

THE NORTHEAST CHAPTER OF



THE COLLEGE
MUSIC SOCIETY



**Southern
Connecticut
State University**

44th REGIONAL CONFERENCE

MARCH 11 – 12, 2023

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FROM THE PRESIDENT OF THE CMS NE REGIONAL CHAPTER



Welcome to the 2023 Conference of the Northeast Chapter of the College Music Society!

We are so happy to welcome you to our second in-person event since the pandemic. It's wonderful to be together again, sharing scholarship, music, and fellowship. We have a rich and varied program for you, and I encourage you to take advantage of all the conference offers. In addition to the joint sessions, there are two featured events. Dr. Ian Quinn from Yale University joins us Saturday morning to inspire us with the story of how he has been leading change in the music theory curriculum, and Dr. Beverly Vaughn from Stockton University closes out the conference on Sunday morning with an engaging and interactive program that promises to send you home refreshed and renewed for the second half of the semester! There will be ample time for camaraderie, connections, and collaboration during the lunch break and at the post-concert reception on Saturday afternoon. Even if you did not elect to purchase the conference lunch on Saturday, you are strongly encouraged to bring your own lunch back to the conference venue and join us for our annual business meeting, which will take place from approximately 1 - 2 pm.

Our student representative, Adam Rizzo, has arranged for a special student social event on Saturday night. Please connect with him after the concert on Saturday for details or email him at adam.rizzo@uconn.edu.

We are very grateful to Southern Connecticut State University for allowing us to hold our conference here. In particular, our thanks goes out to Dr. Joshua Groffman, the chairperson of the music department and our conference host, who has spent countless hours organizing and arranging this weekend for us. Special thanks also to our program chair Nathan Cornelius, composition chair Ke-Chia Chen, performance chair Aileen Razey, secretary Sabrina Clarke, and all the other committee and board members who worked so hard to make this conference a success! They are an amazing team of people and I am honored to work with them. If you would like to join our team, please consider getting involved by running for one of our board positions! We will be soliciting nominations for our upcoming vacancies over the summer.

I hope you enjoy the conference and your time in New Haven!

Alisha Nypaver,
President of the Northeast Chapter of the College Music Society

FROM THE CONFERENCE HOST



On behalf of the Music Department of Southern Connecticut State University, welcome to New Haven! We are excited to be hosting the 2023 College Music Society-Northeast conference this year and grateful for the opportunity to contribute to an organization that does so much necessary and valuable work in service of contemporary musical education.

Conferences like this are a bit of a paradox: sited in a world-class town full of cultural attractions and, hopefully, offering a full slate of conference proceedings too tempting to leave time to explore any of them! For what it's worth, you're in the right place. Located on the historic territory of the Quinnipiac people, New Haven has been the scene of watershed moments in New England and US history for centuries. It is not without its struggles—many of them the same issues of inequity facing U.S. society writ large—but in the richness and diversity of its neighborhoods, schools and universities, community organizations, religious institutions, culinary traditions, celebrations, festivals, and, of course, its musical offerings, New Haven is as fine a city as you will find in our chapter's region. I hope you have a little time, somewhere amongst that full slate, to experience some of what New Haven has to offer.

SCSU is very much of a piece with the city in which it's located. Our 8,900 students hail overwhelmingly from Connecticut, with most commuting to campus to attend classes. 53% of our undergraduates are Pell Grant-eligible; more than 50% identify as an ethnic minority; 39% are the first in their families to attend college. Known particularly for its education and health services programs, Southern graduates students who go on to have a profound impact on many facets of the state's life. For our part, the Music Department is, as one of our faculty members likes to say, "small but mighty," with 6 full-time and 20 part-time faculty, 50-60 majors, and 30-40 minors across two degrees and two minor programs. Our students come to us with wide-ranging interests in performing, teaching, technology, and conducting. Thanks to ongoing support from the Stutzman Family Foundation, we are able to provide free private lessons to our majors and minors, as well as \$50,000 year in tuition scholarships. This past fall, our department enrolled the inaugural cohort in Connecticut's first—and only!—program in Music Therapy. CMS-NE 2023 thus finds the Music Department at an exciting moment in our development.

We are grateful to Dr. Bruce Kalk, Dean of the College of Arts and Sciences, and Dr. Craig Hlavac, Associate Dean for Liberal Arts, for their support in bringing this conference to Southern. And thank you for attending this year's conference and visiting with us. Enjoy the sessions and your time in the Elm City!

Joshua Groffman
Conference Host
Associate Professor and Chair
Department of Music
Southern Connecticut State University

CONFERENCE INFORMATION

Conference Hotel: Courtyard Marriot New Haven at Yale
30 Whalley Ave
New Haven, CT 06511

Driving Directions [To Earl Hall](#)

Parking on Campus: Free parking is available in Lots 5 and 12 (see campus map).

Internet Access: A guest account for use on campus has been created for you based on the name, email address, and phone number provided upon registration. **Please check your email for log-in details and instructions.**

RESTAURANTS

A Short Drive from the Hotel

Bella's Café (breakfast/brunch only)
896 Whalley Ave, New Haven, 06515

Cilantro Fresh Mexican Grill
1158 Whalley Ave, New Haven, 06515

Delaney's Restaurant & Tap Room
883 Whalley Ave, New Haven, 06515

Fin & Scale (sushi)
920 Whalley Ave, New Haven, 06515

Pistachio Café
911 Whalley Ave, New Haven, 06515

RAWA Mediterranean Fusion
838 Whalley Ave, New Haven, 06515

Around Conference Hotel

Claire's Corner Copia
1000 Chapel St, New Haven, 06510

Frank Pepe Pizzeria
157 Wooster St, New Haven, 06511

Harvest Wine Bar & Restaurant
1104 Chapel St, New Haven, 06510

Haven Hot Chicken
21 Whitney Ave, New Haven, 06510

Modern Apizza
874 State St, New Haven, 06511

Olmo Bagels
93 Whitney Ave, New Haven, 06510

CAMPUS MAP

Southern Connecticut State University

East Campus

- 1 Facilities Operations (FO)
- 2 Nursing Classroom Building (NU)
- 3 Davis Hall (DA)
- 4 Ritch Street Garage (RSG) (Faculty, staff, Commuter Students, Graduate Students, Visitors)
- 5 Peiz Gymnasium (PE)
- 6 College of Health and Human Services Building (CHHS)
- 7 Academic Science and Laboratory Building (ASL)
- 8 Jennings Hall (JE)
- 9 Merrill Hall (MC)
- 10 Classroom Building B (TERR)
- 11 School of Business (SB)
- 12 Engleman Hall (EH)
- 13 Builey Library (BL)
- 14 Lyman Center (LY)
- 15 Earl Hall (EA)
- 16 Adams Student Center (ASC)

West Campus

- 17 Connecticut Hall (CO) - Food Service
- 18 Schwartz Hall (SZ)
- 19 Residence Hall and Housing Office
- 20 Ethnic Heritage Center (ET)
- 21 Alumni House (AH)
- 22 Lang House (LA) - Department of Social Work
- 23 Orlando House (OR)
- 24 Department of Public Health
- 25 Brownell Hall (BR) - Residence Hall
- 26 Wilkinson Hall (WI) - Residence Hall
- 27 Chase Hall (CH) - Residence Hall
- 28 West Campus Garage (WC-G) (Commuter, Residence Hall, and Graduate Students)
- 29 Midgerson Hall (MH) - Residence Hall
- 30 Neff Hall (NE) - Residence Hall
- 31 West Campus Residence Complex (WC)
- 32 University Police and Grand Theft Student Center (GT)
- 33 Office Building 1 (OB1)
- 34 New School of Business (SB)

North Campus

- 34 Energy Center (EC)
- 35 Moore Field House (MFH)
- 36 Winthrop Building (WT)
- 37 Jess Dow Field (JDF)
- 38 North Campus Residence Complex (NC)
- 39 Winthrop Avenue Garage (WAG) (Faculty, Staff, Residence Hall and Commuter Students, Graduate Students, Visitors)

South Campus

- 40 South Campus Gymnasium (SCG)
- 41 South Campus Student Center (SCSC)
- 42 South Campus Residence Complex (SCRC)
- 43 South Campus Garage (SCG)
- 44 South Campus Student Center (SCSC)
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- 98 South Campus Student Center (SCSC)
- 99 South Campus Residence Complex (SCRC)
- 100 South Campus Garage (SCG)

Parking Information:
 Can regularly parked on campus must display a current (CSU) book. The University Police Department will be patrolling the campus. Specific parking rules are contained in the Campus Parking and Traffic Regulations.

- P-1 Facility and Staff Parking
- P-2 Commuter Student Parking
- P-3 Residence Hall Student Parking
- P-4 Graduate Student Parking
- P-5 Graduate Student Parking after 4:30 p.m.
- Shuttle Bus Stop
- Municipal Bus Stop
- Emergency Phone

REV 9-16-22

Conference Buildings: Earl Hall, Engleman Hall
Sessions held in Earl Hall 114 and 118, and Engleman Hall C112

THE COLLEGE MUSIC SOCIETY NORTHEAST CHAPTER BOARD

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BOARD VACANCIES

Get involved with The College Music Society Northeast Chapter! CMS Northeast has upcoming vacancies for the following Board positions:

- President
- Performance
- Secretary
- Music Education
- Music Business/Industry

Elections are held in November. Terms run from March 2024–March 2026. If you are interested, please contact Vice President Ana Popa at apopa@stonehill.edu.

SCHEDULE AT A GLANCE

Saturday

8:30	Registration (Earl Hall, Lobby)
9:00	Opening Remarks (Earl 114)
9:30	Paper, 50 minutes (Earl 114)
10:00	
10:30	Paper (Earl 114)
11:00	Paper (Earl 114)
11:30	Keynote (Engleman C112)
12:30	Lunch / Business Meeting (Engleman B121)
2:00	Workshop, 50 minutes (Earl 114)
	Sound check, 2 hrs. (Engleman C112)
2:30	
3:00	Paper (Earl 114)
3:30	Paper (Earl 114)
4:15	Composers Concert (Engleman C112)
5:30	Reception (Engleman lobby)
6:30	Dinner on Your Own

Concurrent Sessions

Performance (Earl 118)
Performance (Earl 118)
Performance (Earl 118)
Performance (Earl 118)
Paper (Earl 118)
Lecture-recital (Earl 118)
Paper (Earl 118)
Paper (Earl 118)

Sunday

9:00	Registration (Earl Hall, Lobby)
9:30	Paper (Earl 114)
10:00	Paper (Earl 114)
10:30	Paper (Earl 114)
11:00	Paper (Earl 114)
11:30	Featured Presentation (Engleman C112)

Concurrent Sessions

Lecture-recital (Earl 118)
Lecture-recital (Earl 118)
Lecture-recital (Earl 118)
Paper (Earl 118)

SATURDAY MORNING

8:30 Registration / Coffee

9:00 Opening Remarks

Concurrent Session 1 – Earl Hall Room 114

Chair: Marcia Bornhurst Parkes

9:30 Paper: A Concrete Strategy for Epistemic Change: The Rubric
Sister Kathleen C. Doult and Alisha Nypaver

Chair: Walter Stutzman

10:30 Paper: Process-Oriented Guided Inquiry Learning (POGIL): A Flexible and Inclusive Method for Music Instruction
Joshua Groffman and Sidney Marquez Boquiren

