

# **CMS Northwest Chapter Regional Conference**

**March 17-18, 2023  
Boise State University**

THE COLLEGE MUSIC SOCIETY 

## Table of Contents

<b>Table of Contents</b>	<b>2</b>
<b>President's Message</b>	<b>3</b>
<b>CMS Northwest Officers and Conference Organizers</b>	<b>4</b>
<b>CMS National Personnel</b>	<b>5</b>
<b>Keynote Speaker</b>	<b>6</b>
<b>Conference Schedule</b>	<b>8</b>
<b>Abstracts and Program Notes</b>	<b>11</b>
<b>Participant Biographies</b>	<b>24</b>

## President's Message

Welcome to the 35th Annual Conference of the CMS Northwest Chapter!

We are thrilled to bring everyone together this year in Boise! Our program committee has assembled an exciting event exploring contemporary issues in music scholarship, performance, and composition.

Our conference will include performances, lecture recitals, demonstrations, workshops, papers, and original compositions. I would like to highlight a few special events. The annual business meeting will occur during lunch on Friday is open to all members. There will be a showcase concert Friday evening that will feature original music and performances from CMS members. We have three awards this year: best student paper, best student composition, and best student performance. The winners of each award will be announced at the final conference session on Saturday. Finally, we are excited to have Marcellus Brown as our keynote speaker. Professor Brown is retiring this year from his position of Director of Bands after 33 years at Boise State University. He is a recipient of the National Band Association's Al and Gladys Wright Distinguished Legacy Award and among other activities frequently commissions and premieres new works for wind band. His talk will be at 3pm on Friday and center on representation and opportunity in music education.

Thank you for attending this year's conference. We hope you enjoy gathering with like-minded colleagues to regenerate and refresh our thinking, teaching, and creative work in a forward-looking conference.

Jason Fick  
President, CMS Northwest Chapter

# CMS Northwest Officers and Conference Organizers

## **CMS NORTHWEST CHAPTER OFFICERS**

Chair: Brian Chin

President: Jason Fick

President Elect: Sophia Tegart

Vice President: Chris Bulgren

Treasurer: Troy Bennefield

Secretary: Fabio Menchetti

Member at Large: Sophia Tegart

## **ORAL PRESENTATIONS COMMITTEE**

Rachel Becker, chair

Kim Davenport

Heather MacLaughlin

## **PERFORMANCE AND LECTURE-RECITALS COMMITTEE**

Nicole Molumby, chair

Javier Rodriguez

Zach Buie

## **ORIGINAL COMPOSITIONS COMMITTEE**

Eric Alexander, chair

Caroline Miller

Brian Cobb

## **PROGRAM HOST**

Bill Waterman

## **PROGRAM BOOKLET EDITOR**

Rachel Reeves

## **PROGRAM CHAIR**

Rachel Becker

# CMS National Personnel

## **CMS EXECUTIVE OFFICE STAFF**

Executive Director: Jeffrey Loeffert  
Director of Operations: Hannah Pearson  
Membership Specialist: Shannon Devlin  
Information Services Specialist: Julie Johnson  
Web Specialist: Brianna Buck  
Director of Information Technology: David Schafer

## **CMS NATIONAL BOARD OF DIRECTORS**

President: Mark Rabideau (University of Colorado Denver)  
President-Elect: Brian Chin (Seattle Pacific University)  
Vice-President: Yeeseon Kwon (Roosevelt University)  
Secretary: Soo Goh (Appalachian State University)  
Treasurer: Bonnie Sneed (McClennan Community College)

At Large: Christy Banks (Millersville University)  
Composition: Jay Batzner (Central Michigan University)  
Ethnomusicology: León F. García Corona (University of Southern California)  
Jazz/Commercial Music: Aaron Flagg (The Juilliard School)  
Music Education: Suzanne Hall (Temple University)  
Music in General Studies: Denise Odello (University of Minnesota-Morris)  
Music Business-Industry: Courtney Creel Blankenship (Western Illinois University)  
Music Theory: Stephanie Dickinson (University of Central Arkansas)  
Musicology: Imani Mosley (University of Florida)  
Performance: Sarah Chan (California State University-Stanislaus)  
Student Rep: Gene Trantham (Bowling Green State University)

## Keynote Speaker



Marcellus Brown is the Director of Bands at Boise State University. Professor Brown is the Director of the University Symphonic Winds and the Treasure Valley Concert Band. He teaches undergraduate and graduate level instrumental conducting and serves as the Director of the Boise State University Summer Chamber Music Camp.

Under his direction the University Symphonic Winds has been recognized as one of the outstanding large wind ensembles in the Northwest. They have presented concerts at numerous Idaho State Music Educators Conferences, the Western/Northwestern College Band Directors National Association (CBDNA) Regional Conference and the CBDNA National Conference held in Seattle, Washington. The Treasure Valley Concert Band has performed at the Western International Band Clinic and the All-Northwest Music

Educators Conference. In March of 2015 the University Symphonic Winds was invited to perform at the 81 st Annual American Bandmasters Association National Convention. During the past five years this the University Symphonic Winds has commissioned and premiered four new works for wind band.

A native of Detroit, Michigan, Mr. Brown holds a Masters of Music Degree in Trumpet Performance and Bachelor of Music Education Degree from the University of Michigan where he took conducting classes with Elizabeth Green. He has done doctoral work at the University of Illinois where he studied conducting with Dr. Harry Begian, Professor Emeritus of Bands.

Mr. Brown has done extensive work as a guest conductor, clinician and adjudicator throughout the United States and has been a guest conductor and presenter at the Midwest Band and Orchestra Clinic. Recently Mr. Brown served as the conductor of the Wyoming All-State Band, the conductor of the Nebraska Band Association's Intercollegiate Band, the Oregon All-State Symphonic Band and the California All-State Symphonic Band.

He has also served as a clinician at the Whistler Music Festival in British Columbia. He has been recognized for his work and dedication as an educator at Boise State University

as the recipient of the Excellence In Teaching Award presented by the LDS Student Association, the Faculty/Staff Larry G. Selland Humanitarian Award presented by the University Women's Center and one of ten honored faculty to twice receive the "Top Ten Student Scholar Award".

In 2006 Mr. Brown was elected into the prestigious American Bandmasters Association. He has served as President of the College Band Directors National Association Northwestern Division (2007-2009) and served on the board of the National Band Association (NBA). Currently, he is serving on the NBA selection panel for the annually awarded William D. Revelli Composition Contest. Most recently Professor Brown was the recipient of the National Band Association's 2022 Al & Gladys Distinguished Legacy Award.

