



The College Music Society
47th Annual
Northeast Chapter Conference



March 21-22, 2026
Music.org

T A B L E O F C O N T E N T S



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Wecome Message

From the President of the College Music Society Northeast Regional Chapter

Dear Members of the College Music Society,

Welcome to Pittsburgh for our 47th Annual Northeast Chapter Conference! I look forward to a wonderful weekend dedicated to music, scholarship, and community.

I would like to extend a heartfelt thank you to our gracious Conference Host, Mike Boyd, whose time, expertise, and dedication have helped make this weekend's conference possible. We are deeply grateful for his contributions, as well as to the faculty, staff, and administration at Chatham University for their generous support in hosting us this year.

Thank you to our chairs and their respective committees for their thoughtful work and time in reviewing submissions: Program Committee, led by James Harrington, Performance Committee, led by Linda Boianova, and Composition Committee, led by Nathan Cornelius. With a large pool of submissions, these leaders curated a diverse program of papers, workshops, demonstrations, posters, performances, lecture-recitals, and the composers' concert. Thank you to our Vice President, Valerie Nuzzolo, and Secretary, Lauren Diaz, and Treasurer, Josh Goffman, for their invaluable and detailed conference contributions.

In addition to the many sessions and performances, I hope you will take time to enjoy the opportunities for fellowship throughout the conference. All attendees are warmly invited to join us for Saturday's lunch, at which we will also hold our business meeting, and to Saturday's evening reception and open mic.

Immediately following lunch, we are honored to welcome Dr. Drew Coles as this year's Keynote Speaker. Drew is a scholar-administrator and educator committed to advancing equity, access, community, and institutional transformation in higher education. He is Assistant Dean of Students and Director of Educational Opportunity Programs at Bard College, a published scholar, founder of Pro Arts Management & Consulting LLS, and has consulted for nonprofits, arts organizations, and academic institutions.

Thank you to our chapter board members for their ongoing contributions to the CMS Northeast community. Your commitment to this chapter meaningfully impacts the professional lives of so many colleagues, and I am grateful for the opportunity to learn and work alongside you. I would like to offer a special thank you to those who are concluding their service on the board, including Lauren Diaz, Linda Boianova, and Naomi Niskala. At the same time, we warmly welcome those beginning into new positions, including Elise Bond, Amy Dahm Huh, Kathryn Vetter, and Risa Okina. If you are interested in serving our chapter in any capacity, please speak with Valerie Nuzzolo, our Chapter Vice President. We will be seeking nominations for upcoming board vacancies over the summer.

Finally, many thanks to the Executive Office Staff of the College Music Society for their continued support of the Northeast Chapter, in particular Hannah Pearson, Charlie Chadwell, and Jeffrey Loeffert.

Thank you for being part of this year's conference. I hope you enjoy a weekend filled with inspiring and refreshing performances, insightful scholarship, and stimulating conversation. I look forward to sharing this time with all of you.

Aileen Razey

Welcome Message

Conference Host



Dear Conference Attendees,

Chatham University's Music Program and Department of Arts, Design, & Communication would like to welcome you to Pittsburgh! We are excited to host the College Music Society community on our Shadyside campus for the 2026 CMS Northeast Regional Conference. The conference features a diverse and exciting program of performances and presentations. We hope that the weekend will be intellectually and artistically stimulating!

Chatham's Music Program offers majors and minors in Music Performance and Composition, Music Technology, and Music Business. The Music Program is part of a larger department that also includes Visual Arts, Film and Digital Technology, Immersive Media, Graphic Design, Photography, Arts Management, and Communication. Founded in 1869, Chatham University's core values include sustainability; women's leadership and gender equity; community engagement; and diversity and inclusion. Our Shadyside campus is also a 32-acre arboretum featuring 115 different types of trees. A guide and walking map are available on the university's website.

Dr. Michael Boyd, Professor of Music and Music Program Coordinator

Prof. Kristen Shaeffer, Associate Professor of Media Arts and Arts, Design, & Communication Department Chair



Conference Committee Members

Program Committee
James Harrington, chair
Drew X Coles

Conference Host
Michael Boyd

Performance Committee
Linda Boianova, chair
Risa Okina
Borey Shin

Composition Committee
Nathan Cornelius, chair
Michael Boyd
Drew Coles
Valerie Nuzzolo



Colelge Music Society Northeast Regional Officers

President



Aileen Razey

President Elect



James Harrington

Vice-President



Valerie Nuzzolo

Secretary



Lauren Diaz

Treasurer



Joshua Groffman

**Composition/
Theory**



Nathan Cornelius

Performance



Linda Boianova

**Music in General
Studies/Musicology**



Sori Kim

Music Education



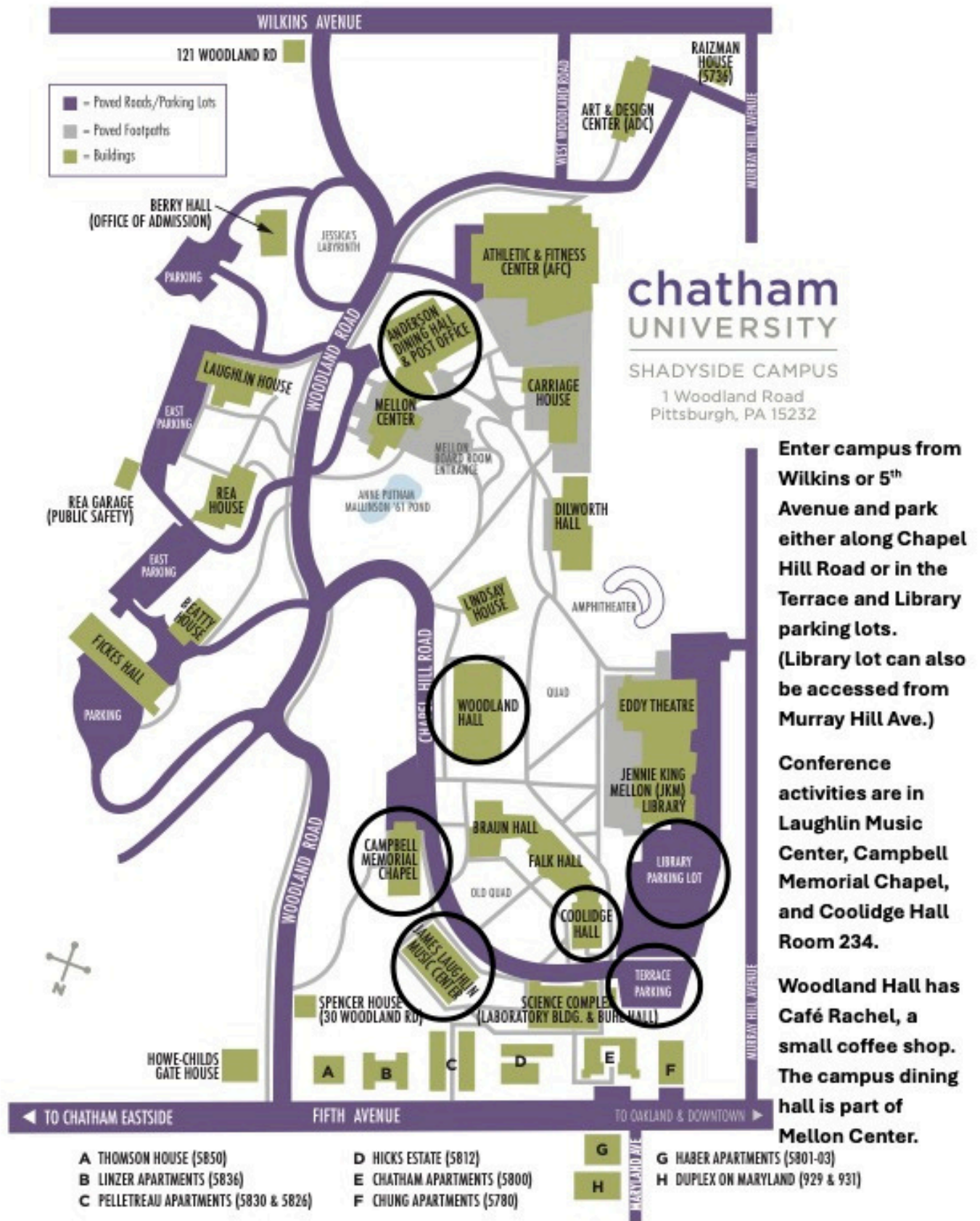
Lauren Diaz

Music Industry



Naomi Niskala

Campus Map



Registration Information

On-site registration will be open during the following dates and times in the Founders Room:

8:30 am–12:00 pm on Saturday, March 21st

8:30 am–9:30 am on Sunday, March 2nd



Dining Suggestions near Chatham University

Pittsburgh is a city comprised of many neighborhoods, each with its own business district. The Shadyside and Squirrel Hill neighborhoods are both walkable from the Chatham University campus and offer a wide range of options for dining, coffee, and shopping. Shadyside's main business districts are Walnut Street between Negley and South Aiken Avenues, and Highland Avenue from Walnut Street to a bit past Penn Avenue. Squirrel Hill's main business district is on Forbes and Murray Avenues at their intersection and further east and south. These areas are circled on the attached map.

Recommended spots to eat near campus include (but are not limited to):

Shadyside: Tocayo (Mexican), Mercurio's (pizza), Buenatarde (Mexican), Noodlehead (Thai/cash only), Choolaah (non-authentic Indian chain), Casbah (higher end Mediterranean), Arriviste (local coffee roaster), Mechanic Coffee Company (local coffee roaster)

Squirrel Hill: Taiwanese Bistro Café 33 (Taiwanese), Hidden Harbor (tiki bar/small plates), Aladdin's (chain Middle Eastern), Kiin Lao & Thai Eatery (Lao/Thai), Ramen Bar (ramen), Allegro Hearth (vegan sandwiches and baked goods), Commonplace Coffee (local coffee roaster)

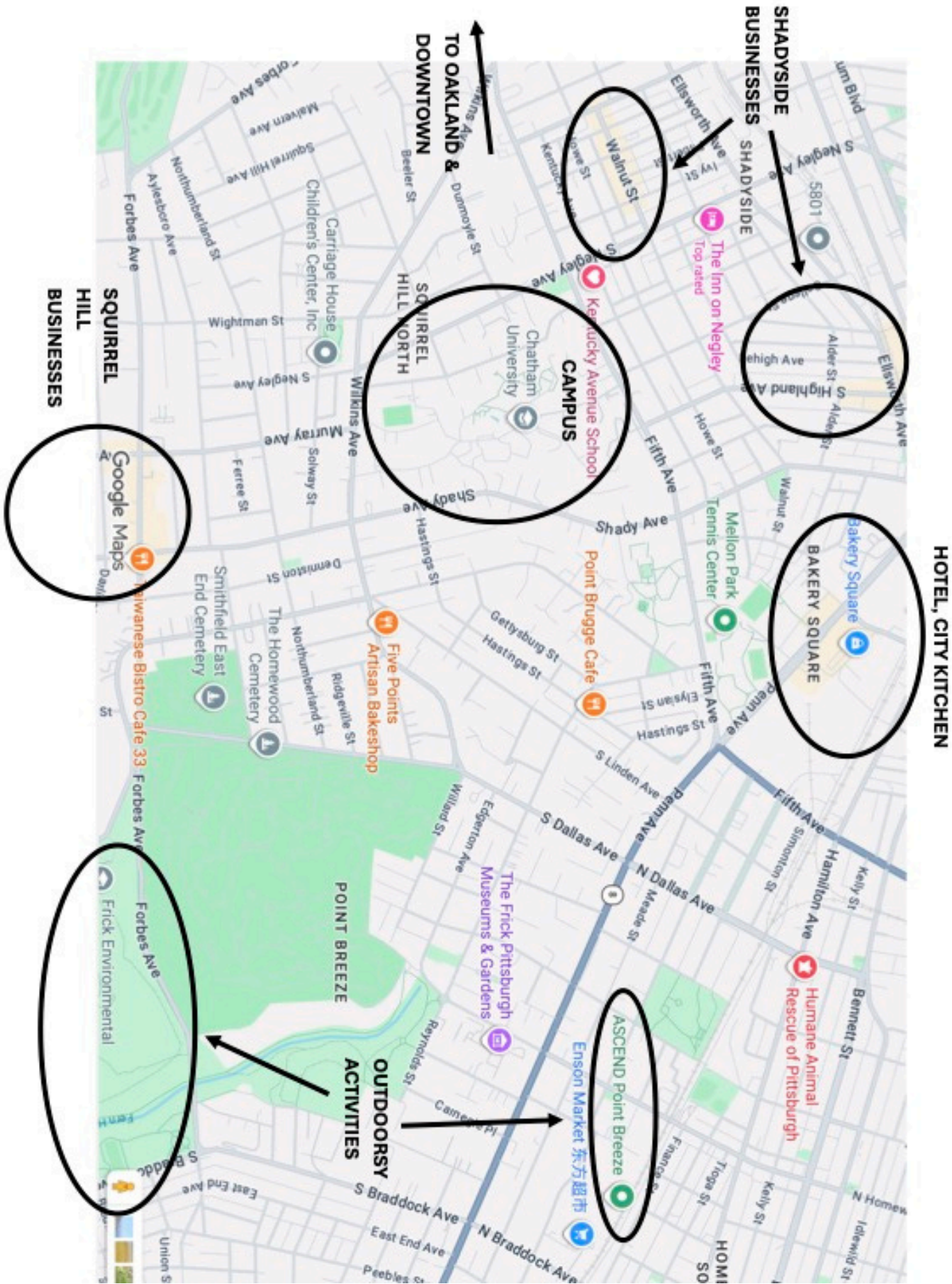
City Kitchen in Bakery Square is the recommended gathering spot Saturday night after conference events are over for the day. Open until 11PM, it is next to the conference hotel and offers myriad food/drink options.