11:00 Paper: Enrollment Growth Amid a Shrinking Student Population
Gerald Klickstein

Concurrent Session 1 – Earl Hall Room 118

Chair: Aileen Razey

9:30 Stand-alone performance: 21st Century American Guitar Solos
Tom Torrisi

10:00 Stand-alone performance: Celebrating Identity: Wu “Three Adaptations” and Becenti “Fantasy”
Naomi Niskala and An-Lin Bardin

Chair: Sabrina Clarke

10:30 Stand-alone performance: The Baker Sonata: A Masterwork from a Legendary American Piano Professor
Kristín Jónína Taylor

11:00 Stand-alone performance: Soundscapes of Slovenia: Music for Flute and Piano of Modern Slovenian Composers
Lisa Van Winkle and Justin Badgerow

SATURDAY LATE MORNING

Keynote Session - Engleman C112

- 11:30 Keynote: Repertories, Facts, and Skills: Rethinking Curricula
from Theory Fundamentals to the Music Major
Ian Quinn, Yale University



SATURDAY AFTERNOON

- 12:30 Lunch/Business Meeting - Engleman B121

Concurrent Session 2 – Earl Hall Room 114

Chair: James Heazlewood-Dale

- 2:00 Workshop: The Multimedia Composer: Realizing Scores with a Virtual Ensemble
Gregg Rossetti

Chair: Justin Badgerow

- 3:00 Paper: Where Jazz Didn't Go: Stan Kenton's Neophonic Concerts
Aaron Keebaugh
- 3:30 Paper: Iterative Composition Through Improvisation in the Early Music of Pink Floyd
Phil Salathé

Concurrent Session 2 – Earl Hall Room 118

Chair: Naomi Niskala

- 2:00 Paper: "Into Everlasting Fire": The Critical Fundamentalism of Immolation
Gary Sampsell
- 2:30 Lecture-recital: From My Ladies to Missing Girls: Works for Solo Cello by
Flutronix that Explore the Female Condition
Emma Schmiedecke

Chair: Néviton Barros

3:00 Paper: Integrating the Double Bass into Bossa Nova and Brazilian Music History
Kris Monson

3:30 Paper: Latine Pop in America: The Negotiation for Representation from Selena to Shakira and Beyond
Kaitlyn Canneto

Concert and Reception – Engleman C112

4:15 Composers Concert

5:30 Reception

6:30 Dinner on Your Own

SUNDAY MORNING

9:00 Registration (Earl Hall Lobby)

Concurrent Session 1 – Earl Hall Room 114

Chair: Sidney Boquiren

9:30 Paper: Considering Diversity in Higher Education: Stories from Faculty in Music Education
Claudia Calì, Kim McCord, and Jason Thompson

Chair: Adam Rizzo

10:00 Paper: Arie di Mezzo Carattere: Reinventing the Eighteenth-Century Italian Aria in Final Fantasy VI (1994)
Madison Drace

Chair: Gregg Rossetti

10:30 Paper: Mario's Rag-infused Score: Scott Joplin in the "Overworld" of Super Mario Bros.
James Heazlewood-Dale

11:00 Paper: Avec le rythme et la musicalité: Pedagogical Approaches to the Snare Drum Through Embodied Cognition
Micheal Barnes

Concurrent Session 1 – Earl Hall Room 118

Chair: Kimberly Soby

9:30 Lecture-recital: The Art of Listening – a Conversational Approach to Lecture Recitals
Javor Bracic

Chair: Aaron Keebaugh

10:00 Lecture-recital: A Musico-Sociological Study of Paul Dukas's French-Jewish Identity Manifested in “Variations, Interlude, et Finale Sur un Thème de Rameau”
Seulki Susie Yoo

10:30 Lecture-recital: The Unforgotten Tunes of African American Composer: William Grant Still
Nanyi Qiang

Chair: Marcia Bornhurst Parkes

11:00 Paper: Building the Next Gen on the Podium: Developing Leadership Awareness and Professional Identity in Ensemble Conductors
Anne Tortora

SUNDAY LATE MORNING

Featured Presentation – Engleman C112

11:30 Featured Presentation: “Joy Bells Ringing in my Soul”: How a Song My Father Taught Us Influenced My Music Teaching in Higher Education
Beverly Vaughn



ABSTRACTS AND PERFORMANCE DETAILS

Saturday Morning: Concurrent Session 1 – Earl Hall Room 114

9:30 Paper: A Concrete Strategy for Epistemic Change: The Rubric

Sister Kathleen C. Doutt and Alisha Nypaver

The College Music Society has charged higher education music faculty to redesign programs which represent equitably the ever-expanding palette of musical styles. The challenge demands constructive thought and serious investment of time. Simply adding innovative courses, repertoire, and performance groups to existing curricula falls short of effecting the needed transformation. A concrete strategy of critical thinking, collaboration, and action is urgently needed. Change must begin at the grass roots by broadening and extending individual faculty members' musical development. The presenters, who have successfully used a rubric to promote critical thinking, will introduce participants to this proven educational instrument as a viable concrete tool.

Attendees will be invited to collaborate by using the rubric, included as a supporting document, to think critically, explore less familiar musical styles, and evaluate progress toward epistemic change. Specific activities (descriptors) will guide individuals' assessment of their progress from "Following Eurocentric Practices" to "Leading Epistemic Change" (extent of engagement). Asking hard questions and grappling with traditional assumptions will be essential. For example, CAN a panorama of musical styles be incorporated into curricula without watering down content? WILL mainstreaming popular, traditional, and experimental music compromise a well-established music core? Participants will be encouraged to suggest ideas which can implement change by an individual or an entire university program. The presenters, who have witnessed faculty growth in positive, integrative thought through using a rubric, hope to provide an effective starting point for rethinking collegiate programs.

10:30 Paper: Process-Oriented Guided Inquiry Learning (POGIL): A Flexible and Inclusive Method for Music Instruction

Joshua Groffman and Sidney Marquez Boquiren

This presentation provides an introduction to Process-Oriented Guided Inquiry Learning (POGIL). Widespread in STEM disciplines, POGIL is both a method for creating authentic,

student-centered classroom materials and a vibrant community of teachers working at every level of education (see <https://pogil.org/>). Highly flexible in content and format, POGIL's basic structure involves students working collaboratively in small teams to investigate a "model," from which they uncover and build new knowledge about course concepts. Each student assumes a designated role within the scaffolded investigation, building skills in collaboration, communication, creative and critical thinking, and leadership while taking agency over their own learning.

We illustrate the key features of a POGIL activity, using as examples course materials we have developed for our teaching in music theory. We discuss what we see as some of the broader implications and possibilities of POGIL. Of particular interest is its capacity to serve as a tool for equity and inclusion in the classroom and its potential for modeling interdisciplinary inquiry for undergraduate students; other instructors will find that POGIL allows them flexibility to explore their own pedagogical priorities, as well. By presenting examples of POGIL in the music classroom, we hope to encourage others in the adoption of this practice and to invite those interested to join us in collaborations on the creation and classroom-testing of course materials.

11:00 Paper: Enrollment Growth Amid a Shrinking Student Population

Gerald Klickstein

From 2026 to 2031, the college-age population in the U.S. will drop approximately 15% owing to the reduced birth rate during the Great Recession. Combine that phenomenon with competition from online learning, and numerous brick-and-mortar colleges are expected to merge or close due to insufficient enrollment. Actually, U.S. undergraduate enrollment peaked in 2010 and has declined sharply since the onset of the COVID-19 pandemic. For many music schools, future enrollment could prove especially problematic not only on account of demographic, post-COVID, and online learning factors but also due to material changes in the economic value of music performance degrees.

This paper, to be published in the Spring 2023 issue of *College Music Symposium*, cites data portending acute enrollment challenges for music schools and indicating that current applied music graduates are significantly disadvantaged compared to their 20th-century predecessors when vying for music and non-music jobs. It then delineates evidence-supported recommendations for music schools to boost undergraduate enrollment, modernize the competencies that applied students acquire, and elevate the ability of graduates to win gainful employment in diverse fields.

The presenter will describe specific strategies for schools to track and improve outcomes, update curricula to enhance student job readiness, expand programs to grow undergraduate enrollment and add value for students, recruit applied students more efficiently, achieve high rates of freshmen retention, and enhance the hiring and training of applied faculty so that they buoy enrollment growth and program value.

Saturday Morning: Concurrent Session 1 – Earl Hall Room 118

9:30 Stand-alone performance: 21st Century American Guitar Solos

Tom Torrisi

This program features three recent solo guitar works dedicated to and composed by guitarist Tom Torrisi. It begins with some night music, *Chants de la nuit* (2018), composed by Timothy Lee Miller. The first movement is a delicate and lyrical lullaby in the form of a berceuse supported by gentle arpeggiations on the lower strings of the guitar. The second movement *Pensées solennelles* (Solemn Thoughts) projects a pensive mood with its sparse texture and subtle shaping. The movement is very brief and begins and ends as if heard a single moment of fleeting solitary introspection. *Fantasy and Reflections on an Air* (2014) by Zack Pentecost begins with a deceptively simple rhythmic theme and then embarks on a winding journey filled with surprising twists and turns. Lively, quasi-improvisatory contrapuntal textures alternate with gentle song-like passages until the explosive and virtuosic finale. Torrisi's *Three Winter Scenes* depicts contrasting experiences of the winter season: *Glittering Pines*, a quiet walk through freshly fallen snow in dense pine woods as slivers of sunshine weave through green needles; *Embers*, a moment of lonely introspection as the last dying coals burn out in the fireplace; *Festival Lights*, an imaginary winter festival of singing, dancing, feasting and sharing of stories and aspirations as one year nears its end and another approaches.

10:00 Stand-alone performance: Celebrating Identity: Wu “Three Adaptations” and Becenti “Fantasy”

Naomi Niskala and An-Lin Bardin

These two commissioned works are both based on songs from the composers' and performers' heritages, and are from a commissioning project to bring awareness to ALAANA peoples and cultures. Each movement of Wu's *Three Adaptations* is based on a folk song: one from China, one from Taiwan, and one from Japan; drawing on the heritages of the

composer and commissioning performers. Through her writing, Wu emphasizes the uniqueness of each culture, eschewing a pan-Asian feel, while also altering and re-molding each folk song to personify the adaptations and challenges immigrants and those of bi-cultural backgrounds go through on a daily basis. Becenti's Fantasy is based on the Navajo song Shi Naasha, a song "that was composed after the Navajo left Ft. Sumner where they had been imprisoned for numerous years after conflicts with the U.S., Mexico, and various other Native American tribes aligned with the U.S. The Navajo were rounded up in 1864 and forced on a walk from their traditional homelands to an internment camp 300+ miles away. Many Navajo died during that journey, and those who survived were imprisoned until 1868 when a treaty was signed. The Navajo homeland is bordered by four mountains with the southernmost named Tsoodzil (turquoise mountain), or Mt. Taylor, in New Mexico. When the returning Navajo saw Tsoodzil they were overcome with joy and composed Shi Naasha. It talks about going in beauty and freedom." Becenti's haunting work effectively communicates the horrors and losses, but also the triumph of his people.