# Conference Schedule

Friday March 17, 2023

Recital Hall C200

9:00-10:00: Coffee and social hour

*Registration Table outside of Recital Hall C200*

10:00-10:30: Welcome from the NW Chapter President Jason Fick and Program Host Bill Waterman

10:30–12:00: Demo Session, moderator Jason Fick

- Michael Simon, “Creating Intimacy at a Distance: Producing Compelling Remote Recordings during the Pandemic”
- Fabio Menchetti, “Helping Teachers to Navigate Mental Health in the Classroom”
- Sophia Tegart, “Where Are All the Women?: Incorporating Women Composers Into Our Teaching Repertoire”

12-1:30: Lunch + chapter business meeting

*12:15-1:15 Chapter Business Meeting, Location C217*

1:30-2:30 Performance Session, moderator Troy Bennefield

- C. Michael Porter, “Songs of the Oppressed”
- Seulki Susie Yoo, “A Musico-Sociological Study of Paul Dukas's French-Jewish Identity Manifested in ‘Variations, Interlude, et Finale sur un Thème de Rameau’”

2:30-3 break

3-4: Keynote Address, Marcellus Brown

4-5: Workshop Session

- Lela Packard and Jacie Lee Glenn, “Be Empowered: Strategies to Enhance Your Practice Through Effective Journaling”

7 pm Concert

# Concert Program

**Basquing** (2022): An Evocation of Basque Music

Arthur Joseph Houle and Joung Hoon Song

**in the speaking silence**

Andrea Reinkemeyer, with Sean Fredenburg and Javier Rodriguez (alto sax, bassoon)

**Fanmi Imen** by Valerie Coleman

Virginia Shingleton with Chad Spears (flute, piano)

**Quiet Sounds**

Nicholas Sasse, with Mairead Rising and Leora Allen (mezzo soprano, piano)

**Sonata No. 6 for Piano “Meditation”**

Sean A. Moore

**Murky Waters**

Jason Fick (video, 2-channel Audio)

## Saturday March 18

### Recital Hall C200

9-10: Coffee and Social

*Registration Table outside of Recital Hall C200*

10-11:30 Paper/Performance session, moderator Christopher Bulgren

- Troy Bennefield, “The Official Bands and Orchestras of the Nazi Concentration Camps of World War II”
- Sarah Wee, “Three Settings of Elizabeth Barrett Browning’s Sonnet 43 by Female Composers”
- Giuliano Graniti, “Perspectives of Music in Society: The Fusion of Western and Native American Music in the Works of Ginastera and Ballard as an Instrument of Negotiation between Cultural identities”

11:30-12:30: Workshop Session

- Derek Ganong, “Introduction to Music Technology for Applied Faculty”

12:30-2: Lunch

2-3 pm: Paper Session, moderator Sophia Tegart

- Joshua Chism, “‘Better Together’: Reflections of Preservice Music Teachers in Community-Based Service-Learning Internships”
- Christopher William Bulgren, “Music in the Face of Adversity: Music and Songwriting in a Juvenile Detention Center”

3-3:30- break

3:30 Performance Session, moderator Rachel Becker

- Chen Liang, “Modernism from a Traditional Southern Chinese Mountain Village: An Insight into Xiangping Zou (1951–)’s “Impromptu: Village Drum Tower of the Dong People” (1987) for Piano”
- Kevin C Helppie, “Oyster Blues: A glance at the song cycles of Kevin Helppie and Forrest Kinney”, with Debra Huddleston, piano
- Shuyu Lin, “Feather Mallet”

Awards Announced

—END OF CONFERENCE—

THANK YOU FOR PARTICIPATING AND ATTENDING!

## Abstracts and Program Notes

### **Troy Bennefield: The Official Bands and Orchestras of the Nazi Concentration Camps of World War II**

Although much is written on the artistic and social functions of prisoners' music in the Nazi Concentration Camps during World War II, there are far fewer resources discussing the official bands and orchestras within these camps. By the end of the war, most of the larger camps had some type of official band or orchestra. Like the more clandestine musical activities, these ensembles played an important part in the lives of the prisoners and the SS, but importantly, the official bands served as a key element in the Nazi strategy. When new prisoners arrived, most of them scared and disoriented, the bands helped to pacify them by creating a comforting atmosphere. At other times, however, music used at executions and torture sessions was meant to demoralize the prisoners. Marches and popular tunes played at the daily marching sessions facilitated the counting of the prisoners and encouraged them to march in an orderly manner. At the conclusion of the workday, prisoners were marched back to camp and past the band, which was usually ordered to play lively music.

This presentation will discuss the history, function, and music of these ensembles including details on the inmates, their activities, and, using their sheet music and modern recordings, present some of the repertoire used by these prisoner-musicians to fulfill their duties, entertain their fellow inmates, and keep hope alive in the face of their daily struggles.

### **Christopher William Bulgren: Music in the Face of Adversity: Music and Songwriting in a Juvenile Detention Center**

It is estimated that juvenile detention centers house upwards of 50,000 children on any given day. Often, these children have no access to music. The National Association for Music Education Mission (NAfME) Statement asserts that "...every individual should be guaranteed the opportunity to learn music and to share in musical experiences." An analysis of music in a youth detention center may reveal social and emotional benefits for those in correctional settings. The purpose of this study was to examine elements of a music and songwriting class for male and female youth aged 12-17 living in a juvenile detention center. Grounded-theory methodology was used to answer the following research questions: 1) How do pedagogical approaches (direct instruction, student-center instruction, and/or constructivist learning) impact music making in a juvenile detention center? 2) How does the social climate impact interactions and

music-making among participants? Data include focus group interviews, individual interviews, participant writing, field notes, lyrics, and recordings. Findings indicate the importance of student-centered teaching including repertoire selection, adapting instruction to the high rate of student turnover in a juvenile detention center, and creating a positive social atmosphere that alleviates frustrations and builds group comradery during the time constraints of a weekly, one-hour course. Pedagogical findings may also support students with varied learning styles and have applications in public school settings.

### **Joshua Chism: “Better Together:” Reflections of Preservice Music Teachers in Community-Based Service-Learning Internships**

Researchers have shown service-learning opportunities in community music settings to be a valuable source of authentic experience for preservice music teachers (PMTs) (Bowers, 2001). The purpose of this qualitative study was to investigate the perceived benefits and challenges of undergraduate preservice music students participating in community-based service-learning internships. Music service and teaching internships were created between the university MUED department and the music department of a local religious institution in two different communities. At one site, participants taught children and youth choral ensembles. At the other, participants taught and served in an adult ensemble setting. Teaching observations, personal interviews, and focus groups were used as data sources for triangulation. Eleven students participated in this study. Data revealed many benefits. For PMTs, participants reported increased teaching self-efficacy and confidence due to their collaboration alongside “master teachers” as well as with collegiate co-teaching peers in an authentic environment. PMTs also reported an increase in professional awareness, technical skill development (e.g., vocal modeling, rehearsal planning, keyboard skills), and classroom management. Additional benefits for PMTs centered on social, intellectual, dispositional, and personal growth (Barnes, 2002). Participants reported changes to their philosophies of music and music teaching as well as increased occupational identity development with a wider range of music learners (elementary through adult). Participants noted the value of an internship as a method to apply musical and teaching skills from the undergraduate curriculum immediately into context.

This study also revealed challenges—lack of clarity in communication structures and expectations as well as logistical and developmental challenges (Burton & Reynolds, 2009). PMTs reported anxiety with their initial leadership opportunities due partly to the authentic setting of the experience as well as continued challenges with classroom management. Participants also reported struggling to balance internship expectations against primary academic requirements. Participant responses revealed

the particular importance of the internship coordinator and facilitator as the liaison between the university and community and as their mentor/model teacher. The development of service-learning partnerships required an increased level of philosophical reinforcement, administration, and communication between the partners. PMT participants reported a positive overall experience build on reciprocity, respect, and growth despite perceived challenges. Similar to previous findings (Bowers, 2001), this process helped PMTs develop important dispositional traits: responsibility, sense of compassion, and professionalism. MUED faculty should intentionally seek out community partners who may need program staff as an authentic opportunity for PMTs to gain contextual teaching experience. While service-learning opportunities are not currently an official part of many undergraduate programs, these findings have implications for MUED curriculum design as well as for the overarching philosophy of how institutions of higher learning engage their local communities.

