



# **NORTHWEST CHAPTER 37th REGIONAL CONFERENCE**



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**WESTERN WASHINGTON UNIVERSITY  
BELLINGHAM, WA  
MARCH 21 & 22, 2025  
PROGRAM BOOK**



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## **MESSAGE FROM THE NORTHWEST REGIONAL CHAPTER PRESIDENT**

Welcome to the Northwest Regional Conference!

This year's conference is in the lovely city of Bellingham, WA. This area has a rich cultural heritage, and it exemplifies the beauty of the northwest. While you are here, take advantage of the surrounding nature and its plentiful outdoor activities, rich cultures and arts scenes, and the breweries!

Thank you for attending our conference this year. We, the NW Chapter Board, are particularly excited to see and hear your presentations and get to know you while you are here. Thank you to Mehrdad Gholami for being the local host and helping secure the facilities, providing information on hotels and food in the area, and for taking on an event like this. Thank you to the Western Washington University Department of Music for allowing us to take up space this weekend. Additionally, I would like to thank everyone on the selection committees for their hard work in making this conference a wonderful place to learn new things. Finally, I would like to thank the Northwest Regional Board for all the work they do during the year.

Enjoy the conference here in beautiful Bellingham!

**Sophia Tegart**

President, CMS Northwest Chapter  
2025 NW Chapter Conference Program Chair  
Assistant Professor of Flute, Washington State University  
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Sophia Tegart



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## CONFERENCE SCHEDULE

Friday, March 21, 2025	
<b>9:00</b>	<b><i>Registration Opens – Coffee and Snacks</i></b>
<b>10:00</b> PA 47	<b>Paper Session: Communal Education of the Past and Present</b>  <i>Music and Resilience at Chemawa Indian School</i> Melissa Parkhurst, Washington State University  <i>These Songs of Freedom: The Role of Group Music Instruction in a Juvenile Detention Center</i> Christopher Bulgren, Oregon State University  <i>Reimagining Belonging through Community Music Ideals (Belonging and Creativity)</i> Amy Catron, Mississippi State University
<b>11:30</b> PA 27	<b>Lunch &amp; Chapter Business Meeting</b>
<b>1:00</b> PA 47	<b>Demonstrations: Educational Awareness</b>  <i>Arranging the Future: Student Engagement in a Liberal Arts College Mixed Instrumental Ensemble</i> Florian Conzetti, Linfield University  <i>“Zooming Out” and “Zooming In”: How the Interplay of Macro- and Micro- Theoretical Processes Has Transformed My Practice and Performance</i> Megan Agriawan, University of Wisconsin-Madison  <i>Evolve and Thrive: The Increasing Need for Online Music Degrees in Our Schools</i> Steven Thompson, American River College
<b>2:30</b>	<b>Short Break</b>
<b>2:45</b> PA 16	<b>Lecture Recitals: Berio and Castillo</b>  <i>Sounds from Guatemala: Music by Ricardo Castillo</i> Yoshiko Arahata, New Mexico State University



	<p><i>Reimagining the Encore: A Study of Berio's Six Encores for Piano (1965-1990)</i> Tianyu Deng, Independent Scholar (New York)</p>
<b>3:45</b>	<b>Short Break</b>
<b>4:00</b> PA 47	<b>Paper Session: Acting, Singing, and Korean Choral Music</b>  <i>Singing While Acting: Chekhov and Meisner Acting Training for the Classical Singer</i> Amy C. Johnson, Adams State University  <i>Contemporary Korean Choral Music</i> Hyejung Jun, University of British Columbia
<b>5:00</b>	<b>Dinner Break</b>
<b>7:00</b> PA 155 Concert Hall	<b>Performers Concert</b> Program on page 9  Mehrdad Gholami, Western Washington University Milica Jovanovic, Western Washington University
<b>Saturday, March 22, 2025</b>	
<b>9:00</b>	<b>Coffee &amp; Snacks</b>
<b>10:00</b> PA 47	<b>Paper Session: Timbre &amp; Sound in Boulez &amp; Berio</b>  <i>Pierre Boulez in 100: Exploring his First Published Piano Piece, "12 Notations"</i> Er-Hsuan Li, Pacific Lutheran University  <i>Bridging Sound, Sight, and Word: The Interdisciplinary Worlds of Boulez and Berio</i> Tianyu Deng, Independent Scholar (New York)
<b>11:00</b>	<b>Short Break</b>
<b>11:15</b> PA 16	<b>PANEL DISCUSSION</b>  <i>CMS 2025 National Conference in Spokane, WA - Creative Ecosystems</i>