11:00 Stand-alone performance: Soundscapes of Slovenia: Music for Flute and Piano of
Modern Slovenian Composers
Lisa Van Winkle and Justin Badgerow

Rising from the shadows and adversity of the worldwide pandemic, these compositions reflect the rich heritage of the Slovenian people, their traditions, and scenic landscapes. Rok Golob's Čarobna palica and Črt Sojar Voglar's Vetri v polju were released as part of a compilation by the Society of Slovenian Composers in 2020. These two works reflect the Slovenian world of landscapes and folklore.

Rozman's work Phoenix was written for the young, gifted Slovenian flutist, Eva-Nina Kozmus in 2010. Rozman has been recognized internationally for his film music as well as traditional classical music. Phoenix traces the mythological firebird's lifespan: birth, flight, death, and rebirth. Today's performance features the final movement, Rebirth, a mysterious, pensive and yet joyful conclusion to the work. Rozman reveals that he had a very specific story in mind but instead of giving away his own ideas, he encourages the listener to have their own adventure.

Rituals is a through-composed work that includes 4 major sections was written in 2014 for Pucihar's wife, Ana. The work begins by "imitating an ancient tribe, gathering in the evening around the fire where there is a flute player amongst them, no one speaks, there is just music

from the flute.” From a musical perspective, this challenging work takes the listener on a journey of contrasting moods and emotions and requires a balance of expression and technique from both performers.

Audiences will enjoy the variety and beauty of these contemporary works by living Slovenian composers.

Saturday Late Morning: Keynote Session – Engleman C112

11:30 Keynote: Repertoires, Facts, and Skills: Rethinking Curricula from Theory Fundamentals to the Music Major
Ian Quinn, Yale University

Across the field of university-level music, our students are leading us to ask challenging questions about why our curricula look the way they do, and whether they serve the musical world of today or tomorrow. In this talk I will share two experiences of working through these challenges in my own institutional context, including a restructuring of the course requirements for the undergraduate music major. Sharp focus on granular questions about repertoires, facts, and skills were key to the success of this curricular reform, and also to a subsequent transformation of Yale's theory-fundamentals course into a gateway course that serves students from a wider variety of backgrounds. I will offer some strategies and tactics for successful curricular modernizations that can be applied in many institutional contexts.

Saturday Afternoon: Concurrent Session 2 – Earl Hall Room 114

2:00 Workshop: The Multimedia Composer: Realizing Scores with a Virtual Ensemble
Gregg Rossetti

When creating music for multimedia projects such as video games, films, or sound-art displays, composers often need to be responsible for every step in the music-making process, from writing the music itself, to producing the final copy. This workshop will cover the methods of realizing a composer's score for a virtual ensemble by discussing the necessary tools, software, and resources in order to do so. Notation software—such as Sibelius or Finale—is used to create scores for live musicians; they are not optimized for high-quality, realistic playback, but instead for making beautiful, organized sheet music. However, these applications also communicate with your computer via a language called Musical Instrument

Digital Interface (MIDI). After a composer's score is created in notation software, they can export this data and import it into a Digital Audio Workstation (DAW)—such as Cakewalk, Cubase, or Logic—which serves the opposite function. Instead of worrying about clear notation, the composer must now adjust these MIDI values in order to tell these virtual instruments how to play their music. This workshop will explain the important vocabulary, such as the difference between volume and velocity or synthesizers and samples. Demonstrations will include how to use keyswitches to have control over each instrument's articulations, how to apply randomization for a more humanistic element, and how to mix the audio so each instrument sounds as if it were played in the same room. Knowing this process will allow for more professional sounding renditions of your music, but will also inspire creativity.

3:00 Paper: Where Jazz Didn't Go: Stan Kenton's Neophonic Concerts
Aaron Keebaugh

Stan Kenton was never sure whether he led a dance band, a jazz band, or a semi-symphonic orchestra. The latter, scholars of the bandleader suggest, was his preference, and he spent the greater portion of his career recording works that stretched the very limits of contemporary jazz.

Kenton's effort came to a head in 1964, when he founded the Los Angeles Neophonic Orchestra, a musical experiment aimed at "raising" jazz to the same aesthetic level held by Western art music.

The Neophonic project resulted from a metaphorical monster within mid-twentieth-century musical aesthetics. Though troublesome today, the concept had long defined the artistic trajectories of certain musicians in both the jazz and classical worlds. The goal was to craft a uniquely American music that would carry both styles into the future. But reality unfolded differently, and jazz-classical fusion has since become little more than a footnote in musical history. Kenton's Neophonic Orchestra, as a result, remains little more than a curiosity.

Drawing from archival sources, analysis of the ensemble's discography, and social and cultural histories of jazz, this paper will contextualize Kenton's Neophonic concerts as a crucial point at which the idea of jazz-classical fusion failed to launch.

Saturday Afternoon: Concurrent Session 2 – Earl Hall Room 118

2:00 Paper: "Into Everlasting Fire": The Critical Fundamentalism of Immolation
Gary Sampsell

In 1991, sociologist Deena Weinstein (2000) introduced the term "fundamentalism" to classify an emergent subgenre of heavy metal known as death metal. Harris M. Berger (1999) and Keith Kahn-Harris (2003) are among the few scholars to follow her precedent; still, no one has fully appreciated how the term locates the genre historically and ideologically. I read Weinstein's contemporary description as an allusion to the peculiar relationship between American death metal and the premillennial discourse underlying the moralism of its time. In this essay, I consider various aspects of the album Dawn of Possession (Immolation, 1991) to demonstrate how death metal participates in the discourse of Christian fundamentalism. The discussion centers on the content and form of "Into Everlasting Fire," whose apocalyptic narrative affirms the fundamentalist worldview (i.e., perpetual decline) while denying the Christian promise of utopia. I also address the content of other songs, namely "Dawn of Possession" and "Those Left Behind," to establish the core themes of the album and Immolation's work generally. What emerges is the intersection of criticism and mimesis: in their condemnation of hypocrisy and self-righteousness, Immolation replicate the rhetoric of hell-fire evangelism.

2:30 Lecture-recital: From My Ladies to Missing Girls: Works for Solo Cello by
Flutronix that Explore the Female Condition
Emma Schmiedecke

I would like to present a lecture recital on two works for solo cello by each of the members of the ensemble Flutronix that focus on different aspects of the female experience. The two pieces to be performed are "Dam Mwen Yo" for Solo Cello and Recorded Voices by Nathalie Joachim and "Stolen" for Solo Cello by Allison Loggins-Hull. The works together present a dichotomy of subject matter: "Dam Mwen Yo" (translated from Haitian Creole as "my ladies") is about the sense of sisterhood and camaraderie within communities of women, while "Stolen" is a somber reflection on the risks of being taken from your home and exploited due to gender. These pieces explore polar opposites of the female experience: one work celebrates womanhood, while the other reveals its dangers. What is even more compelling is that these works were written by two African-American female flutists who work together on a regular basis as chamber musicians and present very unique contributions to composing as members of both the female gender and a minority group. This exploration of abstract ideas will be supported by detailed but accessible research on compositions for solo cello by African-American women, a reflection on the role of African American women in 21st century contemporary music, how these pieces contribute to the visibility of this marginalized group in composition, and primary source evidence about the music from the composers that will, collectively, better inform the performance of these two works for future cellists.

3:00 Paper: Integrating the Double Bass into Bossa Nova and Brazilian Music History
Kris Monson

The 4-string bass was a relatively recent addition to the rich history and traditions of Brazilian music. Aside from the symphonic compositions of 20th century Brazilian composers like Heitor Villa-Lobos and Francisco Mignone, the double bass was not widely integrated into a mainstream style of Brazilian music until the Bossa Nova craze of the late 1950's.

Bossa nova music was a unique blend of older Brazilian musical styles, foreign influences, and politics and economics of the time. Rhythmically, bossa nova was largely a simplification of the samba. An essential component of samba is a strong emphasis on beat 2 of the 2/4 feel, provided by the low-pitched surdo drum. Replacing the surdo by the upright bass maintained the underlying rhythmic character from samba, but with a more subtle emphasis on beat 2. To do this, Brazilian bassists varied the articulation of notes, used varied note lengths to emphasize or de-emphasize certain beats in the phrase, prioritized melodicism and voice-leading over “playing the roots”, used chord inversions to emphasize shifts to parallel tonalities, and were purposeful in the directionality of their basslines.

By studying the very specific ways in which Brazilian bossa nova bass players innovated new conceptual approaches on their instrument, we can better understand not only the essential role of the bass in the bossa nova, but also some of the stylistic differences between Brazilian bassists' concept of bossa nova as “subdued samba” compared to the global applications of this new sound.

3:30 Paper: Latine Pop in America: The Negotiation for Representation from Selena to Shakira and Beyond
Kaitlyn Canneto

The turn of the twentieth century saw an influx of Latine artists on the US Billboard charts compared to decades past. Distinctly, this shift began with Selena Quintanilla-Perez, on the verge of international stardom until her sudden death in 1995. While many factors contributed to this trend, the widespread media coverage following the death of Selena was highly significant to the popularization of Latin American popular music. Previous studies of the late Tejano singer by Ramona Liera-Schwichtenberg synthesize the concept of “crossover music,” music of Latine artists who begin their careers with Spanish-language music for target audiences in Latin America, and later aim for US markets, often expanding their

songwriting to English. Liera-Schwichtenberg analyzes the cultural change in Selena’s career, beginning with Tejano music, reflecting her Mexican and Texan identities, while her later work—released posthumously—echoes Anglo popular music. Analyzing the recent Netflix biographical mini-series, *Selena: the Series* (2020), and accounts from her family, I use Selena as a case study for the whitewashing of music for many crossover artists, who cannot successfully “cross-over” to US markets, without compromising their cultural sound and image. Additionally, using media coverage from the wake of her death, I argue that the achievements of her Latine successors, including Shakira, in the US would not have been possible without the amplified voices of the Tejano community in the media. Selena’s legacy in the US as more than a “Tex Mex Madonna” emphasized the identity behind the artist, paving the way for Latine pop artists to cross-over.

Saturday Afternoon: Composers Concert – Engleman C112

Three Winter Scenes		Tom Torrisi
	<i>Tom Torrisi, guitar</i>	
ROW		Anne Neikirk
	<i>Fixed electronics</i>	
Lava		Melissa D’Albora
	<i>Carol Shansky, flute</i>	
Contemplating the Capriciousness of Spring		Patrick D. Finley
	<i>Aileen Razey, clarinet</i> <i>Amber Yiu-Hsuan Liao, piano</i>	
Three Rhapsodies		Charisse Baldoria
	<i>Charisse Baldoria, piano</i>	
Summer Wind(s)		Joshua Groffman
	<i>Synergy 78</i> <i>Michelle Kiec, clarinet</i> <i>Carol Shansky, flute</i>	
Trombotriptych		Brian Kershner
	<i>Topher Logan, trombone</i> <i>Nathan Lassell, percussion</i>	

PROGRAM NOTES

Three Winter Scenes (2020)

Tom Torrisi

Three Winter Scenes was composed between 2020 and 2021 and was inspired, in part, by the time I spent exploring the natural landscapes of Western New York during those months, and discovering the hidden beauty that can be found in the outdoors, to those willing to endure the cold temperatures. Each piece in the set depicts a distinct experience of the winter season: Glittering Pines, a quiet walk through freshly fallen snow in dense pine woods as slivers of sunshine weave through green needles; Embers, a moment of lonely introspection as the last dying coals burn out in the fireplace; Festival Lights, an imaginary winter festival of singing, dancing, feasting and sharing of stories and aspirations as one year nears its end and another approaches. Having lived most of my life in the North-Eastern United States I am well acquainted with the mysterious wonder, quiet stillness and jubilant celebrations that accompany the winter months.

