



# THE COLLEGE MUSIC SOCIETY MID-ATLANTIC CHAPTER

## 54th Annual Regional Conference

March 20–22, 2026

Virginia State University  
Davis Hall  
Petersburg, Virginia

### Program

*Scan or click for online access to all program documents.*



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Tim Thompson & Samuel Rowley, Virginia State University

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## Schedule

Friday, March 20

6:00 pm **On-site Registration** Davis Hall, First Floor

7:00–8:15 **Composers Concert 1** Recital Hall (116)

Presider: Dr. Tim Thompson, Virginia State University

**Nocturnal Passage**

Dr. Matthew Schildt, Adams State University

**Oregon Soundscapes**

Marble Metamorphosis

Igneous – 'Fire-Born'

Steven P. James, Peabody Institute

**Virginia Triple Crown**

II. McAfee Knob

Dr. Charles Nichols, Virginia Tech

**immaus**

Dr. Matthew Schreibeis, Peabody Institute

Dr. Emily Ilyes, violin, Longwood University

**Ticky Tacky**

Christopher Bell, George Mason University

**Wrought Iron**

Dr. Andrea Reinkemeyer, George Mason University

8:30–10:00 **Reception**

Hotel Petersburg

20 W Tabb St, Petersburg, Boiler Room

## Saturday, March 21

8:00 am	<b>On-site Registration</b>	Davis Hall
	<b>Session 1A</b>	104
	Presider: Dr. John Irrera, Virginia Tech	
9:00–9:25	<b>The Price of Connection: Digital Scalping and the Live-Music Crisis</b>	
	Grace Ki Rivera, College of William and Mary	
9:30–9:55	<b>Everything I Wish My Professors Knew About ADHD</b>	
	Molly Thomas, University of South Carolina	
	<b>Session 1B</b>	117
	Presider: Dr. Anne Neikirk, Norfolk State University	
9:00–9:25	<b>Sonic Kinship Networks: How the Sing Paints a Portrait of Relationships within the Haudenosaunee Community</b>	
	Sarah Schulte, College of William and Mary	
9:30–9:55	<b>Motivic and Contrapuntal Networks: the Influence of J.S. Bach on Beethoven's Op. 102/2</b>	
	Amy Carr-Richardson, East Carolina University	
	<b>Showcase Performances</b>	
	<b>Session 2A</b>	116
	Presider: Sarah Kim, Norfolk State University	
10:00–10:25	<b>Performance: Realism and Vietnamese cultural influences in Cuong Hoang's Five Images</b>	
	Anh Nguyen, George Mason University	

## Saturday, March 21

### Session 2B

116

Presider: Dr. Penelope Shumate  
Virginia Commonwealth University

10:30–10:55 **Performance: Lost Gems Reimagined: Works By Women Composers Adapted for Violin and Marimba**

Duo Vizcaya

Dr. Robert Chapman, Barry University

Dr. Madison Ryan, Barry University

11:00–11:25 **Performance: Reflections & Reckonings: Forrest Pierce's Kansas Rapture and Carlos Simon's Elegy**

h2 quartet

Dr. Geoffrey Deibel, Florida State University

Dr. Kimberly Goddard Loeffert, Virginia Tech

Dr. Jeffrey Loeffert, Virginia Tech

Dr. Jonathan Nichol, University of Oklahoma

11:30–1:10 **Lunch Break**

Chapter Meeting (11:30–12:15)

G29

1:15–2:10 **Keynote Address**

Presider: Dr. Andrea Reinkemeyer, George Mason University

**So, What Now?**

Damien Geter

### Session 3A

117

Presider: Molly Thomas, University of South Carolina

2:25–2:50 **Polishing Your Application Package – Creating Effective and Honest Teaching Demonstration Videos**

Dr. Liana Valente

2:55–3:50 **Perceptions and Outcomes of Implementing Ungrading in an Undergraduate Music Methods Course**

Dr. Rachel Grimsby, James Madison University

## Saturday, March 21

### Session 3B

117/103

Presiders: Dr. Ethel Haughton, Dustin Painter  
Virginia State University

2:25–2:50 **Impediments to First-Year Composition Instruction in Higher Education**

Dr. Frederick Hall, Community College of Philadelphia

2:55–3:50 **Workshop: Creative Possibilities With AI Stem Separation (Room 103)**

Dr. Benjamin Guerrero, Eastern Mennonite University

### Session 4A

104

Presider: Christopher Bell, George Mason University

4:00–4:25 **Exploring Harmony: Finding Identity and Belonging in the 21st Century Secondary Choral Experience, A Focus Group Study**

Alejandro Ramos, Hempfield School District,  
Elizabethtown College

4:30–4:55 **Undergraduate and Graduate String Instrumentalists' Approaches to Learning New Solo Repertoire: Descriptive Case Studies of Deliberate Practice Using the Fitts and Posner Model of Skill Learning**

Dr. Nile Wilson, Hempfield School District, Auburn University

### Session 4B

116

Presider: Matthew Schildt, Adams State University

4:00–4:25 **Lecture Recital: Kassandra: A Heroine for Today's World**  
Penelope Shumate, Virginia Commonwealth University

4:30–4:55 **Lecture Recital: Relevance in Repertoire: Recontextualizing Performance Repertoire for Modern Audiences**

Stephen White, Arizona State University

## **Saturday, March 21**

5:00 **Dinner Break**

7:30–8:45 **Composers Concert 2**

116

Presider: Dr. Charles Nichols, Virginia Tech

**The Virginia Tech Clarinet Quartet**

**Echos**

Nathan Sprouse, Virginia Tech

**Guanacaste**

Dr. Tayloe Harding, University of South Carolina

**Someday**

David P. Rossow, Florida Atlantic University

**Mirrors of Stone**

Dr. Jerry Tabor, Salisbury University

**Juxtaposition: An Étude for Sostenuto Pedal**

Calder Sprinkle, Peabody Institute

**Fieldspring Trio (III)**

Dr. Tayloe Harding, University of South Carolina

**Balloonman**

Dr. Anne Neikirk, Norfolk State University

## **Sunday, March 22**

**Session 5A**

104

Presider: Dr. Penelope Shumate

Virginia Commonwealth University

9:00–9:25 **Sonic Uprising: The Evolution of Women's Protest Music for Reproductive Rights**

Dr. Jill Vogel, Hollins University

9:30–9:55 **Represented and Recognized: Women in the Music Department at Virginia State University**

Dr. Ethel Norris Haughton, Virginia State University

**Sunday, March 22**

**Session 5B**

117

Presider: Dr. Anne Neikirk, Norfolk State University

9:00–9:25 **Explore, Create, Apply: Technology and Modern-Day  
Music Education**

Xavier A. Hendon

10:10–11:10 **Composers Concert 3**

116/G29

Presider: Dr. Tim Thompson, Virginia State University

**Cat in a Window**

Dr. Bruce Mahin, Radford University

**Bellitude**

Dr. Christopher Cook, Chowan University

**VSU Percussion Ensemble (G29)**

**High-Stepping Thingamajig**

Dr. Allen Molineux

**Catching Shadows**

Ivan Trevino

**Fractalia**

Owen Clayton Condon

11:15–11:30 **Presentation of Student Awards, Closing Remarks** G29



*Scan or click for online access to all program documents.*

2026 CMS Mid-Atlantic Conference  
Virginia State University

**Composers Concert 1**

Friday March 20, 2026 7:00 pm

Recital Hall

**Program**

Nocturnal Passage Matthew Schildt

Joshua Hahn, flute  
Miles Massicotte, piano

Oregon Soundscapes Steven P. James

Marble Metamorphosis  
Igneous – 'Fire Born'

Steven James, piano

Virginia Triple Crown Charles Nichols  
II. McAfee Knob

Joshua Hahn, flute  
Diron Holloway, soprano saxophone  
Miles Massicotte, piano

immaus Matthew Schreibeis

Emily Ilyes, violin

Ticky Tacky Christopher Bell

Solymer Castellon, flute; Diron Holloway, clarinet  
Sage Wright Haskins, violin; Christopher Chorney, cello  
Miles Massicotte, piano; Theo Dennis, percussion  
Naima Burrs, conductor

Wrought Iron Andrea Reinkemeyer

Joshua Hahn, flute  
Chase Banks, percussion

## Composers Concert 1 Program Notes

*Nocturnal Passage* was written for flutist Tracy Doyle and was premiered by Dr. Tracy Doyle and Dr. William Lipke in 2006. The piece depicts a dream in three different stages, with movement 1 beginning with the echoing of a motive (a descending minor second interval) that is the lure into dream. After the motive grows and culminates at the rhapsodic flute solo, the movement concludes quietly as it began.

Movement 2 is energetic, spirited, and at times anxious, with dissonant harmonies, overblown pitches in the flute, and agitated descending bass lines in the piano pushing the movement towards its climax. After emerging from a tense development section back into the main theme, the flute and piano exchange a shortened version of the melody before ending in aggressive and abrupt fashion.

The animated pace of the second movement is followed by a gentle interlude that depicts the exit from the dream. The haze of dream lifts with a pensive, uplifting melody. While the previous movements often possessed an ambiguous and unsettled quality, the music of the third movement is more lucid and grounded.

The *Oregon Soundscapes* are a cycle of piano works inspired by places or natural features around the Pacific Northwest; each piece evokes a different place or natural story. This piece was commissioned in June 2024 by the University of Oregon keyboard department for performance by the studio of Dr. Alexandre Dossin.

Marble Metamorphosis was inspired by the Oregon Caves National Monument and Preserve. This work explores the network of marbled underground passageways high in the Siskiyou Mountain Range in southern Oregon, using the resonant capabilities of the piano to guide the listener through a series of

strangely metamorphosed cave formations and damp marble tunnels.

The finale, *Igneous – 'Fire-Born'* tells the story of the formation of Mt. St. Helens, a once-towering volcano that exploded in spectacular fashion in 1980, levelling Southwest Washington's forests for miles and showering ash over the entire United States. The piece opens with ominous rumblings and foreboding earthquakes, before erupting into a colossal explosion.

*Virginia Triple Crown*, for flute, soprano saxophone, and piano, illuminates the top three hiking destinations of the state: Dragon's Tooth, McAfee Knob, and Tinker Cliffs. Backpacking along the broad sweeping vistas, diversity of topography, and dramatic changes in weather, en route to these three destinations on the Appalachian Trail, inspired the three movements.

The title *immaus* is derived from combining the initials of the violinist for whom it was written (im) with the German word for mouse (maus). This combination of syllables and imagery was the inspiration for my work. Small, scurrying fragments run this way and that. With frequent outbursts, their directions are at once frenzied and shy. Just as the opening gestures lead in every which way, the larger sections of the work are both frantic and singing, both contemplative and decisive. While the sections seek to explore great contrast, they are always linked by concise gestural and registral relationships. What seems yearning in the middle of the piece is fleeting at the end. *immaus* is dedicated to Irina Mueller.

*Ticky Tacky* was written in response to recent research suggesting that Gen Z feels nostalgia for the pre-digital age, a time they did not live through. We live in charged, challenging times, often oppressed and sedated by the technology that so many institutions have deemed "necessary" for our daily lives. *Ticky Tacky* is an expression of missing something that no longer exists, and maybe never existed at all for you to have experienced it.

*Wrought Iron* for Flute and Percussion (2012) was commissioned by the Albany (NY) Symphony Orchestra as part of the Capital Region Heritage Commissions project. This piece is a musical celebration of the beautiful metal work that crowns the iconic Troy Savings Bank Music Hall. The shapes found within the iron work – circles, triangles, and rectangles – dictated the shape of the percussion instruments used – cymbals, tambourine, bongos, triangle, and vibraphone. The music reflects the light, airy and beautifully ornate quality of the metal castings.

While composing this piece, I was also drawn to another fascinating aspect of this building: architect George B. Post used metal to look like stone. In his attempt to make a European-looking building on an American budget, he fashioned a metallic exoskeleton to house a truly unique acoustic space. I have similarly paid tribute to the work of European artists who came before me, twisting elements of pieces by Beethoven and Chopin – two composers whose names grace the ceiling of the hall – into something new. Like the cast aluminum used in the 1990s renovation to replace the original iron, and the woodwind made of metal, things are not always what they seem.

*Wrought Iron* is the winning submission for the 2019 Flute New Music Consortium Competition, Flute Plus One category. The score and parts are available through the ADJ+ective New Music Composers' Collective and it was recorded by the A/B Duo for their Aerocade Music release, *Variety Show* (2016).