Nicole Molumby, Boise State University, 2025 National  
Conference Program Chair

Kate Becker

<b>12:15</b>	<b>Lunch Break</b>
<b>1:30</b> PA 47	<b>Paper Session: The Human Experience: The body, mind, and soul</b>  <i>Rhythmic Movement in Martial Arts: Muay Thai and its Musical Roots</i> Mieke J Doezema, University of Hawai'i at Mānoa *Student Paper Award Winner*  <i>The Daoism in Piano Music- Zhao Zhang's Chinese Dream and PiHuang</i> Canlin Qiu, University of Iowa
<b>3:00</b>	<b>Short Break</b>
<b>3:15</b> PA 155 Concert Hall	<b>Performers &amp; Composers Concert</b> Programs on page 11  <i>Pierre Boulez in 100: Exploring his First Published Piano Piece, "12 Notations"</i> Er-Hsuan Li, Pacific Lutheran University  <i>Women's Rights are Human Rights</i> Sarah Lucas-Page, Western Washington University *Student Composition Award*  <i>The Daoism in Piano Music</i> Canlin Qiu, University of Iowa  <i>New Directions, Destinations, and Connections for Clarinet and Trumpet</i> Spencer Brand, McNeese State University Katrina Clements, Valley City State University  <i>Vitamin N (P)Arty</i> John Neurohr, Central Washington University Jiyoun Chung, Central Washington University
<b>4:30</b>	<b>End of Conference</b>



**CMS 2025 Northwest Regional Conference  
Western Washington University, Bellingham, WA  
Friday, March 21, 2025, 7:30 p.m.  
Performers Concert**

*A Water Journey for Flute and Guitar*

Toward the Sea for alto flute and guitar

Tōru Takemitsu (1930-1996)

Cidade das Águas (Cities of Water)

Alexandre Schubert (b.1970)

Prelúdio  
Cambuquira  
São Lourenço

*Cascadia Duo*

Mehrdad Gholami, flutes (Western Washington University)  
Eli Schille-Hudson, guitar (Western Washington University)

*Rare Gems of 21<sup>st</sup> Century Piano Music*

Five Pieces on Poems by Robert Frost (2000)

Lesley Sommer (b. 1967)

Acquainted with the Night  
Secret Interlude # 1  
Design  
Secret Interlude # 2  
Come In

Fragments of the Prayer for Peace (2019)  
(inspired by Claude Monet)

Svetlana Maksimovic (b.1948)

Danube Etude (2022)

Aleksandra Vrebalov (b. 1970)

Scherzo in C Minor

Clara Schumann (1819-1896)

Milica Jelaca Jovanovic, piano (Western Washington University)



**CMS 2025 Northwest Regional Conference  
Western Washington University, Bellingham, WA  
PERFORMERS' CONCERT - PROGRAM NOTES**

*A Water Journey for Flute and Guitar*

We propose a program for flute and guitar, each contemplating water and its centrality in human experience, as a central point for Pacific Northwest residents: The term Mangåta is a Swedish expression denoting the moon's glimmering reflection on water. These variations metaphorically represent the reflection of the main Azerbaijani theme throughout the music. Much like the moon's reflection gradually diverges from its original form, the variations in this piece progressively distance themselves from the initial theme. *Toward the Sea* was commissioned by the environmental organization, Greenpeace, as part of their "Save the Whales" campaign. The work was composed initially in 1981, scored for alto flute and guitar; that same year, arranged the work for alto flute, harp, and string orchestra. Finally, in 1988, he composed a third and final version. Takemitsu drew the work's structure and imagery from literature's most famous whale, *Moby-Dick*, creating what he called a "pastoral, picture-like piece". In the composer's words, "the music is a homage to the sea which creates all things and a sketch for the sea of tonality." The initially mysterious language of this music becomes accessible when one realizes its personal significance to us as people who live on the coast and are necessarily shaped by that experience. The program offers an opportunity for music to remind us of how it feels to be captivated by the beauty, stability, and vastness of our natural surroundings, and how it feels to be of this place.

*Rare Gems of 21<sup>st</sup> Century Piano Music*

This performance includes music of two NW composers, current and former Western Washington University faculty, and two contemporary Serbian composers. The five "Frost" pieces offer two languid, introspective nocturnes exploring themes of the unknown and death: a rhythmically-driving, insidious middle piece and two interludes representing streams of consciousness, interrupted by quotations loosely taken from the song 'Falling in Love Again'. The Danube Etude, depicting the peaceful flow of a river, is a work for (gently) prepared piano - thin necklaces above the register where the left hand plays ostinato and ping pong balls which bounce while right hand sings and "spills" its pearly passages. *Fragments of Prayer for Peace* is a free sonic translation of the grandiose work by Claude Monet, displayed in Museum L'Orangerie in Paris, painted during World War I, which represents countless specimens of life vibrating through light and shadow, air and water, and the result is a (musical) harmony of differences and a consonance of multitudes. The composer says, "in these unstable times, I wrote this piece as a fragment of the eternal prayer of life!" The concluding *Jitterbug*, inspired by the swing dance popular in the early 20th century, is another etude on the program, with the abundance of ever-changing quintuplet rhythms to create the effect of "the shakes". It is light-hearted and nervy, producing the effect of "not quite being in control"... but in truth it takes an enormous amount of control to sound on the edge and be a "jitterbug".