ROW (2022)

Anne Neikirk

This work is my response to the June 2022 Supreme Court decision overturning Roe v. Wade. I had a visceral, physical reaction upon hearing the news, and took notice that my heart rate and breathing had elevated. This piece reflects that reaction, which is paired with the very personal and intimate recordings I have from my own pregnancies of the fetal doppler picking up my babies' heart rates in utero during my pregnancy check-ups. I am extremely fortunate to have had two healthy (and wanted) pregnancies in the last five years, but even with all of the support, financial stability, and access to good health care I received, I was overwhelmed by how difficult pregnancy, childbirth, and newborn care were. I do not believe any woman should have to experience those things if she does not expressly and deeply want them for herself. I've quoted two well-known melodies in this work: the Negro Spiritual "Wade in the Water" and the children's song "Row Row Row your Boat," both obviously derived from the names in the Supreme Court case. I felt compelled to include "Wade in the Water" particularly because this decision will disproportionately impact Latina and African American women, and the song is rooted in the struggle against slavery and overcoming oppression. The last iteration of "Row Row Row" in the piece is a recording of my four-year-old daughter singing the tune, a representation of the uncertainty I now feel for her future and her rights.

Lava (2019)

Melissa D'Albora

Lava is a piece for solo flute. It was inspired by a poem that was being shared through social media after Brett Kavanaugh's confirmation to the Supreme Court. The poem describes how women's anger will not be sudden, but rather it will slowly cover the earth similar to lava. The piece begins and builds on a slow, simple two-note idea that leads to a second motive. The second motive could be described as a burst of energy. Both motives contrast each other to showcase the capabilities of the instrument and the scope of anger.

Contemplating the Capriciousness of Spring (2022)

Patrick D. Finley

In this piece I tried to capture the diverse moods spring evokes in me, with its gentle showers and ruthless storms, unpredictable harsh winds and tenacious flower buds that open up as effortlessly as old friends. These feelings have made me imagine spring as a capricious pagan god from an unknown ancient land.

The opening five-note gesture informs the entire piece: A-Bb-Db-F-G. the P5th and m3rd occur most regularly. The piece is tripartite, with a perpetual 16th-note opening section followed by a quasi-ostinato section in the upper register of the piano to accompany the clarinet. The 16th note passages return and the work concludes serenely on E^b.

Three Rhapsodies (2020 – 21)

Charisse Baldoria

Three Rhapsodies is an exploration of musical multiplicity from a finite set of tones which altogether form a whole-tone scale. One-Note Rhapsody is based on the note F-sharp, whose ringing begins the piece and stays constant to the end, branching out to neighboring tones that envelop it and that open up to varied sonorities, implying harmonies and melodies through multiple layers, evoking gamelan in parts. Three-Note Rhapsody is based on D, C, and E, a melodic fragment that floats above chromatic figurations, pensive yet propulsive, with layers of sound in various harmonic contexts alluding to jazz and the blues. Two-Note Rhapsody is based on G-sharp and A-sharp, which form the germ of the main melody and are present in almost all chords and measures of the piece. The more lively tempo and contrapuntal touches build up to a dynamic final section utilizing the Latin American tresillo clave.

The first two movements are written-out improvisations created in 2020 during the first months of the pandemic, when I was exploring performative aspects of music creation with a newly purchased instrument, during a time of societal pain and personal introspection. The last movement was composed months after, in the summer of 2021, rounding out the whole-tone scale tonal basis and giving the set a more optimistic, vibrant close.

Summer Wind(s) (2019)

Joshua Groffman

Summer Wind(s) is a musical depiction of the poem “Summer Wind” by William Cullen Bryant (1794-1878). Much of my recent work has focused on New York's Hudson Valley, where I grew up, asking how music and sound might be made truly “local.” Bryant, who lived and worked in New England and New York City, but who also was closely associated with the Hudson River School, wrote extensively on themes of nature and place; across a span of centuries, I find his work feels startlingly relevant.

“Summer Wind” describes a sense experience that is profoundly familiar to me: the sound of wind rising in the trees on a hot day, the way it moves across the landscape in a quick wave, activating stillness. The two movements of Summer Wind(s) depict the two sections of the poem: the first, the languor of the summer day, and the second, the first moments of hearing, and then feeling, the rising breeze. Both movements are static, developing through small gestures repeated with variations throughout. The soundscape of the world is infinitely varied. Any attempt to capture the complexity and variety of the sounds we hear around us is doomed to failure. Instead, I went in the other direction, highlighting through repetition how music is a pinning-down of sound, temporarily shaping it into a form we more readily perceive. Perhaps in doing so, the piece might point the listener’s attention outside itself, to an appreciation of the sounds in a world that increasingly needs our attention.

Trombotriptych (2022)

Brian Kershner

Trombotriptych is the first piece I have written for the trombone in the main, solo role. I decided to mount the work as a duo with limited percussion, one player, and just two instruments, Woodblock and Bongos. The piece allowed me to learn about and explore the many extended techniques that the trombone can produce. I was grateful to work with the person, for whom the piece was written, as this is such an immense help. The trombone is capable of great, almost oratorical power, as well as sweet, horn-like lyricism. There are portions of the piece which utilize a couple of different mutes, and the open and closed colors of the Harmon mute, slide and position changes for timbre color, glissandi, as well as multiphonics, which on this instrument are produced by using the voice, singing while playing. There are contrasting tempi in the work, including a middle section which seems barless, although is notated traditionally, and an up tempo section toward the end with exciting interplay between the instruments. It is hoped that the work captures the many sides of this most noble, heroic, and yet vocally pure member of the brass family.

Sunday Morning: Concurrent Session 1 – Earl Hall Room 114

9:30 Paper: Considering Diversity in Higher Education: Stories from Faculty in Music Education

Claudia Cali, Kim McCord, and Jason Thompson

Higher education is currently undergoing profound changes, as a result of interactive socio-political and economic global forces that urged universities and music departments to embrace “widening participation” policy and practices, and demonstrate a resolute commitment to diversity. In this auto-ethnographic research, we explore how diversity is framed and conceptualized, through an analysis of stories that defines us, as music education faculty members, along the lines of race, gender identity, age, cultural differences between national origins, language, socioeconomic status and ethnic culture, to name a few. Our collaboration was prompted by our involvement in the same music education program, and by a shared sense of urgency to consider authentic ways through which diversity currently is and could be better enacted at every level. As participant-researchers in this study, we are currently collecting narratives highlighting our individual experiences as diverse music faculty and responding to each other’s narratives through analytical notes. We also discuss together the emerging themes in by-monthly focus groups that bring attention to the ways in which our experiences shape our professional identities, influence our pedagogical practices and challenge our ability to support diversity in the academy. Throughout the entire semester of data collection, we are also monitoring the effect of our reflections and conversations on our teaching, and on our relationships with students and colleagues. In our presentation, we will invite session attendees to dialogue about the potential implications of this study on policy and the related social and cultural transformation of higher education structures, practices and attitudes.

10:00 Paper: Arie di Mezzo Carattere: Reinventing the Eighteenth-Century Italian Aria in Final Fantasy VI (1994)

Madison Drace

Aria di mezzo carattere (ADMC) generally refers to one of two things: either an aria type from eighteenth-century Italy... or the title of a track from Final Fantasy VI (FFVI) composed by Nobuo Uematsu. The former, defined in John Brown’s posthumously published letters (1789), is seldom discussed outside of opera history. The latter is a widely celebrated piece in

video game history over which much ink has been spilled (Cheng 2014; Summers 2018; Thompson 2020; Deken 2021). If not for a shared name, the ADMC and FFVI aria are not obviously related. Uematsu, however, links them to create the illusion of a Western classical operatic piece.

In this paper, I examine how Uematsu brings new life to the operatic aria by building upon pre-existing historical aria classifications. First, I define what constitutes as an ADMC and establish how Uematsu's aria both deviates from and adheres to its namesake; for instance, the game aria's form does not follow "serious" Italian Baroque standards and lacks the virtuosic vocal line of the Italianate style (Elliot 2006). I then explore how Uematsu and subsequent live arrangements recontextualize the ADMC in spirit for modern, gamer-centric audiences, giving listeners a glimpse of what opera can be, whether the presentation is "authentic" or not (Gibbons 2015). Despite his lack of exposure to opera prior to composition (Kohn & Uematsu 2007), I argue that Uematsu not only created a "pleasing" aria (Brown 1789), but one that both evokes the past while also reviving an otherwise obscure term.

10:30 Paper: Mario's Rag-infused Score: Scott Joplin in the "Overworld" of Super Mario Bros.

James Heazlewood-Dale

A rolling banjo, walking bass, steel drum, and syncopated piano. What strange music to accompany your trials and tribulations throughout the Mushroom Kingdom. The striking eclecticism throughout the Mario franchise manifests in fantastical virtual places, the ways we interact within them, and, indeed, the sounds emanating from them. This paper engages with composer Koji Kondo's scores to early Mario games and, in particular, explicates an unexplored yet intrinsic component in his iconic "Overworld" theme for Super Mario Bros. (1985): the influence of ragtime music. In so doing, this paper illuminates a crucial yet overlooked musical component in Mario's soundworld. Furthermore, It contributes examples of African American and Latino musical creation and innovation to ludomusical discourse. I argue that, as a means to connect, contextualize, and enhance Mario's movement with music, composer Koji Kondo draws from ragtime because of its distinctive rhythmic qualities. His rag-infused score establishes ragtime as a fundamental component in the Super Mario Bros. soundworld. While a substantial ludomusicological body of literature focuses on the Western classical tradition in games, jazz-centered research is scarce. This cross-disciplinary research draws on a wide range of rich perspectives from jazz studies and ludomusicology, including the work of Andrew Schartman, Edward Berlin, Ingrid Monson, Neil Lerner, and Charles Garret. Game audio is indispensable in facilitating a player's sense of verisimilitude within

video games' imaginative and, at times, nonsensical worlds. As the jazz idiom remains an integral component of Mario's celebrated soundworlds, an inquiry into this unique audio-visual relationship is long overdue.

11:00 Paper: Avec le rythme et la musicalité: Pedagogical Approaches to the Snare Drum Through Embodied Cognition
Micheal Barnes

While many musicians believe that a melody cannot be played or even exist on an indeterminately pitched instrument, the idea that the snare drum can play a melody is central to snare drum pedagogy. However, explanations of this idea are inadequate in theoretical discourse and pedagogical literature. Most theoretical research on rhythm centers around the construction and perception of meter, hypermeter, and phrase structure, while pedagogical texts simply describe the ideas of phrasing, shaping, or playing musically without any further explanation. My research formalizes the idea of “melodic rhythm” by theorizing the process of metaphorically mapping melodic contour onto snare drum music. To do so, I draw from work in embodied cognition that explores how conceptual metaphors play a central role in our understanding of music, above all the primary metaphor GREATER IS HIGHER as a way to understand pitch-height relations in melody. When this metaphor is applied to the physical motions used to play the snare drum, a contour can be realized in a similar way that pitched instruments produce a melodic line with contour. This can be used to show how snare drum music is perceived melodically by the performer and listener. In this paper, I analyze snare drum excerpts and etudes by Anthony Cirone and Jacques Delecluse by mapping the physical motions needed to perform them onto the conceptual metaphor GREATER IS HIGHER. With the ability to address melodic rhythm from an analytical perspective, the musical possibilities of the snare drum can be understood more clearly.