Things to do near Chatham and in Pittsburgh

There are a range of cultural attractions around the city including the Carnegie Museum of Art (Oakland), Andy Warhol Museum (North Shore), Mattress Factory Contemporary Art Museum (Northside), Pittsburgh Symphony (downtown), and Cultural Trust performing arts (downtown). Many smaller galleries and performing arts venues are sprinkled throughout the city and surrounding towns.

For outdoor enthusiasts, Frick Park is an awesome spot less than two miles from campus that features hilly double- and singletrack trails for hiking, running, and mountain biking. Note that while the doubletrack trails are mellow, the singletrack is moderately technical. Although the park is very safe, do not leave valuables in cars at the main Frick parking lots. The Point Breeze location of the Ascend Climbing Gym is also near campus and offers bouldering, rope climbing (partner and auto-belay), yoga, and a fitness area.

Area Map



Program at a Glance

Saturday Morning

8:30–12:00 pm Registration: Founders Room

9:00–9:25 am Opening Remarks, Chapel: Aileen Razey, President



9:30–9:55am

Presentation: Engaging Activities for Gen Z and Alpha Students in the Collegiate Group Piano Classroom

Emily Barr: Mini Lecture Hall

Session Chair: Lauren Diaz

Lecture Recital: Inviting Through Music: Japanese Folk Song as a Cross-Cultural Bridge in Performance

Risa Okina: Welker Room

Session Chair: James Harrington

10:00–10:25am

Presentation: Ellington Suites: Jazzing Up Tchaikovsky and Shakespeare

Seungyoung Hong: Chapel

Session Chair: James Harrington

10:30–10:55am

Presentation: Centering Orality and Holistic Learning in Music Pedagogy: Collaborative Intercultural Exchanges through Afro-Cuban Santería

Dr. Zane R. Cupec: Mini Lecture Hall

Session Chair: Joshua Groffman

Presentation: Listening Beyond Notes

Eun Yun: Welker Room

Session Chair: Nathan Cornelius

11:00–11:25

Interpreting Memory Through Musical Language

Amy Dahm Huh: Chapel

Session Chair: Aileen Razey

11:30–11:55am

Presentation: Elizabeth Taylor Greenfield's Constructed Musical Image: Fraud, or Variations on a Theme?"

Allie Reznik: Mini Lecture Hall

Session Chair: James Harrington

Performance: Down To The Roots: Interpreting One's Ancestry Through Songs for Viola and Voice

Gregory Williams: Welker Room

Session Chair: Valerie Nuzzolo

Program at a Glance

Saturday Afternoon



12:00-1:25pm

Conference Lunch and Business Meeting
Location: Mini Lecture Hall

1:30- 2:55 pm

Keynote Speaker

Dr. Drew X. Coles: Chapel

3:00-3:25 pm

Lecture Recital: The Aesthetics of the Slide in Argentine Tango

Caroline Pearsall: Mini Lecture Hall

Session Chair: James Harrington

Presentation: The Chinese Reception of the Extended Piano Technique

Yanjun Huang: Welker Room

Session Chair: Risa Okina

3:30-3:55 pm

**Discussion: Let's Talk About It: Alternative Grading in Music Classrooms
and Studios**

Aileen Razey: Chapel

Session Chair: Valerie Nuzzolo

4:00-4:25pm

**Presentation: New Perspectives on Improvisation and the Classroom: Inclusive
improvisation pedagogies derived from a study of Wadada Leo Smith's concerto,
Mount Kilimanjaro**

Russell Wimbish: Welker Room

Session Chair: Lauren Diaz

Poster Session

Founders Room

Program at a Glance

Saturday Composers Concert



5:00p,

Composers' Concert

Welker Room

Harlan's Stomp

Timothy Olsen

Walt's Fault

Timothy Olsen

Chatham Jazz Ensemble

Wind, Wings, Larks and Sparrows

Mark Olivieri

Aileen Razey, Dan Eichenbaum, Amanda Morrison, Clarinet;
Valerie Nuzzolo, Bass Clarinet

Reply: MacDowell, "To a Wild Rose" (1896)

Joshua Groffman

Beth King-Bennett, Alto Saxophone; Risa Okina,
Piano

The Will of the Tone

Patrick Finley

Aileen Razey, clarinet; Risa Okina, Piano

SONG Yùn

Yiqi Guo

I. Ancient Echoes
III. Urban Reverie

Yiqi Guo, Piano

Reception to follow in the Science Atrium

Program Concert Notes

5:00 pm

CMS Northeast Regional Conference Composers' Concert

Welker Room

Harlan's Stomp

Timothy Olsen

Chatham Jazz Ensemble

Harlan's Stomp is one of several pieces composed for a colleague who was writing a book about jazz drumming techniques and wanted a variety of original tunes in different forms and styles. Harlan's Stomp is a fast bebop number that uses "Rhythm" changes. The Harlan of the title is Colonel Sanders of Kentucky Fried Chicken fame, an oblique reference to bop pioneer Charlie Parker's love of fried chicken.

Walt's Fault

Timothy Olsen

Chatham Jazz Ensemble

Walt's Fault, written in 2003, balances a New Orleans bounce with a hard bop groove.

Wind, Wings, Larks and Sparrows

Mark Olivieri

**Aileen Razey, Dan Eichenbaum, Amanda Morrison, Clarinet;
Valerie Nuzzolo, Bass Clarinet**

Wind, Wings, Larks & Sparrows explores the intimate relationship between wind and flight, celebrating the elemental forces that lift birds skyward. Originally scored for flute choir and premiered at the 2024 National Flute Convention in San Antonio, Texas, the work employs fluttering gestures and breathy tones in the lower register to embody both the delicate trembling of wings and the invisible gusts that encourage flight. The composition operates on dual planes: the literal—evoking the physical sensations of air currents and avian movement—and the metaphorical, where wind becomes the unseen force that propels us forward, and flight represents transcendence and freedom.

Reply: MacDowell, "To a Wild Rose" (1896)

Joshua Groffman

**Beth King-Bennett, Alto Saxophone; Risa Okina,
Piano**

This piece is a musical reply to Edward MacDowell's piano miniature "To a Wild Rose" (1896) from the larger set Woodland Sketches, op. 51. The musical text of "Wild Rose" is quoted in its entirety by the piano; as it is performed, it is picked up and, as the piece progresses, steadily altered and deconstructed by the computer. Piano and saxophone further alter and comment on MacDowell's music and dialogue with soundscape recordings that appear throughout. The performance extends, comments on, and in places undermines the pastoral tradition that MacDowell so skillfully employed and that continues to inform much of the way we hear and understand Nature presently.

Program Concert Notes



The Will of the Tone

Patrick Finley

Aileen Razey, clarinet; Risa Okina, Piano

The Will of the Tone for clarinet and piano Music theorist and composer Heinrich Schenker conceived of the idea of the “will of the tone” (der tonwille), wherein he expresses his belief that the overtone series exists as a force unto itself driving tonal music. Yet Arnold Schoenberg viewed The Will of the Tone “as a living, complex idea possessing an inherent dynamic quality and capacity for motion,” i.e., that the tones have a force, but they are a force that can produce atonal music as well. So “The Will of the Tone” for clarinet and piano reflects both of these views, in that it presents a 12-tone row as a theme that is composed out with underlying octaves, fifths, and eventually major triads. While the piece is not strictly 12-tone, the row, informs much of the work.

SONG Yùn

Yiqi Guo

I. Ancient Echoes
III. Urban Reverie

Yiqi Guo, Piano

SONG Yùn is a piano suite inspired by The Qingming Scroll, one of the most celebrated masterpieces in Chinese art history. Painted by Zhang Zeduan during the Song Dynasty, this panoramic scroll captures a vivid cross-section of daily life, seamlessly transitioning from tranquil rural scenes to a lively urban center. The composition unfolds in three pieces, following the right-to-left reading direction of the original painting. The first piece, Ancient Echoes, evokes the serene charm of the countryside. Rolling hills, flowing rivers, thatched cottages, and drifting boats are rendered in musical brushstrokes, conjuring a pastoral soundscape steeped in stillness and tradition. In contrast, the final piece, Urban Reverie, captures the vibrant energy of the city. The music brims with rhythmic motion and intricate textures, depicting a bustling streetscape of well-ordered houses, lively shops, and animated pedestrians. This piece reflects the cultural richness and economic vitality that defined the Song Dynasty at its peak.

Program at a Glance

Sunday Showcase Concert



9:00 - 9:55am

Showcase Concert

Welker Room

Las Dolly Sisters

Gabriela Ortiz

Valerie Nuzzolo, clarinet

Debussy "Images Book I" excerpts

Claude Debussy

Young-Ah Tak, piano

The Labyrinth of Organized Chaos

Kenneth Leighton

Daniel Immel, piano

Snapshots

Florence Price

Nanette Solomon, piano

Distant Memories for Viola and Piano

Hye Kyung Lee

Amy Dahm Huh, violin; Hye Kyung Lee, piano



Program Concert Notes



Las Dolly Sisters

Gabriela Ortiz

Valerie Nuzzolo, clarinet

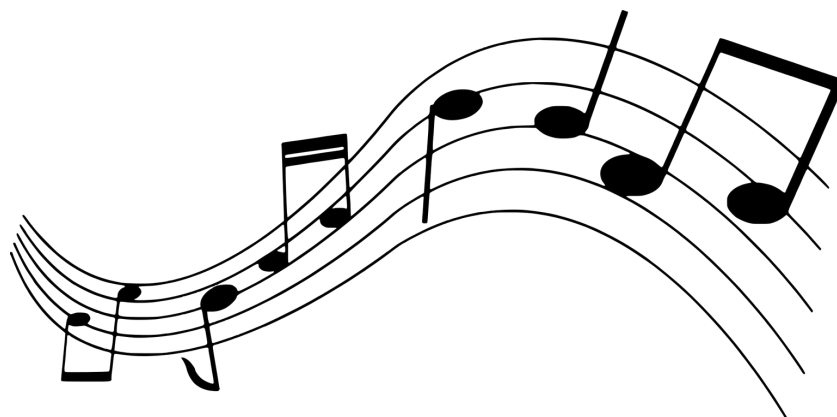
Las Dolly Sisters, composed by Mexican composer Gabriela Ortiz, celebrates the famous vaudeville twins Jenny and Rosie Dolly. The official Dolly sisters were renowned in the early 20th century for their glamorous and mirrored dance routines. Written for clarinet and saxophone, the piece explores ideas of symmetry, imitation, and playful interaction between the two instruments. This piece is rhythmic and full of character, showcasing Latin dance influences like the mambo and the cha-cha, and then blending them with contemporary classical textures. Sometimes the clarinet and saxophone move in perfect synchrony, as dancers would in step, and at other times they engage in dialogue brought out by contrasting directions and contrasting rhythms. This is a vivid, dynamic work that highlights both unity and individuality within a musical conversation, while also paying tribute to the composers heritage and background and the vaudeville stylings of the Dolly twins..