**CMS 2025 Northwest Regional Conference  
Western Washington University, Bellingham, WA  
Saturday, March 22, 2025, 3:15 pm  
Composers & Performers Concert**

12 Notations

Pierre Boulez

Er-Hsuan Li, piano (Pacific Lutheran University)

Women's Rights are Human Rights

Sarah Lucas-Page

Sarah Lucas-Page, clarinet/bass clarinet

Jasemine

Zhao Zhang

Chinese Dream

Zhao Zhang

Pi Huang

Zhao Zhang

Canlin Qiu, piano (University of Iowa)

*Intermission*

*New Directions, Destinations, and Connections for Clarinet and Trumpet*  
Puir-á-Beul

Brooke Joyce

*Purée de Monstre du Mardi Gras*  
Movements TBA

Jeremi Edwards

Endurance

Theresa Martin

Spencer Brand, trumpet (McNeese State University)  
Katrina Clements, clarinet (Valley City State University)

Vitamin N (P)Arty

Jiyoun Chung

*J<sup>2</sup>Duo*

John Neurohr (Central Washington University)  
Jiyoun Chung, piano (Central Washington University)



**CMS 2025 Northwest Regional Conference  
Western Washington University, Bellingham, WA  
COMPOSERS & PERFORMERS CONCERT - PROGRAM NOTES**

**Jiyoun Chung – Vitamin N (P)Arty**

Vitamin N (P)Arty for trombone and piano was written in 2024. This work was inspired by and based on Trombone Basic Routines compiled and developed by my friend and colleague for his students. The simple, repetitive, yet addictive routine is frequently played by all trombonists in the music building where I work several times throughout day. It is loud enough to interfere with my quiet writing time, but when I don't hear it for a few hours, I become anxious, and check to see if my friend is doing OK in his office. It is also fascinating to hear this routine immediately followed by the contemporary trombone repertoire. Sometimes the transition between these two very different sound worlds juxtaposed back-to-back makes me giggle. This also aligns with my experience as a pianist in our Duo. While my friend is an extremely talented trombonist and intelligent music scholar, he is also the most hilarious and silliest companion to travel with . . . dancing (so hard) to BLACKPINK while driving. This piece focuses on the juxtaposition between the trombone basic routine, serious repertoire and two serious musicians in academia who love to party. The first movement, Arty Prelude, is an exaggerated contemporary style composition, whereas the second movement, Party Takata!, depicts the fun moments of silly dancing while driving to performance venues together, all the while, enjoying music together.

The pitch materials from both movements derive from the Vitamin N Routine. Eventually, the routine is music, and the music is routine.

**Sarah Lucas-Page – Women's Rights Are Human Rights**

Women's Rights Are Human Rights, this poignant journey sheds light on the challenges experienced by women and people with uteruses worldwide. This piece is for a solo clarinetist switching between Bb clarinet and bass clarinet and is accompanied by fixed audio and video media. This piece explores the complexities surrounding gender inequality including; a woman's role in society, the wage gap, and the right to choose. This piece musically explores an extreme range of both the Bb and bass clarinet and contemporary techniques including multi-phonics and key clicking. The performer will engage with the audio and video media, giving a whole-hearted acting performance. The piece as a whole, has a lot of components that might be overstimulating, as well as explicit language and violent images.

**“New Directions, Destinations, and Connections for Clarinet and Trumpet”**

This recital program entitled “New Directions, Destinations, and Connections for Clarinet and Trumpet” includes new pieces composed for trumpet and clarinet (including auxiliary instruments) that will bring together music styles from various regions. Two of the works were commissioned by the performers, and are a part of an ongoing project to expand the chamber repertoire for clarinet and trumpet. The



program begins with *Puirt-à-Beul* by Brooke Joyce. This work was composed after the composer heard traditional Gaelic folk musicians perform at a music festival in Glasgow, and features three traditional tunes (a strathspey, reel, and jig). The second work on the program is a new piece by Jeremi Edwards, and is a set of miniatures that explore the mythical creatures of southwest Louisiana (such as the Rougarou) through various instrument combinations, including flugelhorn and bass clarinet. Finally, the program will conclude with *Endurance* by Theresa Martin. Martin's piece draws upon musical inspirations from the regions and cultures of North Dakota and Louisiana, creating a musical avenue between the two states.