Sunday Morning: Concurrent Session 1 – Earl Hall Room 118

9:30 Lecture-recital: The Art of Listening – a Conversational Approach to Lecture Recitals
Javor Bracic

In order to engage audiences in a more interactive and meaningful way, I have developed a conversational approach to lecture recitals I call “The Art of Listening.” In this kind of recital, a chosen musical work is heard twice—once at the beginning and once at the end of the

concert. Between the two performances is a discussion in which the performer prompts the audience members to share their impressions and interpretations of the music. The performer encourages further audience interaction by proposing a series of questions and activities. The ultimate goal is not necessarily a transfer of factual knowledge to the audience, but the development of a closer and more meaningful personal connection between the audience and the music. In other words, the purpose of the concert is not to tell the listeners what to think about the music, but to give them permission to make the music their own.

This particular presentation will showcase one such conversation recital featuring Frederic Chopin's Nocturne in C sharp minor, Op. 27, No. 1. The three sections of this piece are evocative and immediate in their emotional impact, and thus serve as an easy starting point for a discussion with non-musicians. A polonaise-like middle section raises more difficult questions about the composer's intentions. This concert may also be presented to an audience of music students and music educators in order to inspire important conversations about how we can collectively become better at reaching out and engaging our future audiences.

10:00 Lecture-recital: A Musico-Sociological Study of Paul Dukas's French-Jewish Identity Manifested in “Variations, Interlude, et Finale Sur un Thème de Rameau”
Seulki Susie Yoo

The Dreyfus Affair (1894) escalated societal tension of the Third Republic (1870-1940) of France. During this time, disorienting modernism was spurred by industrialism, intense urbanization, evolving gender roles, and anti-Semitism. This combined societal pessimism profoundly influenced musicians, including a leading Fin-de-siècle, Paul Dukas(1865-1935). Dukas was a lifelong Parisian musician who came from a family of bourgeois Jews. Despite his French self-identity and his politically diplomatic presentation, his French-Jewish identity is prominently reflected in his musical legacy, mirroring the strife of the era.

This study uses musico-sociological and theoretical analyses to examine the manifestation of Dukas's psychological state in his piano work, “Variations, Interlude et Final Sur un Thème de Rameau (1899).” This piece alludes to Dukas's internal suffering and triumph, and his identification with the Dreyfusards. Rhetoric and narrative qualities of heroism and “Kampf und Sieg (struggle and victory)” are adopted from Beethoven's Eroica, Fifth and Ninth symphonies.

The Rameau Variations is neither didactical nor ideological, rather, Dukas's self-explorative and poetical expression is intellectually manifested; each variation is organically interrelated by tonal planning and employment of musical and literary quotations, which comprehensively projects the heroism narration of "homage-struggle-victory."

Additionally, the superimposition of the variation and tripartite structures, and the reconciliation of modern and Classical harmonical elements reflect Dukas's approbation of Durkheim's social theory- a French-Jewish sociologist's emphasis on the balance between government and citizens in the French modern society. The audible and visual resources of this lecture-recital facilitate detailed observation of Dukas' transcendence of a social nightmare into artistic expression.

10:30 Lecture-recital: The Unforgotten Tunes of African American Composer: William Grant Still
Nanyi Qiang

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

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

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

piano repertoire. We hope to promote and elevate them to a more diverse piano performance and pedagogical world.

11:00 Paper: Building the Next Gen on the Podium: Developing Leadership Awareness and Professional Identity in Ensemble Conductors

Anne Tortora

While the academic preparation for individuals entering the profession of conducting typically included elements of musicianship, a gap in existing literature was noted between pedagogy, leadership styles, and professional identity. This qualitative phenomenological study examined lived leadership and professional identity experiences of exemplary ensemble conductors throughout their formation and sought to answer the question: How do lived leadership and professional identity experiences of exemplary conductors contribute to their development as students, studio teachers, and in performance settings?

Conductors identified by their peers as exemplars (meeting pre-established criteria) were invited to participate in an interview process recalling their experiences with conductors in academic and professional settings. Emergent themes from an analysis of the interview transcripts were: concept of conductor, recollection of pedagogical environments, leadership practices and mindsets, balance in the rehearsal room, and the next generation of conductors.

This study confirmed that pedagogues exert significant influence upon their students' development of leadership styles and professional identities, and supported the fact that pedagogical environments in which trust is bestowed, and control is shared are advantageous to musicians' growth and engagement. Each finding was supported by the literature reviewed for this study. Finally, this presentation will discuss professional development for music educators and conducting pedagogues, and comparable supportive instruction for pre-service music educators and pre-professional conductors developed as solutions.

Sunday Late Morning: Featured Presentation – Engleman C112

11:30 Featured Presentation: “Joy Bells Ringing in My Soul”: How a Song My Father Taught Us Influenced My Music Teaching in Higher Education

Beverly Vaughn

This presentation explores the idea of “Joy bells ringing in my soul” in the interactive presentation of music, particularly in traditional African American religious music and

practice. As college/university music educators, the joy we have in our souls serves as the inspiration for our students, colleagues, and greater communities. It is this joy that encourages us to embrace diversity and forge ahead into the future, while keeping us grounded in our current opportunities and responsibilities. It is this joy that fuels our visions, dreams, and goals. It keeps us persevering and striving. It keeps “ringing in our souls.”

BIOGRAPHIES

Pianist **Justin Badgerow** enjoys a successful career as a solo and collaborative pianist as well as a pedagogue. Dr. Badgerow received the Doctor of Musical Arts degree from the University of Colorado at Boulder, the Masters degree in Piano Performance from the University of Texas at Austin and the Bachelor of Music in Piano from the University of Central Florida.

Dr. Badgerow has performed extensively as a soloist throughout the United States and internationally. A champion of Latin American piano music, Justin has performed at the International Joaquín Rodrigo Conference in El Paso, Texas and at the Southwest Council of Latin American Studies (SCOLAS) conference in Mérida, Yucatan, Mexico. In addition, he has also performed and lectured in Brazil and South Africa.

Justin is active in the field of piano pedagogy as a featured performer and lecturer at regional, national, and international conferences including the Music Teachers National Association, National Conference for Keyboard Pedagogy, and the College Music Society. He is currently a Professor of Music at Elizabethtown College in Elizabethtown, PA where he teaches piano, music theory and aural skills.

Dr. Badgerow is a member of many prestigious academic and music societies including Pi Kappa Lambda national music honor society and Phi Kappa Phi honor society. Justin serves as the secretary on the Executive Board for the Pennsylvania Music Teachers Association. Dr. Badgerow recently served on the artistic committee and board of Gretna Music, a non-profit performing arts organization in Central PA.

Charisse Baldoria is a composer, pianist, and educator who draws from improvisation, popular music, jazz, classical pianism, Southeast Asian elements, and multiple disciplines in her work. She has performed on five continents, won prizes in international piano competitions, and collaborated with dancers, visual artists, performance artists, and Hindustani classical musicians. Her song cycle "Alchemy" has been performed in various cities in the United States, including at the CMS National Conference in Louisville and CMS Southern Conference in Orlando. Charisse worked as a professional composer-arranger in the Philippines, writing scores for documentaries and songs for clients such as Philippine Airlines, the PLDT telecommunications company, and the Department of Energy. Coming to

the United States as a Fulbright scholar, she received her master's and doctoral degrees in piano performance at the University of Michigan where she also studied composition with Erik Santos and Susan Botti, and electronic music composition with Evan Chambers. She teaches piano at Bloomsburg University of Pennsylvania where she is also a faculty member of the Honors College. She has recently completed a recording of her song cycles and compositions and improvisations for solo piano.

Described as “stunning,” by the New York Times, cellist **An-Lin Bardin** currently teaches cello and chamber music at Sarah Lawrence College, freelances in the greater NYC area, and moonlights as a math tutor. As the cellist of the Vinca Quartet, she performed extensively throughout Europe and the US, including Carnegie’s Weill Hall, Aspen, and Vilar Performing Arts Center. Bardin’s performances have been broadcast on Deutschlandradio and WNYC. She is a laureate of several international quartet competitions, including the Paolo Borciani Quartet Competitions in Reggio Emilia, Italy, and the Fischhoff, the Plowman, the Yellow Springs, Chesapeake, and the International Chamber Music Ensemble Competitions in the United States. She served as Artist-in-Residence for the Perlman Music Program in Florida. A recipient of a DAAD fellowship which enabled her to work with the Vogler String Quartet in Stuttgart, Germany, Bardin also studied extensively with Gunter Pichler and Valentin Erben of the Alban Berg Quartet, Walter Levine, Heime Mueller, and the Artemis String Quartet under the auspices of the ProQuartet Odyssee Program in Paris, France, and with the Emerson String Quartet through the Carnegie Hall Chamber Music Workshops. She was a graduate assistant to the Takacs Quartet at the University of Colorado at Boulder for two years as part of the graduate quartet residency program. A strong proponent of music education, Bardin was a founding member of Music Haven, an intensive mentorship program serving youth from low-income neighborhoods in New Haven, Connecticut. She also founded two ongoing music educational programs in rural Washington State through the Gorgeous Sounds Residency Program. Raised in California by two nuclear physicists, Bardin began her cello studies at the age of eight with Irene Sharp. She holds a B.S. from Yale University in Geology and Geophysics, and an M.M. from the Yale School of Music, where she studied with Aldo Parisot and was a member of the Grammy-Award-winning Yale Cellos.

A freelance percussionist based in Philadelphia, **Micheal Barnes** is a member of Three by Radio, the 513 Trio, and the Barnes Duo. He has previously performed at the National Conference on Percussion Pedagogy, the Percussive Arts Society International Convention, National Flute Association Convention, and International Clarinet Association ClarinetFest. Micheal is actively working to grow the repertoire available to percussionists, having premiered and commissioned over two dozen works to date.

An in-demand clinician, performer, and writer, Micheal has presented papers on percussion pedagogy, embodied cognition, and conceptual metaphor theory at NCPP, PASIC, and the CHRONOS Multi-Disciplinary International Percussion Symposium. He has composed works for solo percussion, percussion ensemble, and steel band, and published articles in Percussive Notes and Rhythm! Scene. His

theory master's capstone portfolio focuses on embodied cognition, the interaction of instruments, bodies, and analysis, and the use of Schenkerian concepts in percussion pedagogy. In 2018, Barnes was awarded the American Prize in Solo Instrumental Music and has been a featured soloist with many groups including the University of Oklahoma Symphony Orchestra and the University of Cincinnati College-Conservatory of Music Chamber Choir and Chamber Orchestra.

Micheal holds an MM in Music Theory and an MM in Percussion Performance from the University of Cincinnati College-Conservatory of Music and a BM from the University of Oklahoma. He is pursuing a DMA at Temple University. His primary percussion teachers include Phillip O'Banion, Jim Culley, Lance Drege, and Stuart Langsam. Micheal is a Vic Firth Educational Artist, Marimba One Educational Artist, and Zildjian Artist.