Debussy "Images Book I" excerpts

Claude Debussy

Young-Ah Tak, piano

Debussy: Images, Book I (1905): This collection moves through three worlds: water's shimmer, the past's memory, and motion's rush. Reflections in the Water, sweeping arpeggios create a luminous soundscape requiring weightless and sensitive touch and pedal work. Homage to Rameau reimagines the Baroque master's spirit through modern harmonies, unfolding with dignity and dreamlike warmth. Mouvement erupts as rapid perpetual energy. Relentless triplet figuration embodies life in constant flux, contrasting with the meditative aspect of previous movements.



Program Concert Notes



The Labyrinth of Organized Chaos

Kenneth Leighton

Daniel Immel, piano

A forgotten and neglected voice that constructed a fresh and unique perspective to the Variations format was English composer Kenneth Leighton (1929-1988), a prolific English composer whose compositions were diversified over every genre, including chamber works, symphonies, and operas. Premiered in 1972, the Study Variations, Op. 56 offer a perspective of not only technical virtuosity, but a virtuosity that is aligned to combinatorial and sonic possibilities that tests not only the performer's capabilities, but the instrument's as well. The 6 variations are based on chordal formations in the opening bars of the 1st variation, and subsequently, evolve over literal and asymmetrical time. Leighton's approach to the variation format is not melodically based, but rhythmic and sonic in nature, where the influence of Bartók, Debussy and Stravinsky are unmistakably evident in an exciting and uniquely virtuosic creation. The 1st variation is haunting, juxtaposed by heraldic polychordal constructions; The 3rd variation is an atonal nocturne, yet teases with gorgeous diatonic creations at the end of the variation; Variations 2, 4, 5 and 6 are aligned to jazz syncopations and rhythmic propulsions, with the final variation featuring an apocalyptic coda.

Snapshots

Florence Price

Nanette Solomon, piano

Florence B. Price (1887-1953) overcame obstacles of gender and race to achieve a successful career as composer and pedagogue. Celebrated today as the first African-American woman to have her music performed by a major U.S. orchestra (the Chicago Symphony played her First Symphony at the 1933 World's Fair), her renown during her lifetime spread far beyond her adopted hometown of Chicago. Although her works received frequent contemporary performances, she published very little of her prolific compositional output. That situation changed in the late 1980's when her daughter donated a significant body of her works to the University of Arkansas in Fayetteville; furthermore, in 2009, a sizeable trove of compositions was discovered in an abandoned house in St. Anne, Illinois, leading to a recent revival of her works. *Snapshots*, composed between 1947 and 1952, is one of Price's most expansive piano works. The first movement, "Lake Mirror" (which apparently was the last-conceived of the set) is post-Romantic in style, similar to other Price works, but with impressionistic flourishes and post-tonal passages. "Moon Behind a Cloud" alternates triadic, tonal materials with whole-tone and other post-tonal sonorities. The final movement, "Flame", while impressionistic in its imagery, eschews the tranquility of the previous movements, and instead is relentlessly dissonant, with virtuosic impetuosity. According to John Michael Cooper, Price scholar and editor, this upending of the traditional narrative arc (strife to reconciliation) not only celebrates Price's compositional modernism, but subverts virtually every expectation of conventional post-Romanticism, mirroring her own resistance to the White-dominated musical patriarchy.

Program Concert Notes



Distant Memories for Viola and Piano

Hye Kyung Lee

Amy Dahm Huh, violin; Hye Kyung Lee, piano

As I get older quickly and as everything is being digitalized fast, I feel lucky that I had lived the “slow” analog times. I try hard to hang on the memories of those days. You need to be in certain mood to recollect your childhood memories. In this piece, the beginning set me in the mood to go back to my youth. Starting from there, my memories run wild with the series of screen shots of playing with my friends and my sister in the nature. Growing up in the 60’s in the underdeveloped country, nature, animal, and friends were all I had to play with, which were plenty, and it made us be creative and physical to invent our games. Heavy left hand-arpeggiated sections reflects (and romanticizes) good times of those days. All chordal sections reflect the passionate longing for those times and memories where I want to go back.



**THE COLLEGE
MUSIC SOCIETY**

Program at a Glance

Sunday Morning

8:30–9:30 am Registration: Founders Room

9:00-9:55 am Showcase Concert



10:00-10:25 am

Presentation: Culturally Responsive Teaching in Higher Education

Lauren Diaz: Mini Lecture Hall Session Chair: Aileen Razey

10:30-10:55 am

Presentation: "Tipping Point": The Process of Sonifying Climate Data

Sunny Knable: Chapel Session Chair:

Presentation: From Chamber to Concert Hall/"Vuelo de Brujas"

Amanda Morrison: Welker Room Session Chair: Nathan Cornelius

11:00-11:25 am

Presentation: The Reel Deal: Reimagining Journaling in the Music Performance Studio

Madeline Harts: Mini Lecture Hall Session Chair: James Harrington

Presentation: Cross-Cultural Improvisation

Mark Olivieri: Welker Room Session Chair: Risa Okina

11:30-11:55

Closing Remarks: Get Involved!

Valerie Nuzzolo and Aileen Razey; Founders Room

Program Abstracts

Saturday

9:30-9:55am

Presentation: Engaging Activities for Gen Z and Alpha Students in the Collegiate Group Piano Classroom

Emily Barr: Mini Lecture Hall

Gen Z and Alpha students are the first generation to never know the world without internet. They have been described by Roberta Katz as “highly collaborative” and social. Although immersed in a digital world, these students also crave authentic, human, in-person connections. One strategy to promote interpersonal connections in the collegiate group piano classroom is to provide opportunities for experiential and game-based learning. Seemiller and Grace report that Gen Z students “like to engage in hands-on experiences that allow them to situate themselves in the middle of the learning rather than on the periphery as an observer.” Within this framework, educators purposefully engage with students in direct experience and focused reflection to increase knowledge, develop skills, and clarify understanding of the subject material. The purpose of this session is to demonstrate how experiential and game-based learning can promote active participation, engagement, collaboration, and reinforcement in the collegiate group piano classroom. A discussion of research on game-based learning will be followed by demonstrations of practical and creative activities, ideas, and games that allow Gen Z and Alpha students to invest in their own learning. The highlighted activities will be organized into four common group piano curricular concepts, including sight reading, keyboard topography, technique, and harmonization. Brief video recordings of the presenter’s group piano classes will be included in the presentation to demonstrate selected activities.

Lecture Recital: Inviting Through Music: Japanese Folk Song as a Cross-Cultural Bridge in Performance

Risa Okina: Welker Room

This lecture recital explores how performance can serve as a form of cultural invitation through the incorporation of Japanese folk songs in a collaborative trombone and piano recital. The program features traditional melodies such as Akatonbo, Momiji (“Japanese Maple Leaf”), Furusato (“Hometown”), Oboro-zukiyo (“A Night with a Hazy Moon”), and Sakura Sakura. These songs are deeply rooted in Japanese culture and often depict the beauty of nature and the changing seasons. Through performance and discussion, we aim to connect with audiences who may be unfamiliar with Japanese folk traditions, transforming the recital itself into a space of cultural exchange. The presentation will highlight the meanings of the texts and examine how musical elements—such as rhythm, tempo, tonality, and harmony—reflect and enhance those meanings. For example, the melody of Akatonbo employs the Ryo scale, an older Japanese musical mode, and unfolds in an eight-bar sequential period structure that conveys simplicity and accessibility. Visual components will accompany the performance to help audiences engage more deeply with the imagery and emotional resonance of the songs.

This approach not only enriches concert experiences but also serves as an effective model for community engagement and outreach. By bringing this program to venues such as libraries, churches, and community centers, performers can foster cross-cultural understanding and invite audiences to celebrate the shared beauty of nature and diversity through music.

Program Abstracts



10:00-10:25am

Presentation: Ellington Suites: Jazzing Up Tchaikovsky and Shakespeare

Seungyoung Hong: Chapel

Ellington's extensive oeuvre stands as a powerful testament to Black artistry and aesthetic innovation. Throughout his musical career, he was devoted and contributed to elevating jazz to an artistic status equal to that of classical art music. His masterpieces often reinterpret and transform preexisting materials, infusing them with his own jazz idiom and Black musical traits. This approach aligns closely with the African American artistic practice of Signifyin(g) which became the core of Black expressive culture. Ellington, as a legitimate composer, employed unique rhetorical devices to reimagine other works in new and meaningful ways. The purpose of this study is to examine two of his works, The Nutcracker Suite and Such Sweet Thunder ("Sonnet for Caesar"), to better understand not only his musical strategies as rhetorical forms for deeper artistic appreciation but also his artistic philosophy as a Black artist and "beyond category" virtuoso.

10:30-10:55am

Presentation: Centering Orality and Holistic Learning in Music Pedagogy: Collaborative Intercultural Exchanges through Afro-Cuban Santería

Dr. Zane R. Cupec: Mini Lecture Hall

This presentation argues that orality-centered and holistic learning models drawn from Afro-Cuban musical practice can help transform how music is taught and learned in university settings. Based on collaborative work with Cuban vocalist and educator Melvis Santa and field research with bātá drummer Román Díaz, I examine how Afro-Cuban musical and spiritual traditions offer pedagogical tools that challenge Eurocentric hierarchies of knowledge and reframe authority, creativity, and community in the classroom. Using a case study of an òriṣà (deity) song from Santa's Afro-Cuban Voice Therapy studio, I show how learning through voice, gesture, and improvisation cultivates deep listening, empathy, and embodied understanding. Díaz's approach to bātá drumming similarly emphasizes interdependence and collective agency as foundations for musical learning. These examples demonstrate how Afro-Cuban aesthetics of orality and embodiment can model reciprocal, ethical, and creative teaching practices. I conclude by addressing practical challenges, such as equitable collaboration and sustainability, and offer a framework for integrating practitioner partnerships into university curricula. Ultimately, I propose that African diasporic modes of teaching and learning provide powerful pathways for decolonizing music education and fostering intercultural understanding across performance, scholarship, and community engagement.

Program Abstracts

10:30-10:55am

Presentation: Listening Beyond Notes

Eun Yun: Welker Room

How do contemporary listeners—from advanced performers to informal musicians—discover meaning through music in a rapidly evolving era shaped by streaming, social media, and emerging AI technologies? This session invites college music educators to reflect on why narrative remains essential to how people listen, learn, and make meaning through music today. Listeners and students engage meaningfully with music that communicates narrative, emotion, and shared human experience. Projects such as Yo-Yo Ma’s Silk Road Ensemble, which builds intercultural dialogue through sound, and Anne-Sophie Mutter’s *The Composer’s Voice*, which brings performer and composer into creative conversation, demonstrate how storytelling deepens musical communication. Across classical performance, popular music, and animated media, these examples highlight storytelling as a unifying thread in musical expression. More recent works—such as BTS’s narrative-centered artistry and the animated film *K-Pop Demon Hunters*—show how narrative continues to shape musical meaning for a new generation. Drawing on research in aesthetic and narrative learning (Greene, 1995; Eisner, 2002; MacDonald, Miell, & Hargreaves, 2017; Parker, 2023; DeNora, 2023), this presentation explores why narrative awareness is increasingly vital in both teaching and performance. As classrooms become more diverse and digitally connected, educators are finding that narrative offers a powerful bridge between sound and lived experience. Participants will gain fresh insight into narrative as a bridge between music and audience, explore pedagogical implications of emerging AI tools (e.g., Suno, Soundraw, Mubert) that support narrative-based creativity, and consider new ways to cultivate imagination and meaning-making in today’s college music classroom.