Barnes, G. V. (2002). Opportunities in service-learning. *Music Educators Journal*, 88(4), 42–46. <https://journals.sagepub.com/doi/pdf/10.2307/3399790>

Bowers, J. (2001). A field experience partnership for teacher education with university, public school and community participants. *Bulletin of the Council for Research in Music Education*, 148, 3–11. <http://www.jstor.org/stable/40319072>

Burton S., & Reynolds A. (2009). Transforming music teacher education through service learning. *Journal of Music Teacher Education*, 18(2), 18–33. <http://doi.org/10.1177/1057083708327872>

### **Jason Fick: Murky Waters**

Murky Waters is a creative data sonification of environmental and spore data. Microbiologists have been studying the amount of disease in the water at an index point in Klamath River for more than a decade to better understand salmon lifecycles. This piece is a hybrid sound experience that traverses between trackable data trends and embodied musical states that bring about a wide range of sensations as the infection rate in the water changes throughout the years. The video shown demonstrates a real-time rendering of twelve years of data (2009- 2021) from a custom-built software application. The data sonified includes water flow, temperature, and waterborne spore densities.

Water flow data is mapped to the sounds of water droplets that become louder and denser as the flow increases. Temperature data is mapped to electronically-generated synthesized tones and wind sounds that increase in frequency as the temperature rises. In general, lower frequency content is more common in colder months, while higher frequency content is expected during warmer months. Waterborne spore density data is

mapped to a Karplus string model, which at high rates creates several chaotic attacking sounds. At low rates of infection, the Karplus sound is less active and barely audible, yielding a calmer sonic landscape.

This submission is a 5-min excerpt from the years 2014-2017, a period that exhibited extreme levels.

### **Derek Ganong: Introduction to Music Technology for Applied Faculty**

This workshop is a hands-on overview of basic audio engineering skills and techniques for the applied instructor, music students, and ensemble directors. Aimed at teachers and students who lack any formal experience with music technology and engineering, this workshop is designed to get everyone comfortable with microphones, cables, interfaces, digital audio workstations, recording, digital collaboration, and project planning/execution. Participants are encouraged to bring their own computers and will leave this workshop with hands-on experience that will empower them to integrate music technology and sound engineering into their own teaching practice.

### **Giuliano Graniti: Perspectives of Music in Society: The Fusion of Western and Native American Music in the Works of Ginastera and Ballard as an Instrument of Negotiation between Cultural identities**

As science, technology, and innovative communication media enrich our growing globalized world, contrasts between ethnicities and cultural identities still provoke social tensions. Can music play a positive role in this scenario? Music as a language is capable of interpreting the evolution of cultural identities and functioning as an intermediary in the negotiation between ethnicities. This research aims to provide evidence that Ballard's Four American Indian Piano Preludes and Ginastera's Piano Sonata no. 2 op. 53 work in this sense by fusing Native-American musical elements with compositional techniques belonging to European musical artistry.

In his Piano Sonata no.2 (1981), Alberto Ginastera treated indigenous music as one of the fundamental symbols of Argentine culture, as compared to the Gauchesco one. These two symbols are opposed, juxtaposed, fused in atonal textures and ultimately gathered together as in the dream of a unified, big Latin American Nation.

Louis Ballard, as a Quapaw-Cherokee composer with classical education, once declared: "I believe that an artist can get to the heart of a culture through new forms alien to that culture." Four American Indian Preludes for Piano, a set of four descriptive pieces each

one portraying a scene relevant to the Quapaw culture, are composed in a dry post-tonal language that helps deliver the Native idiom.

By conducting a semantic analysis of the two pieces, I will demonstrate that both the composers were willing to connect the indigenous roots of their culture with the modern dominating post-colonial world—though each used a different approach.

### **Kevin C Helppie: Oyster Blues: A glance at the song cycles of Kevin Helppie and Forrest Kinney**

Drops of Silver is a song cycled based on the poetry of Charles d'Orleans (1394-1465) Though he was an aristocrat by birth, he had a strange situation in which he was allowed to live in luxury but due to a war treaty, was to be kept, semi-captive, for most of his life. He literally had time on his hands during his "imprisonment" in various castles to develop a literary sense including an impressive ability to write poetry. The piano-part in these pieces strives to capture the simplicity of transparent chords and arpeggi of the late medieval and early renaissance lute or cittern. Oyster Blues, features the poetry of Dr. Henry Hughes a widely-recognized, Oregon poet, who often writes of diverse subjects such as fly-fishing, the challenges of modern life and eroticism. The centerpiece of this song cycle is Willamette Falls, Oregon City. I asked Henry to write a poem about that place that I always find spectacular and also bitterly sad. The collision between nature and industry is on stunning display. Henry's jarring words and the angular melody are coupled to a bass line in the piano that is intended to depict a giant, out-of-control, steel monster. Not unlike the old factory by the falls. The poem also tells about the near perfect fishing conditions for sea-lions, right under I-205. Henry is a real treasure and he was very flexible in letting the co-composers modify and repeat text as needed without restriction.

### **Arthur Joseph Houle: Basquing (2022): An Evocation of Basque Music**

Basquing was written in September of 2022, commissioned jointly by the performers. It is by Mx. Aaryn S. Ricucci-Hill (b. 1992), a proudly queer composer whose music has been extensively featured (e.g., Playground Ensemble and Oregon Bach Festival). Ricucci-Hill is Program Director of the No Divide Art Song Competition and earned their B.M. and M.M. in Composition from UMKC's Conservatory of Music and Dance (2018/2022).

In the composer's words (edited): "Basquing celebrates the rich musical heritage of the Northwest. I discovered a curious fact about Boise, Idaho: it has the only Basque

heritage museum in the country. Suddenly the wheels got to turning! Basquing seeks to invoke the sounds and feelings of the Basque region of France with quotations from folksong, fiddle music, and a general vibe of French impressionism. The piece opens with the folksong *Atzo Goizean*, the lyrics to which invoke the folksy elements of village living (talking about waking to the thrush's song, fathers arranging marriages, etc.) The next section avoids quotation altogether, instead opting to steep into the mystique environment created before. The last major portion of the piece utilizes what was billed (to me at least) as a Basque fiddle tune (the title lost, as it seems the scholarly research on the subject and tunes that comprise the genre are lacking even by those who claim to have knowledge of it). Assuming the best, however, the fiddle tune quoted in *Basquing* is meant to be a musical representation of fiddle music of the Pacific Northwest."

### **Chen Liang: Modernism from a Traditional Southern Chinese Mountain Village: An Insight into Xiangping Zou (1951–)’s “Impromptu: Village Drum Tower of the Dong People” (1987) for Piano**

My lecture recital will be focusing on one Chinese modern compositions named “Impromptu: Village Drum Tower of the Dong People (1987)” by a composer from my hometown of Chengdu, China, Xiangping Zou (1951–). Mr.Zou is one of the leading composers in China and has largely contributed to Chinese New Music in the 20th and 21st centuries. His major approach is to combine western modern compositional techniques with traditional Chinese music elements, and this Impromptu is one of his outstanding examples of this combination. The piece has been awarded numerous prizes and played in major competitions such as the International Tchaikovsky Piano Competition. Though received huge popularity among my colleagues, friends and teachers after I performed it at my school, it seems like the piece hasn't really spread its name and reputation in most parts of the US yet. I've presented this piece in the northeast region and received tremendous popularity. So, the major commission for my lecture recital is to introduce you this wonderful composition to the northwest from its exotic cultural context, innovative compositional language (including motivic construction, scale uses, pitch collections, and form plans), and some special performance techniques. Moreover, the piece is fairly programmatic and if technology permitted, I will perform this piece with correlated pictures moving along with the music so that the audience can get a visual sense of the images in the piece.