## Showcase Performances

Saturday March 21, 2026

10:00, 10:30, 11:00 am

Recital Hall

### Anh Nguyen: Performance of Five Images by Vietnamese composer Cuong Hoang

Năm Bức Tranh (Five Images) Cuong Hoang (b. 1944)

1. Đêm Đồng Tháp (Night in Dong Thap)

2. Xáo động (Turbulence)

3. Tỉn biệt trong đêm mưa (Separation in a rainy night)

4. Ước vọng như vầng mây trắng (Hope like a white cloud)

5. Ngợi ca lao động (Happy to work)

Anh Nguyen, piano

### Duo Vizcaya: Lost Gems Reimagined: Works By Women Composers Adapted for Violin and Marimba

Melody, Op. 4, No. 2 Fanny Mendelssohn (1805–1847)

Romance, Op. 22 No. 1 Clara Schumann (1819–1896)

Canzonetta Alba Rosa Viëtor (1889–1979)

Nocturne Lili Boulanger (1893–1918)

Arietta Henriëtte Bosmans (1895–1952)

Six Pieces for violin and piano, No. 6 Amanda Maier (1853–1894)

Madison Ryan, violin; Robert Chapman, marimba

### h2 quartet: Reflections & Reckonings: Forrest Pierce's Kansas Rapture and Carlos Simon's Elegy

The Kansas Rapture Forrest Pierce

I. Cantillation Fanfares

III. Bison Zikr

IV. Wichita Vortex Sutra

Elegy: A Cry from the Grave Carlos Simon

Geoffrey Deibel, Jeffrey Loeffert

Kimberly Goddard Loeffert, Jonathan Nichol

## Showcase Performances

### Program Notes

#### Anh Nguyen

Cuong Hoang composed the *Five Images* between 1969 and 1979, infusing each piece with his emotions and experiences related to relationships within the broader context of Vietnamese society. This collection of five expressive and colorful preludes for the piano explores Vietnamese society during wartime and is dedicated to his wife, Kim-Thanh. Additionally, the collection exhibits several characteristics of realism in music. Realism is an artistic movement that emerged in the nineteenth century, emphasizing the imitation of stories, images, and sounds from around the world within classical music. In Cuong Hoang's *Five Images*, realism reveals a rich tapestry of Vietnamese imagery, sounds, cultural elements, and stories. According to Cuong Hoang, each prelude serves as a poignant reflection, capturing memories of wartime experiences of the composer and other Vietnamese people, including peaceful nature (in "Night in Dong Thap"), chaotic society (in "Turbulence"), and feelings of despair (in "Separation in rainy night" and "Hope like a white cloud"). It culminates in a powerful portrayal of the war's end, conveying a message of striving to transform reality toward happiness (in "Happy to work"). The music also seamlessly incorporates distinctive Vietnamese cultural and musical elements. The piece depicts a historical period in Vietnam shaped by Cuong Hoang's personal and social experiences during the war. It serves as a document from the perspective of someone who experienced the Vietnam War firsthand and believes in a positive future after the war, supported by practical actions.

#### Duo Vizcaya

This performance will feature the regional premiere of several woman-composed pieces adapted for violin and marimba. The first of these, *Melodie No. 2, op. 4* by Fanny Mendelssohn, is a short

but haunting work that was initially intended for solo piano but has been revitalized by the adaptation's novel instrumentation.

The first movement of Clara Schumann's *Drei Romanzen* is a standard of the violin repertoire and exemplifies Clara's mastery of Romantic ideals. The lieder-esque quality that she often employs can be heard throughout the violin's gentle melody.

Alba Rosa Viëtor's *Canzonetta* is an overlooked gem that is characterized by lilting melodies that traverses the tonal landscape. Viëtor uses this combination to create an air of mystery that pervades the entire piece.

Known for her impressive but tragically brief career, Lili Boulanger helped define the French sound palette of the early 20th-century. Her *Nocturne* is a meditative exploration of sonic colors, with ever-increasing extensions adding tension over a sustained pedal.

Henriëtte Bosmans was one of the foremost Dutch pianists of the twentieth century. *Arietta* was one of Bosmans' earliest compositions and exhibits characteristics of some of her idols from the French school, as well as some of her own unique ideas that she would develop in her later works.

The sixth and final movement of Amanda Maier's *Six Pieces for Violin and Piano* is a sprightly jaunt through several contrasting styles and moods. An accomplished violinist in her own right, Maier's technical brilliance is on full display in both parts.

## h2 quartet

*The Kansas Rapture*, commissioned by and written for the proposing ensemble by Forrest Pierce, was premiered at the World Saxophone Congress in Strasbourg, France. Pierce describes the work as a "virtuosic, apocalyptic tour de force," structured in four movements that merge natural imagery, religious symbolism, and topical allusions to the pastoral. The selected movements (I. Cantillation Fanfares, III. Bison Zikr, and IV. Wichita Vortex

Sutra) highlight the piece's breadth of expression. The opening fanfares evoke hunting horns and calls to prayer, establishing both the work's outdoor and spiritual resonances. The third movement imagines a herd of bison engaged in zikr, a Sufi devotional practice, while prairie animal calls (prairie chickens, prairie dogs) intermingle with invocations of St. Francis, creating a spiritual pastoral rooted in the Kansas landscape. The final movement, named after Allen Ginsberg's Wichita Vortex Sutra, layers driving rhythms with quartertone slides that suggest motion and transformation, culminating in a seven-note punctuation that gestures toward transcendence.

*Elegy: A Cry from the Grave* by Carlos Simon offers a complementary meditation on loss and resilience. Dedicated to Trayvon Martin, Eric Garner, Michael Brown, and others who suffered unjust deaths, the piece traverses an arc from lament to hope. Its harmonic clarity and lyrical poignancy resonate deeply with contemporary audiences. Together, these works juxtapose spiritual intensity with social conscience. They frame the saxophone quartet not only as a vehicle for virtuosity, but also as a medium for reflection on nature, justice, grief, and transcendence.

2026 CMS Mid-Atlantic Conference  
Virginia State University

**Composers Concert 2**

Saturday March 21, 2026 7:30 pm  
Recital Hall

**Program**

*The Virginia Tech Clarinet Quartet*

Echos Nathan Sprouse  
Guanacaste Tayloe Harding

Amy Cabrera, Eb/Bb clarinet  
Gwen Moore, Bb clarinet  
Lincoln Ince, Bb/alto clarinet  
Ramal Mitchell, bass clarinet

Someday David P. Rossow  
Diron Holloway, alto saxophone  
Miles Massicotte, piano  
Ian Smith, bass  
Lamon Lawhorn, drums

Mirrors of Stone Jerry Tabor  
Jerry Tabor, guitar

Juxtaposition: An Étude for Sostenuto Pedal Calder Sprinkle  
Miles Massicotte, piano

Fieldspring Trio: III Tayloe Harding  
Solymer Castellon, flute  
Kevin Muñoz-Lopez, tenor saxophone  
Miles Massicotte, piano

Balloonman Anne Neikirk  
Diron Holloway, tenor saxophone

## Composers Concert 2 Program Notes

*The Virginia Tech Clarinet Quartet* is comprised of Amy Cabrera, Lincoln Ince, Ramal Mitchell, and Gwen Moore. Coached by Dr. Bryce Newcomer, the ensemble focuses on the expansion of the clarinet quartet repertoire. They are advocates for new music and regularly perform contemporary works for the ensemble.

*Echoes* was inspired by the reflection of echoes heard across the valley that you would hear from the top of a mountain with a view over a snow-covered valley or on the edge of a snow-covered field. The weather over the past winter helped inspire this piece as I sat and looked out over the view of the mountains, thinking about the serenity of a quiet snowy field with the occasional echo from an animal in the woods. The piece itself reflects the serenity and these echoes, with the clarinets echoing each other's lines as parts fade in and out. The music is light and gentle to allow the listener to relax and think about the beautiful things in life.

*Guanacaste* (2017) is a small work for clarinet quartet. A fanfare-like opening is set against a form dominated by a dance consisting of a punto-like melody and harmonic rhythm inspired by the sensational hot springs of Tabacón which lie in the shadow of Volcano Arenal in north central Costa Rica.

The creation of *Someday* was driven by a desire to capture the delicate balance between longing and hope that defines so much of the human experience. For many of us, there is a moment we dream of—a time when our aspirations come to fruition or the world finds harmony. The bossa nova is the driving rhythmic groove, and I hope this piece conveys that bittersweet yearning, while leaving listeners with a sense of optimism and possibility.

*Mirrors of Stone* is a jazz guitar solo that extensively substitutes quartal harmony in the place of tertian harmony so that chord extensions can play a more prominent role in the harmonic vocabulary. Such chord configurations allow for ambiguous versions of traditional harmonies to have many more variations while still giving the proper sound of a chord within a progression. The title was inspired by the fact that a rigid set of stacked perfect fourths can reflect multiple traditional harmonies and their extensions, while a single tertian harmony can be represented by several different stacks of perfect fourths. For example, [F# B E A] can serve as F#min7, D7, Bmin7, Gmaj7, Emin7, Cmaj7, and Amaj7, if all their extensions are allowed. Alternatively, Amaj7 can be realized with [F# B E A], [G# C# F# B], [C# F# B E], and [D# G# C# F#], by incorporating Amaj7's various extensions. There are places in the composition where a stack's middle perfect fourth is changed to an augmented fourth to facilitate changes of harmonic direction and color. Other areas diverge from strict quartal harmony into combinations of seconds, thirds, and fourths to enable voice-leading-oriented passages to gradually unfold. The composition's form emerges by presenting passages that recur with several different and more elaborate perspectives, as though they are reflections of reminiscences of ideas being stretched into their own sections.

Writing *Juxtaposition* was as much an étude in piano compositional method as it is meant to be in performance technique. The sostenuto pedal is one of the less commonly utilized mechanisms of the piano due to its specificity: allowing the player to let specific strings ring while others are dampened. This étude places three of the techniques accessed by this pedal in musical conversation with one another. The piece opens by developing a syncopated motive with an abundance of space, illustrating the use of the pedal to create sympathetic vibrations ringing into the

silence. The following section focuses on the ability to sustain a specific note or chord, over top of which staccato rhythms can be built. Finally, the flowing motif which comes and goes showcases how the pedal can highlight melodic lines amidst motion.

Originally written while studying at the Brevard Music Center Summer Institute and Festival in 2025, this piece draws its textures from the soundscape of those surroundings: the crickets, soft rain, and laughing streams of the Blue Ridge mountains.

**Balloonman** is based on the poem "In Just-" by E. E. Cummings. The saxophone melody is derived from a recording of Cummings reading the poem. Cummings reads with a lyrical, lilting quality. I transcribed his voice as closely as possible into a pitched melody. The natural range of Cummings's voice falls nicely into the range of the tenor saxophone. The entire transcription is stated in the beginning by the saxophone alone. The electronic part consists of manipulations of the recording as well as motivic development of the transcription. The recording of E. E. Cummings reading the poem is gradually presented in various relationships with the saxophone, and in the end the poem is finally heard in its original form with the saxophone in imitation.

*(The poem follows on the next page)*

[in Just-]

in Just-  
spring            when the world is mud-  
luscious the little  
lame balloonman

whistles        far            and wee

and eddieandbill come  
running from marbles and  
piracies and it's  
spring

when the world is puddle-wonderful

the queer  
old balloonman whistles  
far            and            wee  
and bettyandisbel come dancing

from hop-scotch and jump-rope and

it's  
spring  
and

the

goat-footed

balloonMan        whistles  
far  
and  
wee

*[in Just-]* from *COMPLETE POEMS: 1904-1962*, by E. E. Cummings, Edited by George J. Firmage, is used with permission of Liveright Publishing Corporation. Copyright 1923, 1951, 1991 by the Trustees for the E. E. Cummings Trust. Copyright (c) 1976 by George James Firmage.

2026 CMS Mid-Atlantic Conference  
Virginia State University

**Composers Concert 3**

Sunday March 22, 2026 10:10 am  
Recital Hall and Instrumental Rehearsal Hall (G29)

**Program**

Cat in a Window Bruce Mahin  
Bruce Mahin, guitar

Bellitude Christopher Cook

*The VSU Percussion Ensemble*

High-Stepping Thingamajig Allen Molineux  
Sonti Burton, David Lomax, Theo Dennis  
Shain McDougald, Travon Mason

Catching Shadows Ivan Trevino  
Shain McDougald, Caleb Swinney, Donovan Haywood  
Stacey David, Travon Mason, David Williams

Fractalia Owen Clayton Condon  
Theo Dennis, Emanuel Muñoz  
David Williams, Shain McDougald

## Composers Concert 3

### Program Notes

In an art gallery, viewers are conditioned to view single image artwork that is stationary, fixed and unchanging. *Cat in a Window* challenges this norm by presenting a single image, a French cat sitting in a window, that is dynamic, altered by music and interactions caused by a live performer. Projections are displayed next to the musician during performance. The operational flow of the project begins with the live performer playing electric guitar. Audio is transmitted in real-time to Ableton Live. MIDI messages from the performer's foot pedal trigger "scenes" in Ableton as the work progresses. This permits timing of sections (scenes) to be fluid and flexible in response to the performer's musical improvisation that occurs in some parts of the music. Ableton augments the audio using pre-recorded audio loops. Ableton also transmits MIDI and Audio messages to Cycling '74 Max, which controls video projections using patches developed by the applicant. Every aspect of the interdisciplinary work "Cat in a Window," the music composition, photography, digital manipulation of image and sound, computer programming and final mastered production were produced by the composer.