11:00-11:25

Interpreting Memory Through Musical Language

Amy Dahm Huh: Founders Room

This lecture recital examines how memory is reconstructed through musical performance in Hye Kyung Lee’s *Distant Memories* for viola and piano. Drawing from analytical and interpretive perspectives, it explores how the composer’s musical language reflects the fluid, fragmented qualities of memory through form, texture, and rhythmic motion. Contextual background on Lee’s aesthetic and cultural influences provides a foundation for understanding her compositional voice and its reflection of Korean identity within a contemporary framework. Analytical discussion highlights the work’s through-composed structure, frequent meter changes, polyrhythmic layers, modal and non-functional harmonies, and expressive use of dynamics and phrasing. From a performer’s standpoint, the presentation focuses on translating emotional states—such as nostalgia, sentimentality, distance, and yearning—into specific technical choices. These include variations in tone color, bow pressure, speed, distribution, vibrato, articulation, and phrasing direction. By connecting analytical insight with performance practice, this lecture recital illuminates how *Distant Memories* reconstructs memory through sound, offering a model for interpreting emotional and cultural expression in contemporary viola repertoire.

Program Abstracts



11:30-11:55am

Presentation: Elizabeth Taylor Greenfield's Constructed Musical Image: Fraud, or Variations on a Theme?"

Allie Reznik: Mini Lecture Hall

When Elizabeth Taylor Greenfield, known as "The Black Swan," rose to fame in antebellum America, her appearance as a short, strong Black woman contrasted sharply with audiences' expectations of her Primadonna-worthy voice. Her sobriquet provided a meaningful counterpoint to Jenny Lind's "Swedish Nightingale," reflecting both physical appearances and vocal abilities. In my presentation, I will showcase an example of Greenfield's legacy distorted in the twentieth century which involves a portrait of Greenfield "discovered" in 1950 on a Mississippi plantation and reported in *Negro Digest*. The portrait depicted a slender Black woman in white cloth, resembling Marie-Guillemine Benoist's famous 1800 portrait *Madeleine*. However, the discoverer—who falsely claimed to be French—had a documented history of historical fraud. While we have a verified daguerreotype showing Greenfield's actual appearance, my presentation will explain how this potentially fake portrait reveals how power, artistic authenticity, and racial representation shape our understanding of historical figures. My presentation's significance illuminates how the portrait's dubious origins raise important questions about how we understand Greenfield's legacy specifically, providing a methodology to read and understand Black women performers' representations more capaciously.

Performance: Down To The Roots: Interpreting One's Ancestry Through Songs for Viola and Voice

Gregory Williams: Welker Room

This lecture recital is designed to share a new part of my musical journey. I will share works I am composing for viola and voice that share the stories of my ancestors. My goal is to show other musicians ways to incorporate the musical traditions of their heritage into art songs for their instrument. I intend to present the following: *O' Pro Pappou*- An homage to my great-grandfather, Theodoros Karayeannis, a tailor born in Lesvos, Greece, who arrived with his wife Stavroula Papatiriou in the USA in 1921. This piece uses the Turkish *karşılama* dance rhythm (9/8 or 2+2+2+3) which frequently appears in both Greek and Turkish folk songs that were popular in the early and mid-Twentieth Century. *An Homage to the Hudson Valley*- A song set to the poetry of Mary Cameron Benjamin, my Great-great-great-grandmother, Lodoiska Cameron Belding's younger sister. She was born in Columbia County, NY, situated in the Hudson Valley, where her family farmed for several generations. After the Civil War, Mary and her husband, Dr. M. Francis Benjamin, a Union Army physician, relocated to Alameda, California, where she lived writing poetry, and spending time in several literary circles. *Anita and Frank McGee*- A song about the two younger siblings of my great-great-grandmother, Elizabeth McGee Williams, who emigrated to the United States from Dundee, Scotland, in the early 1900s. Anita and Frank McGee were actors on the Vaudevillian Circuit, where they performed in Scottish regalia for audiences across the country.

Program Abstracts



3:00-3:25 pm

Lecture Recital: The Aesthetics of the Slide in Argentine Tango

Caroline Pearsall: Mini Lecture Hall

The glissando has taken on an important expressive, rhythmic and aesthetic role in Argentine tango. This technique is very underutilized within classical music and can even be, in some cases, considered vulgar. This is not the case in tango music and this lecture recital will demonstrate the various types of slides that exist for string players, some being melodic, some rhythmic, some as effects. Each new generation of tango string players contribute to this aesthetic so you will be presented with its evolution (from the 1920s until today), as well as some of the anecdotes that accompany its development. It is a concept that is mirrored in the dance. Some of the works and performances that will be used include the violinists of Astor Piazzolla (Fernando Suarez Pax and Antonio Agri), some foundational musicians such as Julio De Caro, Cayetano Puglisi and Elvino Vardaro and other well-loved influential musicians such as Enrique Francini and Ramiro Gallo. The technique of playing these various slides will be demonstrated with mp3 recordings from original tango albums, plus an accompanying pdf for participants to take home and try out for themselves.

Presentation: The Chinese Reception of the Extended Piano Technique

Yanjun Huang: Welker Room

The turbulent 20th-century world echoes in music, showcasing the coexistence of diverse aesthetics. Pioneering composers including Charles Ives, Henry Cowell, John Cage, and George Crumb, dedicated themselves to exploring new expressions of sound. Their application of unconventional approach to playing piano, known as the extended piano technique, turned out to be a major driving force for the forward-looking ideas. From “tone cluster” to “string piano” and “prepared piano,” these innovations infused piano compositions with foreign elements and hybrid culture, consistently expanding the insight beyond America. In parallel, this new cultural force was of great importance in shaping Chinese globalization. With a history spanning 3,000–5,000 years, Chinese plucked string and percussion instruments served as rich resources, allowing contemporaries to communicate with the past. Moreover, their similar playing approaches to extended piano techniques offer the national composers extensive opportunities for artistic innovation. The purpose of this study is to explore how extended piano techniques relate to world culture and appeal to Chinese composers, and how this relates to the transformation of new aesthetics and concepts in the late 20th and early 21st-century China. It begins by tracing the origins and clarifying the cultural identity. It then closely analyzes the works of Chinese composers, including Ge Gan-ru, Zhou Long, Chen Yi, and Bright Sheng, highlighting their incorporation of the extended piano technique and examining their contribution to cultural fusion.

Program Abstracts



3:30-3:55 pm

Discussion: Let's Talk About It: Alternative Grading in Music Classrooms and Studios

Aileen Razey: Chapel

This discussion forum aims to invite music faculty across disciplines to discuss and learn how alternative grading systems can transform assessment practices and outcomes in higher education music classrooms. Traditional grading systems in classrooms and studios often rely on norms and ambiguous standards that can lead to transactional learning and performing over creativity, growth and deep learning. The use of alternative grading frameworks, such as specifications grading, mastery grading, standards-based grading, and contract grading, can create more transparency between faculty and students, set clearer learning goals, foster deeper engagement with course materials, encourage risk-taking in performance, and redirect focus to student growth. Presenters will briefly introduce alternative grading models and share firsthand experiences implementing them in both academic and performance settings, including online and in-person courses. Following these brief presentations, the majority of this discussion will be a guided open forum. Participants will be invited to share their own experiences, challenges, and questions as we collaboratively explore how alternative grading practices might enhance student learning and teaching effectiveness in diverse musical settings. Through sharing perspectives and practice insights, participants will gain practical strategies and frameworks to reimagine grading as a more equitable, student-centered practice aligned with twenty-first-century approaches to music pedagogy.

Program Abstracts



4:00-4:25pm

Presentation: New Perspectives on Improvisation and the Classroom: Inclusive improvisation pedagogies derived from a study of Wadada Leo Smith's concerto, Mount Kilimanjaro

Russell Wimbish: Welker Room

Despite its significance in musical cultures across the globe, improvisation is all too often regarded as a niche skill by North American educational systems. Indeed, today's music students may excel in a broad range of subjects while never encountering improvisation outside of theoretical discussions concerning practices significant to othered communities. The increase in higher education courses offering instruction for jazz and non-Western improvised traditions, though most welcome, only partially addresses this deficit, as they often appeal primarily to a subset of students committed to learning performance frameworks beyond the core of their required study. And yet, proficiency at musical improvisation can be a powerful tool that enables creative expression, meaningful interpersonal exchanges, a community-minded approach to cultural inclusivity, and professional opportunities ranging from live performance to music production. To foster students' skills with improvisation, this research derives novel classroom pedagogies from examining Pulitzer Prize-nominated composer Wadada Leo Smith's *Mount Kilimanjaro* (Peace and Love for John Lindberg), a concerto written for and featuring double bassist John Lindberg as the improvising soloist. Combining analyses of multiple performances of *Mount Kilimanjaro* with a qualitative analysis of a person-to-person, semi-structured interview with featured performer Lindberg, this study examines improvisation as praxis and as phenomenological experience. Findings are put towards a culturally inclusive, skill-building pedagogy that can enrich the higher education experiences of students both new to improvisation and well-versed in the study of improvised musical genres. Educational outcomes include practical applications for music theory and ear training, instrumental development, and fostering creativity.

Sunday

10:00-10:25 am

Presentation: Culturally Responsive Teaching in Higher Education

Lauren Diaz: Mini Lecture Hall

While music education programs have increasingly sought to support students' knowledge and practice of culturally responsive teaching through pedagogy coursework, these principles are not consistently reflected in practice across the broader faculty. This presentation will explore different opportunities of implementing culturally responsive teaching practices in higher education to support student learning, engagement, and belonging.

Program Abstracts

10:30-10:55 am

Presentation: "Tipping Point": The Process of Sonifying Climate Data

Sunny Knable: Chapel

"Tipping Point" is a five-minute work for playback and violin, written for and premiered at the 18th Annual Sustainability Symposium at Central Connecticut State University in 2025, put on by the Global Environmental Sustainability Action Coalition. The piece represents 50 years of climate change data from 1975 to 2025 through the use of "data sonification" - turning given numbers and correlations into music. The notes and rhythms heard correspond to warming temperatures, the harmonic sequence represents the passing of the seasons over those 50 years, and the slowly rising violin symbolizes the increase in global carbon emissions. While scientists have been metaphorically sounding the alarm for decades, this composition is the sonification of that data into the literal sound of an alarm. This demonstration will take attendees through the process of sonification, including: 1) choosing a suitable graph that holds potential for sonification; 2) assigning values to various creative parameters; 3) using Erno Lendvai's "Harmonic Axis," also known as the "Harmonic Wheel," (initially used to describe Béla Bartók's compositional output) as a way of grounding the musical material in a preconceived harmonic scheme; 4) and the compositional process of creating a piece. The last portion describes the trajectory from graph, making creative decisions, mapping voices into musical notation, exporting MIDI to Logic, shaping the material, and performing along with the pre-recorded track. A performance of the work will mark the end of the presentation.

Presentation: From Chamber to Concert Hall/"Vuelo de Brujas"

Amanda Morrison: Welker Room

What is created when a clarinetist and a euphoniumist dream of performing together? In this engaging session, Dr. Jonathan Helmick and Dr. Amanda Morrison share the story of a cross-instrumental collaboration that sparked the creation of "Vuelo de Brujas"—an evocative new work by composer James M. David (b. 1978), inspired by the haunting imagery of Francisco Goya. Originally commissioned for tuba-euphonium quartet, solo clarinet, and percussion, the piece is captivating with its unique orchestration and surprising sonic depth. Following the successful chamber premiere (2024), the composer reimagined the work for wind ensemble and solo clarinet (2025), elevating it to a new artistic scale and genre. The session explores the collaborative commissioning process for this distinctive instrumentation—from selecting a composer and defining artistic goals to navigating evolving instrumentation. Attendees will hear recorded excerpts of the expanded wind ensemble version, learn about the composer's writing approach and adaptation of the instrumentation via an interview with James M. David, and experience a live performance of the original chamber work. This presentation offers practical strategies for initiating cross-instrumental collaborations and demonstrates how chamber music can serve as a catalyst for substantial new large-scale repertoire. "Vuelo de Brujas" evolved to be a creative project that bridges performance, pedagogy, and partnership across the wind band medium.