### **Zhang Zhao – Piano Works**

The following insights about Zhang Zhao's compositions are drawn from recent conversations with the composer. *Chinese Dream* (2014) is inspired by Emperor Kangxi, the first Chinese emperor known to play the piano. Legend has it that Kangxi adapted the *Pu'an Mantra*, originally composed for the *Guqin* (an ancient seven-stringed zither), for piano. Developed over ten years, this work employs Zhang's innovative "half-key" technique to evoke the ethereal sounds of the *Guqin* and the tonal qualities of traditional instruments like the *Bianzhong* (bronze bells) and *Bianqing* (stone chimes). The composition reflects the philosophies of the *I Ching*, emphasizing harmony among heaven, earth, and humanity. Structured in six sections—*Nostalgia*, *Tribute to the Past*, *Pursuit*, *Upheaval*, *Revival*, and *Aspiration*—it symbolizes various stages of Chinese history while capturing the essence of the nation's cultural legacy and aspirations for the future. In *Beijing Opera*, *Pi Huang* (1995) refers to the foundational melodic patterns of *Xipi* and *Erhuang*, shaping the emotional flow of operatic arias. The piece evokes the *Ban Drum*, a key instrument in the *Beijing Opera* percussion ensemble. While rooted in this tradition, *Pi Huang* transcends imitation, exploring contemporary Chinese tonality—a departure from Western tonal systems and modernist atonality. This "new tonality" blends Chinese musical and philosophical traditions, stepping beyond Western music's trajectory. *Jasmine*, based on the famous Chinese folk song of the same name, draws inspiration from the beauty of nature—dewdrops, fresh air, and sunlight. This composition captures tranquility and purity, reflecting the jasmine flower's symbolism of nobility and elegance in Chinese culture.



**CMS 2025 Northwest Regional Conference  
Western Washington University, Bellingham, WA  
PRESENTATION & LECTURE RECITAL ABSTRACTS**

**Megan Agriawan – “Zooming Out” and “Zooming In”: How the Interplay of Macro- and Micro- Theoretical Processes Has Transformed My Practice and Performance**

As a pianist and pedagogue, the ability to make artistic and informed musical decisions has been an integral part of my musical pursuits. Significant coursework in music theory and years of experience as a music theory teaching assistant have helped me make connections between music theory and piano performance. Learning how to “zoom out” and see the bigger picture and “zoom in” to notice the interplay between macro- and micro- processes has transformed my practice and teaching. “Zooming out” refers to investigating the large-scale, macro elements of a work such as architecture, structure, phrasing, and harmonic voice-leading. “Zooming in” focuses on micro-level musical elements like motivic gestures, rhythmic patterns, and dissonances/altered chords. Armed with a greater understanding of musical elements large and small, “zooming-out” and “zooming in” informs my interpretive decisions, such as pedaling, musical shaping, pacing and flow, fingering choices, and even physical choreography at the keyboard. In this session, we will explore practice strategies that “zoom out” and “zoom in,” which may lead to more authentic performances and greater musical confidence. Highlighting how these macro- and micro- elements interact in a variety of styles and genres, we will explore ways to guide musical and technical decisions at the piano. Practical suggestions and demonstrations at the keyboard will outline how these concepts can be applied in practice and performance.

**Yoshiko Arahata – Sounds from Guatemala: Music by Ricardo Castillo**

Vibrancy of colors, harmonies, and unique rhythm, are noticeable features of piano music by Guatemalan composer, Ricardo Castillo (1891-1966). Selected movements from two solo piano suites by Castillo will be discussed and performed: "Suite in Re" and "Ocho Preludios," for which Castillo won Science, Literature and Arts National Contest in Guatemala. Both suites share simultaneous juxtaposition of beautiful, voices and musical diversity in its touch and texture, colors, characters, harmonies, and rhythms, from the styles of Guatemala, France, to the broader Central America. While maintaining the abstract modernism, these pieces show vivid storytelling through its multi-movement journey of constant contrasts: somewhat hopeful and bright in "Suite in Re," and more mysterious and awakening in "Ocho Preludios." The beautiful vibrant colors and harmonies that can easily reminiscence the paintings from Latin America evoke refreshing coloration of soundscape. As the presenter collaborated with artists in Guatemala, taught piano master classes in a conservatory where Castillo taught composition, and explored different parts of the country, the most surprising aspect was the diversity in Guatemala. Multicultural population coexists in Guatemala, from the indigenous Mayans, people with mixed European heritages, and mixed races. This aspect is similarly seen in Ricardo Castillo's music: Castillo himself has both Guatemalan and French backgrounds. And although his composition techniques can be



traced to Eurocentric styles, one can hear the colors unlike the styles strictly from Europe. Both "Suite in Re" and "Ocho Preludios" would be wonderful additions to the concert programs for both professional pianists and advanced piano students.