*Bellitude* is an immersive journey into the diverse sounds of bells and chimes. Hidden bells within the urban landscape are recorded in a vast space, where they undergo manipulation as they resonate and travel. These sounds harmonize in pitch and rhythm, weaving together a forgotten melody. Ultimately, however, they fade away, unable to elicit any response.

*High-Stepping Thingamajig* – As I began writing this work, it became clear to me that it projected an image of people doing a march-like dance with their legs rising up quite high with each step. And although there are passages where the element of an incessant beat disappears, it's never very long before the constant, steady beat

returns to reinforce the intended scenario. The conundrum was what to call such a work that is not a march, nor a dance or any other standard form. And so until I can figure that out, it's just a thingamajig.

### **Virginia State University Percussion Ensemble**

The Virginia State University Percussion Ensemble is the leading chamber ensemble of the Percussion studio within the university's Department of Music, dedicated to exploring the diverse repertoire and performance practices of contemporary and traditional percussion literature. Comprised of talented student percussionists including non-majors, the ensemble regularly presents innovative concerts and collaborative performances that highlight technical precision, musical creativity, and artistic expression. The group has earned national recognition through successful performances at the Percussive Arts Society International Convention (PASIC) and was recently featured in a showcase concert at the Virginia Music Educators Association Professional Development Conference in 2025, demonstrating the ensemble's growing reputation for excellence and its commitment to advancing percussion performance and education.

2026 CMS Mid-Atlantic Conference  
Virginia State University  
Keynote Address

**Damien Geter**

Damien Geter is an acclaimed American composer whose rapidly growing body of work includes chamber, vocal, orchestral, and full operatic works. He is also a celebrated bass-baritone – “amazing to listen to. Possessed of a rolling, resonant voice even at the lowest register” (*Northwest Reverb*) – whose varied credits include performances from the operatic stage to the television screen. Geter is Richmond Symphony’s Composer-in-Residence through 2026, and Composer-in-Residence for Fall 2025 at both Indiana State University’s Contemporary Music Festival and Ear Taxi Festival. He serves as Music Director for Portland Opera.

Praised by *The New Yorker* for writing “beautifully for voices and elegantly for orchestra,” his “emotionally driven” (Opera) compositions are widely hailed for their “skillful vocal writing” (*Wall Street Journal*). In the 2025-2026 season, Geter’s brand new opera, *Delta King’s Blues*, with a libretto by Jarrod Lee, will be premiered by IN Series in Washington, DC, and Baltimore. The first full opera commissioned by IN Series, it celebrates the legacy of legendary guitarist Robert Johnson with a “blues opera” that tells the Faustian story of the bargain he struck with the devil: selling his immortal soul to learn the language of the blues. Geter’s song *Amanirenas*, commissioned by soprano Karen Slack for her African Queens art song program, continues to tour nationally at the Portland and Piedmont Operas, as well as the Naples Philharmonic in its orchestral premiere. His song cycle *COTTON* will be performed by Justin Austin, J’Nai Bridges, and Laura Ward at La Jolla Music Society. Additionally, Richmond Symphony premieres his *Loving v. Virginia Suite*, the Chicago Philharmonic and Richmond Symphony present *An African American Requiem*, Ear Taxi Festival presents *I Said What I Said*, VocalEssence presents *The Justice Symphony*, Fresno Philharmonic performs *Sinfonia Americana*, and Resonance Works presents *Weave In My Hardy Life*.

As a conductor, Geter leads Portland Opera in Verdi’s Requiem, joins Symphony New Hampshire to lead their *Holiday Pops* concert, and conducts Redlands Symphony in works by Britten, Copeland, and Teresa Carreño.

Last season marked the world premiere of Geter’s critically acclaimed *Loving v. Virginia*, featuring a libretto by Jessica Murphy Moo, which concluded Virginia Opera’s 50th anniversary season. Based on the true story of Mildred and Richard Loving, the opera – hailed as “nothing short of a masterpiece” by

*Operawire* and “one of the most successful new operas of the decade” by *Washington Classical Review* – was co-commissioned by Virginia Opera and Richmond Symphony, co-produced by Virginia Opera and Minnesota Opera. His commissioned song, *Gentle lady, do not sing*, was included on the Choral Scholars University College Dublin’s album, *Music by James Joyce, Volume I* (September 2024, Signum Classics). He conducted performances of Paul Moravec’s opera *The Shining*, based on Stephen King’s iconic novel, at Portland Opera, and Carmel Symphony Orchestra’s Opening Night Gala, *America the Beautiful* concert.

In the 2023-24 season, Des Moines Metro Opera presented the full-length world premiere of Geter’s opera, *American Apollo*, to critical acclaim. *Opera Now* proclaimed Geter’s orchestrations created “a kaleidoscopic ‘American Impressionism’, with borrowings from other genres of the time, creating a diverse palate to accommodate the vivid characters,” and *Opera Today* stated the composer’s “sound palette and approach is very much his own distinct amalgamated voice.”

Called “superb” by *The News Tribune*, *DC Theater Arts* praises his “commanding presence and voice full of bass-baritone gravitas”. Recent season highlights include: his Metropolitan Opera debut in the Grammy award-winning production of *Porgy and Bess* as the Undertaker; portraying abolitionist and historian William Still to great critical acclaim in Pulitzer Prize-winning composer Paul Moravec’s oratorio *Sanctuary Road* with Virginia Opera and Oakland Symphony; the title role of Quamino in the world premiere of Errollyn Wallen’s *Quamino’s Map* with Chicago Opera Theatre; as Angelotti in *Tosca* with the Portland and Eugene Operas; as Archibald Craven in *The Secret Garden* with Hawaii Opera Theatre; as Sam in Reno Symphony’s *Voices of a Nation: Trouble in Tahiti*; as the bass soloist in Beethoven’s Symphony No. 9 with the Richmond Symphony and Fresno Philharmonic; Handel’s *Messiah* with North Carolina Symphony; joining Auburn Symphony Orchestra in Ralph Vaughan Williams’ *A Sea Symphony*; performing with Rembrandt Chamber Musicians in *The Wayfarer’s Melodies: A Musical Journey*, singing the John Ireland *Songs of a Wayfarer* cycle.

Additional operatic engagements have included portrayals of the Four Villains in Offenbach’s *Les Contes d’Hoffmann* with Pacific Northwest Opera, and Colline in *La bohème* with the Tacoma and Vashon Operas. He has sung the Undertaker in *Porgy and Bess* and the Colonel in Zach Redler’s chamber opera *The Falling and the Rising* at Seattle Opera. A frequent favorite with Portland Opera, he has appeared as Dr. Grenville in *La traviata*, Alcindoro in *La bohème*, the Bass Slave in David Lang’s *The Difficulty of Crossing a Field*, as well

as a soloist for *Little Match Girl Passion*, also by Lang. A highly sought-after recitalist and singer on the concert stage, Geter's repertoire includes Mendelssohn's *Elijah*; Beethoven's 9th Symphony; the Brahms, Verdi, Fauré, and Mozart Requiems; Mozart's Mass in C; Bach's Cantata No. 3; Vaughn Williams' *Dona Nobis Pacem*; and Mahler's Symphony No. 8.

On television, Geter made his TV debut as John Sacks on NBC's *Grimm* and was seen in Netflix's *Trinkets*. Musical theater credits include Kevin Rosario in Lin-Manuel Miranda's *In the Heights* and Pontius Pilate in *Jesus Christ Superstar*.

Geter has been recognized by the Library of Virginia with its honorary Patron of Letters degree, was honored at the 2025 Strong Men & Women in Virginia History awards presented by Dominion Energy and the Library of Virginia, and was selected as a 2025 BRAVO! honoree by the Chesterfield Education Foundation.

He is an alumnus of the Austrian American Mozart Festival and the Aspen Opera Center, and was a semifinalist for the Irma Cooper Vocal Competition. He toured with the prestigious American Spiritual Ensemble, a group that helps promote preserving the American art form of the spiritual.

Damien Geter hosts the podcast *ARTillery* and is the owner of *DG Music*, *Sans Fear Publishing*. *Music in Context: An Examination of Western European Music Through a Sociopolitical Lens*, the book he co-authored, is available on Amazon or directly from the publisher, Kendall Hunt.

### Abstracts

#### Sonic Kinship Networks: How the Sing Paints a Portrait of Relationships within the Haudenosaunee Community (Sarah Schulte)

At the age of five, my grandmother had to give up the life she knew on the Tyendinaga Mohawk reservation in Ontario and immigrate to Buffalo, New York. Told to never let anyone know about her Indigenous identity, my grandmother spent the majority of her childhood without her heritage, resulting in a loss of cultural identity that continues to impact my family today. This break in cultural continuity is a reality experienced by thousands of Indigenous families, making musical displays a vital means of holding on to a culture that could not be openly lived for so long. After colonialism attempted the erasure of musical traditions dating back thousands of years, performances became acts of refusal—resisting the relegation of Indigenous culture to the past and letting future generations grow up without their heritage. However, the notion of “preservation” suggests a static view of the role of music in Indigenous communities. While songs transmit knowledges and histories, they simultaneously nurture relationships between performers, listeners, ancestors, communities, and Mother Earth. This paper examines the biannual Haudenosaunee Sing tradition as a conduit for what I term ‘sonic kinship networks.’ Through its unique emphasis on artistic expression, participants are able to uncover and strengthen myriad relationships that transcend temporal boundaries. Drawing on decolonial research methodology, the implications of this study extend beyond the field of ethnomusicology to what can and should be understood about contemporary Indigenous knowledges.

#### The Price of Connection: Digital Scalping and the Live-Music Crisis (Grace Ki Rivera)

The experience of attempting to buy concert tickets has transformed from an act of anticipation into a battle with bots. This paper examines how online speculative ticketing and ticket scalping resale practices have reshaped the live-music ecosystem, disproportionately affecting independent venues, working artists, and devoted fans. Additionally, it examines how the growing power of ticketing companies and online resale sites has changed what it means to take part in live music. Drawing on reporting and interviews from a mid-sized San Francisco venue, this research highlights how independent live performance spaces are implementing protective strategies such as ticket “scrubbing” and delayed delivery systems in response to predatory resale practices. Legislative

attempts, such as California Senate Bill 785, reveal both the potential and the limitations of policy reform in addressing these issues. This crisis shows how technology and profit have reshaped what used to be a shared cultural experience. With the industry growing increasingly digitized, recognizing how these systems shape fairness, access, and connection is essential to keeping live performance a shared experience. As academic institutions prepare students for professional engagement in a rapidly changing music industry, understanding the economic and ethical implications of digital ticketing systems becomes essential for sustaining equitable and creative participation in the musical arts.

### Motivic and Contrapuntal Networks: the Influence of J.S. Bach on Beethoven's Op. 102/2 (Amy Carr-Richardson)

This paper explains specific musical connections of tonality, motivic content, counterpoint, and expression markers among chamber works by J.S. Bach (WTC, and string sonatas (BWV 1019 and 1027) with Beethoven's cello sonata Op. 102/2, thus tracing a network of musical relationships among these pieces. Of course, the influence of J.S. Bach in music of Mozart and Beethoven has been well documented (Schmid, 1933; Kirkendale, 1979; Kurth 1996; Kinderman 1998; and Moskovitz and Todd, 2017). The musical examples show clear motivic correlations among specific subjects from the WTC, chamber works of Bach, and Beethoven's sonata. Rather than quoting explicitly complete, distinctive melodies of these prior sources, which have their own subtle complexities, including compound melody (Kurth 1922; Fanselau, 2000), the melodic content from these earlier works is sometimes woven within the full texture of Beethoven's piece through various compositional techniques, including composite melody, in which a melody is given as segments in various registers and instrumentation (Cavett-Dunsby, 1988, discusses Mozart's use of register; Dahlhaus 1978 discusses Beethoven's motivic technique). Beethoven's sketches for Op. 102/2 (van der Zanden, 2003) support connections with the WTC by illustrating potential ties with the B major subjects. Through these musical correlations, and with the use of compositional techniques exemplified in the sketches, Beethoven weaves together musical ideas from a group of earlier works to create his own unique piece. Through its associations with several earlier works, Op. 102/2 carries many layers of musical meaning.