Sidney Marquez Boquiren grew up in the Philippines and Saudi Arabia, spending most of his adult life in the United States. A MacDowell Fellow, Sidney is Chair of the Department of Music and Co-Chair of the College of Arts & Sciences Diversity, Equity, and Inclusion Council at Adelphi University in Garden City, New York. He collaborates with artists on various projects including multi-media art; chamber opera; and dance. He has been commissioned by the German vocal quintet, amarcord; harpist, Tasha Smith Godinez; and the contemporary ensemble, counter)induction. He is one of 32 artists in the international roster commissioned to compose new solo piano works for Yael Weiss' "32 Bright Clouds".

As a practitioner of Process Oriented Guided Inquiry Learning (POGIL), Sidney has written activities for use in the music theory classroom. He is active in the POGIL community as a member of the Guidelines for Embracing Equity working group.

The Croatian pianist **Javor Bracic** [YA-vor BRA-chich] was hailed by New York Concert Review for "deep, genuine musicianship and an outstanding technique." His thirty years of concert experience spans five continents and includes solo and chamber music recitals, appearances with orchestras, as well as first prizes in international piano competitions. His performance was broadcast on WQXR and his CD album Tribute to Haydn was released on Labor Records. His commitment to a solo career as well as outreach brought him to a variety of venues ranging from Carnegie Hall and the Kennedy Center to hospitals and nursing homes.

Javor has started a series of unique conversation-concerts under the title The Art of Listening. He was praised by the audience for his "contagious enthusiasm" and "unique ability to elucidate imagery both as a performer and teacher." He is currently an adjunct lecturer in piano at Aaron Copland School of Music at Queens College and a lecturer at the 92nd Street Y.

Javor holds degrees from the University of Mozarteum in Salzburg (class of Karl-Heinz Kämmerling) and Mannes College in New York (class of Pavlina Dokovska). He has received a Doctor of Musical

Arts degree from the City University of New York, where he studied with Ursula Oppens and Richard Goode.

Claudia Cali (Ed.D, Teachers College Columbia University) is professor at New York University and Queens College where she teaches early childhood, elementary methods music courses as well as research methods courses. A native of Italy, she holds a Degree in Piano Performance and two Masters from the University of Perugia and the Catholic University of Milan. She has published in a variety of international academic journals such as the International journal of community music, Qualitative research in music education, the International journal of music in early childhood, Research studies in music education, Arts Education Policy Review and the Journal of Popular Music Education. Her research brings attention to families and the influences that music has on parent-child relationships. Such interest is rooted in her long experience teaching piano to young children and their parents both in Italy and in the United States. In New York, she created and teaches an early childhood music program for children of Italian immigrant families.

Kaitlyn Canneto is a first-year masters student in Music History at Temple University, Boyer College of Music and Dance. She recently received her B.A. in Music (saxophone concentration, minors in Spanish and Political Science) from The College of New Jersey in May 2022. Her research interests include Latin American contemporary studies, gender and sexuality, jazz, and popular music.

Melissa D'Albora's music addresses mental health and political discourse, ranging from gun violence to women's rights. *Respire* (2020) for flute and guitar is a reflection searching for inner peace. The piece received the Andrew W. Mellon Foundation grant and was premiered by Duo Sequenza in 2021. *A Fantasy* (2019), commissioned by Grammy-Award winning Seraphic Fire, addresses the expectations women face in society. South Florida Classical described her work as "an exploration of spatial harmonics that evidenced a sure command of writing for the voice." Melissa's works have been performed throughout the United States and Canada. Recent performances are *For Maria* (2021) for solo piano at Sounds New Chapter's New Music Series and *Paradox* (2022) for chamber orchestra at Camp Encore/Coda.

Melissa holds two Bachelor of Music degrees in viola performance and composition at the University of Connecticut. She received her Master in Music Composition and Doctor of Musical Arts in Composition at the University of Miami Frost School of Music. Her composition mentors have been Dorothy Hindman, Kenneth Fuchs, and Charles Mason. Currently, Melissa is working on her opera, *Anything for Family*, which examines the divide in women's bodily rights.

Sister Kathleen C. Doult, IHM, D.M.A., Professor of Music Emerita, Immaculata University, holds a B. Mus. degree from Immaculata University, M. Ed. from West Chester University, and D.M.A. from

Temple University. Active in several professional organizations, she has held leadership positions including PMEA Collegiate State Advisor and, currently, Pi Kappa Lambda Regent. Her ongoing research in latino music yields rich folk music and dance resources for coursework and conferences. Supported by Teagle grants focused on faculty metacognition, she has established a Faculty Learning Community and created a rubric for cross-disciplinary faculty metacognition. She regularly gives presentations on Latin American music and dance and integration of technology in music teaching. These include sessions at the ATMI section of the 2014 College Music Society Conference, the 2016 CMS Pre-conference on Technology, the 2017, 2020, and 2022 College Music Society Conferences, and the 2018, 2019, and 2020 CMS Northeast Regional Conferences.

Madison Drace is a soprano with a wide array of musical interests including romantic opera, twentieth-century art songs, and video game music. Roles performed include the title role in *Suor Angelica*, Harriet Beecher Stowe in the world premiere of *The Infinite Energy of Ada Lovelace*, and Mrs. Segstrom in *A Little Night Music*. On top of her Western classical pursuits, she is currently working on several projects related to video game songs. Recent performances include *VGM Together* and a recital of art songs composed by women. Madison received her Bachelor of Arts in Music from Gettysburg College and her Masters of Music Performance from the University of Central Oklahoma.

Patrick Finley completed his PhD in composition at CUNY in 1993. He worked in the Park Ridge public school system for nine years, and for seventeen years taught advanced music theory classes, music appreciation, and conducted choirs at the Bergen County Academies in Hackensack, NJ.

Dr. Finley is the recipient of two New Jersey Council on the Arts grants for his work as a composer. His book *A Catalogue of the Works of Ralph Shapey* is published by Pendragon Press. Two of his choral works are published by Presser, and his numerous choral compositions have been performed in Spain, Italy, and at adjudicated choral festivals in Washington DC, Boston, and NYC. Now retired from teaching and living with his wife in New Jersey, Finley devotes most of his time to composition, auditing doctoral seminars on theory, serving on the board of directors of the Palisades Virtuosi Music Trio (a professional chamber ensemble), and travel.

Joshua Groffman is a composer and researcher working on topics related to student engagement and sound, music, and environmental ideology. He is associate professor and chairperson of music at Southern Connecticut State University.

Growing up in the vibrant music scene of Melbourne, Australia, **James Heazlewood-Dale** relocated to Boston to study jazz double bass at the Berklee School of Music and the New England Conservatory on full scholarships. He has since performed with world-renowned artists, including Grace Kelly, Maria Schneider, Terence Blanchard, and Zakir Hussain, and regularly performs with Grammy Award-winning

pianist Mehmet Sanlikol.

A current Ph.D. candidate in musicology at Brandeis University, his dissertation research focuses on the intersection between jazz improvisation and ludomusicology. James has presented ludomusicological research at a number of national conferences, including those for the American Musicological Society, the Musicological Society of Australia, the Popular Culture Association, and the Jazz Education Network.

Aaron Keebaugh has written for *The Musical Times*, *Corymbus*, *Early Music America*, and *The Classical Review*, for which he serves as regular Boston critic. A musicologist, he teaches at North Shore Community College in Danvers, MA.

Brian Kershner, composer and bassoonist, has written over fifty works for a variety of performance media. Many of the pieces are published, recorded, and have been played internationally. His *Three Pressings for Clarinet and String Quartet* is being recorded for release on a new CD, in 2022, and another recent recording involves his work for Oboe and Alto Saxophone, *Dva Gladišta (Two Points of View)*, also due to be released in 2022. Dr. Kershner has written extensively for bassoon, including his well-known *Sonata for Bassoon*, and his *Bagatelles for Clarinet and Bassoon*, both with Dr. Kershner performing on commercially available CD's. His saxophone quartet *Contours, Canons, and Caricatures*, is recorded on *Vienna Modern Masters*, and won a special commendation by the panel of judges. His song cycle, *Leaves of Grass* was a finalist in the 2008 Art Song Competition sponsored by the National Association of Teachers of Singing. He is continuing his series of works for bassoon and one other instrument, the first with guitar and subsequent duos combining with Flute, Erhu and Bass Clarinet. The first three were performed at IDRS conferences. Most recent works include a trio for oboe, bassoon and piano, a new character piece for bassoon and piano, a work for trombone and percussion, and a solo piece for piano.

Brian Kershner is currently Professor Emeritus at Central Connecticut State University in New Britain, CT. He has previously served on the faculties of Rutgers University, Baylor University and University of North Carolina at Greensboro.

Michelle Kiec, Provost and Vice President for Academic Affairs at Oklahoma City University, merges a career as an academic administrator with performances as a clarinetist. Dr. Kiec has presented at conferences including the International Clarinet Association, College Music Society, and National Association of College Wind and Percussion Instructors. She has performed with the Harrisburg Symphony and Opera, West Virginia Symphony, Kentucky Symphony Orchestra, Opera Lancaster, Aspen Music Festival, and Breckenridge Music Festival. An advocate of newly composed music, she is

delighted to perform chamber music as a member of the Batik Quartet, Synergy 78, and Kadigan. She earned degrees from Peabody Conservatory of Music and University at Buffalo.

Author of the bestselling book *The Musician's Way* (Oxford, 2009), **Gerald Klickstein** has earned an international reputation for his integrated approach to artistic and professional development for musicians. Founder of the Music Entrepreneurship and Career Center at the Peabody Conservatory in 2012, which he led until 2016, from 1992-2012, he was a member of the distinguished artist-faculty of the University of North Carolina School of the Arts, where he taught classical guitar, chamber music, and professional development. Before UNCSA, he served on the music faculties of the University of Texas at San Antonio (1989-1992), Michigan State University (1986-1989), and Lansing Community College (1980-1985). Currently working as an independent consultant, speaker, and scholar, his service to CMS includes multiple terms on the Academic Careers and Careers Outside the Academy committees. See: www.MusiciansWay.com and <https://linkedin.com/in/klickstein>

Nathan Lassell enjoys an active career as an orchestral percussionist and drum set artist. Since 2009, he has been a member of the U.S. Coast Guard Band in New London, CT and performs throughout the country with their various ensembles. Nathan is Principal Percussionist with the Springfield Symphony Orchestra and Section Percussionist with the Rhode Island Philharmonic. In addition, Mr. Lassell performs with the National Symphony Orchestra, Hartford Symphony, New London Big Band, Eastern Connecticut Symphony, and has performed with orchestras of Nashville, Knoxville, Huntsville, San Antonio, and Richmond. He is adjunct professor of percussion at Central Connecticut State University, earned his B.M. from George Mason University, and his M.M. from Rice University.

Pianist **Amber Yiu-Hsuan Liao** has appeared as a soloist in such venues as Lincoln Center, Weill Recital Hall at Carnegie Hall, the Chicago Cultural Center, and the National Concert Hall in Taiwan. She has been a champion of Asian female composers, promoting their works in her recital programs and presentations. Her article "Diversifying Concert Programming: Introducing Works for Solo Piano by Asian Female Composers" was published on *The Piano Magazine: Clavier Companion* in Autumn 2019.

