instrumentation.

Hailing from East Tennessee State University, Classical Appalachia brings woodwind chamber music by underrepresented composers to new and underserved audiences throughout Appalachia and beyond. Founded by Dr. Heather Killmeyer and Dr. Lisa Perry, the group explores music for the unusual combination of oboe, English horn, and clarinets with other instruments. Classical Appalachia has given multiple performances at the Music by Women Festival in Columbus, Mississippi and has presented at the University of Arkansas' SHE Festival of Women in Music and at regional conferences of the College Music Society, in addition to numerous recitals in and around Johnson City.

Faculty Collaborations to Provide Experiential Learning for Music Majors

Dr. Stacie Lee Rossow and Mr. Matt Baltrucki, Florida Atlantic University

Doing is the best way to learn new skills and competencies. However, providing opportunities can take time and effort and is not necessarily on the radar of faculty with seemingly very different research and creative goals. The recording process is one place where these worlds can collide. In 2023, commercial music, ensemble, and performance faculty came together to provide one such experience. In the recording process, students in all degrees participated in various activities related to recording an album. They commissioned and premiered a new commission by an internationally renowned composer and worked with him through compositional stages and in the recording process. Students collaborated with professional musicians as artists and were able to witness their level of preparation for performance and recording sessions and how they were able to adapt to changes in the environment, recording needs, and compositional desires. Additionally, the students served as the project's technical assistants and performing artists and experienced firsthand the process of recording a large ensemble in a non-traditional venue. This session will detail our collaborative process from inception to publication, specific tools and technology required, and lessons learned to provide ideas for attendees' future collaborations.

Dr. Stacie Lee Rossow is Associate Professor, Associate Director of Choral and Vocal Studies, and Associate Chair at Florida Atlantic University. She teaches conducting, voice, literature, and research methods in addition to conducting the University's treble ensemble, Vocalis. Under her leadership, Vocalis has recorded and released *Wind Among the Reeds* in 2024 and is set to perform the title work in Paris in 2025. Dr. Rossow holds degrees from Florida Atlantic and received her Doctorate from the University of Miami. While at Miami, she was awarded the Theodore Presser Award for Research in Music. Her thesis on Michael McGlynn, *The Choral Music of Irish Composer Michael McGlynn*, is held in the Irish Traditional Music Archive in Dublin and was the first on the composer. 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 has presented on a variety of topics relating to Irish choral music, education, and choral literature, including at National and International conferences for the National Association for Music Education, College Music Society, National Collegiate Choral Organization, the World Choral Symposium Exchange, and the International Conference on Visual and Performing Arts in Greece. Dr. Rossow's current research includes defining the National Choral Compositional School of Ireland and is actively researching how to preserve the Irish language through music.

Musician, audio engineer, and producer Matt Baltrucki holds a bachelor's degree in Commercial Music Technology from Florida Atlantic University in Boca Raton, Florida, and a Master's in Sound Recording from McGill University in Montreal, Quebec. As a producer, recording, mixing, and mastering engineer, Matt has and continues to work with ensembles across many diverse styles of music, from traditional and modern classical chamber music to contemporary tango, jazz, punk, metal, indie rock, and popular music genres. Matt has worked on albums released on numerous record labels, including ATMA Classique, Centaur, Broken World Media, Top Shelf Records, and Hoot/Wisdom Recordings. Mr. Baltrucki's audio for video post-production credits include programs for nationally broadcast television networks, including the Outdoor Channel and NFL Network.

In 2011, Matt was an audio engineering fellow at the Tanglewood Music Center, and in 2012, he worked for the Boston Symphony Orchestra as an Associate Audio Engineer at Tanglewood. Matt worked with the BSO and many renowned international artists. From 2012 to 2017, Matt held the position of Recording Studio Manager and Artist Teacher in Music Production & Technology at the Hartt School in West Hartford, CT, with additional teaching responsibilities as a Visiting Lecturer in Music Production at Trinity College in Hartford, CT, in 2016.