### Everything I Wish My Professors Knew About ADHD (Molly Thomas)

Attention-Deficit/Hyperactivity Disorder (ADHD) is one of the most common neurodevelopmental disorders in the United States, but it is still widely misunderstood in the general population. Until recently, many believed

that the condition primarily impacted children, but new research and growing public awareness has revealed a significant increase in the number of individuals receiving ADHD diagnoses in adulthood. Individuals with ADHD struggle with Executive Functioning in the brain, which significantly impacts working memory, behavioral inhibition, organization, motivation, and other necessary functions. Few professors feel equipped to provide effective instruction to a student with ADHD, and may be unaware of the multitude of ways in which the condition can affect their students, especially concerning learning and practicing repertoire. While universities often provide academic accommodations, additional strategies and support may be necessary for collegiate musicians to be successful. In this session, the presenter will explore common challenges that college students with ADHD may experience, and attendees will leave with practical strategies for effectively addressing those challenges in the private lesson setting. The presenter will also discuss regions of the ADHD brain, and how deficits in Executive Functioning impact piano study. Executive Functions, such as working memory, rhythm and time perception, and problem solving, will be addressed in the context of memorization, sight reading, and technique. This session will also provide resources for collegiate pianists with ADHD seeking assistance with motivation and routine. Students with ADHD are not lazy, unintelligent, or incapable of success, but rather require adaptive teaching strategies that support their learning.

### After James Tenney's Temporal Gestalt: A Conceptual Framework for 21st Century Music Pedagogy (Ralph Lewis)

James Tenney's career as a composer and music theorist was one of investigating sound and form, in search of ways to better engage with the music of the present and future. Throughout his previously less accessible writing, such as his seminal work *Meta+Hodos* from 1961, he often drew on his extensive computer music knowledge as well as psychology and linguistics toward these goals. Compare to the musicians of the 20th century, today's musicians are often far more acquainted with conceptual elements he discusses from their greater exposure to music technology and extensive engagement with music outside of the Common Practice Era. As universities, colleges, and conservatories endeavor to find tools to meaningfully connect foundational music theory concepts beyond the Common Practice Era for musicians who operate in different musical situations, Tenney's Temporal Gestalt approach may prove to be a method that the current and future generations of musicians can use to holistically conceptualize music in new, meaningful ways. Revisiting Tenney's theoretical frameworks and creativity is particularly timely, with dual anniversaries of what would have been his 90th birthyear and this year's 20th

anniversary since his passing, as well as the recent passing of perhaps his most consistent advocate, composer and scholar Larry Polansky. In this presentation, basics of Tenney's approach will be discussed, along with specific demonstrations of applying it to music examples relevant to undergraduate core music theory sequence/courses immediately following it and graduate level coursework will be included.

### Polishing Your Application Package – Creating Effective and Honest Teaching Demonstration Videos (Liana Valente)

Whether you are a veteran educator or a new graduate applying for your first performance teaching position, the competition for employment is fierce, and the list of required preliminary application materials has become daunting. Perhaps this is because search committees have even less time and fewer resources available to evaluate applicants at the initial stage. Or maybe the university's HR department is now responsible for this initial evaluation, without substantial input from the department. Regardless of the reasons, the reality is that for musicians applying for positions at colleges and universities, summer music camps, or even magnet schools, the initial application package has grown beyond just a cover letter, CV, transcripts, and a list of references; required materials now include letters of recommendation, links to performances (of you and your students), and teaching demonstration videos. Of all the materials, the teaching demonstration videos can be the most challenging for applicants. This session will explore how best to plan, record, and edit teaching demonstration videos, noting that simply recording a lesson is not necessarily the best option. While procedures for creating applied voice videos will be used as examples, all instrumental applied instructors (as well as conductors and composers) will receive helpful suggestions and learn practical procedures for creating effective and honest videos. Spoiler Alert – the time to make these videos is NOW, not when you need them.

### Creative Possibilities With AI Stem Separation (Benjamin Guerrero)

This presentation explores the creative pedagogical applications of artificial intelligence (AI) stem separation models in undergraduate music courses. Recent advances in machine learning have made source separation tools increasingly accessible, allowing students to isolate individual elements, such as vocals, drums, bass, or harmonic textures, from commercial recordings with remarkable accuracy. In a classroom context, these models provide new opportunities for active, inquiry-based learning that bridge theory, analysis, performance, and production. Through case studies drawn from introductory and intermediate music courses, I demonstrate how AI stem separation fosters creative engagement across diverse student backgrounds. For example, students

in music fundamentals classes use isolated stems to analyze harmonic progressions and rhythmic structures in ways not possible with full mixes. Performance-focused students re-orchestrate popular songs by re-mixing or substituting stems, while those interested in music technology experiment with re-sampling, remixing, and spatialization techniques. These activities not only deepen theoretical understanding but also cultivate transferable skills in critical listening, collaboration, and digital creativity. The presentation also considers broader pedagogical implications, including issues of authenticity, copyright, and ethical engagement with AI tools. By integrating stem separation into the curriculum, instructors can address student curiosity about emerging technologies while reinforcing traditional musicianship skills. Ultimately, this approach demonstrates how AI can function not as a replacement for human creativity but as a catalyst for musical exploration and experimentation in higher education settings.

### Perceptions and Outcomes of Implementing Ungrading in an Undergraduate Music Methods Course (Rachel Grimsby)

Introduction Ungrading is the process of centering student learning outcomes rather than a letter grade achieved. Ungrading can entail contract grading, self/peer assessments, or portfolios. In general, and music education, many researchers have examined ungrading on student learning (Blum, 2020; Brinson, 2022; Clennon, 2009; Cohen et al., 2022; Elbow, 1997; Meinking & Hall, 2022; Spidell & Thelin, 2006). Purpose and Method

I had previously engaged in examining the undergraduate perceptions of ungrading within an elementary general music methods course, employing an explanatory mixed methods design (Creswell & Plano-Clark, 2018). Using a Wilcoxon Test, I found that although undergraduate perceptions of traditional grades did not significantly change, perceptions of ungrading did significantly change from pretest to posttest [ $N = 14$ ,  $Z = -2.67$ ,  $p = .01$ ]. Participants recommended that ungrading could be useful in specific music education coursework. Participants also shared that ungrading increased engagement, motivated them to learn, supported a growth mindset, and allowed for agency and autonomy in assignments.

This session will highlight explanatory themes from my research and connect them to practical applications of the implementation of ungrading within general methods coursework. Examples of grading contracts, ungrading rubrics, examples of student feedback, and assignments will be provided. Participants will workshop one assignment or unit in their methods courses through an ungrading lens.

## Impediments to First-Year Composition Instruction in Higher Education (Frederick Hall)

### Impediments to First-Year Composition Instruction in Higher Education

Although many university music curriculums offer the study of composition, insufficient preparation for collegiate composition study is prevalent and presents significant obstacles for both the composition instructor and the student. Unlike instrumental majors, most students entering a composition program in higher education have had little or no previous instruction in their craft. Whereas instrumentalists might have been studying their instruments at school since fourth grade, few secondary schools offer a similar institutional instructional path for the student interested in composition. The creation of original music is an important facet of the musical arts, and the same school ensembles that provide an opportunity for the performing musicians offer an equally valuable opportunity for the student composers to have their works played. With the proliferation of easily accessible computer-based music sequencing programs there is no lack of interest in young people inclined to explore creating music. Why, then, are our high school music curriculums still predominately performance based, with little or no emphasis on or training in original content creation? This presentation addresses that question and the impact it has on entry-level composition study in higher education. Drawing on recent research, including a qualitative study in which college composition instructors were asked about their experience with freshman composition students, it offers insights into the reasons for this circumstance and suggests possible remedies that can be implemented on the K-12 level, as well as strategies for dealing with the situation in collegiate instruction.

## Exploring Harmony: Finding Identity and Belonging in the 21st Century Secondary Choral Experience, A Focus Group Study (Alejandro Ramos)

There is a transformative moment in every choral rehearsal when disparate voices align into a shared expression of unity. This phenomenon, familiar to choral directors yet always profound, illustrates the power of collective musicking to shape identity, belonging, and connection. Since 2019, I have observed these moments daily within a large, suburban high school program where students from diverse backgrounds gather to create harmony. What begins as isolated voices becomes a tapestry of shared sound and meaning, transcending cultural, social, and personal boundaries. This paper, *Exploring Harmony: Finding Identity and Belonging in the 21st Century Secondary Choral Experience*, investigates how high school choral programs serve as vital social and emotional spaces in addition to their artistic mission. Through a focus group study with choral directors, alumni, and mental health

professionals, this qualitative research explores the role of secondary choral music in shaping student well-being, interpersonal connection, and identity formation in the context of an increasingly complex post-COVID-19 world. Findings highlight the choral classroom as a crucible of empathy, resilience, and community, where students not only develop musical skills but also cultivate confidence, teamwork, and cross-cultural understanding. The study demonstrates that choral experiences extend beyond performance, influencing mental health and fostering lifelong connections. By centering the voices of those directly engaged in this process, the research underscores the profound role of choral education in supporting both artistic excellence and human flourishing in 21st-century schools.

### Kassandra: A Heroine for Today's World (Penelope Shumate)

The new chamber opera, *Kassandra*, updates the Greek myth of Cassandra and Apollo. In the ancient myth, the God Apollo tried to seduce the Trojan princess Cassandra by offering her the gift of prophecy. When she spurns him, Apollo places a curse on her. She will be able to foretell the future, but no one will believe her. In this modern retelling, Cassandra is a computer scientist modeling climate change and Apollo a venture capitalist who offers to support her work. The myth is timely for two reasons. First, Apollo's harassment continues to resonate, with high professional standing making little difference. For example, studies have shown that more than half the female academic faculty experience unwanted sexual advances. Apollo's curse is also more relevant than ever. Advances in science have enabled us to make long-term predictions about our warming planet. Yet in spite of broad consensus, climate scientists are akin to modern day Cassandras: at the 2020 Davos Forum, one politician referred to them as "the heirs of yesterday's foolish fortune tellers." The presentation includes a live excerpt from the opera.

### Undergraduate and Graduate String Instrumentalists' Approaches to Learning New Solo Repertoire: Descriptive Case Studies of Deliberate Practice Using the Fitts and Posner Model of Skill Learning (Nile Wilson)

Practice is widely recognized as a necessary component of skill acquisition. Past research has recognized the need to develop systematic teaching of practice skills. Learning more about the practice habits of different student groups can inform the development of methods that teach effective practice skills. This collective descriptive case study aims to contribute to the growing literature on practice by examining how seven string performance majors from institutions varying in size, setting, and control progressed from sightreading to performance of solo literature. Using observation purpose was to examine how

participants (a) learned a new solo at different phases of learning, (b) measured progress, (c) handled errors during practice, (d) used and justified practice strategies, (e) determined if a change of practice approach was necessary, (f) the extent to which students varied in their learning approach, and (g) students' perceptions of the applied music professor's role in skill development. I used the skill acquisition approach advocated by Lehmann and Davidson (2002) and Scripps et al. (2013), Fitts and Posner's (1967) phases of learning, and the theory of deliberate practice by Ericsson et al. (1993) as my theoretical framework. Analysis revealed that although students at different years of study shared similar goals throughout the process, the widest variety of practice activities occurred during the intermediate phase of learning as the participants balanced different practice goals.

### Relevance in Repertoire: Recontextualizing Performance Repertoire for Modern Audiences (Stephen White)

As performers and artists, we have a unique platform from which we can be advocates for societal change. This lecture recital will argue for the importance of creating and controlling context in performances. Contextualization in a performance setting allows artists to speak to our current culture, advocate for social causes, and ensures that repertoire stays relevant to contemporary audiences. I will perform Leslie Bassett's "Soliloquies" for solo Bb clarinet within the context of racial justice to show how a piece composed in 1978 can resonate with modern social and political causes and remain relevant to modern audiences. This performance will demonstrate how repertoire can remain relevant and resonant in contemporary performances. This lecture will also provide strategies and approaches for recontextualization in other performances.