### **Christopher Bulgren – These Songs of Freedom: The Role of Group Music Instruction in a Juvenile Detention Center**

The purpose of this study was to examine a guitar-based music class for youth ages 12-17 living in a juvenile detention center. Male and female participants completed a 10-week guitar course that met weekly for one hour. Exploratory case-study methodology was used to answer the following research questions: 1) What are best practices for selecting repertoire in a juvenile detention center? 2) What are best practices for establishing a positive social atmosphere for guitar instruction in a juvenile detention center? 3) What is the role of differentiated instruction for teaching in a juvenile detention center? Data were comprised of field notes taken by the researcher directly after each class. Results show the importance of repertoire selection that is pedagogically impactful while capturing the attention of participants. Other findings were related to developing an auspicious social setting including instruction that balanced focus with breaks. Individual and group dynamics contributed to the success and challenges associated with music instruction in a juvenile detention center. Differentiated instruction played a large role in the course. Students had varying musical backgrounds which contributed to successes as well as challenges related to instruction. Results of this study reveal the importance of a constructivist, student-centered approach in repertoire selection. Student-centered instruction helped to build ownership and confidence. Further, findings suggest ways to develop social and instructional designs for musical instruction in a juvenile detention center.

### **Amy Catron – Reimagining Belonging through Community Music Ideals (Belonging and Creativity)**

Historically, community music facilitators have promoted ideals of democratic learning in musicking: inclusivity, hospitality, engagement, and accessibility. Community music facilitators tend to operate on the notion of fostering belonging, unity, and shared experiences (Veblen, 2007). By often encompassing diverse participants, blends of pedagogical methods, and diverse musics, community music practitioners may support the concept that music education is a means for increasing social capital (Bourdieu, 1984, 2011; Wright, 2006, 2012, 2015). However, community music researchers Yerichuk and Krar (2019) found that using the terms 'inclusion' and 'inclusivity' to extend community music's hospitality and welcome (Higgins, 2012) might confirm power discrepancies between participants and facilitators. Participatory culture may validate only some ways of musicking, perpetuating exclusion (Small, 1996; Wright, 2018). "A general pattern may well be that cultures use social inclusion to reward, and exclusion to punish, their members as a way of enforcing their social values" (Baumeister & Leary, 1995, p. 521). Positing the idea of excellence to become a process leading to inclusion as the product (Henley & Higgins, 2020) could flip the narrative of reinscription and marginalization.

Practicing collaborative dialogical learning portends to foster equality and democracy by incorporating the voices of all participants to collaborate and construct knowledge, thus



enabling shared pedagogic authority and inclusion. This presentation explores how confronting and accepting inner dissonances and seemingly opposing concepts of inclusion and excellence, redefining welcome and hospitality, may encourage the inclusion of multiple facets of oneself, thereby including others, thus supporting cultural relevancy and belonging in music.

### **Florian Conzetti – Arranging the Future: Student Engagement in a Liberal Arts College Mixed Instrumental Ensemble**

In this presentation, I will demonstrate how I collaborate with students to arrange music for our 15-member mixed instrumental ensemble, helping them develop critical arranging skills, a new sense of ownership of their ensemble, and hands-on professional job experience. I aim to show a path that allows music programs at small liberal arts colleges to be adaptable, student-centered, and musically relevant. Rather than trying to find repertoire for our ensemble's chance collection of instrumentalists, it is more practical and rewarding to select and arrange music for our specific needs, considering the following issues: 1) suitability for the technical skill level of our musicians, 2) length, style, and complexity of the works, 3) can the arrangement sound good on its own terms, not just like a lesser version of the original? 4) music covered in academic courses, 5) student interests, such as media music and cheer songs. Most recently, we focused on two types of sources: 1) Piano music, including sets of Beethoven Ecossaisens, Schubert Ländler, and short works by Debussy and Bartók—composers I also discuss in required core history and theory courses. 2) Songs from the institution's own song book, which is a collection of music written in the 1930s by students for glee club competitions. It includes more-or-less serious songs cheering and praising the institution, which we arranged as danzóns, son-montunos, and sambas—genres I also cover in a global music course. I will give practical examples of our work and assess the process, student responses, and institutional support.