Ms. Liao began her musical training in Taiwan and continued her studies in the United States with Boris Slutsky and Arkady Aronov. She holds a Doctor of Musical Arts from the Manhattan School of Music and a Master of Music from the Peabody Institute. Amber Liao has served on the faculty of Montclair State University, Seton Hall University and Snow College. She is currently Associate Professor at Borough of Manhattan Community College of City University of New York.

Topher Logan is an active performer, teacher and trombone clinician throughout Connecticut. He regularly performs with the Connecticut Virtuosi Orchestra, Connecticut Lyric Opera, New Britain Symphony, Wallingford Symphony, Goodspeed Musicals, the Blue Lizard Brass Quintet and the Eastside Ramblers traditional style band. As a freelance musician he has performed with Aretha Franklin, the Hartford Symphony Orchestra, Eastern CT Symphony Orchestra, CT Opera, Salt Marsh Opera and many others. Topher has recorded on Ashmont Records and Word Records.

Dr. Logan is Lecturer of Trombone at Central Connecticut State University. He holds a Master of Music degree from Baylor University, and a PhD from the University of Connecticut in Experimental Psychology. His research interests include music cognition, performance, expert memory, and motor theories of music perception.

Kimberly A. McCord is Professor Emerita of Music Education at Illinois State University and Adjunct Professor of Music Education at New York University. Her books include *Teaching the Postsecondary Music Student with Disabilities*, *Exceptional Pedagogy for Children with Exceptionalities: International Perspectives*, and *Accessing Music: Using UDL to Enhance Student Learning in the General Music Classroom*. She is the past chair of the ISME Commission on Music in Special Education, Music Therapy and Music Medicine and the founder and past chair of the National Association for Music Education Special Research Interest Group on Children with Exceptionalities. She is the founder and director of Just Accessible Music (JAM,) an equity-based music school in Connecticut and New York City.

Kris Monson is a bassist and composer based in New York City. Kris has had the honor of performing in ensembles led by many of the top musicians in the international jazz and contemporary music scenes, including Marc Cary, Vince Mendoza, Lalah Hathaway, Jim McNeely, Tyshawn Sorey, John D'earth, and Ari Hoenig, and at venues including Carnegie Hall, The Kennedy Center, Smalls Jazz Club, and Blues Alley.

Kris completed a double major in systems engineering and music at the University of Virginia and a MM at the Manhattan School of Music, studying under the tutelage of Buster Williams, Harvie S, Orin O'Brien, and David Grossman. Kris is currently a DMA candidate at the New England Conservatory.

A passionate music educator, Kris has taught at the Manhattan School of Music Pre-College Division and has given guest lessons and lectures at schools and universities around the country. As a researcher / composer, Kris has presented his "Suite for Charlottesville" at the 2021 DSU International Conference on the Blues, presented his research at the 2022 Jazz Education Network (JEN) Annual Conference, and has an upcoming presentation scheduled for the 2023 CMS International Conference.

Anne Neikirk is a composer and music educator. She divides her compositional pursuits between acoustic and electroacoustic composition, and is generally drawn to creative processes that involve interdisciplinary work and collaboration. Her performance background in vocal music instilled a particular interest in text setting and the relationship between music and the written word. Some of the accolades her projects have received include a Presser Music Award, an American Composers Forum Subito Grant, and inclusion on the SCI CD Series. Her work has also been selected for presentation at many regional and national conferences including the Society of Composers, the College Music Society, the Society for Electro-Acoustic Music in the United States, Electronic Music Midwest, the North American Saxophone Alliance Biennial Conference, and the American Harp Society National Conference, among others.

Neikirk received her DMA in Composition from Temple University in Philadelphia, preceded by an MM in Composition from Bowling Green State University in Ohio and a BA from Hamilton College in New York State. Dr. Neikirk has previously taught theory and composition at Temple University and at the University of Delaware. In 2016 she joined the music faculty at Norfolk State University in Virginia, where she currently oversees the Theory area and serves as Graduate Coordinator and Associate Professor of Music Theory/Composition. She is also the Editor of the Journal of Music Scores for the Society of Composers, Inc., and lives in Virginia Beach with her husband and two children.

A soloist and chamber musician who has appeared in Europe, North America, Russia, Israel, Thailand, and Japan, pianist **Naomi Niskala's** performances have been broadcast on BBC Radio, Deutschlandradio, RTV Germany, and NPR's Performance Today. Niskala performs regularly with Spectrum Concerts Berlin, one of Germany's leading chamber organizations. Her release of the only complete recordings of American composer Robert Helps's solo piano works on two discs with Albany Records was met with high acclaim, and she has also recorded piano chamber works of Robert Helps and Ursula Mamlok with Spectrum Concerts Berlin for two discs on Naxos, as well as the world premiere of Mamlok's 2015 quintet "Breezes" for Bridge Records. Born to Japanese/Finnish-American parents, she began studying piano at the age of three, raised in Rochester, New York and then later in Tokyo, Japan. Niskala holds degrees from the Yale School of Music, Stony Brook University, and the New England Conservatory of Music, where she studied with Claude Frank, Gilbert Kalish, and Patricia Zander. She also worked with pianists Leon Fleisher, Menahem Pressler, Peter Serkin, and Maria Louisa Faini, and violinists Louis Krasner and Eugene Lehner. Niskala teaches at the Interlochen Center for the Arts Art Camp in the summers, and is Associate Professor of Music at Susquehanna University in Pennsylvania, where she teaches piano and theory, and leads a summer chamber music exchange program to Japan.

Alisha Nypaver teaches courses in the music studies department at Temple University, including music appreciation, ethnomusicology, music history, and race and diversity through a musical lens. Her

research focuses on public musicology, pedagogy, and innovative practices in online learning, particularly in general education courses. In addition to teaching, Alisha is the Online Area Coordinator for General Education at Temple and serves as a Quality Matters reviewer for universities around the country.

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

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

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

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

Most recently he was invited to give guest recitals at Youngstown State University, Stanford University, UC Berkeley, Northern Kentucky University, Morehead State University, Virginia Tech, Ball State University, Wright State University, Miami University, and Ohio State University. He currently serves as the President of OhioMTA Western District.

please visit: www.neilnanyiqiang.com

Ian Quinn has degrees from Columbia University (B.A., 1993) and the Eastman School of Music of the University of Rochester (M.A., 1998; Ph.D., 2004). Before joining the Yale faculty, he taught at the University of Chicago and the University of Oregon. In 2008-09 he was a Residential Fellow of the [Center for Advanced Study in the Behavioral Sciences \(CASBS\)](#) at Stanford.

Quinn edited the [Journal of Music Theory](#) from 2004 to 2011 and serves on the editorial board of the [Journal of Mathematics and Music](#), which launched in 2007. He was co-organizer (with Richard Cohn) of the 2009 meeting of the Society for Mathematics and Computation in Music. He serves on the executive committee of the Northeast Music Cognition Group (NEMCOG), which meets several times

per year in New York, New Haven, and Boston. He also organizes the [Yale-New Haven Regular Singing \(YNHRS\)](#), a weekly shape-note singing group.

His publications have twice won awards from the Society for Music Theory: the Emerging Scholar Award in 2004 for “Listening to Similarity Relations,” *Perspectives of New Music* 39/2 (2001), and the Outstanding Publication Award for “General Equal-Tempered Harmony,” *Perspectives of New Music* 44/2 (2006) and 45/1 (2007).

Dr. Aileen Razey is Assistant Professor at Kutztown University and performs with the Allentown Symphony Orchestra and Symphoria Syracuse. She has performed with the Lucerne Festival Academy, Klangspuren Schwaz International Ensemble Modern Academy, the Aspen Music Festival and School orchestras, and recorded with the North Texas Wind Symphony. Razey holds a DMA from University of North Texas, MM from the University of Denver, and BM in Music Education from Ithaca College.

Gregg Rossetti is a composer, producer, and professor of music. He holds a Ph.D. in music composition from Rutgers, the State University of New Jersey, with a dissertation on how specific musical tropes build worlds in early console role-playing video games. His research interests cover topics such as the ethnomusicological parallels between music cultures and game genre, instrumental symbolism, and using music as a reward.

As a composer, he writes for both the stage and for multimedia. His concert music has been commissioned or performed by several new music ensembles and touring artists including Englewinds, Dave Wozniak, Nouveau Classical Project, and Newband. He also co-founded the progressive rock band, Suspyre, with whom he has produced four commercially-released albums. His current multimedia projects include working as a composer and sound designer for indie games; one large project is the MMORPG, Aether Story.

In addition to running a studio of students and recording clients, he teaches courses in the history of popular music, music technology, music theory, and composition at both Montclair State University and Rutgers. He has presented his research at both GameSoundCon and the North American Conference on Video Game Music, and his article, “Mandatory Metal Moments: The Ubiquity of Heavy Metal Culture in Video Games” will be published in the *Journal of Sound and Music in Games* in 2023.

The music of **Phil Salathé** ranges widely in scale and scope, from multi-movement orchestral pieces to hand-programmed "chiptunes" for independent video game publishers. His works have been performed in the United States, Canada, South America, Europe, and Asia, and at conferences and festivals including the College Music Society's International and Regional Conferences, the Society of Composers National Conference, the Asian Double Reed Association Conference, and the International Double Reed Society Conference.

He studied composition at Bennington College, the Hartt School, and Stony Brook University (Ph.D., 2014). In January 2016 he joined the faculty at SUNY Potsdam's Crane School of Music, where he teaches music theory, composition, and aural skills, among other topics. In February 2019, Ravello Records released his CD *Imaginary Birds: Music for Oboe and English Horn*, recorded with longtime collaborators Oboe Duo Agosto.

His research interests include metrical dissonance, progressive rock, and the music of Dick Twardzik, Erwin Schulhoff, and Janis Ian. He is the co-author, with Ian Priston, of the book *Pink Floyd: BBC Radio 1967-1971*, released in June 2022.

Outside of music, he enjoys playing chess, learning languages, and exploring offbeat cinema. In 2015 he successfully competed on the television show *Jeopardy!*, winning one episode.

Gary Sampsell is a PhD candidate in the Department of Music Studies at Temple University (Philadelphia, PA). His interests include aesthetics, critical theory, and popular music, especially the rise of death metal in the United States (ca. 1986–1996). A longtime musical influence, the latter kindled his desire for formal study. Sampsell holds a Master of Music from the Peabody Conservatory of the Johns Hopkins University, where he received the Irving Lowens Endowed Memorial Prize in Musicology. He also served in the Marine Corps as an intelligence analyst (1991–2001) before pursuing his academic interests full time.