Ecuador's "Polytonal Nationalism": Sonata Dramática by Luis Humberto Salgado Dr. Nicholas Susi, University of South Carolina

Luis Humberto Salgado (1903-1977) is among the most celebrated composers from Ecuador. Having been trained as a pianist at the National Conservatory of Music in Quito, Salgado graduated in 1928 with no formal training in composition. However, he would continue his career as a self-taught composer, eventually distinguishing himself as the most important nationalist composer of Ecuador. He composed in a variety of genres, with an impressive output of 9 symphonies, 7 concerti, 4 operas, and 3 symphonic poems to name a few. While he neither visited Western Europe nor studied with a Western European composer, he remained influenced by that music. Salgado describes his own style as containing, "diatonicism to ultra-modernism, beyond Schoenberg" and in a vein of "polytonal nationalism." The folkloric element is prominent, albeit in a modernized way that shows Salgado's engagement with newer trends of 20th-century composition. In spite of having been trained as a pianist, his piano works receive less attention than his larger pieces. He composed three piano sonatas (1950, 1951, and 1969 respectively) that are nearly forgotten. The first sonata, called "Sonata Dramática," is a particularly attractive representation of his style; Salgado mixes his Ecuadorian musical identity with Western European ideas of form and genre. This first sonata is the most virtuosic of the three, with the heavy sonatas of Beethoven or Liszt serving as possible sources of inspiration. The work is cast in three distinct movements that are all performed attacca.

Described in The WholeNote as “an innovative musician and aggressive thinker with a gift for keyboard brilliance,” pianist Nicholas Susi enjoys a multifaceted career as performer, clinician, adjudicator, and lecturer. His artistry has been recognized through top prizes in such competitions as the NFMC Young Artist Award, while his research has been awarded prestigious grants from the Deutscher Akademischer Austausch Dienst amongst others. Noteworthy appearances include two concerts for the Princess von Hohenzollern, his semifinalist recital during the 2014 International Franz Liszt Piano Competition (Utrecht, The Netherlands), and concerto solos with several orchestras across the United States and Europe. His debut recording, *Scarlatti Now*, has received critical acclaim and international radio airplay. Dr. Susi is Assistant Professor of Piano at the University of South Carolina, Associate Director of the Southeastern Piano Festival, and current President of the American Matthey Association. He received his doctorate from the University of Michigan, with previous studies at the University of Kansas and Hochschule für Musik und Tanz Köln. Primary teachers include Zena Ilyashov, Jack Winerock, Nina Tichman, and Arthur Greene. For more information, please visit www.nicholas-susi.com.

The Complex "Problem" of Dominant Talkers, or, The Complex Problem of "Dominant Talkers"

Dr. Judith Ofcarcik, James Madison University

Verbal participation is an important way of demonstrating student engagement, yet some students, termed “dominant talkers” in pedagogical writing, tend to speak up more than others, causing distress to instructors concerned about the negative effects of discussion imbalance, including what Karp & Yoels term “the consolidation of responsibility.” However, I believe that the “problem” of consistent participators (CPs) is much more nuanced, and that teachers need a better understanding both of CPs’ motivations and how terms such as “dominant talkers” may actually be causing harm. In this presentation, I will discuss the complex motivations of CPs through both a survey administered to music majors at my institution and an autoethnographic account of my own experiences as a CP in music school (first as a student and now as a faculty member). My analysis of this data reveals two potential and overlooked motivations for consistent participation: as a coping mechanism for students with executive function differences, and as an overgeneralization of the “fawn” response to past trauma. Following this analysis, I will briefly discuss the ubiquitous term “dominant talkers” and its potential harm before turning to feminist pedagogy to explore a critical factor in classroom discussion: an imbalance between student agency and community learning. While many college students already know how they learn best, most need practice learning from peers. My presentation ends with bell hooks’ notion of love, which provides a framework for teaching students how to learn in and through community.

Dr. Judith Ofcarcik is Assistant Professor of Music Theory at James Madison University. Her research interests include musical form, narrative, feminist pedagogy, and anti-colonial approaches to music analysis. Judith is also active as an organist throughout the region and is planning a recital on the Great Stalacpipe Organ at Luray Caverns this spring.

Colors: An Interdisciplinary Display of Music and Art

Dr. Kyle Remnant, Eastern Mennonite University

Mrs. Amy Robertson, Bridgewater College

Bert Appermont describes this work:

- 1) Yellow: inspiring and stimulating (also: wisdom and light)
- 2) Red: dynamic, passionate developing into dramatic, furious and fighting (also: courage and will-power)
- 3) Blue: melancholic, dreamy and introvert (also: truth and peace)
- 4) Green: hopeful and full of expectation (also: balanced power and harmony) In his merging of sound, sight, and thought, Appermont explores the wide color palette of the solo trombone and the many timbres of the wind ensemble. He uses a three- note motive (C-D-G) that returns in different guises throughout the work. His own movement titles and descriptions provide a narrative for the ever-evolving atmosphere of the work. An additional source of inspiration for Appermont was the death of an uncle who played the trombone. The work's second movement symbolizes the man's courageous end-of-life struggle. It is my hope to add a level of art and creativity to this performance with live painting. Jessie Houff has never heard this piece, but as part of the performative experience will respond to musical colors with just her own imagination and the four colors of the movement titles.