### **Shuyu Lin: Feather Mallet (2020)**

On the inspiration and process for *Feather Mallet*: Everything begins with a wine glass sent from my friend: I was fascinated by the pure sound that the glass made, which

becomes the original sound motive. When I recorded the glass sound, I realized that I hit the glass with different kinds of mallets a lot. Then, a question popped into my mind: what would be the relationship between the hitting movement and the sound produced, if the hitting movement could trigger a pre-recorded sound, although I didn't physically strike the glass with an object?

I haven't had an answer yet, but I got the idea for this piece: audiences will hear the sounds of the wine glass, although the performer doesn't actually strike the glass. Instead, a "feather mallet" — a feather mounted on a Wii Remote game controller — transmits the performer's gestures to the computer. The computer transforms, develops, and distorts the glass sounds, leading audiences into a colorful world.

### **Fabio Menchetti: Helping Teachers to Navigate Mental Health in the Classroom**

Mental health is not a new concept, but during recent years it has become a main presence in our lives, both personal and professional. The academic world represents no exception, and higher education has started developing more awareness and sensitivity to it, when only a few years ago discussions about mental health created discomfort in the work environment. Although openness to mental health and factual steps to consider it a fundamental part of students' academic success and lives reflects an inclusive approach, most college professors feel unprepared to smoothly incorporate it in their course policies and unequipped to manage it properly. What is the fine line between helping students with flexible policies and lowering the quality of their learning? Do professors have the tools to distinguish between students' inexcusable absences and real impossibility to attend classes? When is it normal for students to feel stressed, a bit anxious, or worried, and when does that become a mental health issue? How can we talk with our students in a way that acknowledges and respects their situation while holding them accountable for their actions? The purpose of this presentation is not just to answer these questions, proposing solutions from research studies and first-hand experience, but also to reimagine a scenario where professors feel comfortable in tackling students' mental health issues without compromising their goals and work ethic. A scenario where the teacher's gratification will meet the students' needs and success.

### **Sean A. Moore: Sonata No. 6 for Piano "Meditation"**

Sonata for Piano No. 6 "Meditation" is in two movements. The shorter first movement is both lyrical and motivic using some added tone harmony and the full expanse of the

keyboard. The reference to the opening main idea played very softly at the end of the movement creates a sense of return to the movement's beginnings.

The gentle opening of the second movement begins with a chant-like melody played in the lower register of the instrument. The movement grows from this point drawing its musical material from the opening melody and building to the climactic section of the work. Three staves are used to notate this section of the movement with the full expanse of the keyboard again being explored. Like the first movement, the second movement ends softly. However, the second movement ends with every note in the D natural minor scale (or D Aeolian mode) sounding together, creating a darker ending and a contrast to the conclusion of the first movement.

Both movements feature expressive playing and mostly slow tempos and are intended to convey the “Meditation” part of the title by painting a picture of both introspection and transcendence.

### **Lela Packard: Be Empowered: Strategies to Enhance Your Practice Through Effective Journaling**

Understanding how to effectively practice is a skill that every accomplished musician needs to acquire. Even after years of intensive study, many collegiate musicians feel directionless while practicing. Without specific goals and intentional planning, finding progress after hours of practice can be difficult to accomplish.

A study by music educator and researcher, Gary E. McPherson et al. indicates that musicians who plan, monitor, direct, and regulate their learning, find greater fulfillment in their studies and are more engaging students (McPherson et al. 2018). As collegiate musicians we have found great success implementing practice journals to enhance self-motivated learning.

In this workshop, we will introduce three facets of a practice journal that will facilitate Progress.

1. Exploring repertoire through visual charts.
2. Setting effective goals.
3. Problem solving through reflection in journal writing.

While attending this workshop, participants will construct an essential framework for their own practice journals. We will workshop how to strategically chart, set goals, and problem solve in journal writing with a pre-selected excerpt of music to provide a basis

for individuals to apply in their own repertoire. Each individual in attendance will leave feeling empowered to make attainable goals and personalize their practice. Through journaling, each practice session has the potential to be a meaningful experience for musicians in discovering the joy of music.

### **C. Michael Porter: Songs of the Oppressed**

When describing the songs of African slaves, Frederick Douglass stated, “...such is the constitution of the human mind, that, when pressed to extremes, it often avails itself of the most opposite methods.”

This program explores music that arises from a community “pressed to extremes.” The first selections are two spirituals that embody Douglass’s words: Let us cheer the weary traveler by the early Black composer R. Nathaniel Dett and Wade in the water arranged by Stacy Gibbs.

Prior to 1991, Estonia was a satellite state of the Soviet Union. In acts of defiance, Estonians gathered in song on June 10 and 11, 1988, at the Tallinn Song Festival in what was later coined the “singing revolution.” *Mu isamaa on minu arm* (Gustav Ernesaks) became the “singing revolution’s” clarion call.

Much of Veljo Tormis’s compositions champion the musical traditions of eastern European minority groups—groups that greatly suffered by their Soviet oppressors. In his collection, *Karjala Saatus*, Tormis honors the language and songs of the Karelians—eastern Europe’s smallest minority group. With “Hällilaul,” Tormis presents a traditional Karelian lullaby that mixes elements of early Christianity and pagan images.

Our final selection, *Silencio*, is another work stemming from African slaves, albeit in Uruguay. Much like New Orleans, a similar port city in North America, Montevideo became a musical “melting pot” as slaves imported the musical traditions of various African regions. *Candombe*, Uruguay’s most significant folk music tradition, is a result of African rhythms combined with the musical styles of South America.

### **Andrea Reinkemeyer: in the speaking silence**

*in the speaking silence* for Alto Saxophone and Bassoon (2018) was commissioned for a rituals-themed concert. The piece is lovingly dedicated to the memory of my mother who passed away as I was starting this work. To honor her love of hymns, I wove the

rhythmic pattern from the stark refrain of Philip P. Bliss's hymn, "It is Well with my Soul," throughout the piece. The title comes from the second line of Christina Rossetti's poem, "Echo."

ECHO by CHRISTINA ROSSETTI

Come to me in the silence of the night;  
     Come in the speaking silence of a dream;  
 Come with soft rounded cheeks and eyes as bright  
     As sunlight on a stream;  
     Come back in tears,  
 O memory, hope, love of finished years.

Oh dream how sweet, too sweet, too bitter sweet,  
     Whose wakening should have been in Paradise,  
 Where souls brimfull of love abide and meet;  
     Where thirsting longing eyes  
     Watch the slow door  
 That opening, letting in, lets out no more.

Yet come to me in dreams, that I may live  
     My very life again tho' cold in death:  
 Come back to me in dreams, that I may give  
     Pulse for pulse, breath for breath:  
     Speak low, lean low,  
 As long ago, my love, how long ago.

### **Nicholas Sasse: Quiet Sounds**

Death is something that is hard for a lot of people to process. We all have our own grieving process when a loved one dies. My own process with losing loved ones revolves around the silence that falls after they have passed. I fully identified this phenomenon when my grandmother suddenly passed away from cancer in 2020. My grandmother was one of my best friends and supporters, so her passing was so shocking that it left me feeling empty and alone. These feelings were amplified through the silence which took place in the world after she passed away.