Praised for her “huge musicality, depth of interpretation, and technical expertise” (Manhattan International Music Competition), cellist **Emma Schmiedecke** has established herself as a vibrant interpreter of both the classical and contemporary cello repertoire. A strong advocate for contemporary music, she has worked closely with composers Joan Tower, John Corigliano, George Tsontakis, Ana Sokolovic, Susan Botti, and Stacy Garrop, and has performed with the Da Capo Chamber Players, the American Composers Orchestra, Fifth House Ensemble, Against the Grain Theatre Company, Novarumori Ensemble, Contemporaneous New Music Ensemble, New Music Concerts, and the HATCH 2022 Ensemble in multiple world premieres. She is cellist and co-founder of Duo Caprice, is a core member of OrchestraOne NYC, and has performed as cellist in the American Symphony Orchestra, the Vermont Symphony Orchestra, the Opera Company of Middlebury Orchestra, the Pronto Musica Chamber Orchestra, and the Orchestre Symphonique de l’Agora. She has been a visiting artist at The Banff Centre, the Centre d’Arts Orford, the Toronto Summer Music Festival, Domaine Forget de Charlevoix Chamber Music Festival, Vermont Mozart Festival, the Fresh Inc. New Music Festival, and the Tafelmusik Baroque Summer Institute, among others. Emma attends the University of Toronto School of Music as a doctoral candidate in Cello Performance and is a teaching assistant for the Department of Strings and the Contemporary Music Ensemble. She also holds degrees from the

Schulich School of Music of McGill University, the Glenn Gould School of the Royal Conservatory of Music, the Bard College Conservatory, and Bard College.

Carol Shansky, flutist, has been described as having “smooth, legato flute tones...performed the music with skill and understanding” (*Rockland Journal-News*) and “produc[ing] a lovely tone with a large palette of colors” (*NY Concert Review*). Her European Debut was a result of winning the Concerts Atlantique competition and she has appeared in live interviews and performances on New York Public Radio and North Jersey Public Radio which were lauded as “first-rate” (*NJPR*). In addition to recital performances, Carol has performed by invitation at Weill Recital Hall (Artists International winner), the Little Theatre at Tanglewood, and conferences in Austria, Belgium, the National Flute Association, Int’l Clarinet Association, College Music Society, NACWPI and others. Dr. Shansky is Assistant Professor of Music at New Jersey City University. She received her DMA and MM degrees from Boston University and her BM from Ithaca College.

Dr. Kristín Jónína Taylor is an Icelandic-American pianist who has been enthusiastically received for her performances of Nordic piano works, including the North American premiere of Jón Nordal’s Piano Concerto in 2003 and programs by invitation in Washington D.C. for the Ambassador of Iceland and President Vigdís Finnbogadóttir. She performed widely in the U.S. as well as in Iceland, France, the Czech Republic, Belgium, Sweden, Austria, Serbia, Canada, Latvia, and Lithuania. Dr. Taylor was the Grand Prize Winner of the Naftzger Young Artist Competition, a national finalist in the Music Teacher’s National Association Young Chang Collegiate Competition, and a finalist in the Solo Piano Professional Division of The American Prize. She was a soloist with several orchestras and gave a performance of an all-Schumann program at the internationally prestigious Reykjavík Arts Festival.

Kristín was the recipient of a Fulbright grant to Iceland in 2004-2005 to conduct research for her doctoral thesis on Jón Nordal ’s Piano Concerto. She received another Fulbright Scholar grant award to Iceland for the Fall of 2010 to research the music of Þorkell Sigurbjörnsson. She released professional recordings on the Pólarfónía, Smekkleysa, Iceland Music Information Centre, and MarkMasters labels.

Kristín is the Associate Professor of Piano and Keyboard Area Coordinator at the University of Nebraska at Omaha. She serves as President of the Central Regional Chapter of College Music Society and President of the Omaha Music Teachers Association.

Kristín Jónína Taylor is a Steinway Artist and a member of the Steinway Teacher Hall of Fame.

Jason Thompson (PhD, Northwestern University) is a Visiting Assistant Professor and the Interim Director of Music Education at NYU. He believes the core values of equity and belonging are central to and indivisible from intellectual and artistic excellence. This belief has been a connective thread across more than 20 years in the profession.

Thompson's courses and research explore socially engaged practices in the arts, music participation as civic engagement, and the ways culture influences and mediates the musical experience. His research is published in several field-specific journals and his choral scores are available through GIA Music and Hinshaw Music. Dr. Thompson and two colleagues are editors to an upcoming book through Intellect that will be a tribute of, by, and for many music educators, artists, activists, and questioners who consider their own stories an intimate and essential part of music learning and teaching.

Tom Torrisi is a guitarist, composer and educator based in Buffalo, NY. As a performer, he is a passionate advocate for new music and in addition to performing his own music, he has commissioned and premiered new works for guitar by a wide range of composers. He has been featured as a performer and composer at the 21st Century Guitar Conference and has performed at the Mostly Modern Festival, June In Buffalo, and zFestival. In addition to the guitar, Tom is an enthusiastic explorer of non-Western musical styles. This interest has led Tom to extensive involvement with Eastman School of Music's Balinese gamelan ensembles Gamelan Sanjiwani and Gamelan Lila Muni, as well as Nusantara Arts' Javanese Gamelan Sari Raras Irama. Tom holds a DMA in Classical Guitar Performance from the Eastman School of Music and has studied with world renowned pedagogues Nicholas Goluses, Stanley Yates and Doug Rubio. He currently teaches for the Hispanic Heritage Council of Western New York Guitar Initiative which provides cost-free guitar instruction and performance opportunities to Buffalo youth.

Anne Halloran Tortora is committed to making quality music within the ensemble experience. She earned the Ed.D. at Creighton University, the M.M.Ed. (Instrumental Conducting) at The Hartt School, and the B.S. (Education) and B.A. (Music) from the University of Connecticut, Storrs. Dr. Tortora served as the Director of Music at St. Bernard School as well as at other public secondary schools.. Her research focuses on conducting pedagogy and developing leadership. Dr. Tortora guest-conducted a variety of ensembles including a performance with the U.S. Coast Guard Band and on network television. At The Hartt School, Tortora served as a Lecturer and Guest Conductor of the Hartt Wind Ensemble and Concert Band. She also served as the Director of Instrumental Music at Mount St. Mary's University in Emmitsburg, MD where she established its Chamber Orchestra. Her ensembles have performed throughout the United States and North America, garnering superior ratings and acclaim. Tortora's conducting teachers include Paul Phillips, Gary Green, Peter Bagley, and Glen Adsit. A recipient of the College Band Directors National Association's Gender and Ethnic Equality Scholarship, Dr. Tortora studied under the tutelage of Tim Reynish, MBE, at the Canford School of Music in Sherbourne, UK. She holds membership in the National Association for Music Education, International Society for Music Education, the College Music Society, Women Band Directors International, College Band Directors National Association, and College Orchestra Directors Association.

Lisa Van Winkle currently serves as Associate Professor of Flute and the Coordinator of the Aural Skills program at New Mexico State University. Dr. Van Winkle enjoys a diverse career as an educator, recitalist, soloist, and orchestral musician. An advocate of chamber music, Dr. Van Winkle has performed in numerous chamber ensembles including the Mirage Duo (flute & piano), the Cielo Azul Chamber Trio (flute, oboe & bassoon) the NMSU Faculty Woodwind Quintet, and the Clarion Duo (flute & piano). The Clarion Duo has appeared at several chamber music series in New Mexico, Texas, and Colorado, and specializes in a broad range of styles including newly composed works. Her most recent collaboration is with pianist, Dr. Justin Badgerow, Professor of Music at Elizabethtown College (PA).

International performances include tours of Germany, Austria, Prague, Colombia, and the United Kingdom. Dr. Van Winkle's orchestral experiences include serving as the principal flute with the Las Cruces Symphony and the Juarez (Mexico) Symphony. She has also performed with the El Paso Symphony, Opera Company of El Paso, Dona Ana Lyric Opera, the Sun City Chorale, and the Chamber Players de Las Cruces. She has been an artist in resident at the Santa Fe Flute Immersion, the "Big Fat Flute Shindig" at West Texas A&M, and Eastern New Mexico University's Flute Day.

Dr. Van Winkle has appeared at National Flute Association conventions as both a soloist and a conductor, leading the NMSU Flute Ensemble in two convention appearances in Albuquerque, NM and Las Vegas, NV.

Beverly Vaughn is Professor of Music, Vocal/Choral Program Coordinator, and an affiliate faculty member of the Africana Studies Program at Stockton University in Galloway, New Jersey, She is a native of Columbus, Ohio and a graduate of Pine Forge Academy, La Sierra University in Riverside, California with a Bachelor of Arts degree in Spanish, and The Ohio State University where she completed both her Master of Music degree and Doctor of Music degree - both in voice performance. Prior to joining the Stockton music faculty, Beverly Vaughn, a mezzo-soprano, made her operatic debut as the Strawberry Woman in Gershwin's Porgy and Bess with the Graz (Austria) Opera followed by Nicklaus in Hoffman's Erzählungen (The Tales of Hoffman) with the Vienna Volksoper. She received international critical acclaim for her performance as Hannah in the world debut of Sir Michael Tippett's The Ice Break at the Royal Opera House at Covent Garden under the direction of Sir Colin Davis. She received accolades for other operatic appearances such as title role as portrayal of Carmen in Opera Harlem's seven-month, 11-country European tour of Carmen Jones. Beverly has appeared with regional opera companies and orchestras in the United States and Europe as well as in concerts and recitals and is a frequent featured guest on social media platforms, local and international radio, and television.

Beverly has presented vocal and choral workshops in singing technique for choirs, universities, colleges, symposia, international conferences, and community organizations. She has won over 40 university and

community awards and citations for her teaching, campus involvement, and community outreach, and is a member of several professional organizations. She coordinates both the individual voice and choral curricula while personally directing the University Chorus and Stockton Oratorio Society, a joint student and community-based ensemble. One of the choral program's most critically acclaimed and much beloved productions is its bi-annual performance of Handel's Messiah! These productions regularly feature intergenerational choirs of more than 200 voices with soloists and full chamber orchestra, and regularly attracts hundreds upon hundreds of audience members from throughout southern New Jersey, the entire Delaware Valley and beyond!

Finally, Beverly served as Minister of Music/Organist for area churches such as St. James African Methodist Episcopal Church in Atlantic City, New Jersey and St. Matthew's Baptist Church in Williamstown, New Jersey. She continues to play and support the music program of her local congregation, Seashore Seventh-Day Adventist Church in Pleasantville, New Jersey. She cherishes every opportunity as she must serve and "let her little light shine."!!!

Dr. Seulki Susie Yoo aspires to build a diverse career as a pianist, an academic, and a pedagogue. Her performance has won multiple international competitions, and she has played at events throughout North America, Europe, and East Asia by invitation. Critics praise her playing as "technically dazzling and musically inspired" (Gunderson, PMTA chair) and "a pianist who is truly passionate, sensitive, and musical" (Tsunoda-Journalist, Japan).

Pedagogy is approached with true passion and respect by Seulki. She actively guides her students as they prepare for competitions and navigate graduate program entrance. Her students have continued their studies at schools such as the Eastman School of Music and SungShin University (South Korea). Her pedagogy was nominated for the Harold F. Martin GA Outstanding Teaching Award at Penn State University, and her students have evaluated her teaching as "the most positive and optimistic class I've had in a long time" and "a great instructor who is attentive to the needs of her students".

Seulki's academic work aims to appreciate overlooked pieces and composers. To this end, she delivers lecture-recitals through music teachers' associations and universities. She is also actively interested in publishing manuscripts. Seulki holds a D.M.A from Penn State University, an A.D from Peabody Conservatory, and an M.M and B.M from Korea National University of Arts. She is currently completing her M.A in Music Theory at Penn State University. She is a member of the academic honor society Pi Kappa Lambda.