Dr. Kyle Remnant is Assistant Professor of Music and Director of Bands at Eastern Mennonite University, where he also teaches music history, film music, and applied low brass. He has degrees in trombone from Bridgewater College (BA) and James Madison University (MM and DMA), and has taught as adjunct faculty at both of his alma mater institutions. Currently the principal trombonist with the Massanutten Brass Band, he has also performed with the Roanoke Symphony Orchestra, Charlottesville Symphony, Charlottesville Opera, Staunton Music Festival, Peacherine Ragtime Society Orchestra, and at the Puerto Rican Brass Fest with trombone ensemble Mr. Jefferson's Bones. Kyle has served on teaching faculty for the Mid Atlantic Trombone Alliance and has been featured as clinician and guest performer at the DC Trombone Workshop. His debut album, *First Impressions*, is a collection of previously unrecorded trombone solos from the contest tradition of the Paris Conservatory. It is streaming on Spotify and YouTube.

Amy Robertson is Instructor of Music at Bridgewater College where she teaches class piano, applied piano, and is collaborative pianist for choral and instrumental musicians. She holds degrees from James Madison University and has previously worked as staff pianist for the choral program at JMU. She can be heard along with Kyle Remnant on their collaborative album, *First Impressions*.

Violin Sonata no. 3 in C Minor, Op. 45 by Edvard Grieg

Dr. Justin Badgerow and Dr. Shawn Wang, Elizabethtown College
Atlas Duo

The last and most often programmed of Grieg's three Violin Sonatas, the C minor sonata, was composed in 1886. It is a tour de force of beautiful and passionate melody, driving rhythm, and colorful harmonic development. The writing is equally brilliant for both violin soloist and pianist. The first movement is a dramatic and intense piece firmly in the tragic key of C minor. Movement two opens in the remote and bright key of E Major, with a chorale-like piano introduction, and travels through a variety of other moods and keys before settling in an angelic conclusion in E Major with the violin soaring arpeggio to a high harmonic. The final movement is full of energetic motion back in C minor, and the piece ends with an ebullient and triumphant coda section in C Major.

Pianist Justin Badgerow holds degrees from the University of Colorado at Boulder, the University of Texas at Austin and the University of Central Florida. In addition to performing around the country as well as China, South Africa, Brazil, Ireland, Estonia, and Mexico, he has been a performer and/or presenter at meetings of Music Teachers National Association, National Conference for Keyboard Pedagogy, and the College Music Society. Justin is a Professor of Music, teaching piano and music theory at Elizabethtown College in Pennsylvania. Recordings of Dr. Badgerow can be heard on the Centaur and Divine Arts record labels. Recent performance highlights include collaborations with the Grammy award winning Pacifica Quartet. Visit www.justinbadgerowpiano.com for more information.

Dr. Shawn Wang, a faculty of Peabody Institute of Johns Hopkins University, is an active performer with The Baltimore Symphony, The Baltimore Chamber Orchestra and The Boston Festival Orchestra as well as the Atlas Duo with his colleague Dr. Justin Badgerow. He has been on stage with The Boston Philharmonic Orchestra, The Boston Chamber Orchestra, The Boston Symphony, and The New World Symphony in Miami. He has also enjoyed performing with the Tanglewood Music Festival, the Pacific Music Festival, the Sarasota Music Festival and Aurora Music Festival in Sweden. As an active chamber music player, Dr. Wang has had the honor of sharing the stage with wonderful musicians such as Yo-Yo Ma, David Chan, Steve Rose, and Jorja Fleezainis. He has also had the privilege to work with members from The Juilliard String Quartet, the Borromeo String Quartet, the Boston Symphony, the Cleveland Orchestra, the New York Philharmonic, the Metropolitan Opera, and the Vienna Philharmonic. A passionate educator, Dr. Wang has been on faculty at The Boston University Tanglewood Institute, The New England Conservatory Prep School, The Winsor School, The Chestnut Hill School, and the Seattle Youth Symphony Orchestra. In 2010, Wang started The American New Music festival week as the Artistic Director in Chengdu China, collaborating with the Sichuan Conservatory of Music. The festival premiered (in Asia) Dr. Samuel Adler's All Natural Play. Other highlights include performing at the Kennedy Center Honors honoring Seiji Ozawa. His major musical inspiration and mentors include Lynn Chang, Joseph Silverstein, James Buswell, Malcolm Lowe and Lucia Lin.