### Sonic Uprising: The Evolution of Women's Protest Music for Reproductive Rights (Jill Vogel)

Reproductive rights, specifically the rights to contraception and abortion, have inspired intense political and religious debate in America for over 100 years. The struggle for women's rights has continued as generations connect through their shared experiences, either through celebration or sorrow, as the legal landscape shifts. With women's reproductive rights constantly being in question, some singer-songwriters have turned to music to share their personal stories and highlight the importance of having access to birth control and safe abortions. Amanda Palmer's "Voicemail for Jill" (2019) and MILCK's "We Won't Go Back" (2022) reflect the turbulent period surrounding the governmental challenge of protections established under *Roe v. Wade*, culminating in its overturning in 2022. Palmer's song predated this event but

captured the stigma and personal struggles tied to abortion, while MILCK's song emerged as a direct response to the Supreme Court's decision to overturn Roe. Employing Marc Lafrance and Lori Burns' robust Cross-Domain Analysis Model (2017), this research examines how Palmer and MILCK explore a complex spectrum of human emotions. The emotions include sorrow, profound loneliness, resilient hope, and empowering unity, not only within their lyrical narratives but also through their musical compositions and accompanying visual elements. By applying this comprehensive analytical framework, I aim to demonstrate how protest music, particularly in the context of reproductive justice, serves as a powerful tool to heighten emotions of empathy among listeners, inspire meaningful collective action, and amplify the voices of those most affected by restrictions on reproductive freedom.

### Explore, Create, Apply: Technology and Modern-Day Music Education (Xavier Hendon)

This presentation advocates for integrating music technology and contemporary artists like J-Dilla into music education across all grade levels. The presenter argues that while technological advancements have saturated the music industry, they also offer opportunities for educators to provide relevant learning experiences. The presentation outlines how J-Dilla's music, specifically "Welcome to The Show," can be used to teach musical concepts. For grades K-2, lessons focus on steady beat, tempo, timbre, and melodic contour using Chrome Music Lab and percussive instruments. For grades 3-5, the curriculum expands to syncopation, rhythmic notation (Western vs. piano roll), and advanced theories, encouraging students to analyze J-Dilla's unique rhythmic style. The author emphasizes connecting traditional Western music literacy with modern recording software. Finally, the presentation suggests secondary applications for older students, focusing on advanced technological and performance concepts, such as applying J-Dilla's "time feel" to live performances in jazz bands. It also explores more powerful software options like MusicFirst's Soundtrap for advanced production techniques and highlights organizations and programs that support music technology education. The overarching goal is to equip students with a relevant education that reflects the modern music profession and meets their social-emotional and creative needs.

### Represented and Recognized: Women in the Music Department at Virginia State University (Ethel Haughton)

The establishment of the Virginia State University Department of Music was primarily the work of women. Chief among them was Miss Anna Laura Lindsay, who began teaching at Virginia Normal & Collegiate Institute in

1899 and who established the music department in 1922. Because one of her goals was to institute a music education degree program, she returned to school to study music education in order to gain first-hand knowledge of the subject. While she hired many women, the most significant ones were two other Fisk graduates: Miss Johnnella Frazer (later, Jackson) in 1923 and Miss Undine Smith (later, Moore) in 1927. Johnnella Frazer Jackson, the first full-time piano teacher, composed the institution's Alma Mater in 1923, for which the institution recognized her in 1957. She and Lindsay were among the first African American women to vote in the town of Ettrick, in which the institution is located. Undine Smith Moore, who has become known as the "Dean of African American Women Composers," accomplished much during her forty-five-year tenure. Her development of the Music Theory program was essential to the department being accredited by the National Association of Schools of Music in 1954. As co-founder of the "Black Man in American Music" project in 1969, she placed Virginia State in the early stages of Black Music research. Her compositions, many of which were created for students and ensembles, are now performed worldwide. Ongoing efforts are made to ensure that these and other women are both represented and recognized.

## **Presenter and Composer Biographies**

### **Christopher Bell**

Christopher Bell (he/him) is a Washington D.C.-based composer and producer of opera, dance-theatre, and contemporary music. Christopher has had works performed by The Orchestra Now, Viano Quartet, Opera director George Miller, Mezzo-Soprano Joanne Evans, Conductor Micah Gleason, New Dialect Dance Company, Chatterbird Ensemble, Studio 153, Black Squirrel Club, and Interlochen Center for the Arts, among others. Most recently, his opera *Daughter of God*, commissioned by LOAM, received a workshop performance at the Curtis Institute of Music. Christopher is pursuing an MM in Composition at George Mason University, where he works as a Graduate Teaching Assistant.

### **Robert Chapman**

Born into a family of diverse musical backgrounds, Robert Chapman began his musical journey at a young age. He discovered a passion for percussion at age 11 and devoted himself to mastering the marimba. His career has since taken him to concert halls around the world, including Costa Rica, Poland, and Belgium, and to studying with stalwarts like Mark Ford, Christopher Deane, Svet Stoyanov, and many others. Robert has earned international recognition as a marimba soloist, placing in the final rounds of the 2009 US Marine Band Concerto Competition and the 2017 Great Plains International Marimba Competition, and taking first place at the 2009 PASIC Marching Keyboard Competition, the 2016 PASIC International Marimba Solo Competition, and the 2018 Great Plains International Marimba Competition. His passion for the marimba is matched only in his passion for world music. As a steel drummer, he has performed with notable artists such as Andy Narell and Lord Relator, and he frequently collaborates with his mentors, Poovalur Sriji and Dr. Vivek Virani, in multiple Indian classical Genres. Robert is proudly endorsed by Innovative Percussion and Tama/Bergerault and is an active arranger, composer, educator, and theorist, serving on the faculty at Barry University.

### **Christopher Cook**

Christopher Cook is professor of music at Chowan University where he teaches music theory and composition, music technology, music industry, directs the university jazz band, and serves as president of the faculty senate. He received the Doctor of Music degree from Indiana University where he served as assistant director of the Center for Electronic and Computer Music.

He is a recipient of a Fromm Music Foundation commission from Harvard University and has received awards from the National Endowment for the Arts, the American Society of Composers, Authors and Publishers, the Music Teachers National Association, and the National Assembly of Local Arts Agencies. He has served as Composer-in-Residence at James Madison University, Amherst College, the University of Evansville, the Monroe County Community Schools Corporation (Indiana), and for the city of Somerset, Pennsylvania. His compositions are widely performed at national and international universities and festivals.

### **Amy Carr-Richardson**

Amy Carr-Richardson is Associate Professor of Music Theory at East Carolina University School of Music in Greenville, North Carolina.

### **Geoffrey Diebel**

Geoffrey Diebel is Associate Professor of Saxophone at Florida State University, where he teaches applied saxophone and chamber music. A versatile performer and scholar, he has premiered works by composers including Drew Baker, Forrest Pierce, and Marc Mellits. Diebel is soprano/alto saxophonist of the award-winning h2 quartet, with whom he has released seven albums and toured internationally. He also serves as principal saxophonist with the Tallahassee Symphony Orchestra. A native of Washington, D.C., he holds degrees from Northwestern University and a DMA from Michigan State University.

### **Rachel Grimsby**

Dr. Rachel Grimsby is an assistant professor of music education in the School of Music at James Madison University. She has over fifteen years of experience teaching elementary general and choral music as well as early childhood music. Her research interests center on teaching music to students with disabilities, preparing preservice music educators to teach music to students with disabilities, ethics of research with children and adolescents with disabilities, and the connection between language acquisition and music. Rachel is a frequent presenter at state, national, and international conferences, and continues to work, weekly, with students in the public and private school setting. Rachel has published in *Music Educators Journal*, *Journal of General Music Education*, *Qualitative Research in Music Education*, *Arts Education Policy Review*, *Journal of Music Teacher Education*, *International Journal of Music in Early Childhood*, *International Journal of Music Education*, and *International Journal of Qualitative Studies in Education*. She lives in Harrisonburg with her husband, two children, and two dogs.

## Benjamin Guerrero

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 (AI) 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 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 on NAFME’s AI Task Force. 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.

## Rick Hall

Dr. Frederick Hall is an adjunct instructor in music at Community College of Philadelphia and Rowan University in Glassboro, New Jersey. He holds a Master’s degree in World Music Studies from the University of Sheffield, UK, and a Doctorate in Executive Leadership in Higher Education from Gwynedd Mercy University. Hall is an award-winning composer and pianist who has written extensively for commercial television and film. His long list of corporate clients include Fila, the NBA, DuPont, and the National Park Service, and his original music has been featured on the TV series PBS American Masters, Animal Planet, and Dancing With the Stars. His music production credits include the feature films P.S. Your Cat Is Dead starring Steve Guttenberg and Mad About Mambo starring Keri Russell. Since 1993 in his studio he has produced and recorded over 120 albums in all musical genres. He began his teaching career in higher education in 2001. In addition to teaching composition he has written and taught original courses in Global Pop, MIDI Orchestration, Musical Acoustics, Audio for Film and Video, Jazz Piano, and Digital Music Production.

## Tayloe Harding

Tayloe Harding, has been Dean of the School of Music and Ira McKissick Koger Professor of the Arts at the University of South Carolina since July 2005. A passionate advocate for advancing the impact of higher education music on American communities, he is devoted to organizations whose missions are consistent with this ethos. He is President of the National Association of Schools of Music (NASM) and has served as President of the national music honorary, Pi Kappa Lambda. As President of the College Music Society (2005-2006) and as President of their foundation, The CMS Fund (2009-2015), he helped create the Engagement & Outreach Initiative where efforts of the music professoriate are articulated with national partners to meet common musical and civic goals. At South Carolina he brought a bold idea to fruition: to more fully prepare tomorrow's professional musicians by combining conventional professional music study with a systematic curricular and co-curricular exploration of music advocacy, music entrepreneurship, and community engagement by forming SPARK: Carolina's Leadership Laboratory. In February 2021, Dr. Harding was recognized with South Carolina's highest honor for arts and music educators when he was awarded the 2021 Governors' in the Arts for Arts Education. A frequent presenter on futures issues for university music units and their leadership, he remains an active composer earning commissions, performances, and recordings around the world.

## Ethel Norris Haughton

Ethel Norris Haughton is a native of Petersburg, Virginia. She earned the B. M. degree in Piano Pedagogy from East Carolina University and both the M. A. and Ph. D. degrees in Music History from Ohio State University. The title of her dissertation is *Music in the Black and White Communities in Petersburg, Virginia, 1865-1900*. She joined the faculty of the Department of Music at Virginia State University in 1994. She primarily teaches the Music History sequence courses and a General Education course titled "Blacks in American Music." She is preparing to teach a Special Topic course titled "The History of Music at VSU" Her research interests are American and African American music. She also continues to research local music history (Petersburg, Virginia and its surroundings) and the history of music at Virginia State. This interest in local history has led to her involvement with the preparation and unveiling of the Virginia Department of Historic Resources Highway Markers. She is a member of the American Musicological Society, the Society for American Music, and the College Music Society.

## Xavier A. Hendon

Xavier Alexander Hendon (Bro. CODEX), a Jacksonville, Florida native raised in Virginia Beach by military parents, developed his love for music through church. A talented performer since 2006, he has collaborated with notable artists and groups such as Chris Brown, Ashanti, Rakim, The UniverSoul Circus, Step Afrika, MBM Entertainment, L-Stringz Entertainment, the Howard University SHOWTIME Marching Band, the Norfolk State University Spartan Legion Marching Band, Fortresses, Thee Phantom and The Illharmonic Orchestra, and many more. He began composing music in 2019 after studying under Dr. Anne Neikirk at Norfolk State University. He earned his Bachelor of Music Education (2021) and Master of Music in Theory & Composition (2024) from Norfolk State University. Since then he has taught music and arts at various institutions. Hendon, founder and CEO of That's Good Entertainment LLC, promotes music education, entertainment, creativity, and unity, supporting underrepresented artists and accessible music education through its affiliated businesses.

## Emily Ilyes

"Violinist Dr. Emily Ilyes is an active soloist, orchestral musician, and educator with a growing national and international presence. She has performed in prominent venues throughout the United States, including the Grand Ole Opry and the Japanese Ambassador's Residence in Washington, D.C., and has appeared in concerts abroad in Ireland, Japan, and Argentina.

Emily made her orchestral soloist debut at age fifteen performing J. S. Bach's Concerto in E major. Her subsequent solo appearances include John Corigliano's Red Violin Concerto with the West Virginia University Symphony Orchestra and Felix Mendelssohn's Violin Concerto in E minor with the York Youth Symphony Orchestra. She earned first prize in the 2022 Virginia MTNA Young Artist Performance Competition for her performance of Brahms's Violin Concerto in D major. In 2023, she won first prize in the Graduate Division of the Soloist Competition at Shenandoah Conservatory, performing the first movement of Jean Sibelius's Concerto in D minor with the Shenandoah Conservatory Symphony Orchestra.

An active orchestral musician, Dr. Ilyes serves as Principal Second Violin of the Johnstown Symphony Orchestra and is a member of the First Violin Section of the Roanoke Symphony Orchestra, where she has also served as Assistant Concertmaster.

Dr. Ilyes is Assistant Professor of Violin at Longwood University. She performs on a 1769 Giuseppe Gagliano violin generously loaned by the Ryuji Ueno Foundation.