### **Tianyu Deng – Bridging Sound, Sight, and Word: The Interdisciplinary Worlds of Boulez and Berio**

2025 marks the centennial birth of two visionary European composers: Luciano Berio and Pierre Boulez. Both being members of the American Academy of Arts and Letters, they were deeply involved in the post-World War II American cultural scene. Boulez served as the artistic director of the New York Philharmonic, and Berio spent six years teaching at the Juilliard School. Through their innovations in electronic music and their advocacy for contemporary music, they continuously pushed the boundaries of musical expression. More importantly, their music transcends the purely auditory experience by integrating elements from visual arts and literature.

Boulez's large-scale composition, *Pli selon pli* (1957-1989), a musical portrait of the poet Mallarmé, demonstrates his profound engagement with poems. His artistic view was also influenced by the polyphonic techniques of painter Paul Klee, a figure he wrote about extensively. Similarly, Berio's final work, *Stanze*, incorporated five poems and was dedicated to his long-time collaborator and friend, Italian architect Renzo Piano, exploring Space through Sound.



This paper will explore how elements from literature and visual arts are balanced within works by both composers. Are these inspirations more literal or ideological? How are these interdisciplinary connections realized? As Berio once stated, "Every meaningful work can be considered an expression of a doubt." In the words of E.E. Cummings, who Berio greatly admired, "Always the beautiful answer who asks a more beautiful question."

### **Tianyu Deng – Reimagining the Encore: A Study of Berio’s Six Encores for Piano (1965-1990)**

In celebration of Luciano Berio’s centennial birth, I would like to present his Six Encores for piano—a collection of piano miniatures inspired by the Classical Elements (Wasserklavier, Erdenklavier, Luftklavier, and Feuerklavier) and nature (Brin, Leaf). Composed over the course of twenty-five years (1965–1990), these pieces not only highlight the versatility of Berio’s compositional language but also reflect his international footprint and influence, covering a period stretching from his teaching years at the Juilliard School all the way to his return to Europe. The Six Encores incorporate a wide range of styles, including tonal traditions, twelve-tone techniques, and electronic-inspired waveform writing. Except for Luftklavier, each piece is dedicated to a prominent figure in the arts, including pianists from Italy, France, and America, as well as an American writer and a British arts administrator. For Berio, the piano—his first musical encounter, inherited from his family—held a special role in his creative output, serving not only as a solo instrument but also as a medium for his broader orchestral and interdisciplinary works. Luftklavier and Feuerklavier are present in their entirety in his Concerto II (Echoing Curves), while all six encores are reinterpreted in his ballet Compass, a collaboration with Italian architect Renzo Piano and the dancers of the Zürich Opera House. In this lecture-recital, I will explore the creation of the Six Encores alongside Berio’s biography, highlight his distinctive piano writing techniques, and examine how these pieces connect to his larger orchestral vision and interdisciplinary collaborations, particularly in Compass.

### **Mieke Doezema – Rhythmic Movement in Martial Arts: Muay Thai and its Musical Roots**

Dance has often been at the forefront of rhythmic and movement studies due to its close association with music; however, martial art rituals are emerging within academic study to expand our understanding of physical manifestations of music. Duncan Williams (2015) demonstrates that martial arts study can provide new insights into global synergies between live music and combat to broaden the range of rhythmic movement. Martial arts have been overlooked in musicology due to its perceived violent nature, yet when a fighter’s seemingly intrinsic pulse and body patterns are analyzed as a rhythmic process, it becomes evident that music is fundamental to this artform. In this paper, I examine the innate relationship between combat and music by analyzing maps of striking patterns to exhibit the driving force of live music in Muay Thai practices. Muay Thai, established in the early 1900’s as Thailand’s national sport, traditionally holds matches with live music known as sarama. The ensemble consists of percussion, whose interlocking rhythmic textures provide pulse and rhythmic grid to competitors, and a double reed instrument, the pi chawa, whose melodic contour determines the intensity



of each round of the match. Simultaneously, the ensemble responds to the vigor and trajectory of the fight within the ring, resulting in a complex display of rhythmic interplay. Analysis of the symbiotic nature of Muay Thai performers offers new insight into a global phenomenon of music and rhythmic movement.