“Lift Every Voice: A Choral Tribute to Faith, Hope, and Freedom”
Virginia State University Concert Choir, Dr. Craig Robertson, director

Within the tradition of American choral music, the ensembles, composers, and performance practices from Historically Black Colleges and Universities (HBCU) built a legacy of artistic achievement linked with activism. From the Fisk Jubilee Singers, whose singing challenged preconceived notions of black performers, to the HBCU campuses, where singing played a major organizing role for the civil rights movement, Black choral music drew on haunting legacies of slavery, Christianity, and activism in service of art that could change society.

This presentation will honor that faith, hope and freedom through performances of concerted spirituals, contemporary works and Black gospel music which are all ingrained in the African American cultural experience.

Dr. Craig L. Robertson is the Director of Choral Activities and Assistant Professor of Music at Virginia State University (Petersburg, VA) where he conducts the VSU Concert Choir, teaches applied voice, conducting and facilitates choral music education courses. He was the previous DCA at Mary Baldwin University (Staunton, VA) where he conducted the Baldwin Singers and the MBU University Choir while teaching courses in music education, conducting and choral literature. Dr. Robertson is the founder and former Artistic Director of the MBU Holiday Festival and the MBU High School Choral Festival. He also served as the conductor of the Staunton Choral Society and as a musical director for local musical theater productions. He regularly presents at choral music and music educator conferences, lectures at colleges and universities across the United States and is a sought-after guest choral clinician, conductor and adjudicator. As a former public-school choral director, his ensembles consistently received ‘Superior’ ratings at choral festivals and has performed at various venues across the country. Under his leadership his middle school choir performed at the 2011 Georgia Music Educator Association’s In-Service Conference (Savannah, GA). Additionally, Dr. Robertson has taught at multiple public schools throughout Florida and Georgia. Dr. Robertson earned a DMA in Choral Conducting from the University of Colorado (Boulder). He also obtained a BME degree from Virginia State University (Petersburg, VA) and a MME from Georgia State University (Atlanta, GA). He is an active member of NAFME, VMEA, ACDA, VA-ACDA and Alpha Phi Alpha Fraternity, Inc.

COMPOSERS CONCERT

For the Birds

Anne, Neikirk

For the Birds for Saxophone Quartet was commissioned by XXX. It uses one of Messiaen's Modes of Limited Transposition as its pitch material. This nod to Messiaen, known for his work with birdsong, also incorporates several bird sounds in the form of traditional trills, bisbigliando timbre trills, and tremolos throughout the work to imitate bird sounds. The frenetic energy of the work is meant to imitate bird flight.

Lines Around the Corner

Ralph Lewis

“Lines Around the Corner” approaches the violin in a choreographic manner, uses moments of push, pull, squeeze, and release to draw the violin’s gestures throughout the piece.

O Vos Omnes

David Rossow

Tenebrae is a Latin word meaning “shadows” or “darkness.” It designates a special form of prayer by the Church on Good Friday and Holy Saturday. The Tenebrae Service is dramatically marked by extinguishing the seven candles placed on a candle stand in the sanctuary. Over the centuries, as the Church commemorated the death of Our Lord Jesus Christ, the decreasing candlelight became a sign of the apparent triumph of evil and the apparent failure of God’s plan of salvation. Perhaps one of the most moving texts from the Tenebrae service for Holy Saturday is this responsory, O Vos Omnes. It is a sad appeal to man to take note of the sorrow of Our Lord during His Passion and of Our Lady at the foot of the Cross. This setting attempts to mirror both elements: the salvation for all through Jesus (the major key) and the pain of the cross, the dissonant second chord of the work. This chord sets the harmonic tone for the piece, and various permutations of that voicing reappear throughout the work.

Birds

Christopher Cook

A pianist finds that during her practice sessions at home, many birds will visit the open studio window. Although good musical company, there are some that will compete with the piano as they impressively display their melodic skills with increasing gusto. The result can be a somewhat chaotic but enjoyable cacophony. The electronic part of Birds was composed largely of recorded bird and piano sounds. Many composers have been inspired by birdsong. Homages to two such composers are included in the solo piano part. Stravinsky’s wren and Messian’s cardinal transcriptions appear briefly.