## Steven P. James

Steven James is a composer, performer, teacher, writer, adventurer, and arts advocate from Portland, Oregon, and currently living in Baltimore, Maryland, where he studies composition with award-winning opera composer Kevin Puts. A lifelong pianist, Steven has completed two degrees in piano performance from the University of Oregon, where he studied with Dr. Alexandre Dossin and Dr. David Riley, graduating with his Master's in 2024. Passionate about performing contemporary classical music, Steven has played with numerous ensembles on the West Coast, including Cascadia Composers, IMPULSE Ensemble, ChatterPDX, as well as recently joining two Peabody organizations, NCTC (New Contemporary Tonality Collective) and Peabody's own modern performance ensemble, Old Bay New Music. Meanwhile, Steven's composition style brings together enthusiastic adventure and improvisation with the intense rhythms of nature and the human experience. His music has been performed from coast-to-coast, with future performances planned in Canada as well. Recent projects have included the Oregon Soundscapes, Cascadia Composers' In Good Hands, as well as his Spooky Piano Music score call project in progress at the Peabody Institute, in which he will perform 11 solo piano premieres by Peabody composers (including his own improvisatory work for piano and electronics) in an ambient, terrifying Halloween night concert.

## Kimberly Goddard Loeffert

Kimberly Goddard Loeffert is a music theorist and saxophonist who serves as Assistant Professor in the Virginia Tech School of Performing Arts, having previously served on the faculty at Oklahoma State University (OSU). Loeffert is Immediate Past President of the North American Saxophone Alliance (NASA) and a founding member of the NASA Committee for Gender Equity. Loeffert is the baritone saxophonist for the h2 quartet with whom she has won numerous chamber music prizes, including First Place Gold Medal at the Fischhoff National Chamber Music Competition and First Place at the inaugural North American Saxophone Alliance Quartet Competition. She can be heard with h2 on seven full-length, critically acclaimed discs: *Infinity Mirror* (2020), *Soul Searching* (2019), *Enrapture* (2017), *Hard Line* (2015), *Groove Machine* (2012), *Times & Spaces* (2010), and *Generations* (2008). Loeffert is a Vandoren and Yamaha Performing Artist and co-founder and co-host of the Great Plains Saxophone Workshop. Loeffert's recent research has focused on evaluating representation of composers and musicians in music theory pedagogy and scholarship. Along with John Peterson (James Madison University), she is co-editor of *Modeling Musical Analysis* (Oxford University Press, 2025), a collection of essays modeling analytical writing using a variety

of music theories and genres. Loeffert earned a Ph.D. in Music Theory from Florida State University. She holds a D.M.A. and M.M. in Saxophone Performance as well as an M.M. in Music Theory Pedagogy from Michigan State University, and she completed a B.M. double majoring in Saxophone Performance and Jazz Studies at Northwestern University.

### **Jeffrey Loeffert**

Jeffrey Loeffert is Professor and Director of the School of Performing Arts at Virginia Tech and Executive Director of The College Music Society. A founding member of the h2 Quartet, he has won top prizes at the Fischhoff, NASA, and Union Française des Artistes Musiciens competitions. Loeffert has appeared on numerous commercial recordings, and his performance of Marc Mellits's Groove Canon was featured in the Broadway revival of The Heidi Chronicles. He studied at Northwestern University (BM, Jazz Studies and Saxophone Performance), earned MM and DMA degrees from Michigan State University, and also pursued saxophone study in Paris.

### **Bruce Mahin**

An innovative composer with a long record of performances and commercially released recordings, Bruce Mahin (Radford University) achieved notoriety first in the 1990's with performances of music composed for interactive computer and electronic wind instrument ("Time Chants" - Ravello RR7849). These works explored the potential for real-time machine-performer interactions with moments of inspired creativity in live performance made possible with computer algorithms and musical instrument tracking software. Since 2006, Mahin has collaborated with the Glasgow-based vocal ensemble Scottish Voices on a series of concerts in Scotland and America, as well as recorded releases on the Ravello label (Music from Three Continents" - Ravello RR7877 and "Crossing Musical Frontiers" - Pnova Recordings). More recently, Mahin has explored a new system of harmony based on chords built using two layers of fourths, which move independently to create a bi-tonal musical texture. A set of 12 preludes for solo piano illustrate the potential of this system now available as recorded performances by British pianist Martin Jones ("Preludes de Paris" - Pnova 21001). His recordings of original songs also appear on "Bruce Mahin Everybody's Talking Electricana" on the PnOVA Recordings label.

### **Allen Molineux**

Allen Molineux (b.1950) holds degree in composition from DePauw University, the Eastman School of Music and Florida State University. He also 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 “Trifles” won the Tampa Bay Symphony’s contest; receiving three performances by them in 2017. It has been released on the ABLAZE Records label and is published by Da Vinci Publications. His “Zappy” was the winner of the Percussive Arts Society’s 2017 contest. In 2019, his “Something Unsettled” for trumpet and piano won 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” and the Panama City Symphony premiered his “Three Kings Swing”. Molineux’s “Zapateado” was the 2024 composition contest winner for the Holyoke Civic Symphony. Recently his “Double Concerto Fantasy for Solo Trumpet, Trombone and Wind Ensemble” was performed and then recorded for ABLAZE Records by the Cincinnati Conservatory of Music’s Wind Symphony.

### **Anne Neikirk**

Composer Anne Neikirk writes music that tells a story or takes a sonic snapshot of a person, event, or place in time. She is guided by extramusical narratives and themes, whether drawn from her own personal life, the lives of collaborators, or from current events. These themes range from familial to political, sacred to secular, and from the technological to the natural. Her music is distributed by ADJ+ective New Music, LLC, and published by New Church Press. Recordings of her works can be found on the Navona and Ravello Record labels, and are also available on streaming services. Dr. Neikirk currently holds the position of Associate Professor of Theory/Composition at Norfolk State University in Norfolk, Virginia, where she oversees the theory/composition area and serves as Music Program Coordinator and Associate Professor of Music Theory/Composition. She is also the Editor of the *Journal for Music Scores*, a publication of the Society for Composers, Inc. Neikirk is a proud alumna of Hamilton College (BA '05), Bowling Green State University (MM '09), and Temple University (DMA '13). She lives in Virginia Beach with her husband, two human children, and two feline children.

## Anh Nguyen

Anh Nguyen began playing the piano at the age of 5. She was recognized early for her talent and was selected at just 8 years old to attend the Ho Chi Minh City Conservatory. There, she completed an 11-year High School Diploma in Piano Performance under Professor Kim-Thanh. Anh continued her studies with the same mentor, earning her Bachelor's in Piano Performance with high distinction in 2011. Her commitment to excellence led her to obtain a Master's in Piano Performance from the HCMC Conservatory under Dr. Eun-Young Joo, graduating with high honors in 2014. Throughout her studies, she received a full scholarship, including the TOYOTA scholarship for talented young musicians in 2010. In 2024, Anh earned her DMA degree from George Mason University under Dr. Linda Monson, with a full scholarship and assistantship, and graduated with great distinction. Her career includes performances at the Kennedy Center, broadcasts on Vietnamese and US national television, as well as top placements in prestigious international competitions like the Charleston and Beethoven competitions. She has also presented at international conferences at universities in Thailand and the US. As a respected artist, she has served as a judge for the 6th Annual Accord Concerto Competition in Washington, D.C., and performed with renowned musicians such as Leonid Sushansky and Julian Milkis. She has premiered works by Grammy-winning composer Michael Patterson and Cuong Hoang. Anh is a Steinway Educational Partner and Summit Music Festival Faculty. She is also the Director of Music at St. Stephen's Church in MD.

## Jonathan Nichol

Jonathan Nichol is Professor of Saxophone and Director of the School of Music at the University of Oklahoma. An active performer and pedagogue, he has premiered new works by Marc Mellits, Forrest Pierce, Daniel Wohl, and others. Nichol is tenor saxophonist of the h2 Quartet and has performed nationally and internationally with the ensemble. He earned his BM in Music Education from Central Michigan University and MM and DMA degrees from Michigan State University. Nichol is a Yamaha and Vandoren Performing Artist and maintains an active career as both a soloist and chamber musician.

## Charles Nichols

Composer, violinist, and computer music researcher Charles Nichols 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 and records on electric violin and laptop as a member of the band

Modality and on laptop in the duo Kill All Kings, with saxophonist Kyle Hutchins. 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. He currently serves as Professor of Composition and Creative Technologies at Virginia Tech. Recent publications include the album *Crossing the Divide*, recorded by the Beo String Quartet and released by Centaur Records, the Modality album *Embodiment*, released by House of Watts, and the chapter "Motion Capture for Musical Expression" in the book *Collaboration, Engagement, and Tradition in Contemporary and Electronic Music*, published by Routledge.

### Alejandro L. Ramos

"Let us go singing as far as we go; the road will be less tedious" is an ancient Roman principle that has long inspired music educators, and it continues to guide the work of Mr. Alejandro L. Ramos. Mr. Ramos serves as Director of Choral Activities, Spring Musical Director, music teacher, and Tri-M Honor Society advisor at Hempfield High School in Landisville, PA, where he has taught since 2019. Under his direction, the Hempfield HS Chamber Choir was invited to perform at the 2024 PMEA Annual Conference in Erie, PA—one of the highest recognitions in Pennsylvania music education.

Mr. Ramos recently earned his Master of Music Education degree from Elizabethtown College, where he studied with Drs. Kevin Shorner-Johnson and Trish Winter. His graduate research focused on identity, belonging, and trauma-informed practices within the 21st-century choral classroom. A proud Owl, he holds his Bachelor of Music Education degree from Temple University, where he studied under the esteemed mentorship of Drs. Rollo Dilworth, Paul Rardin, Elizabeth Cassidy Parker, and Mitos Andaya Hart.

Mr. Ramos currently serves as President of the Lancaster-Lebanon Music Educators Association (LLMEA), representing the vibrant and diverse community of music educators across the region and is an active member of PMEA. Alejandro resides in Manheim, PA, with his wife, Madison.

### Grace Ki Rivera

Grace Ki Rivera is a senior at the College of William & Mary, where she is pursuing a self-designed major in Professional Writing and Mass Communications alongside a double major in Music. Originally from Spring Hill, Florida, her work explores the intersections of journalism, sound, and cultural storytelling. Rivera hopes to pursue a career in journalism after graduation.

## Andrea Reinkemeyer

Andrea Reinkemeyer (she/her) is an internationally performed American composer and mentorship-focused pedagogue. Widely commissioned by orchestras, universities, and chamber ensembles across the United States, critics hail both Dr. Reinkemeyer's mastery of synesthetic soundscapes and her unwavering interrogation of human nature and urgent sociopolitical issues. As Oregon ArtsWatch describes, her music "find[s] discordant grace where other composers would flinch...translating private pains and passions into exquisite works."

Distributed by Murphy Press and ADJ+ective New Music, Reinkemeyer's music is featured on the discographies of several soloists and chamber musicians: Eugene Symphony and conductor Francesco Lecce-Chong (Delos), Idit Shner (Origin Arts), Primary Colors Trio (Society of Composers Inc. and Navona Records), In Mulieribus, and both Post-Haste Reed Duo and A/B Duo on the Aerocade Music label. Sought after by artists across a wide range of musical mediums, Reinkemeyer's recent commissions include work for prestigious organizations such as the Louisiana Philharmonic Orchestra and Albany Symphony Orchestra, renowned conductors like H. Robert Reynolds, as well as contemporary ensembles, solo performers, visual artists, and universities. The current Director of Composition in the Dewberry Family School of Music at George Mason University, Dr. Reinkemeyer's career has been defined by ambitious mentorship-focused initiatives. While on faculty at Linfield University, her flagship programs Composers Studio and the Lacroute Composer Readings enabled early-career composers to premiere their work in performances by professional musicians. The institution honored her achievements by naming her the 2022-23 Edith Green Distinguished Professor, Chair of the Department of Music, and Associate Professor of Music Composition and Theory.

## David P. Rossow

David P. Rossow (b. 1975) is a composer, educator, pianist, and music minister. His compositions span several genres, including art song, choral, jazz, and liturgical. Primarily composing for the voice, he strives to create the perfect marriage of text and music. His compositional sound is perhaps most influenced by his background as a jazz pianist; the use of distinctive modal melodies in combination with rich textures and extended harmonies all intertwine to create a unique musical soundscape. Staying close to his educational roots, he is currently a member of the faculty at Florida Atlantic University, where he teaches courses in theory, sight singing, and piano, and is also the Assistant Director of Music at St. Joan of Arc Catholic Church in Boca Raton. A commission for a single set of English art songs for baritone

voice and piano eventually led to three complete cycles and the doctoral dissertation entitled *Bells In Tower At Evening Toll: A Performer's Guide to the Songs of David P. Rossow on the texts of William Shakespeare and A.E. Housman for Baritone Voice and Piano* written by baritone and good friend Matthew J. Daniels, DMA (Louisiana State University, 2014). *Bells In Tower at Evening Toll*, a complete recording of all repertoire for voice and piano, is available on all streaming platforms. His choral and liturgical works are published by Santa Barbara Music Publishing, EC Schirmer, and Simply Liturgical Music. More information about his music can be found at [www.davidprossow.com](http://www.davidprossow.com).