Program Abstracts



11:00-11:25 am

Presentation: The Reel Deal: Reimagining Journaling in the Music Performance Studio

Madeline Harts: Mini Lecture Hall

Practice journals have long been a tool for feedback and self-reflection by students and their teachers during the pedagogical process. Now, in a world brimming with accessible technology that evolves daily, there is an opportunity to use these tools to capitalize on a valuable resource, enhancing singer engagement and accountability in their practice. “The Reel Deal: Reimagining Singing Journals in the Music Performance Studio” is a presentation focused on bringing singer and instrumentalist self-reflection into a globally digital medium, introducing the concept of ‘reel journaling’ to chronicle technique, development, and artistry. Featuring an introduction to the framework of reel journaling and its benefits based on current studio data as well as a step-by-step guide, educators will learn how to implement the method in their own studios. A selection of resources will also be offered. In addition to pedagogical benefits, the lecture also draws attention to the dual benefit of reel creation for artist marketing practices. Reel journaling provides musicians the means to create media for their portfolios that is supportive of their unique artistic identities and diverse promotional needs, for social media and beyond. Significantly, this system supports self-awareness and technical growth while preparing the next generation of artists for careers in a digital world.

Presentation: Cross-Cultural Improvisation

Mark Olivieri: Welker Room

This presentation explores how improvisation across diverse musical styles serves as a powerful catalyst for the compositional process, offering emerging composers an alternative pathway to creating original works outside traditional academic frameworks. Through analysis of personal compositional examples, I will demonstrate how spontaneous musical exploration can generate raw material that evolves into complete sections or entire compositions, revealing the organic relationship between improvised discovery and structured composition. These case studies illustrate how the freedom of improvisation allows composers to access musical ideas that might remain undiscovered through conventional compositional methods, highlighting the unique creative possibilities that emerge when technical constraints are temporarily suspended. Beyond individual compositional benefits, this presentation argues for the broader integration of improvisation into undergraduate music curricula. Evidence suggests that regular improvisational practice accelerates the compositional process by developing intuitive musical decision-making, enhances piano proficiency through real-time musical problem-solving, and builds essential technical skills for both composers and musicians. Particularly valuable is how cross-cultural improvisation—drawing from jazz, blues, world music traditions, and other styles—helps musicians develop deep physical familiarity with their instrument's geography. Rather than approaching music through the anxiety of executing notated passages perfectly, improvisational practice encourages musicians to internalize scale patterns, chord voicings, and theoretical concepts through exploratory play. This embodied understanding transforms abstract theoretical knowledge into tangible muscle memory, allowing musicians to navigate their instrument with confidence and fluency while simultaneously reinforcing concepts like key relationships, intervallic patterns, and harmonic progressions in a low-stakes, creatively rewarding environment.

Poster Abstracts



The Past in the present: A framework for empirical investigation of psychological constructs of time

Aaron Himes

The past is widely visible in music education. Repertoire, performance rituals, pedagogical styles, instruments, and more are living remnants of the past. Tendencies toward the past also appear on an individual level, with music educators, influenced by their own past music educational experiences, often choosing to perpetuate those experiences throughout their professional life. For some, connecting the past and the future is a worthy endeavor; for others, it is a problematic demonstration that music education is out of step with modernity. In either case, the question remains: why is the past so prevalent in music education? In this philosophical inquiry, I utilized Sedikides and Brewer's (2001) theory of Individual-, Relational-, and Collective-self as a framework for considering the viability of two psychological constructs that could influence teacher actions. Time Perspective Theory (Zimbardo & Boyd, 1999) suggests that individual differences in how people interact with the past, present, and future direct present actions. Nostalgia proneness (i.e., trait nostalgia) refers to how strongly a person experiences nostalgia and the frequency of having nostalgic feelings (Barrett et al., 2010). Nostalgia's position between cognition and emotion makes it a promising connection between important, identity-forming past experiences and present teacher actions. Subsequently, I articulate methods by which researchers could empirically investigate these phenomena and correlate them with practice. Music teacher identity and personality is a well-established part of music education research. Understanding how music educators relate to time is another dimension of understanding that could inform instruction priorities and practices.

Poster Abstracts



Unique Notes in Common Scores: Developing Improvisational Fluency in Jazz Standards through Historical Approaches

Seungyoung Hong

While jazz improvisation is undeniably a highly technical skill demanding deep musical understanding and competence, recent advances in technology have significantly streamlined the processes of practice and skill acquisition. Students today have easy access to sheet music, transcriptions, improvisational and theoretical resources, and recordings, which make it easier to learn tunes, idiomatic patterns, and stylistic elements for improvisation. However, to attain the deeper artistic and structural essence of jazz—a musical tradition that values both innovation and fidelity to its tradition, it is essential to learn beyond assembling surface-level materials and engage more intentionally with the underlying principles of the music. Therefore, this revisits the foundational approach to jazz improvisation, by drawing on core musical principles and insights from historical practices. By emphasizing fundamental yet essential structures and traditional pedagogical strategies through three key concepts of “internalization,” “realization,” and “individualization,” it aims to better understand the principle and essence of jazz improvisation practices beyond the surface-level fluency and thus to cultivate a path toward a more personal, creative, and authentic improvisational voice in the jazz standard repertoire.

Echoes of the Ancients: Reimagining Tang Poetry through Contemporary Chinese Piano Music

Yanjun Huang

Music can be understood as a vocal, instrumental, or mechanical sound (Merriam-Webster 2025). Much like poetry, the sound in music tells stories, delivers emotions, and communicates with the surrounding world. The bond between music and poetry is deeply tied far beyond the obvious: from the lyre accompanying Homer’s Iliad to the lute used in the French chanson, and from the use of text painting in German Lieder to the incorporation of exotic elements to evoke mysterious feelings in impressionistic works, music has long served as a powerful means for amplifying poetic expression.

In China, poetry reached a golden age during the Tang dynasty (618–907 CE). Many renowned poets of the time, including Li Bai, Li He, and Li Shang-yin, developed their distinctive styles that, in turn, inspired modern piano music in various ways. Their ancient idioms and techniques have had explicit effects on the ways in which modern Chinese composers employ innovative compositional techniques to capture the spirit of this ancient art form. This study will focus on three post-Cultural Revolution compositions by Zhou Long, Wang Lisan, and Gao Ping, each of whom engages with avant-garde or experimental styles; tracing connections between musical elements, including the structure, texture, harmony, and rhythm, and Tang poetry within these pieces. This presentation will then illuminate how such elements can enrich the poetic symbolism and shape the poetic sensibility, which serves to uncover the potential of the fusion of music and poetry in the modern era.

Poster Abstracts



Resonance and Resilience: Pregnancy, Parenthood, and Professional Life as a Musician and Educator

Amanda Morrison

This poster, comprised of four mother musicians and educators, will discuss common experiences shared by women who have navigated the journey of pregnancy and parenthood as professional clarinetists. Topics are drawn from an established podcast (on pregnancy, parenthood, and the life of a musician) which serves as a public platform to chronicle and to give voice to pregnancy challenges and parenthood struggles relating to overall health, workplace dynamics and demands, and caretaking. The session will highlight family planning, physical/mental/emotional challenges, and work/life balance choices that panelists have made that may or may not have impacted their career. Discussing these topics promotes better understanding of a professional's journey to and through motherhood and raises awareness of the need to have better societal structures in place to support professional mothers both inside and outside of the workplace. Discussing these topics also aids in educating our community of challenges and their impact on everyone in our music community. By bringing this topic into the public narrative, the panel aims to support the clarinet community in working toward a truly diverse, inclusive, and supportive network. Statistics on how parenting and caretaking roles effect one's career will be provided and an allotment of time will be provided for audience questions.

Cross Cultural Improvisation

Mark Olivieri

This poster explores how improvisation across diverse musical styles serves as a powerful catalyst for the compositional process, offering emerging composers an alternative pathway to creating original works outside traditional academic frameworks. Through analysis of personal compositional examples, I will demonstrate how spontaneous musical exploration can generate raw material that evolves into complete sections or entire compositions, revealing the organic relationship between improvised discovery and structured composition. These case studies illustrate how the freedom of improvisation allows composers to access musical ideas that might remain undiscovered through conventional compositional methods, highlighting the unique creative possibilities that emerge when technical constraints are temporarily suspended. Beyond individual compositional benefits, this presentation argues for the broader integration of improvisation into undergraduate music curricula. Evidence suggests that regular improvisational practice accelerates the compositional process by developing intuitive musical decision-making, enhances piano proficiency through real-time musical problem-solving, and builds essential technical skills for both composers and musicians. Particularly valuable is how cross-cultural improvisation—drawing from jazz, blues, world music traditions, and other styles—helps musicians develop deep physical familiarity with their instrument's geography. Rather than approaching music through the anxiety of executing notated passages perfectly, improvisational practice encourages musicians to internalize scale patterns, chord voicings, and theoretical concepts through exploratory play. This embodied understanding transforms abstract theoretical knowledge into tangible muscle memory, allowing musicians to navigate their instrument with confidence and fluency while simultaneously reinforcing concepts like key relationships, intervallic patterns, and harmonic progressions in a low-stakes, creatively rewarding environment.

Poster Abstracts



Spectral Music Reimagined: New Tools for AI, Immersion, and Hybrid Media

Yifei Xu

"Since its emergence in the 1970s, spectral music has profoundly shaped contemporary composition through its emphasis on acoustic analysis, psychoacoustics, and the primacy of timbre. While no longer the dominant aesthetic, its methodologies—such as spectral mapping, microtonal orchestration, and timbral morphologies—still provide a crucial foundation. This presentation will devote one-third of its focus to these legacies, and two-thirds to recent and emerging practices that extend spectral thinking into new domains. I will highlight several directions where spectral concepts are being reimagined: • AI-assisted and algorithmic composition, where spectral analysis informs generative models of timbre and morphing; • Immersive and spatial sound practices, applying spectral principles to multichannel diffusion and VR installations; • Hybrid media collaborations, integrating spectral techniques with interactive technologies and performance art. By presenting both examples from recent artistic practice and reflections from my own compositional work, I will argue that spectralism should not be regarded as a closed chapter but as a living and adaptable toolkit. In particular, I will explore how re-engaging spectral principles can enrich current approaches to AI-driven and technologically mediated music, offering frameworks that participants may apply in their own creative and scholarly work."

Rhythm! Pitch! Gesture!

JiHyun Woo

This presentation outlines a method for incorporating kinesthetic movement into college-level music theory classes, guided by the pedagogical principles of Émile Jaques-Dalcroze. The session demonstrates how movement, solfège, and improvisation can merge to create a holistic and embodied approach to theoretical understanding. Drawing upon teaching experiences in the upper-level theory course Rhythm, Pitch, Gesture, this study examines how Dalcroze-based strategies—such as canon, melody variation, and improvisation—can enhance aural and analytical learning. Demonstration videos will illustrate student performances of Eurythmics-based exercises in which movement, singing, and rhythmic stepping serve as analytical tools for musical comprehension. By transforming the body into an instrument of expression, students learn to internalize rhythmic structures, melodic contours, and phrase organization through active participation rather than abstract reasoning alone. This kinesthetic process encourages deeper listening, collaboration, and self-awareness, resulting in improved rhythmic accuracy, inner hearing, and memorization. Through the integration of movement and analysis, students engage the auditory, visual, and kinesthetic dimensions of musical perception, leading to a more expressive and intuitive musicianship. Ultimately, the presentation argues that embodied learning bridges the gap between theory and performance, inspiring a more holistic pedagogy that cultivates creativity, coordination, and musical sensitivity in higher-education settings.