My grandmother died right at the beginning of the COVID-19 pandemic. I remember leaving the hospital after her passing, and walking around the streets of downtown Everett, Washington; the downtown was silent. This was the loudest, and most isolating

silence I have experienced in my life. Amplified by COVID-19 lockdown, the silence consumed my entire grieving process.

Thinking to other times when I have lost loved ones and colleagues, I remember this eerily loud silence; it is always there. This silence inspired me to write “Quiet Sounds” --- primarily dedicated to the memory of my Grandmother, but also anyone whose experienced this silence after great loss.

### **Virginia Shingleton: Fanmi Imen by Valerie Coleman**

Fanmi Imen is Haitian Creole for Maya Angelou’s poem, Human Family. Though Angelou and Coleman both acknowledge humanity's diversity of backgrounds, geography, and cultural heritage, Angelou's refrain ‘we are more alike, my friends, than we are unlike,’ stands as a call to unity. In this cosmopolitan tone poem, Coleman blends influences from French flute music, Asian pentatonicism, Middle Eastern music, Flamenco dance, and the sounds of the African Kalimba (thumb piano). Fanmi Imen was commissioned by the National Flute Association for the 2018 High School Soloist Competition.

### **Michael Simon: Creating Intimacy at a Distance: Producing Compelling Remote Recordings during the Pandemic**

The COVID-19 pandemic necessitated the implementation of social distancing, forcing musicians to approach music production and recording remotely. This spatial dislocation created difficulties for the portrayal of intimacy and group dynamics in recorded music productions. Drawing on the fields of psychoacoustics and music production, this presentation explores and discusses the strategies and outcomes for compelling music production when no musicians are physically proximal. Focusing on the production of a pop-rock band album, this presentation will demonstrate methods used to create intimacy in remote recordings, including the use of numerous technologies from Avid, Audiomovers, Celemony, and Zoom. The effectiveness of strategies such as overdubbing and live conferencing to create the perception of musicians playing simultaneously in a room will be discussed and presented. Examining the approaches to the recording and production of two songs (one a full-band recording, the other an acoustic duo) will reveal methods and habits of mind all musicians can utilize to create intimate music productions when collaborators are located across multiple states and thousands of miles.

## **Sophia Tegart: Where Are All the Women?: Incorporating Women Composers Into Our Teaching Repertoire**

In 2018, a study by Quartz at Work showed that from a sample of 2,438 full-time musicians, only 31% were female to 69% male. Moreover, a survey of the top twenty-one orchestras' season programs in 2014 showed that only 1.8% of the programmed works were by women composers. While there have been several movements to include more women composers on programs, the needle has not moved enough. The lack of women composers represented in the musical canon is a systemic issue. I propose that this issue can be resolved by musicians learning music by women composers earlier in their formative years. The best way to create equal representation, fight adversity, and to strengthen our musical culture is to allow students to play music by women composers, thus creating a new norm within the student's own scope of knowledge. My own studio has changed dramatically since incorporating more music by women composers, and by composers of color. While this demonstration primarily focuses on incorporating works by women into your teaching repertoire, the basic concepts also apply to incorporating works by composers of color. There are many British-based websites designed to help one learn about women composers; we simply need to know about them and use them. I will provide a guide on how and where to find music by women composers and how to incorporate the music into our teaching repertoire even from an early age.

## **Sarah Wee: Three Settings of Elizabeth Barrett Browning's Sonnet 43 by Female Composers**

A recent Donne Foundation study that looked at 100 of the top orchestras found that only five percent of the music scheduled on these orchestra concerts is written by women composers. In addition to orchestral music, there is a severe lack of gender diversity in the standard vocal repertoire. The classical music realm remains a space where the compositional field is dominated by men.

“How do I love thee, let me count the ways”, or Sonnet number 43 from Elizabeth Barrett Browning's *Sonnets of the Portuguese* has been set by dozens of composers since it was first published in 1850. This lecture recital will look at three different settings of this text, by three different female composers over a time span of 110 years - Harriet Ware (1912), Libby Larsen (1991), and Traci Mendel (2022). After a brief background on the composers, the selected songs will be evaluated based on factors of: range, tessitura, melody, accompaniment, and pedagogical considerations. This evaluation will provide insight into the accessibility of these pieces for use in the vocal studio as teachers continue to strive towards a standard repertoire that includes more female composers.

## **Seulki Susie Yoo: A Musico-Sociological Study of Paul Dukas's French-Jewish Identity Manifested in "Variations, Interlude, et Finale sur un Thème de Rameau"**

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.

## Biographies of Participants

### **Leora Allen**

Leora Allen is a pianist, vocalist, composer, arranger, and teacher in Ellensburg, Washington. Taking music lessons since she was five years old, she has had a love and passion for music ever since. She received superior marks in the Washington State Solo & Ensemble competitions, placing in the Large Women's Ensemble category in 2015. In 2018 she earned an Associate of Music degree from Edmonds College, performing with pioneer groups such as the New York Voices, Darmon Meader, and säje. Her mentors include Janine Dodd, Fran Reid, Kirk Marcy, Jacob W. Herbert, Debbie DeMiero, Dr. Yerin Kim, and Dr. Melissa Schiel. She is currently earning a Bachelor's of Piano Performance and Choral Music Education from Central Washington University and teaching private lessons at Make Music Ellensburg.

### **Troy Bennefield**

Since 2014 Dr. Troy Bennefield has served as Associate Director of Bands and Director of Athletic Bands at Washington State University where he oversees all aspects of the athletic bands and directs the Symphonic Band. Dr. Bennefield is active as a guest-conductor, adjudicator, clinician, and percussionist, having presented, conducted, or performed in Vietnam, Austria, Czech Republic, Germany, Italy, and all across the United States. Some of the more notable appearances include the Ho Chi Minh City Conservatory, Midwest Band and Orchestra Clinic, CBDNA National Conference, and the IGEB International Conference.

Dr. Bennefield's research agenda includes the music and composers of the Holocaust as well as writing transcriptions for the wind band and other mediums. Dr. Bennefield is currently published by C-Alan Publications, Keyboard Percussion Publications, and Donemus and his research has taken him to several European countries, often supported by university and external grants. An advocate for new and diverse music, Dr. Bennefield has commissioned or joined consortiums for several projects with his performances of these pieces receiving high reviews, even being called "deep and vital." His most recent collaboration with composer Daniel Bernard Roumain was for wind band and wind quintet, and was made possible by Dr. Bennefield's 2018 WSU Arts and Humanities Fellowship. Dr. Bennefield was again awarded this Fellowship in 2021 for his work to engrave, publish, and record the works of Dutch-immigrant composer Julius Hijman.

### **Christopher William Bulgren**

Chris Bulgren serves as Instructor of Music Education at Oregon State University. He has previously taught courses at Georgia Southern University, the Oberlin Conservatory, Eastern Michigan University, and Adrian College. Prior to his doctoral study in Michigan, he taught in Kansas Public Schools for seven years where he taught elementary general music, beginning band, and high school band. During this time, he completed his Orff levels certification and served on the board of the Kansas Orff Chapter. He currently serves on the Editorial and Advisory Committees of the Music Educators Journal. His research interests include career choice in music education, popular music, and music in correctional settings. His work has appeared in *Rock Music Studies*, *International Journal of Community Music*, and *Bulletin of the Council for Research in Music Education*.