Dysfunctional Dances

Allen Molineux

WARNING! Do not attempt, while hearing this collection of dances, to move your body in the way it should to a normal waltz, habanera and fandango. For to do so, with this set of pieces being at times eccentric and distorted versions of those classic forms, the composer can not guarantee the safety and well-being of any part of your upper or lower torso. It is suggested that you listen only with perhaps an occasional scratching of the head. And to make matters worse, a fourth dance was snuck inside the second one.

St. Ignatius: I., III., V.

Charles Nichols

St. Ignatius, for solo violin scordatura, explores, in five movements with different tunings, the architecture, history, construction, surroundings, and art of the Catholic mission parish in Montana. The first movement is a flyover surveying the Gothic revival brick church, with its cruciform, buttresses, rose and lancet windows, and front lookout tower. The second movement follows native Flathead Indians as they travel to St. Louis to request the "Big Medicine" of the priests and the Jesuits as they travel to the valley of the Mission Range. In the third movement, we hear the laborers constructing the church with bricks made from local red clay and lumber cut from surrounding hills and milled on site. In the fourth movement, the listener rides horseback through the valley and over the rolling hills of the Flathead Reservation, with the majestic Mission Mountains in the background. The fifth and final movement surveys the fifty-eight colorful murals painted, over fourteen months by the mission cook, on the walls, ceilings, and rib vaults, outlined in intricately decorative wood frames.

Piano Sonata no. 3

Bruce Mahin

Piano Sonata no. 3 continues to explore the possibilities found in a system of bi-tonal quartal harmony the composer developed in 2013, which classifies chords built in perfect fourths according to varying levels of dissonance. The single-movement work explores the potential of two themes introduced and developed, as found in many first movement Sonata-Allegro forms composed in the Classic era.

The Mountain

Calder Sprinkle

Inspired by my love of hiking, *The Mountain* is part of a larger story of the life of an unlikely hero. Forced to leave his isolated snow-swept cabin, he fights his fear of civilization in order to find his missing mother. Even though he faces deep doubts of his own ability, he gets swept up in an adventure that ends up saving the world. However, when the going is hardest, he abandons his friends and returns to his cabin, but finds that the hike back up only brings conviction that his work isn't finished. This piece is a snapshot of that mountain and that hero, irrevocably tied together. In my own experience, I have found that hiking creates a clarity of mind that is invaluable in the busyness of life. My hope is that this work captures a bit of that quietness and peace.

The Rose

Aaron Kline

The Rose was commissioned by "X" in loving memory of her mother, "Y." Y had a very successful career. She became the first female department chair in the department of "Z" at the University of Southern California. She will also be remembered for her steadfast love for her family. They wrote the following about her: "She lived an incredible life filled with love, laughter, and happiness. She loved her daughter and husband fiercely, and will be remembered as the best mother, wife, and friend." Y's love for music and poetry inspired X to commission me to compose this piece in her memory. In her collection of poems, Y marked the text for this poem as one of her favorites. The text portrays a beautiful rose that grows through a crack in the wall. It continues to grow and spread its fragrance even after it crosses over to the other side. Y may have particularly enjoyed this poem because it resonates with her Christian faith, which teaches that those who trust in Christ for forgiveness will have life on the other side of death. During the process of composing this piece, the *Rose* became a metaphor for Y. The emotions of the composition follow an ABA pattern. We reflect on the beauty of Y's life, the pain of her passing, and the joy of thinking of her continuing to flourish in the afterlife.

Kenosis, Concerto for Alto Saxophone, Mvt 1.

Ryan Keebaugh

Kenosis is a work inspired by the concept of "self-emptying". The music embodies a deliberate relinquishment of musical elements, creating a sense of space and introspection. Through sparse textures and gradual dynamics, this anti-typical concerto for alto saxophone, mirrors the transformative process of letting go and finding beauty in simplicity. The interplay of silence and sound serves as a metaphor for the profound journey of self-emptying, inviting the listeners to reflect on the power of release and renewal.

Dealin' With It

Wyatt Willard

"Dealin' With It" is a medium-up swing jazz waltz for saxophone quartet. Although it is fast, the melody and interplay still allow for subtlety and attitude from the each member of the quartet. The piece calls for an improvised solo over the chord changes, as is standard in the jazz idiom. Overall, the "Dealin' With It" will remind listeners of the warmth of close family and friendships, even if those relationships can have little skirmishes at times.