Presenter Biographies



Daniel Adams

Daniel Adams served as a member of the Texas Southern University Music Faculty for thirty-six years. He retired at the rank of full professor in January of 2025. He resides in Houston, TX. Adams holds a Doctor of Musical Arts from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami Frost School of Music and a Bachelor of Music from Louisiana State University. He has composed numerous published musical works and has authored articles and reviews on topics related to Twentieth and Twenty-first Century percussion music. He is also the author of two entries published in the Oxford Encyclopedia of African-American History: 1896 to the Present (2009) and a revision of the Miami, Florida entry for the Grove Dictionary of American Music. Adams has served as a panelist and lecturer nationally and internationally. He has received commissions from The McCormick Percussion Group, The McCormick Duo, the Robinson High School Percussion Ensemble (Tampa, FL), The Gulf Coast Community Band, The Leechburg (PA) High School Percussion Ensemble, the Louisiana State University Percussion Ensemble, the EOS flute and guitar duo, guitarist Kenneth Kam, VioLet, Lee Hinkle, Richard Nunemaker Studios, Selmer Paris, Buffet Crampon, D'Addario Woodwinds, the Mesquite Trio. and the Texas Chamber Symphony. Adams' music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Finland, Costa Rica, Turkey, Argentina, Bulgaria, Canada, Australia, Great Britain, and South Korea. His music is recorded on Capstone Records, Ravello, Navona, Pasma, Ablaze, Potenza, Albany, and Summit Records.

Emily Barr

Dr. Emily Barr is a dedicated teacher, pianist, and presenter. She serves on the piano faculty at Messiah University, where she teaches applied piano, group piano, and chamber music. She also maintains an independent piano studio of pre-college students and previously taught elementary general music in the public schools. Dr. Barr has performed in solo recitals, master classes, and chamber music festivals in the U.S. and Japan. Collaboratively, she has served as a pianist for several organizations in the United States, including the Children's Chorus of Washington in Washington, DC and Blue Lake Fine Arts Camp in Twin Lake, MI. In terms of research, Dr. Barr has been invited to present workshops and poster sessions at the national, state, and local levels, including the Music Teachers National Association (MTNA) National Conference, Group Piano/Piano Pedagogy Forum (GP3), National Conference for Keyboard Pedagogy (NCKP), MTNA Collegiate Piano Pedagogy Symposium, Oklahoma Music Teachers Association (OMTA) State Conference, and the Chattanooga Music Teachers Association (CMTA). Her current research interests include active and game-based learning, the piano works of Karen Tanaka, and intermediate piano repertoire by underrepresented composers. Dr. Barr completed her Doctor of Musical Arts and Master of Music degrees in Piano Performance and Pedagogy at the University of Oklahoma and her Bachelor of Music degree in Music Education at Susquehanna University.

Presenter Biographies



Drew X. Coles

Dr. Drew X. Coles is a scholar-administrator and educator committed to advancing equity, access, community, and institutional transformation in higher education. He currently serves as Assistant Dean of Students and Director of Educational Opportunity Programs at Bard College, where he leads student-facing initiatives that support historically underserved populations, facilitate inclusive learning environments, and foster systems-level change through student support, mentorship, and policy implementation.

With a background in academic leadership, arts entrepreneurship, and student affairs, Dr. Coles brings a unique cross-sectoral lens to his work. He previously served as Director of the Hybrid Master of Arts in Music & Music Education Program at Teachers College, Columbia University, where he also held a full-time faculty appointment and contributed to major institutional committees related to accreditation, diversity, and faculty policy. His earlier administrative posts include Executive Director of the Crane Institute for Music Business and Chair of Music Business at the Crane School of Music (SUNY Potsdam), where he spearheaded curriculum innovation and strategic enrollment initiatives.

Dr. Coles is a published scholar with articles in *Journal of Educational Thought*, *Issues in Teacher Education*, *Music Educators Journal*, *American Journal of Arts Management*, and *College Music Symposium*, among others. His interdisciplinary research explores culturally responsive pedagogy, collaborative learning design, arts-based leadership, and the intersection of student identity and institutional culture. He is also an active editorial board member for several peer-reviewed journals and frequently presents at national and international conferences including AERA, CMS, NAFME, and ISME.

Holding advanced degrees in education, business, and music, Dr. Coles has also earned executive certificates from Harvard Business School, the University of Michigan, Yale, and Stanford in areas such as strategic management, equity leadership, and disruptive innovation. He is the founder of Pro Arts Management & Consulting LLC and has consulted for nonprofits, arts organizations, and academic institutions.

At the center of his work is a deep investment in change leadership—cultivating environments where students thrive, faculty innovate, and institutions evolve toward greater equity, inclusion, and purpose.

Presenter Biographies



Zane Cupec

Zane Cupec is an ethnomusicologist, educator, and performer whose work centers on Cuban music, spirituality, and cultural identity. He recently earned a PhD from the University of Colorado Boulder and served as Visiting Assistant Professor of Ethnomusicology at the University of Iowa. He is currently a Lecturer of Ethnomusicology at SUNY Fredonia. His forthcoming book, *Sound and Spirituality of Cubanidad with University of Illinois Press (African American Music in Global Perspective)*, uses a life-story approach to explore how Cuban artists engage Santería music to navigate transnational Black identity, cultural memory, and the legacies of imperialism. Zane has shared his work through the Smithsonian, CMS, and SEM. He directs community-focused music ensembles, designs interactive interdisciplinary residencies, and presented at the Smithsonian Folklife Festival's Living Religion: Creative Encounters in the U.S.

Lauren Diaz

Lauren Diaz is a professional musician, conductor, and music educator with an active performance career and extensive experience across K-12 and higher education. She holds a Doctorate in Music and Music Education from Teachers College, Columbia University, and a Master of Arts in Ethnomusicology with certification in World Music Pedagogy. She currently serves as Assistant Professor of Music and Coordinator of Music Education at Lander University.

Dan Eichenbaum

Composer and clarinetist Daniel Eichenbaum teaches composition and audio recording/production at Chatham University. Recent works include *Green Bank*, a piano and fixed media work about the Green Bank radio observatory commissioned by the West Virginia Music Teacher's Association, and *Pacific* (for the PEN Trio and fixed media, published by TrevCo Music). His music is published by Southern Music, Reynard Music, and Warwick Brass, as well as recorded on the Capstone Records label. More information can be found at: www.danieleichenbaum.com.

Presenter Biographies



Patrick Finley

Patrick Finley was born in Akron Ohio and currently lives in Teaneck, NJ with his wife. He received his Ph. D. in Music Composition from the City University of New York in 1993. Dr. Finley is the recipient of two New Jersey Council on the Arts grants for his work as a composer, and has two published works with Theodore Presser Pub. Inc. Several choral and chamber works have been performed in the US in Boston, Washington, DC and New York, (Weil recital hall at Carnegie) as well as in Italy and Spain. His “Fireflies” for wind symphony premiered in September 2024 at the University of Akron, Ohio and he is the author of two books: A Thematic Catalogue of the Works of Ralph Shapey, published by Pendragon Press (1995), and The Seiberling Project, a fiction novel (2012). Both are available on Amazon.com.

Joshua Groffman

Joshua Groffman is a composer and researcher focusing on the intersection of sound, place, and the natural world. Raised in New York's Hudson Valley, current work includes a book project, under contract with the University of Illinois Press, on music, sound, and environmental politics in that area, as well as the opera Halcyon; written in collaboration with poet Sarah Heady and commissioned by Vital Opera, it centers around the now-defunct Bennett College in Millbrook, NY. He is currently associate professor and chair of music at Southern Connecticut State University.

Yiqi Guo

Yiqi Guo is a Chinese-born composer based in the New York Metropolitan Area whose work spans concert music, film scoring, and game audio. Deeply drawn to aesthetics and cultural storytelling, he is particularly passionate about transforming ancient Eastern elements into vivid musical landscapes that fuse tradition with innovation, creating immersive experiences for audiences. His compositions have been performed across the United States—from New York to New Jersey, California, and other states across the U.S.—and have also reached international audiences in cities such as Valencia, Beijing, and Xiamen. In 2024, he was commissioned by the València International Performance Academy & Festival to write the string quartet Thiú-kak, premiered in Spain by the acclaimed Mivos Quartet. In 2025, he performed his solo piano work SONG Yùn at Lincoln Center’s Bruno Walter Auditorium as part of the New York Artists Guild Competition Winners Recital. Yiqi earned his Bachelor of Music in Composition, graduating summa cum laude from the Bob Cole Conservatory at California State University, Long Beach, and completed his Master of Music in Composition at the Mannes School of Music, where he studied with renowned composer Lowell Liebermann.

Presenter Biographies



Madeline Harts

Dr. Madeline Harts is a voice teacher, coach, and singer dedicated to fostering vocal health and artistic excellence. Dr. Harts is currently Assistant Professor of Musical Theatre Voice at Binghamton University and has been on faculties at Columbus State University, SUNY Fredonia, University at Buffalo, among others. Her scholarship and research focus on vocal pedagogy, vocology and voice care networks, women composers of musical theatre, and Wesley Balk modes of projective learning. As a performer, she has been seen in recitals and concerts, as well as productions such as *The Light in the Piazza* (Margaret Johnson), *The Pirates of Penzance* (Mabel). As an arts administrator, she was also the Executive Director of the Grammy Award Winning Buffalo Philharmonic Chorus. She holds degrees in Vocal Pedagogy and Performance from the University of Miami (DMA), Vocal Performance from Bowling Green State University (MM), and Music Education and Performance from Ithaca College (BM).

Aaron Himes

Aaron D. Himes is the Director of Bands and Coordinator of Music Education at Westminster College. His teaching responsibilities include conducting the wind ensemble, symphonic band, and marching band; supervising student teachers; and instructing courses in instrumental methods, instrumental conducting, band practicum, and marching band techniques. Before coming to Westminster, Himes served as an instrumental, choral, and general music teacher in Juniata County, Pennsylvania and as an instrumental and general music teacher in Wyalusing, Pennsylvania. He also maintained a private tuba/euphonium studio in the north Texas area. Dr. Himes's scholarly work centers around psychological constructs of musical identity. Of particular interest to him is how considerations of musicality influence teacher actions and how music educators identities relate to constructs of time, through phenomena such as nostalgia proneness. He has presented some of this work at international, national, regional, and state conferences such as the International Conference on Music Perception and Cognition, the biennial conference of the Society for Music Perception and Cognition, the National Association for Music Education conference, the Pennsylvania Music Educators Association Annual In-Service Conference, and the Illinois Music Educators Association Conference. He has contributed to publications for the Australian Music Examinations Board (AMEB). His scholarly work is published in the *Journal of Research in Music Education*.

Seungyoung Hong

Seungyoung Hong is a bassist, bandleader, composer, arranger, and educator, who earned his DMA in Jazz Studies and Contemporary Media from the Eastman School of Music of the University of Rochester. He is the author of "The Heartbeat of Jazz: The Multifaceted Role of the Jazz Bass," which received the Grand Prize in the 2024 International Society of Bassists Research Competition. His Grand Prize winning article was published through the *Online Journal of Bass Research*, and his pedagogical article, "Unique Notes in Common Scores: Developing Improvisational Fluency in Jazz Standards through Historical Approaches," was published in the *Journal of Jazz Education in Research and Practice*. He presented at leading scholarly conferences, including International Society of Bassists and Jazz Education Network. He currently serves as Assistant Professor of Jazz Studies at Crane School of Music at State University of New York at Potsdam.