### **Hyejung Jun – Contemporary Korean Choral Music**

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

### **Er-Hsuan Li – Pierre Boulez in 100: Exploring his First Published Piano Piece, “12 Notations”**

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

### **Nicole Molumby – CMS 2025 National Conference in Spokane, WA - Creative Ecosystems**

The 2025 CMS National Conference aims to explore the interplay between music, research, practice, and their collective impact in the 21st century. This panel discussion will highlight the preparatory planning being done to highlight advocacy collaborations in the PNW with the Music Policy Forum, College Music Society, and live event spaces in the Cascadia Corridor focused. The panel will include Nicole Molumby, CMS 2025 Program Chair and Kate Becker, Creative Economy Director at Office of King County Executive. Musical initiatives that actively contribute to the social and economic growth of our local communities through collaborations with academic institutions, performing



arts organizations, and industry partners; Interdisciplinary strategies that foster collaborative arts initiatives between other academic disciplines in higher education, the music industry, and community partners; Digital tools that recognize the evolving role of technology (including AI) in music through teaching, learning, and creative activities in higher education; and/or Global perspectives on music and student belonging by exploring music's capacity to foster a more vibrant and inclusive cultural landscape within higher education to affirm unique voices. Exciting work is being done within the Cascadia Corridor to support the musical infrastructure of musicians in this particular "creative ecosystem." The 2025 National Conference will be an opportunity for the CMS membership to come together and explore the intersections between collaborative arts initiatives at our home institutions, the music industry, and community partnerships.

### **Melissa Parkhurst – Music and Resilience at Chemawa Indian School**

Music has always been of vital importance to Native peoples. For some groups, their very creation is predicated on it; in the Haida creation story, for example, Raven uses his voice to sing the first people into existence. The unique power of music in identity formation and self-representation was known to the social reformers who established Native American boarding schools in the 1880s. Music became a critical part of the early assimilation campaign for its ability to transmit identity and knowledge, ostensibly ensuring the total transformation sought by social reformers. Ethnomusicologists face a distinct challenge when investigating music traditions where lines of transmission have been disrupted and memories are deeply painful for participants. Chemawa Indian School near Salem, Oregon, remains the oldest continuously operating boarding school in a system that has intimately impacted countless Native lives, families, and communities. The students have responded to the school's music programs in ways unintended by policymakers. Examining critical incidents in the musical life at Chemawa, I trace the trajectory of federal Indian policy, highlighting student responses and allowing music to reveal the contradictions inherent in the U.S. government's assimilation policies. Today's students at Chemawa sing, drum, and dance; host powwows; and make studio recordings of their own music, marking a shift from assimilation to education by-and-for Native peoples. The music that policy makers had pinned such high hopes on became not a tool for mindless assimilation, but a way for Native students to define themselves, create social networks, and promote their own resiliency.

### **Steven Thompson – Evolve and Thrive: The Increasing Need for Online Music Degrees in Our Schools**

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



learning pathways. Additionally, this discussion explores the broader implications of online music programs on community engagement, highlighting their potential to reach and serve diverse constituencies traditionally underserved by music schools.



**CMS 2025 Northwest Regional Conference  
Western Washington University, Bellingham, WA**

**BIOGRAPHIES**

Winner of the 2018 Barry Manilow Competition, pianist and pedagogue **Megan Angriawan** has performed in music festivals and competitions throughout the US, Europe, and Asia. She has been the recipient of numerous awards and honors, including the Pauline Favin Memorial Prize, the Lillian Gutman Memorial Prize, and induction to the Epsilon Omicron Chapter of the Pi Kappa Lambda Society Peabody Chapter. Megan holds the top prize and honor from the Brevard Music Center 2019 Zimmerli Piano Competition. As a pedagogue, her current research focuses on integrating and scaffolding theoretical elements in piano pedagogical research. Megan is dedicated to performing and sharing classical music with a broader audience and future generations. Her passion for sharing music leads her to be a dedicated performer, pedagogue, and educator in piano and music theory. Believing that music is a medium for both intellectual and emotional growth, Megan aims for her students to love and enjoy music, while fostering them to be independent, life-long musicians. She believes music can support critical thinking and creative problem-solving and provide opportunities for self-expression. Megan is pursuing her DMA in piano performance and pedagogy with a doctoral minor in Music Theory at the University of Wisconsin-Madison. Megan received her Master of Music in piano performance and pedagogy, and Graduate Performance Diploma in piano performance from Peabody Conservatory of the Johns Hopkins University. Megan has served as a Teaching Assistant in the Music Theory Department both at UW-Madison and Peabody Conservatory.