### **Matthew Schildt**

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

### **Matthew Schreibeis**

The music of Matthew Schreibeis, which spans orchestral, chamber, and vocal works and includes a series of compositions for traditional Korean instruments, represents a personal musical vision characterized by vivid color, imagination, and a clear sense of drama. His works have been performed throughout the US, Europe, and Asia by the Albany Symphony and David Alan Miller, New York New Music Ensemble, Hong Kong New Music Ensemble, Oberlin Contemporary Music Ensemble, Mivos Quartet, ensemble *mise-en*, sopranos Tony Arnold and Jamie Jordan, violinists Lina Bahn, Yvonne Lam, Patrick Yim, and Sini Virtanen, pianists Eunmi Ko and Daniel Pesca,

and kayagūm virtuoso Jung Gil-seon, among many others. His Albany Records portrait CD, *Sandburg Songs*, features soprano Tony Arnold, Zohn Collective, and conductor Tim Weiss. His music is also available on the New Focus and Sinnara labels. Honors include the Charles Ives Fellowship from the American Academy of Arts and Letters, the Camargo Foundation Fellowship; commissions from the Hanson Institute for American Music, Seoul Foundation for Arts and Culture, and the University of Nevada, Las Vegas; grants from the Ditson Fund of Columbia University, Hong Kong Research Grants Council, Hong Kong Arts Development Council, and the Center for East Asian Studies at the University of Pennsylvania; and residencies at MacDowell, Yaddo, Copland House, Virginia Center for Creative Arts, Brush Creek Foundation for the Arts, and Kimmel Harding Nelson Foundation. American Composers Forum sponsored a portrait concert of his chamber music in Philadelphia. He serves on the faculty of the Peabody Conservatory.

### **Sarah Schulte**

Sarah Schulte (a member of the Tyendinaga Mohawk Nation) is a senior 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 the Secretary General of the 39th William & Mary High School Model UN Conference, Vice President of the Barksdale Treble Chorus, and interns with Bright Beginnings to teach early music education in the Williamsburg/James County school system. Sarah's academic excellence is recognized through her status as both a WMSURE (William & Mary Scholars Undergraduate Research Experience) and a Sharpe Scholar, programs that support outstanding students in their research endeavors and community engagement. Her research interests include cultural diplomacy and Indigenous ethnomusicology. After graduation, she plans to obtain a doctorate in ethnomusicology and pursue a career in research and advocacy.

### **Penelope Shumate**

Praised by *The New York Times* for "bell-like clarity and surpassing sweetness," *The New York Concert Review* for "sparkling coloratura perfection," and in *Opera News* magazine for "sincerity and attractive lucidity," Dr. Shumate has been a frequent soloist at Carnegie Hall and both David Geffen Hall and Alice Tully Hall at Lincoln Center in New York City. Her recordings include "Messiah Refreshed" (Signum Records) recorded at Abbey Road Studios with the Royal Philharmonic Orchestra, "Kassandra" (Navona Records), "La pasión según San Marcos" (Summitt Records), and "As the fireflies watched . . . chamber music of James M. Stephenson" (Klavier

Records). She has performed internationally and throughout the US with opera companies, orchestras, and music festivals. She is featured on the May 2025 issue of Classical Singer Magazine and as a presenter she has been engaged by the National Opera Association, the National Association of the Teachers of Singing, the College Music Society as well as numerous Universities across America. Her academic service at the University level includes many years of experience teaching Applied Voice, Lyric Diction, Vocal Pedagogy, Vocal Literature, Class Voice, and Opera Theatre and she holds a DMA in Vocal Performance with a minor in Vocal Pedagogy from Louisiana State University. Visit [www.penelopeshumate.com](http://www.penelopeshumate.com) to learn more.

### **Calder Sprinkle**

Calder Sprinkle is a multi-media storyteller whose work focuses on collaborating across performance disciplines to bring folk stories and influences into the world of “classical” music. Since his first big break as a rap battle lyricist for a high school theater production, Calder has been creating musical and theatrical performances that intrigue audiences and his collaborators alike with humor, lyricism, and surprising competence as he builds communities to tell light-hearted stories in a serious world. Calder is a jack-of-all-trades and makes a habit of creating artistic work at the overlaps of his disciplines. His most recent such project was composing, producing, and conducting the premiere of a new, full-length ballet entitled “Baby Hawk Learns to Fly,” based on a folk story about the importance of life lessons, found family, and a good cry. As a chamber composer, Calder has written works for acclaimed ensembles such as Imani Winds and the Ardelia Trio. Calder also recently premiered four works at the Brevard Music Center Summer Festival including his piece “Calligraphy,” which provided a rowdy conclusion to the new music concert with an unexpected saxophone jig. He also plays jazz ukulele. Calder recently graduated from William & Mary in Virginia with a B.A. in Music and English, the latter of which he hopes you appreciated while reading his bio. There, he studied composition with Sophia Serghi and conducted with David Grandis and Richard Marcus. He is now pursuing his master’s degree in composition from the Peabody Institute, studying with Sky Macklay.

### **Jerry Tabor**

Jerry Tabor is a composer of jazz, experimental, and electroacoustic music, which has been featured at festivals and conferences throughout the United States and in Europe. His experimental music explores boundaries between performer perception and generative formal designs while many of his jazz compositions investigate structural and harmonic ambiguity. His innovations in experimental musical structures are featured in an analytical essay by

celebrated music theorist Thomas DeLio in a book entitled, *Legacies of Power in American Music* (Routledge Press, 2022). Among Tabor's scholarly accomplishments is the 1999 book he contributed to and edited entitled, *Otto Laska: Navigating New Musical Horizons*, in which he explains Laska's generative composition theories, creativity theories, and Laska's concepts of creativity as prelinguistic senses of self. Tabor's guitar playing is centered in the jazz idiom. He studied with renowned classical guitarist and national finger-style champion, Michael Chapdelaine, while at the University of New Mexico. He studied jazz with L.A. studio and jazz guitarist Michael Anthony. As the owner of contemporary music label Neuma Records between 2013 and 2020, Tabor served as director and executive producer of numerous important releases by Roger Reynolds, Thomas DeLio, James Dashow, Christopher Shultis, Linda Dusman, Jane Rigler, and Richard Karpen, among many others. He has been a professor of music at Salisbury University since 1997, where he directs the jazz ensemble and coordinates the theory program.

### **Molly Thomas**

Molly Thomas began studying piano at the age of seven and has been passionate ever since. She is native of Birmingham, Alabama and is a doctoral candidate in Piano Pedagogy at the University of South Carolina. She received her Masters of Music in Piano Performance and Pedagogy at the University of Northern Iowa and her Bachelor of Music degree in Piano Performance from the University of Montevallo. Molly has presented to multiple state and local chapters of Music Teachers' National Association. Her presentations include community engagement and piano accessibility to students in underprivileged communities, as well as piano study for students with ADHD. As a graduate assistant at the University of South Carolina, Molly teaches music theory and aural skills to undergraduate music majors. Molly is the lead piano instructor at the Eastminster Arts Academy in Columbia, South Carolina and teaches students through the Center for Piano Studies at the University of South Carolina.

### **Liana Valente**

Dr. Liana Valente, innovative music educator, creative fine arts administrator, and expressive performer of contemporary vocal music, took a leap of faith in 2022 and left higher education after almost 30 years as a faculty member and administrator to join the original staff of The Denyce Graves Foundation as designer and coordinator of the Shared Voices Program. She previously served on the faculties of 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. Valente currently works as a consultant, collaborating with such diverse organizations as the Washington Conservatory of Music and the American Logistics Aid Network. Deciding to return to academia, she is now facing the same challenges colleagues are experiencing as we all search for that next teaching position. A respected scholar, Valente has been published in national magazines and peer-reviewed journals and has presented at conventions, conferences, and symposia hosted by The College Music Society, National Association of Teachers of Singing, International Alliance for Women in Music, National Federation of Music Clubs, Arts in Society, Aging & Social Change, American Society on Aging, SphinxConnect, and Sound Diplomacy. Her presentation topics include The Collaborative Process, The Music of Contemporary Women Composers, Sight-Singing in the Piano Studio, Expanding the Classical Vocal Canon, and presentations focused on United Nations Agenda 2030. Valente holds degrees from University of South Carolina (DMA), University of Tennessee (MM), and SUNY at Fredonia (BM).

### **Jill Vogel**

Jill Vogel is currently Assistant Professor of Music at Hollins University, where she teaches courses in music theory, musicology, and popular music. Her teaching is committed to inclusive and holistic pedagogy. Her primary area of research is in protest music for women's rights, with research examining music of the suffrage movement, anti-violence campaigns, and reproductive rights activism, drawing on rhythmic, harmonic, and textual analyses. Her scholarship bridges music theory, sound studies, and gender studies, with a focus on bringing marginalized voices into the musical canon.

### **Stephen White**

Stephen White is a clarinetist, bass clarinetist, and educator based in Tempe, Arizona. They are pursuing the Doctor of Musical Arts in Clarinet Performance at Arizona State University, where they also served as a Graduate Teaching Assistant in clarinet and music theory. They are active soloist, chamber musician, and orchestral performer in the Phoenix metropolitan area. A founding member of the Freakwood Clarinet Quartet and Aenea Reed Quintet, Stephen has premiered works by Spencer Arias, Francisco de Alba, and Cornelius Boot. Their collaborations often explore interdisciplinary connections between music, dance, and spoken word. Stephen's teaching experience spans collegiate instruction, private studios, and clinics, guiding students toward technical mastery and artistic expression. They serve on the International Clarinet Association's Diversity, Equity, Inclusion, and Access Committee and is a peer reviewer for *The Clarinet* magazine. Their work

integrates performance, pedagogy, and advocacy, with a focus on expanding access to the arts. Stephen holds degrees from Florida State University and the University of Oklahoma. Past teachers include Dr. Frank Kowalski, Dr. Deborah Bish, Dr. Jonathan Holden, Dr. Suzanne Tirk, Dr. Joshua Gardner, Prof. Jeff Anderle, and Dr. Robert Spring.

### Nile Wilson

Nile graduated with a Bachelor's Degree in Music Education from Scholastica's College in the Philippines, where she studied violin performance with Basilio Manalo, a student of Ivan Galamian. She has several advanced degrees, including a PhD in Instrumental Music Education and Education Specialist from Auburn University and master's degrees in Secondary Music Education and Orchestral Conducting from Old Dominion University and Messiah University, respectively. She is the recipient of the 2024 College Music Society Northeast Chapter's Diane W. Follett Outstanding Student Scholarship Award for her paper that explored practice habits of high school string students of varying achievement levels. Before becoming a full-time music educator, Nile performed as an orchestral violinist and violist in the Philippines until she emigrated to the United States in 2001. She continues to be an active orchestra musician while also maintaining a full-time career as a public school music educator. Nile was an Orchestra Director for Northside Independent School District (NISD) in San Antonio, Texas, for 11 years, where her groups consistently received Superior ratings in University Interscholastic League (UIL) contests. Nile is currently the Secondary Orchestra Director for the Hempfield School District in Pennsylvania. She is featured as a case study of exemplary classroom management and teaching in several publications by best-selling authors Dr. Harry and Rosemary Wong. Outside of music, Nile is a spare-time seamstress and a martial artist who studies Wado Ryu Karate and Five Ancestor Kung Fu. Nile lives in Pennsylvania with her husband, two daughters, and their beloved pets.

## **Performer Biographies**

### **Chase Banks**

Chase is a percussionist and digital marketing professional in the music industry. His diverse background spans K-12 music education, communications & digital media marketing, live audio/video production, performing and touring, and non-profit work. Chase regularly presents masterclasses and sessions on percussion and technology topics and has presented at state MEA conventions in Texas, Florida, New Jersey, and Maryland.

Beyond work, Chase is passionate about creative endeavors. He co-founded the Green Vibes Project, a 501(c)(3) non-profit with the mission to inspire awareness on sustainable music making through new music commissions, and Green Haus Productions, an audio/video recording company offering affordable services to musicians.