Presenter Biographies



Yanjun Huang

Yanjun Huang is a third-year DMA student at The Pennsylvania State University, where she studies with Dr. Timothy Shafer. She holds a Master's degree from Oklahoma State University and a Bachelor's degree from Shanghai Normal University. Prior to her doctoral studies, Huang served as a teaching assistant at Oklahoma State University and taught piano and piano accompaniment as a lecturer at Gannan Normal University in China, where she was a contributing researcher for a patent titled "An Electronic Metronome with Beat Detection Function." Huang was the winner of the 2025 Penn State Concerto Competition and recently performed MacDowell's Piano Concerto No.2 with the Penn State Philharmonic Orchestra. She was also awarded second place in both the MTNA Young Artist Performance Competition (Oklahoma Region) and the Oklahoma Music Teachers Association Competition. Earlier this year, she was selected as a presenter and gave a general session presentation at the MTNA Collegiate Symposium, and her chamber performance was also recommended for inclusion in Penn State's American Mavericks Series recital. She currently serves as vice president of the MTNA Collegiate Chapter at The Pennsylvania State University.

Amy Dahm Huh

Violist Amy Dahm Huh and composer/pianist Professor Hye Kyung Lee have presented *Distant Memories* at the Korean Composers Festival at St. Olaf College in Minnesota in 2023 and at the University of Kansas in 2025. They have also performed Lee's other works together in trio and quartet settings and have appeared at major venues such as Lincoln Center and Carnegie Hall.

Daniel Immel

Daniel Immel is Professor of Music at Kutztown University of Pennsylvania. His degrees were conferred from The University of Texas at Austin, Indiana University, and Boise State University, where he was a scholarship student of Madeleine Forte. Additionally, he also received a Diploma from the American Conservatory in Fontainebleau, France. His solo and collaborative performances have led him to perform in the United States, Europe, Canada, and Russia.

Presenter Biographies



Beth King-Bennett

Beth King-Bennett is a passionate performer, educator, and advocate for new music. She has presented performances and masterclasses nationally and internationally as a soloist and chamber musician, including premieres and commissions for solo saxophone, mixed duos, saxophone quartet, reed quintet, and saxophone ensemble. Recent conference performances include presentations at the International Clarinet Association ClarinetFest, North American Saxophone Alliance, Navy Band International Saxophone Symposium, Music by Women Festival, and the Hong Kong International Saxophonist's Symposium. She has performed with ensembles including the McKinney Philharmonic Orchestra, Panama City Symphony Orchestra, and h2 Quartet. Beth is the saxophonist for Civitasolis Reed Quintet, an ensemble dedicated to promoting new music and educational outreach. Since its establishment in 2017, Civitasolis has premiered and commissioned approximately two dozen works for reed quintet and released its premiere album, *Heroes and Villains*, in October 2025. The album features two of Elliott Grabbil's compositions for the quintet, *Heroes and Villains*, and *Travilah*.

Beth is Adjunct Instructor of Music at Dallas College-Richland and serves on the faculty at Blue Lake Fine Arts Camp. She is also a member of the North American Saxophone Alliance Committee for Gender Equity. Beth received her Doctor of Music at Florida State University, where she was a saxophone Teaching Assistant, her Master's from the University of Iowa, and Bachelor of Music Education from DePauw University, where she was awarded a Performance Certificate for excellence in performance. Her former teachers include Geoffrey Deibel, Kenneth Tse, Scotty Stepp, and Adrienne Honnold.

Sunny Knable

SUNNY KNABLE (b. 1983) is an award-winning composer, a multi-instrumental performer, an educator, and an author of multiple essays and books. Knable's music has been described as "genius" (Anchorage Press), "great!" (TheWholeNote), "well-crafted" (New York Concert Review), "entertaining" (Audiophile Audition), "witty, romantic and liting" (TheaterScene.net), and offering up "sparks of color and inventiveness" (Sacramento Bee). His prolific output is widely performed, including works for solos, chamber music, orchestra, and opera. Dr. Knable is Music Director of The Church-in-the-Gardens and Adjunct Assistant Professor at Queens College and LaGuardia Community College (CUNY). He holds a PhD in Music Composition from Stony Brook University, a Master of Arts degree in Composition from Queens College, and a Bachelor of Music degree in Composition, Piano Performance, and Jazz Studies from CSU Sacramento. His discography includes his debut album "American Variations" on Centaur Records; his second composition album with bassoonist Scott Pool and pianist Natsuki Fukasawa, "Song of the Redwood Tree" on MSR Classics; and his third composition album "Keys" featuring Faythe Vollrath and Matthew Lau on Trouvère Records. His bassoon works, *Song of the Redwood-Tree*, *The Busking Bassoonist*, and *Reflection of a Life* are published by Trev Co Music. Trouvère Music Publishing publishes all other works. He is the editor of the book "Looking Within: The Music of John Palmer" and the author of "The Quarantine Chronicle of a Composer" on Vision Edition, UK. He continues to reside in Forest Hills, NY, while fulfilling commissions from around the country.

Presenter Biographies



Hye Kyung Lee

HyeKyung Lee’s music has been described as “virtuosic fantasy where continuous rhythmic motion smoothly joined contrasting moods and effectively propelled from one section to another, showing a penchant for colorful timbres, expressive lines, and lively rhythmic interaction of instruments.”

An active composer/pianist, HyeKyung Lee has written works for diverse genres and media, from toy piano to concertos, and from electronic music to works for children’s choir. She has received the 2021 commission from the Ohio Music Teachers Association and 2017 Bonnie McElveen Hunter Commission for the Eastern Music Festival Orchestra and Maestro Gerard Schwarz. Other commissions include Columbus Children’s Choir and Columbus Symphony Youth String Orchestra, the Renée B. Fisher Piano Competition, and the Meg Quigley Vivaldi Bassoon Competition. As a pianist, she performs works by other composers as well as her own. One highlight has been a performance of the Hindemith Sonata for Clarinet and Piano with Stanley Drucker at the Great Latin American Clarinet Congress in Lima, Peru, in 2012.

Born in Seoul, Korea, Lee studied at YonSei University in Seoul and the University of Texas at Austin, where she earned her MM, DMA in composition and a piano performance certificate. She is Associate Professor of Music at Denison University in Granville, Ohio, where she teaches composition, orchestration, and computer music.

Amanda Morrison

Formed through a collaboration of university professors and students from Texas and Pennsylvania, Sonido de Vuelo is a dynamic chamber ensemble dedicated to expanding the sonic possibilities of the unique combination of clarinet, euphonium-tuba quartet, and percussion. Uniting performers and educators from diverse musical backgrounds, the group brings together a shared commitment to innovation, education, and artistic excellence. The ensemble’s mission is to commission and premiere new works that explore the intersection of tradition and experimentation, showcasing the lyrical and powerful voices of low brass alongside the expressive versatility of the clarinet and the rhythmic and textural range of percussion. Through partnerships with living composers, Sonido de Vuelo fosters the creation of repertoire that challenges conventional boundaries and broadens the scope of chamber music. The ensemble’s members—distinguished university professors and emerging artists—combine their academic and performance expertise to promote creative collaboration and mentorship between students and professionals. Members include Dr. Amanda Morrison (clarinet, Slippery Rock University), Dr. Jonathan Helmick (euphonium, University of Texas Rio Grande Valley), Dr. Travis Scott (euphonium, Lone Star College), Dr. Zach Collins (tuba, Indiana University of Pennsylvania), Brett Carrier (tuba) and Sophia Elliott (percussion, Slippery Rock University alumni and student). Through commissioning and performing, Sonido de Vuelo champions the spirit of discovery, bringing to life bold new sounds that celebrate the diversity and depth of contemporary chamber music.

Presenter Biographies



Valerie Nuzzolo

A dynamic and versatile clarinetist, Valerie Nuzzolo has performed throughout the United States and abroad. Based in New York, she has played at prestigious venues such as Carnegie Hall, and has performed with the Long Island Festival Orchestra, Cayuga Chamber Orchestra, Ithaca New Music Collective, and Kingsport Symphony Orchestra. As a co-founder of the Ember Winds Project, she along with Heather O'Gara presents new chamber works by different composers including Emmanuel Berrido and Eric Stewart. She also performs regularly as a guest artist with Long Island's American Chamber Ensemble. Also an accomplished teacher, Valerie Nuzzolo maintains a consistent studio of varying levels that range from beginner through college. Valerie Nuzzolo earned a DMA in clarinet performance from Michigan State University under the instruction of Guy Yehuda. Other primary teachers are Richard Faria, Peter Cain, and Mindy Dragovich, with additional influence from Anthony McGill, Eric Mandat, Stephanie Zelnick, Michael Galvan, and Mingzhe Wang. She is currently on faculty at Five Towns College in Dix Hills, New York, and is a D'Addario Woodwinds Educator Artist.

Risa Okina

Risa Okina is a theorist and collaborative pianist who has performed throughout the United States and Japan. Before moving to upstate New York, she was a much-sought-after collaborative pianist in the Philadelphia Area and regularly performed with students and local musicians. She has also collaborated with many local opera and theater groups, including the Philadelphia-based opera company, ENAensemble. She was a member of the Toradze Piano Studio, where she studied with the world-renowned pianist Alexander Toradze. She performed regularly at the Toradze Studio Recital series during her master's program.

Risa received her Ph.D. in Music Theory from Temple University, where she has taught both written and aural music theory. Her research interests include Sonata Theory, Musical Semiotics, Musical Narrative, Psychoanalysis, Schenkerian Analysis, and Hermeneutic Analysis of the music of Johannes Brahms and other 19th-century composers. Her work has been presented in both national and international conferences, including the International Brahms Conference in Irvine, CA (2019), Music Theory Midwest Annual Conference and the Society for Music Theory Annual Meeting (2020), The 29th European Association for Music in Schools (EAS) Conference, Belgrade, Serbia (2023), and the 15th International Congress on Musical Signification, Barcelona, Spain (2023). She was also invited as a guest scholar for the Performance and Analysis Graduate Seminar at the University of Missouri, Kansas City, where she performed Brahms's Violin Sonata in D minor, Op. 108 and discussed how our analysis and hauntological reading of the piece could shape our interpretations and performance. This year is her second year at the CMS northeast chapter conference to perform at the composer's concert.

She is currently an Assistant Professor of Music Theory and Collaborative Piano at Crane School of Music, SUNY Potsdam. She holds a MM in music theory from Temple University, a MM in piano performance at Indiana University South Bend, and a baccalaureate degree from the Toho Gakuen School of Music in Japan. She has served as an Adjunct Assistant Professor of Music Theory at Temple University, a collaborative pianist for the Villanova Singers and the Main Line Singers, as well as Rowan University, and West Chester University, and an organist for Trinity Reformed UCC in Collegeville, PA, and Emanuel UCC in Philadelphia, PA.

Presenter Biographies



Mark Olivieri

Mark Olivieri is a composer whose music has garnered international acclaim, with performances at prestigious venues including Carnegie Hall, The Kennedy Center, The Sibelius Academy, The Royal Academy of Music in Stockholm, Glinka Concert Hall in St. Petersburg, and Harpa Concert Hall in Reykjavik. His compositional voice, shaped by his background as an improvisatory musician and jazz arranger, seamlessly blends diverse influences ranging from Thelonious Monk to Black Sabbath. The New York Times has praised his work as "Glittering!" and "Pop-infused." Olivieri's recent premieres showcase his versatility and continued evolution across multiple genres. His song cycle *Insincere Uncertainties*, commissioned by baritone Carl DuPont, and *Fissures* for Seraph Brass demonstrate his mastery of vocal and brass writing, while his flute octet *Wing, Wings, Larks & Sparrows* debuted at the 2024 National Flute Convention in San Antonio, Texas. His latest works, "Launch," written for clarinetist Diego Vásquez, premiered at the 2025 Vision of Sound New Music and Dance Festival and "Copy Cat" which premiered at the 2025 International Clarinet Festival will be featured on Vásquez's upcoming fall 2025 recording project of commissioned clarinet works. Olivieri's violin and piano composition *Akshara*, created in collaboration with distinguished international violin soloist, and conductor, Anyango Yarbo-Davenport, premiered at Teatro Mayor in Bogotá, Colombia in August 2025.