### **Joshua Chism**

Joshua is currently the Associate Director of Choral Studies and Coordinator of Music Education at Whitworth University in Spokane, WA. At Whitworth, Joshua advises music education students, teaches choral music education courses, and conducts the Ponderosa Tenor Bass Choir. He is also the faculty advisor for the local C-NAfME chapter, leads a student Life Group, and serves on various faculty committees.

### **Jason Fick**

Jason Fick is Associate Professor and Coordinator of Music Technology and Production at Oregon State University, where he teaches courses in composition, audio technologies, and music production. His research explores relationships between commercial and experimental media, and has been published by Audio Engineering Society, Organised Sound, International Community on Auditory Display, IEEE Robotics and Automation Letters, *Journal of General Music Education*, and *College Music Society*. Jason currently serves as the President of the College Music Society Northwest Chapter. For more information, visit [www.jasonfick.com](http://www.jasonfick.com).

### **Derek Ganong**

Dr. Derek Ganong is a trumpeter, collaborator, engineer, and educator who is dedicated to breaking down the boundaries between genres, disciplines, audiences, and artists. Equally committed to both education and performance, Derek serves as a mentor for

students and an advocate for innovation in higher education through his position as Assistant Professor of Trumpet and Director of Jazz at Boise State University. Derek is internationally known for his multifaceted skills and is frequently in demand for both his music production experience and as a trumpeter with the skills and abilities to perform at the highest level in all musical settings. Dr. Ganong is currently the principal trumpet of the Boise Baroque Orchestra, Opera Idaho, and is the Eb Soprano cornet for the Brass Band of the Treasure Valley. He is also a founding member of Newstream Brass, the Nova Trumpet Collective, and is the Chief Technology Officer and trumpet faculty member of the Brass Institutes of America. [www.derekganong.com](http://www.derekganong.com)

### **Giuliano Graniti**

Giuliano Graniti is Assistant Professor of Music at Middle Georgia State University in Macon, GA. Previously, he served as Piano Instructor at the Secondary Piano Dept. at University of Cincinnati, College-Conservatory of Music, as Adjunct Professor of Music at Wilmington College, OH, and as Visiting Professor in Piano at Mercer University in Macon.

He regularly performs in Europe, Asia, and the United States as both soloist and chamber musician, giving recitals in international concert halls, such as: Teatro Comunale in Firenze, Teatro La Fenice in Venezia, Ehrbar Saal in Vienna, Vahdat Hall in Tehran, Stelio Molo Auditorium in Lugano, and Corbett Auditorium in Cincinnati. His latest recording, for Klavier Music Production, features John Adams' Grand Pianola Music, with the CCM Wind Symphony conducted by Dr. Kevin Holzman. His next recording project will feature his own solo-piano arrangement of Prokofiev's Symphony no. 5.

He is an active scholar, interested in researching about pedagogical methods and tools, and about underrepresented piano repertoire, especially by composers of classical Native American music.

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

## **Kevin C Helppie**

Kevin Helppie has had a lengthy career in higher-education spanning nearly 4 decades. His main focus has been as a classical singer and vocal coach. He has previously taught at Sam Houston State University, Skagit Valley College, Western Oregon University and Oregon State. Kevin has also led choirs at all levels, directed opera and musical theatre and has been involved in collaborating on nearly 100 Art Songs with the late master piano pedagogue and composer, Forrest Kinney. Some of Helppie & Kinney's songs are published in the Royal Conservatory vocal anthology. Helppie continues to perform actively, write about music and continue to compose as a semi-retirement indulgence. As for Forrest Kinney, he was known as a leading piano teacher, who emphasized creativity as the hallmark of being an artist. Mr. Kinney published over forty books on piano technique and aesthetics. He is most admired for the piano collection Pattern Play which is widely used across the world today.

## **Arthur Joseph Houle**

Dr. Arthur Joseph Houle is founder and artistic director of the Festival for Creative Pianists, a critically acclaimed virtuoso performer, a private teacher since the age of thirteen, and a published writer, composer, arranger, and editor. He was Director of Keyboard Studies and professor of music at Colorado Mesa University from 2006 to 2020. Prior to that, he taught at the Universities of Iowa, North Dakota and Texas-Austin, College of Idaho, the Dana Hall School of Music (Wellesley, MA), and the extension divisions of New England & Boston Conservatories. Currently he is professor emeritus and resides in Boise, Idaho.

Houle was Abundant Silence's 2015-16 Featured Composing Educator and recipient of five CMU Exemplary Faculty Awards, a 2011 MTNA Fellow Award, and, most recently, four Steinway & Sons Top Teacher Awards. His YouTube channel features over 150 posts of his stylistically varied recordings spanning a professional career of more than 4½ decades.

## **Chen Liang**

A former Piano Faculty at Eastman Community Music School (affiliated with Eastman School of Music) and Adjunct Lecturer at State University of New York at Geneseo, Chinese born pianist Dr. Chen Liang is a passionate educator and music scholar. He frequently gives masterclasses and lectures in both China and United States, and is a frequent presenter at the MTNA, CMS national conferences. Back in China, Dr. Liang

has co- founded the “Beyond the Clouds” summer piano festival in Chengdu and has been serving as the Artistic Director since 2018. Dr. Liang is currently on faculty of the Chopin Academy in Seattle and serves as the Artistic Concert Coordinator for the Seattle International Piano Festival.

As a soloist and a chamber musician, Dr. Liang gives numerous recitals in China and America, passing his musical inspirations to thousands of audience. As a frequent concerto soloist, Chen has played with Chong Qing Philharmonic in China, the Greece Symphony Orchestra in New York and Lynn Philharmonic in Florida. Dr.Liang is the winner of the 5th Manhattan International Music Competition in New York City, the 3rd Lira International Piano competition in St. Petersburg, Russia, the Big Arts Classical Music Scholarship Competition and the Lynn Concerto Competition in Florida. He also won top prizes in many other competitions including “Imola” International Piano Festival and Competition in Italy, Piano Texas Music Festival Concerto Competition and the Chautauqua Music Festival Piano Competition.

Dr. Liang recently received his DMA from Eastman School of Music, under the tutelage of Ms. Natalya Antonova.

### **Shuyu Lin**

Shuyu Lin is a doctoral student and worked as an associate instructor in the composition department at Indiana University, Jacobs school of music for two years. She earned a B.M. in Composition from the Shanghai Conservatory of Music in 2018, studying with Daqun Jia and Deqing Wen. She later earned an M.M. in Composition from the Indiana University, Jacobs school of music. Her teachers there included David Dzubay, Aaron Travers, and Eugene O'Brien. For electronic music, She studies with Jeffrey Hass, John Gibson and Chi Wang.

Shuyu Lin works both in electronic music and acoustic composition. Her electronic music has been played in the festivals such as NYCEMF, WOCMAT, and MUSICACOUSTICA-BEIJING, ICMC etc; her acoustic music has been featured in venues and festivals, such as in China, the United States, Europe and has been performed by groups, such as Shanghai Kun Opera, Shanghai Philharmonic Orchestra, Ukraine Philharmonic Orchestra, Moscow Contemporary Music Ensemble, and IU New Music Ensemble, etc.

## **Fabio Menchetti**

A native of Italy, Fabio Menchetti serves as Assistant Professor of Piano at Washington State University, while maintaining an active international performance career.