A dedicated educator, Chase has taught at all levels and remains passionate about helping the next generation of students. He holds a Bachelor's degree in Instrumental Music Education with a minor in Communications, and a Master's degree and Performance Certificate in Percussion. Chase is an endorser of the Pearl MalletStation.

### **Naima Burrs**

Naima Burrs, D.M.A., is a violinist and conductor whose artistry is driven by a vibrant energy and a deep commitment to amplifying the voices of diverse composers — past, present, and emerging. She brings underrepresented works to life, creating performances that resonate with musicians and audiences.

She was selected to participate in the Conducting Academy of the Domaine Forget International Music Festival in Québec, Canada, where she studied under the renowned Maestro Yannick Nézet-Séguin, Music Director of the Metropolitan Opera and the Philadelphia Orchestra. Burrs has collaborated with soloists such as pianist Joanne Kong, clarinetist LeTriel White, violinist Anyango Yarbo-Davenport, and cellist Christoph Wagner.

In 2022, Burrs was appointed Music Director of the Petersburg Symphony Orchestra, where she led the ensemble through two vibrant seasons. In 2023, she made her guest conducting debut with the Richmond Symphony Orchestra. and was named Youth Concert Conductor with the National Philharmonic Orchestra as part of their educational series at the Music Center

at Strathmore in Bethesda, Maryland—an opportunity that allows her to inspire and connect with thousands of young listeners.

Burrs made her debut with the Richmond Ballet, leading the Richmond Symphony in multiple performances of *The Nutcracker*. The 2024-2025 season featured many exciting moments as Burrs stepped onto the podium with the South Bend Symphony Orchestra, the Richmond Symphony Orchestra, and the National Philharmonic for main-stage performances.

Dr. Burrs was among 36 conductors invited to participate in the final round of the Antal Dorati International Conducting Competition, which took place in Budapest, Hungary (October, 2025)

Beyond her professional engagements, Burrs is dedicated to nurturing the next generation of musicians. She is frequently invited as a guest clinician for regional and all-state youth orchestras across the country, where she brings a spirit of encouragement and collaboration to young musicians, helping them discover their collective voice while exploring diverse, meaningful repertoire.

As a violinist, Burrs has played with ensembles including the Richmond Symphony, Roanoke Symphony Orchestra, Williamsburg Symphony Orchestra, and Waterloo-Cedar Falls Symphony Orchestra. She has been principal second violin with Opera on the James and concertmaster of Summer Garden Opera.

Dr. Burrs is Director of Orchestral Activities at Virginia State University, continuing her mission to inspire and uplift both her students and the broader musical community. She is also on faculty at the University of Richmond, serving as conductor of the University of Richmond Symphony Orchestra. She holds degrees from Virginia Commonwealth University (B.A. in Music), the University of Northern Iowa (M.M. in Violin Performance), and the Catholic University of America (D.M.A. in Instrumental Conducting).

### **Solymer Castellon**

Solymer Castellon is a flutist and a junior at Virginia State University, where she is pursuing a degree in Music Education. Originally from Raeford, North Carolina, her work centers on performance, teaching, and community engagement through music. Castellon gives lessons to high school flutists in her area and performs at churches and in pit orchestras for musical productions. She was a finalist in the Mid-Atlantic Collegiate Flute Competition. Castellon hopes to continue inspiring young musicians through both performance and education after graduation.

## Christopher Chorney

Christopher Chorney is a cellist and multi-instrumentalist who has performed on numerous Grammy Award–winning recordings with artists including Kanye West and Jay-Z. He holds platinum record credits for his work on the albums *My Beautiful Dark Twisted Fantasy* and *Watch the Throne*, and is featured performing the cello solo at the opening of the song *All of the Lights*.

Previously, Chorney owned and operated Analog Rock Machine Studio in Honolulu, Hawaii, where he produced numerous albums for a diverse range of Hawaii-based musicians.

A graduate of Punahou School and Columbia University, he currently resides in Richmond, Virginia, where he serves as Co-Principal Cello with the Richmond Philharmonic. He performs regularly with The Fall Line Trio, a clarinet–piano–cello ensemble, as well as with other chamber groups and ensembles.

## Theo Dennis

Theo Dennis is a percussionist and sophomore music education major at Virginia State University. As a marching quad player, he has participated with the Spartans Drum and Bugle Corps, Blue Stars Drum and Bugle Corps, and this coming summer he will be marching with the Bluecoats Drum and Bugle Corps. He participated in the PASIC I&E competition where he placed second two years in a row.

## Joshua Hahn

Joshua Hahn has been presented as a composer by Boston Musica Viva, Juventas, Transient Canvas, and Antico Moderno, and as a composer-flutist by Da Camera of Houston, Nonevent, Foundation for Modern Music, and more. His compositions have been awarded recognition from the Virginia Music Teachers Association and Massachusetts String Teachers Association.

Josh is an Adjunct Instructor of Music History, Theory & Literature at Virginia Commonwealth University. He has been published by Music Theory Online and has presented at the Theorizing African American Music conference and Society for American Music conference. He received an MM in composition from Rice University and a BA summa cum laude in music from Tufts University. His teachers have included Shih-hui Chen, Anthony Brandt, and John McDonald.

## Sage Wright Haskins

Sage Wright performs regularly in the Richmond area as both a collaborative musician and soloist. She has subbed professionally for orchestras in the Midwest including the Owensboro Symphony, Evansville Philharmonic, and Carmel Symphony Orchestras and currently substitutes with various local groups including the Richmond Symphony, Williamsburg Symphony, and Virginia Symphony.

Sage has had an interest in music from a young age and is passionate about engaging youth in the arts through community music making. She currently teaches and coordinates music classes for preschool through school-aged children as Director of Music at FRIENDS Association for Children, a nonprofit that serves low-income families in Richmond City. She also teaches lower and middle school strings classes at St. Christopher's School during the academic year.

Originally from Rocky Mount, Virginia, Sage now lives in Chesterfield and enjoys teaching private violin students in addition to her other commitments. She holds a Master of Music degree in Violin Performance from Indiana University Jacobs School of Music and a Bachelor of Music in Music Industry from James Madison University.

## David Hill

David Hill was born in Arlington, Virginia and did his undergraduate studies at Virginia Tech and Radford University. He earned a B.S. in Music Education/Piano. His additional higher education degrees include Master of Church Music and Master of Arts in Christian Education from The Southern Baptist Theological Seminary in Louisville, KY, as well as a Master of Music in Collaborative Piano from Shenandoah University. Mr. Hill's extensive keyboard experience includes serving as a staff accompanist in several universities and colleges. One of Mr. Hill's adjacent passions is piano tuning; he delights in the sound of a well-tuned instrument. An ordained minister, he has served churches in Kentucky, Alabama, and Virginia in music ministry, youth ministry, educational ministry and ministry to Internationals. From 1987 to 2001, he and his wife, Carol, served as Music Missionaries in Brazil; during that time, he taught a wide range of music disciplines at the Equatorial Baptist Theological Seminary. Mr. Hill also has taught music disciplines at Bluefield College and Liberty University (both in Virginia), as well as ESL (English as a Second Language) at Campbellsville University in Kentucky. He has utilized his music and keyboard skills in churches, colleges and schools, as well as for numerous musical theater, civic and community events. Among his passions is playing the pipe organ. He has completed 14 years of service as

organist at Derbyshire Baptist Church, Richmond, and is in his seventh year teaching music as an adjunct at Richard Bland College of William and Mary.

### **Diron Holloway**

Diron Holloway is Associate Professor of Saxophone and Clarinet and Coordinator of Woodwind Studies at Virginia State University. Mr. Holloway teaches applied saxophone and clarinet lessons, leads the VSU Jazz Big Band, conducts woodwind chamber ensembles; VSU Clarinet Ensemble, VSU Saxophone Ensemble, and VSU Live Music Ensemble.

A native of Miami, FL, Holloway earned a Bachelor of Science degree in Music Education from Florida A&M University, a Master of Music degree in Jazz Performance from Northern Illinois University, and was a member of the inaugural Jazz Studies class, receiving the Artist Diploma degree from the Juilliard School. Previous teachers include Dr. John Daniels, Michael Titlebaum, Dr. Steve Duke, Dr. Gregory Barrett, Wessell Anderson, Joe Temperley, and Victor Goines.

As a performing artist, Holloway leads his own ensembles, has toured internationally, recorded with the New Vision Saxophone Quartet and Nat Adderley, Jr. Quintet, performed with the Wycliffe Gordon Ensemble, Wynton Marsalis Septet, Dominick Farinacci Quintet, Melton Mustafa Jazz Orchestra, the Miami Big Sound Jazz Orchestra, the Florida Wind Symphony Jazz Orchestra, and the Henry Mancini Institute Orchestra at the Frost School of Music. He has shared the stage with Jon Faddis, Vincent Gardner, Bobby Watson, Benny Golson, Carl Allen, Frank Foster, Ed Thigpen, James Carter, to name a few. He has been a featured classical and jazz artist at several schools in Florida and North Carolina.

Holloway has directed ensembles receiving numerous superior ratings at Florida MPAs, made appearances at the Crescent City Jazz Festival in New Orleans, the Jazz Education Network (JEN) conference in St. Louis, and the Florida Music Educators Association conference in Tampa, and conducted All-State ensembles at the Louisiana Music Educators Association. Mr. Holloway previously served on faculty at Florida Memorial University and Florida A&M University.

Diron Holloway is an endorsed Conn-Selmer Regional Artist.

## Lamon Lawhorn

Dr. Lamon Lawhorn, a native of Fort Worth, TX, received his Bachelor of Music Degree in Music Education from Prairie View A&M University, a Master of Music Degree in Percussion Performance from the University of Mississippi and a Doctor of Musical Arts degree from the University of North Carolina at Greensboro in Percussion Performance.

Dr. Lawhorn has performed in various orchestral venues including Principal Percussionist for the L-O-U Symphony Orchestra, member of the Corinth, Greensboro, Petersburg Symphony, Winston Salem Symphony Orchestra, and various musical theatre productions. In addition to his orchestral experience, he has performed and toured with various recording artists on drum set.

Active within the Percussive Arts Society (PAS), Dr. Lawhorn currently serves as President-Elect for the Executive Committee and a member of the Board of Directors. An avid promoter of educational instruction, he has conducted clinics across the United States, multiple Percussive Arts Society International Convention (PASIC) clinic sessions as well as internationally at the Austrian, Taipei International and Shanghai International Percussion Camps, teaching gospel drumming and American marching drumline techniques. As a composer, Dr. Lawhorn has works published through C. Alan Publications and accompanied compositions through Row-Loff Publications

Dr. Lawhorn is Assistant Professor and Coordinator of Percussion Studies at Virginia State University, where he directs all aspects of the comprehensive percussion program within the department. Most recently, he served as Assistant Director of Bands at North Carolina A&T State University where he coordinated all percussion aspects of the University Band Program.

Dr. Lawhorn is as an endorsee of Pearl-Adams Instruments, Remo Drumheads, Drum Dots, Prologix Percussion and Vater Sticks.

## Miles Massicotte

Pianist Miles Massicotte has been hailed as a “truly extraordinary artist” showing a “dazzling display of pianistic prowess”. (The News-Times). Currently an Assistant Professor of Piano and Director of Keyboard Studies at Virginia State University, he enjoys a diverse musical career that has taken him across the United States and abroad, where he has been featured variously as a recitalist, a soloist with orchestras, a chamber musician, as well as a composer and improviser.

Miles has performed actively in NYC as a solo recitalist, chamber musician, and performer of contemporary music at prominent venues such as Carnegie Hall, DiMenna Center, Roulette, National Sawdust, the Tenri Cultural Institute, and Le Poisson Rouge. He has been a featured guest artist at the

New Music for Strings Festival, Queens New Music Festival, Silicon Valley Music Festival, Pine Mountain Music Festival, Tryon Concert Association, and the European Month of Culture (Bulgarian Embassy - Washington D.C).

In 2018, Dr. Massicotte was awarded the Ackerman Excellence Award at Stony Brook University. He was the winner of the 2015 Stony Brook Concerto Competition, performing Rachmaninoff's Concerto No.3 with the Stony Brook Symphony Orchestra in November 2017. Internationally, he was a first prize winner in the Musical Fireworks in Baden-Wurttemberg International Music Competition in Germany in 2017.

### **Kevin Muñoz-López**

Kevin Muñoz-Lopez is a junior music education major at Virginia State University. He studies saxophone with Diron Holloway and composition with Ivan Elezovic. He loves to play classical music and has taken an interest in jazz as well. He is eager to learn how to compose for a variety of ensembles..

### **Ian Smith**

Ian Smith is a bassist and a junior Jazz Studies major at Virginia State University . He is from Newark, New Jersey and he has performed with Chad LB, Albert Rivera, and Vincent Gardener and all around the East Coast.

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