Timothy Olsen

Tim Olsen is active as composer, performer, and educator. He holds degrees from Washington University in St. Louis, the University of Minnesota, and the Yale School of Music. Olsen was a Fulbright Scholar at the Royal Danish Conservatory of Music. Olsen joined the faculty of Union College in Schenectady, NY in 1994, and is currently Professor of Music. He teaches courses in music theory and music of the African diaspora; he also directs the Union College Jazz Ensemble. Olsen's jazz compositions are featured on two CD releases: *Tim Olsen Band, Creature of Habit*, (Planet Arts, 2014) and *Tim Olsen Big Band, Obsidian (Jazz/Latino)*, (2024).

Caroline Pearsall

Working mainly in tango, popular and contemporary music, Caroline has toured throughout Europe, in Australia, Argentina, North Africa and the Middle East. She has played on Radio France, Classic FM, BBC TV, ITV, Channel 4, and in many festivals such as the Nice Jazz Festival, Oslo World Music Festival, Buenos Aires Tango Festival, City of London Festival. In 2011 she finished an MMus from Royal Holloway University of London in ethnomusicology. She won a Winston Churchill Fellowship in 2014 to go to Buenos Aires for two months to work on a book about the history of tango violin. She has performed with many incredible tango musicians such as Juan Jose Mosalini, Victor Hugo Villena, Daniel Melingo, La Chicana, Silbando, Orquesta Imperial and Les Fleurs Noires. She also played Argentine Folklore with La Tipica Folklorica in Paris. She graduated with two more Masters degrees, one in Education & Technology from UCL (UK) in 2022 and another in Media & Communications from Malmö University in Sweden. In 2023 she was granted a Fulbright Scholarship to do an EdD at Teachers College, Columbia University, in New York, exploring transmedia storytelling and tango music pedagogy. Her group the London Tango Orchestra released their first album *Primeros Pasos* in 2015 and their second *Abrazo Abierto* in 2021. They are currently preparing for their third album in the summer of 2025. In 2022 Caroline founded the Creative Caminito Community Interest Company which creates tango music performances and educational programs in the UK.

Presenter Biographies



Aileen Razey

Clarinetist and educator, Aileen Razey, bridges various musical and artistic genres and atmospheres. Her artistry is deeply intertwined with her commitment to education, aiming to help audiences and students better connect with themselves and the world around them through music. Dr. Razey is Assistant Professor at St. Olaf College, a D'Addario Woodwind Clinician, clarinetist with The International Collective, and President of the College Music Society Northeast Chapter. She has performed with orchestras and chamber ensembles in the U.S. and Europe, and she can be heard as principal and e-flat clarinetists on recordings with the North Texas Wind Symphony. Razey holds degrees from University of North Texas (DMA Performance), University of Denver (MM Performance), and Ithaca College (BM Music Education).

Allie Reznik

Alexandra Reznik, PhD is an Assistant Professor of Humanities and Honors Program Director at Chatham University in Pittsburgh, PA, U.S.A. They are a Board Member and Treasurer of the International Word and Music Association. Their work has been published in the Routledge Companion to Music and Modern Literature (2022), Tulsa Studies in Women's Literature (Fall 2021), Palgrave Studies in Music and Literature- Series on Popular Music (2021), and The Western Journal of Black Studies (2020). Her current projects include book chapters for The Music Novel as World Literature and Activist Rhetoric and Narratives of Resistance, both forthcoming from Bloomsbury.

Nanette Kaplan Solomon

Nanette Kaplan Solomon, pianist and Professor of Music Emerita from Slippery Rock University, performs frequently as soloist and chamber musician. She has performed at numerous national and international conferences on five continents. Dr. Solomon's involvement with the works of women composers has led to invitations to perform lecture recitals at festivals and conferences throughout the United States. She has been a soloist with orchestras in Connecticut, New Jersey, Massachusetts, as well as featured artist with the Butler (PA), Youngstown and Pittsburgh Symphony Orchestras. Dr. Solomon has also performed at the Phillips Collection and the French Embassy in Washington, D.C., Wigmore Hall in London, the Lincoln Center Library in New York City, and the Mozarteum in Salzburg, Austria. Her four compact discs- piano music of Nikolai Lopatnikoff (Laurel), Character Sketches and Sunbursts (Leonarda) and Badinage: Piano Music of Mana-Zucca (Albany) have received critical acclaim. Dr. Solomon received her early training as a scholarship student at the Juilliard School. She received a B.A. degree magna cum laude from Yale College, where she was elected to Phi Beta Kappa, an M.M. from the Yale School of Music and a D.M.A. from Boston University.

Presenter Biographies



Young-Ah Tak

Pianist YOUNG-AH TAK enjoys a remarkable international career with performances throughout the United States, Canada, Austria, Germany, Italy, Korea, and Japan. Her performances have been broadcast on WQXR (NYC), WRTI (Philadelphia), WBJC (Baltimore), WCLV (Cleveland), CKWR (Ontario, Canada), and Korea's KBS.

Tak made her New York debut at Lincoln Center's Alice Tully Hall with the Juilliard Orchestra. Subsequently, she has since appeared with numerous orchestras including the Roanoke, Lansing, North Arkansas, Southeastern Pennsylvania, Lakeland, Orchestra of Northern NY, Venice, Filharmonia Pomorska (Poland), and Korean Symphony Orchestras. Other notable performances have been presented at the Kennedy Center for the Performing Arts, Carnegie Hall's Weill Hall, Kimmel Center in Philadelphia, Jordan Hall in Boston, Ravinia Festival, and Seoul Arts Center. Young-Ah Tak has been awarded top prizes in numerous international competitions including: the San Antonio, the Hilton Head, Korea's Isang Yun and Germany's Ettlingen. Active as a chamber musician, she is a member of the Marinus Ensemble, and has collaborated with the late violinist Robert Mann, cellist Paul Katz, Bonnie Hampton, the Ma'alot Quintet, and members of The Florestan Trio.

Tak earned her BM from The Juilliard School; her MM from the New England Conservatory; and DMA from The Peabody Institute under the tutelage of the legendary pianist Leon Fleisher. She currently serves as an Associate Professor of Piano at the Crane School of Music of SUNY Potsdam. Young-Ah Tak's recordings are available from Steinway & Sons, Albany Records, and on MSR Classics. Tak is a Steinway Artist.

Presenter Biographies



Gregory Williams

Violist Gregory K. Williams is a multifaceted musician. He is a member of the Golden Williams Duo, and has performed with the Seven Hills Chamber Music Festival, Springfield Symphony Chamber Players, and the Red Door Chamber Players. He has given solo recitals in the Netherlands, Germany, Poland, the Czech Republic, and throughout the United States. He has also appeared with Joe Hisaishi, The Who, Peter Cetera, and Iggy Pop. His debut solo album, *Shadows: the Unaccompanied Viola Sonatas of Günter Raphael*, was released in 2024 by Affetto Records. He is the Assistant Principal Violist of the Hudson Valley Symphony Orchestra. He has performed with the American Symphony Orchestra, American Ballet Theatre, Albany Symphony, New Haven Symphony, Vermont Symphony, Binghamton Philharmonic, and the Aspen Music Festival. He has performed on Broadway for *Sweeney Todd* and *Phantom of the Opera*.

Dr. Williams served as a visiting viola faculty member at the Eastman School of Music for the 2022-23 school year, and at the University of Tennessee Knoxville in Fall 2023. He currently teaches viola and chamber music at the Aaron Copland School of Music at Queens College, CUNY, and is the Strings Orchestra Coordinator and on the violin and viola faculty at Sacred Heart University.

Greg Williams received his Doctorate of Musical Arts in Viola Performance at the CUNY Graduate Center. Previously, he studied at Boston University, where he received his Bachelor's degree in Viola Performance, and at the Eastman School of Music, receiving his Master's degree in Viola Performance and Literature.

Russell Wimbish

Russell Wimbish is a bassist, composer and researcher committed to writing and performing music that explores new pathways to creative spontaneous expression. Writing primarily for chamber ensembles, jazz ensemble, and solo instruments, his music has been performed across the United States and Europe. He is interested in expanding repertoire for the double bass as well as exploring new applications for novel notational methods and improvised performance. His compositions often dovetail directly with his research interests in composition, improvisation, musical communication, and distributive musical creativity. As a performer, Russell is equally at home in diverse settings ranging from traditional and modern jazz, contemporary classical, popular music, and free improvisation. His playing has been featured internationally in festivals such as the Athens Pop Festival, Concurrent, Denton Arts and Jazz Festival, Dialogues Festival, Edinburgh Fringe, Jazz Improv Live! Convention and Festival, Indietracks U.K., Make Music New York's Lincoln Center Stage, New York Downtown Jazz Festival, North Texas Jazz Festival, Popfest! New England, New York City's RTCA Summer Concert Series, and Sound/Thought. Russell currently lives in Brooklyn, NY, where he enjoys a busy schedule teaching, performing, and composing. He received his PhD in Creative Music Practice from the University of Edinburgh and is currently adjunct professor of Historical and Cultural Studies in Music at The College of New Jersey.

Presenter Biographies



JiHyun Woo

Dr. Ji Hyun Woo serves as a Senior Lecturer of Music Theory and Organ at the State University of New York at Fredonia. A specialist in Dalcroze-based pedagogy and organ performance, she has presented research and workshops on integrating movement into music learning at national and international conferences. Her teaching and scholarship focus on bridging aural skills, theory, and embodiment through rhythmic and kinesthetic training. Dr. Woo has developed an upper-level elective course, Rhythm, Pitch, Gesture, that applies Dalcroze principles to analytical and performance contexts, fostering creative and experiential learning in collegiate musicians. Her research interests include embodied cognition, Eurythmics, and performance pedagogy.

Yifei Xu

Michael Yifei Xu is a composer whose music integrates classical, jazz, electronic, and film idioms, merging acoustic expression with technological innovation. Currently pursuing a Doctor of Musical Arts in Composition at Boston University under Professor Joshua Fineberg, Xu explores intersections between sound, perception, and artificial intelligence. He also holds a Master of Music in Composition from the Boston Conservatory at Berklee, where he studied with Eun Young Lee and Marti Epstein, and a Bachelor of Music in Composition and Theory from New York University, where he worked with Herschel Garfein. Xu's compositions have been recognized nationally and internationally, earning distinctions such as the Wainwright Award from Boston University, the Grand Prize at the USA Music Composition International Competition (IYMC), and finalist honors in The American Prize and the ASCAP Foundation Morton Gould Young Composer Awards. His creative practice extends to collaborations with technology and media companies, including Tencent AI Lab on a virtual singer project, Ugly Animation on commercial soundtracks, and Shanghai Henian on original Vocaloid songs. Xu has also contributed music to film and documentary projects with composer Liu Ye. In addition to his creative work, Xu serves as an Electronic Music Studio Consultant at Boston University, supporting research and teaching in composition and technology. Drawing from his multidisciplinary background in computer science, sound design, and AI, he seeks to expand the expressive possibilities of contemporary music through innovation and cross-genre exploration.

Presenter Biographies



Eun Yun

Dr. Eunhae Grace Yun is a dedicated piano pedagogue and music educator whose work bridges performance, research, and teaching across all levels of learning. She holds both a Bachelor's and Master's degree in Piano and Piano Pedagogy from Temple University, and an Ed.M. and Ed.D. in Piano Pedagogy in College Teaching from Teachers College, Columbia University.

Dr. Yun has served as an assistant adjunct professor at Temple University, teaching studio lessons and group piano classes to students of diverse musical backgrounds. She values lifelong learning and believes piano study can be a meaningful pursuit at every stage of life, fostering creativity, discipline, and self-discovery.

An active adjudicator, Dr. Yun regularly serves at piano competitions and festivals throughout Pennsylvania, New Jersey, and Delaware. As a researcher and presenter, she has presented her work at major national conferences including the Music Teachers National Association (MTNA), the National Conference on Keyboard Pedagogy (NCKP), and GP3: Group Piano and Piano Pedagogy Forum.

Her research focuses on group piano pedagogy in higher education, instructional approaches for informal music learners, and the interrelationship between experience, self-regulation, and metacognitive development in musical learning. Through her teaching and scholarship, Dr. Yun advocates for inclusive, reflective, and research-informed pedagogies that promote meaningful engagement and lifelong musicianship in the twenty-first century.

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