For Sheva Collection he recorded *Libro di Canti Italiano*, a set of solo piano pieces by English composer Peter Seabourne, and *Novecento Italiano*, featuring music for violin and piano by Italian composers written between the two world wars. He also recorded John Adams' *Grand Pianola Music* with the CCM Wind Symphony for Klavier Records. Upcoming releases include *Crossroads* (works for tuba and piano by living composers), *All Are Welcome* (new works for bassoon, oboe, and piano), and an album featuring music for bassoon and piano by Native American composers.

As an active member of Music Teachers National Association and College of Music Society, he is frequently invited to present at regional, national, and international conferences, offering a broad range of subjects such as teaching strategies, pedagogical piano literature, and preparing students to enter the professional world. A sought-after adjudicator and clinician, he is regularly requested for masterclasses at universities and in private studios.

Dr. Menchetti received his Bachelor of Music from Boccherini Conservatory in Lucca, and his Master of Music and Music Education from Puccini Conservatory in La Spezia. After moving to the United States, he received his Master of Arts from Houghton College, and his Doctor of Musical Arts degree from College-Conservatory Music, University of Cincinnati.

His primary teachers include Pier Narciso Masi, Enrico Stellini, Pietro De Maria, Andrea Lucchesini, William John Newbrough, and Michael Chertock.

## **Sean A. Moore**

Sean A. Moore was born in Memphis, TN. He has a B.M. and an M.M. in piano performance from the University of Memphis. Mr. Moore has performed as a soloist and accompanist extensively and participated in numerous piano competitions, winning several. In 1996 he was a semi-finalist at the World Piano Competition in Cincinnati, OH and in 1997 performed *Voyants for Piano and Chamber Orchestra* by composer Barbara Kolb with the Memphis Symphony Orchestra. He was the adjunct private piano instructor and staff accompanist at Christian Brothers University in Memphis from 2000-2004 and also taught class piano as an adjunct at the University of Memphis for many years. Sean currently lives and works in Laurinburg, NC entering his nineteenth year as a full-time faculty member at St. Andrews University as instructor of music and

staff accompanist. He has written original music for student film projects at St. Andrews and served as accompanist or music director for university theater productions. Sean is a member of BMI and is currently music director/pianist at a local church. Mr. Moore has performed original works for piano at previous regional CMS conferences. For three years he was Community Access Channel manager, videographer and programmer in Laurinburg.

### **Lela Packard**

Lela is a thoughtful pianist, collaborator, and teacher. She began her piano studies at the age of 5 and is pursuing her undergraduate education in Piano Performance at BYU studying under Dr. Jared Pierce. She has had opportunities to work with Natalia Antonova, a world-renowned pianist, and teacher from Russia, and was chosen to participate in a masterclass with Dr. Del Parkinson, a Juilliard graduate, and professor from Boise State, Idaho. She has also personally worked with Antoinette Van Zabner from the Vienna University of Music and Performing Arts.

Lela has extensive experience performing with various ensembles. In 2016, she performed Mozart's Piano Concerto No. 20 in d minor, with the Springville High School orchestra. Lela currently collaborates with singers and other instrumentalists (French Horn, Alto Saxophone, Violinists, and Pianists). She was invited to perform a piano duet at Michelle Kafausi's banquet for the Freedom Festival in Provo, Utah. She has participated in the MTNA competition in 2020, and BYU's Piano Concerto Competition in 2021. She recently won first place for the music video portion of BYU's "Untold Stories" Competition in 2022.

Lela is an active member of the MTNA Collegiate Chapter and presented at the MTNA Collegiate Symposium in January 2023. She enjoys teaching and helping her students develop their personal gifts and talents in playing the piano. Her goal is to help her students find joy and appreciation for music, which brings fulfillment to both teacher and student alike.

### **C. Michael Porter**

Dr. C. Michael Porter is Professor of Music and the Director of Choral Activities at Boise State University, where he conducts the BSU Meistersingers and Vox Angelis, teaches courses in choral conducting and choral literature, and leads a graduate seminar on Bach and Handel. Prior to this appointment, Dr. Porter held conducting positions at Brevard College and Bloomsburg University. Dr. Porter is also the Artistic Director of

Critical Mass Vocal Artists—Idaho’s semi-professional chamber choir—and has conducted choirs in Uruguay, South Korea, Belgium, the Netherlands, and France. Dr. Porter's primary research pertains to musical reform in late 16th-century Salzburg, and he has presented on a myriad of topics: including Parody Techniques in J.S. Bach’s Pfingstag Cantatas,” “Energizing and Effective Choral Warm Ups,” “Speaking Volumes: Finding Connections Through J. S. Bach in Ingmar Bergman’s Silence,” and “Your Programming Philosophy: A Blueprint for More Inclusive Concerts.” Dr. Porter is an editorial board member of the Choral Journal and the Associate Editor of the National Choral Conductors Organization’s Research Memorandum Series. His research has been published in the Choral Journal and Choral Scholar, and he frequently contributes to each journal’s recorded sound and score review columns.

Dr. Porter received his DMA in Choral Conducting and Pedagogy from The University of Iowa, under the tutelage of Dr. Timothy Stalter, and his Bachelor’s and Master’s Degree from Truman State University, where he studied with Dr. R. Paul Crabb. Dr. Porter received further conducting training at the Oregon Bach Festival Conducting Master Class with Helmut Rilling.

### **Post-Haste Reed Duo (Sean Fredenburg and Javier Rodriguez)**

There aren’t many saxophone and bassoon duos. We first met as students at Louisiana State University. After graduating and losing touch for a few years, the magic of social media and LSU sports brought us together first as friends, then as musical colleagues. When we remembered watching our teachers perform together on one particular concert, we were inspired by our non-traditional combination of instruments to perform together. Frustrated by the lack of existing works for our ensemble, we began to arrange existing pieces, and also turned to our composer friends and colleagues and challenged them to write new works for the newly formed **Post-Haste Reed Duo** (Sean Fredenburg, saxophones; Javier Rodriguez, bassoon).

Our mission is two-fold: to increase the amount of quality chamber music literature for saxophone and bassoon duo and to encourage young musicians to experiment performing in non-traditional chamber ensembles. We do this when we collaborate with composers towards new works for us that highlight the capabilities of our two instruments individually and together.

As you might imagine, there are still not many works for saxophone and bassoon duo. We strive to change that by commissioning composers from a wide range of musical styles and diverse backgrounds to build a new repertoire, which in turn will introduce a growing audience to the endless possibilities of new music.

## **Andrea Reinkemeyer**

The music of American composer Andrea Reinkemeyer (b. 1976, she/her) “offers a luminous glimpse of the next world” (Fanfare Magazine); it “explores a reverent sound world that hovers just above the brink of silence” (Second Inversion), using “spare, melancholy passages to traverse a complex emotional landscape” (Eugene Weekly) “from reverence and supplication to mournfulness and despair” (textura). Her work is praised as, “clever, funky, jazzy and virtuosic” (Schenectady Daily Gazette), “magical” (Fanfare), “enchanting” (International Choral Bulletin), and “hauntingly melodic and fun, dancing and almost running its way forward... whimsical” (Fanfare). Her musical explorations focus on intersectional feminist narratives, natural phenomena, home, and grief.

Reinkemeyer has enjoyed commissions from: Louisiana Philharmonic Orchestra and League of American Orchestras with support from the Virginia B. Toulmin Foundation, Albany (NY) Symphony Orchestra, Rhymes with Opera, H. Robert Reynolds and Detroit Chamber Winds and Strings, Rodney Dorsey, Fear No Music, and Rhymes with Opera. Her music is featured on recordings by Idit Shner, In Mulieribus, Primary Colors Trio, A/B Duo, and Post-Haste Reed Duo. Murphy Press and the ADJ•ective Composers’ Collective distribute her scores. Dr. Reinkemeyer is the 2022-23 Edith Green Distinguished Professor at Linfield University, chair of the Department of Music, and Coordinator of the Composers Studio and Lacroute Composer Readings & Chamber Music Mentorship Program. <https://www.andreareinkemeyer.com/>

## **Mairead Rising**

Mairead Rising is a 22 year old musician from the town of Snohomish, Washington. She attended Central Washington University and graduated in Spring of 2022 with a music degree specializing in vocal performance and a certificate in jazz studies. While attending CWU, Mairead had a myriad of performance opportunities. She sang with the CWU Chamber Choir and Vocal Jazz I for three years under the direction of Vijay Singh. Mairead’s devotion to jazz led her to play tenor saxophone in Central’s jazz bands and small jazz combos. During her final year of instruction, Mairead was elected the Vocal Jazz Representative for the Jazz Education Network chapter at CWU. She organized events such as the Vocal Jazz Showcase, Women in Jazz Day, and formed one of CWU’s first all women jazz combos, the *Lady Cats*. In Spring of 2022, the *Lady Cats* performed live on 88.5 KNKX to promote women/non-binary individuals in jazz awareness. Mairead also loves musical theater and performed in opera at CWU. Throughout her musical career, Mairead is very thankful to have learned from incredible educators Mike Mines, Emilie Spencer, and Christopher Bruya. Mairead wants to continue growing her

knowledge of the musical world and is currently setting her sights on luthier apprenticeships and gigging with her friends and family.

### **Nicholas Sasse**

Nicholas James Sasse (B. 2001) is an American composer and clarinetist, who is currently based in Washington State. Nick considers himself a “social composer” whose goal is to make notated music accessible to the common listener. He strongly believes that notated music isn’t something that only a trained ear can appreciate; it is something that anybody can connect with. He furthers this belief in that music should reflect the world we live in. Nick constantly pursues his philosophy through his compositions, always drawing meaning in everything he writes. In being a “social composer”, Nick believes that his music should be used as a tool to spark conversations about life and our world. Therefore, Nick’s music is not categorized as only “fun to listen to”, but also as music which evokes emotions in people, immersing them in musical journeys which better connect them to the world, and to their own self.

Nick has studied musical composition at a collegiate level since 2020 under the direction of Dr. Martin Kennedy and later under Dr. Jiyoun Chung. Notable achievements include winning the Trudie Woll Memorial Composition Competition, being a finalist in the ASCAP Morton Gould Young Composer Awards, having his music programmed in *The College Music Society* Northwest Division Conference, and being a composition fellow for the Alba Music Festival.

### **Virginia Shingleton**

Virginia earned her undergraduate degree in Instrumental Performance from Middle Tennessee State University in Murfreesboro, TN, and she is currently working toward a M.M. in Instrumental Performance at Boise State. Virginia is co-principal of the Boise State Symphonic Winds and serves as graduate assistant for Mr. Marcellus Brown, Director of Wind Bands. Aside from her duties under Mr. Brown, Virginia also teaches private lessons to members of the Boise State Flute Studio.

### **Michael Simon**

Michael Simon is a bassist, guitarist, producer, composer, audio engineer, and educator from Walla Walla, Washington. Fluent in many styles and genres, Michael’s work focuses on music production, specifically on the intersection of space and audio

recording and the integration of music production curricula in the liberal arts college environment. His work on the 2020 EP by The Michael Simon Project, *Social Distancing: Four Songs of the Pandemic*, won the Sweetwater Sound Honoring Multicultural Diversity in Music Production award at Berklee College of Music. He has produced, engineered, or played on numerous recordings by artists such as Stepanian, David Hyun-Su Kim, Doug Scarborough, Candace Brown, Rogue Lobster, and many others. Michael is a Senior Adjunct Assistant Professor of Music at Whitman College, where he teaches courses in music technology and production, film & media studies, music theory, and musicology. He has developed courses such as music production in the liberal arts, music technology, aural forms in media, the music of 1991, and a first-year general studies seminar entitled “Microphone Check 1,2: Music Technology and Narrative,” an interdisciplinary course which uses inquiry in music technology, hip-hop, and popular music to teach writing at the college level. Michael holds a B.A. in Music (Theory & Composition) from Whitman College, and an M.M. in Music Production from Berklee College of Music, a degree he earned with distinction.

### **Chad Spears**

Chad Spears, a native of Boise, ID, has performed across the US, with additional appearances in Canada and Mexico. He has been featured with the Spokane Symphony, Washington-Idaho Symphony, Coeur d'Alene Symphony, and University of Idaho Symphony Orchestra. Chad received his Doctor of Music Degree in Piano Performance at Florida State University under the tutelage of Dr. Read Gainsford. He currently serves as a Visiting Lecturer for Boise State University’s Department of Music, teaching music theory, ear training, and class piano. He also is the accompanist for the Opera Theatre course and serves as a freelance collaborative pianist for the department. Chad is the pianist for the Boise-based group Tree City Chamber Players and collaborates with local area school choirs, Alley Repertory Theater, and the Boise Philharmonic.

### **Sophia Tegart**

Sophia Tegart, Yamaha Performing Artist, serves as Associate Professor of Flute at Washington State University where she was awarded the 2020 College of Arts and Sciences Early Career Achievement Award. In the summers she teaches at Young Musicians and Artist, Inc. (YMA). She has also taught at the Interharmony International Music Festival in Acqui Terme, Italy and the Bands of America Music for All. Tegart has performed at National Flute Association conventions, College Music Society regional and national conferences, China ASEAN Music Week, International Conference on Women’s Work in Music in Bangor, Wales, and the Thailand International

Composition Festival, to name a few. Tegart is flutist in the Pan Pacific Ensemble, a wind quintet dedicated to the advancement of music by composers from around the Pacific Rim. The Pan Pacific Ensemble has released three albums (Feng, ironhorses, and Ambiguous Traces) through Albany Records. Recently they were featured at the Chamber Music America Showcase and received the 2022 American Prize in Professional Chamber Music. Tegart also performs regularly the Cherry Street Duo who released their debut album “Flute Duos by Women Composers” in summer 2022. Tegart’s debut solo album with pianist Michael Seregow, Palouse Songbook, was released through Centaur in 2020. Tegart’s recordings can be found on Spotify and Apple Music.

Tegart received her Doctor of Musical Arts degree in Flute Performance from the University of Missouri-Kansas City Conservatory of Music and Dance where she held the flute fellowship in the Graduate Woodwind Quintet and studied with Dr. Mary Posses.

### **Seulki Susie Yoo**

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.

**Sarah Wee**

Soprano Sarah Wee is an Assistant Professor of Voice at Troy University where she teaches private lessons, vocal pedagogy, diction, and directs the Opera Workshop. Dr. Wee also enjoys a career singing recital, concert, and operatic literature. Dr. Wee received her Doctorate of Musical Arts in Vocal Performance and Vocal Pedagogy at the Frost School of Music at the University of Miami, where she later served as a lecturer in the voice department. She graduated from Webster University with a Bachelor's Degree in classical voice performance and earned a Master's Degree in vocal performance from Washington University in St. Louis. Sarah Wee currently resides in Montgomery, AL, where she lives with her husband and two children.