**Yoshiko Arahata** enjoys a versatile musical career as a pianist, educator, improviser, and composer. With a practice grounded in solo and collaboration, her work integrates classical to contemporary and world music, dancers, poets, and visual artists. Arahata has performed at renowned venues such as Carnegie Hall, Dorothy Chandler Pavilion, Zipper Hall, Chicago Preston Bradley Hall, Gilmore International Piano Festival fellowship, and across the United States, France, Spain, Italy, Greece, Japan, Hong Kong, and Guatemala. She has collaborated with renowned violinists Charles Castleman and Robin Scott, principal musicians from Toronto, Pittsburgh, and Rochester Philharmonic Orchestras, flutist Adam Sadberry (Concert Artist Guild), mezzo-soprano Jessica Ann Best, percussionist Joshua Graham (Marimba One), and artists at Garth Newel Chamber Music Festival. Arahata's latest composition for *Odysea* (2023), a 30-minute dance-on-film collaboration with QuickSilver Dance won Toronto Indie Filmmakers Festival award. Arahata builds a brand-new collaborative piano curriculum at New Mexico State University. Previously, she held a two-year appointment as Visiting Assistant Professor of Chamber and Collaborative Music at Indiana University Jacobs School of Music. She serves on Creative Music Making committee of National Conference of Keyboard Pedagogy and regularly teaches piano and ensemble masterclasses. Arahata founded and teaches "The Pianist's Guide to Dance Accompaniment" at Eastman School of Music, where she received the prestigious



Excellence in Teaching award. She has presented at International Society for Improvised Music Conference, NYSMTA/MTNA Symposium, and Frances Clark Center Piano Inspires. Arahata received her doctorate and bachelor's degrees in piano performance at Eastman and master's degree at Northwestern University.

**Kate Becker** is the Creative Economy Director in King County Executive Dow Constantine's Office. Building sustainable creative communities has been at the core of Kate's career. Kate currently spends her days (and nights!) working to build King County's creative economy, keenly focused on the film, music, and events industries.

Prior to joining Executive Constantine's Office, Kate served as the Director of the City of Seattle Office of Film + Music. She has also served in leadership roles at Seattle Theatre Group, Art Share LA in Los Angeles, and The New Art Center in Boston, MA. She co-founded legendary Northwest all-ages venues The Vera Project and the Old Fire House, talent pipelines for the music industry.

Kate has produced more than 1,000 all ages shows and numerous large-scale events and fundraisers. She also founded the Old Fire House Media Lab, ensuring that emerging filmmakers and musicians have access to studio space. She loves startup culture and founded two small businesses and two nonprofits. Kate was a charter member of the Seattle Music Commission and serves on the board of Music Policy Forum and NFFTY (National Film Festival for Talented Youth)

**Chris Bulgren** serves as Assistant Professor of Practice of Music Education at Oregon State University. He has previously taught courses at Georgia Southern University, the Oberlin Conservatory, and Eastern Michigan University. Prior to his doctoral study in Michigan, he taught in Kansas Public Schools 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. His research interests include gender in music education, popular music, and songwriting. His work has appeared in the Bulletin of the Council for Research in Music Education, the International Journal of Community Music, and Rock Music Studies. He currently serves as vice-president for College Music Society's Northwest Chapter. He also serves on the editorial and advisory boards of the Music Educators Journal.

**Cascadia Duo** is a brand-new flute and guitar duet from Pacific Northwest, formed by Mehrdad Gholami and Eli Schille-Hudson. Both members are faculty at Western Washington University.

**Amy Catron** is a dynamic cellist appearing as a soloist, chamber, and orchestral musician in the United States, Europe, China, Japan, and Central America. She is an Assistant Teaching Professor at Mississippi State University and facilitates an innovative strings program in the Starkville-Oktibbeha School District. Prior to joining Mississippi State University, Dr. Catron was String Area Coordinator at Millikin University and held collaborative faculty positions at Illinois State University and Illinois Wesleyan University. Catron's repertoire spans from the Baroque era to contemporaneity. Her CD,



Particles and Prayer, won a Global Music Silver Medal award in 2019. Previous positions include principal cellist at Sinfonia da CamI.L.a (IL), associate principal cellist with the Illinois Symphony and Chamber Orchestra, core cellist with the Naples (Florida) Philharmonic, and others. Dr. Catron has presented her research at the International Symposium for Sociology in Music Education (Norway and Mexico), the International Society for Music Education World Conference (Finland), the College Music Society National Conference, and the Music Teachers National Association Conference. Her reviews of new music frequently appear in the National American String Teachers Association journal. Dr. Catron holds a B.M. in cello performance with distinction from the Eastman School of Music, an M.M. in cello performance from the University of Akron, and a Doctorate in Music Education from Boston University.

The work of pianist and composer **Jiyoun Chung** has received numerous distinctions and awards and is frequently featured in international festivals and concerts. Reflecting her identity as a Korean American, her current compositional interests lie in integrating diverse cultural influences. She draws much of her inspiration from East Asian culture and religion, as well as from a wide array of musical styles and genres, including K-pop, jazz, and hip-hop.

Jiyoun is also a passionate advocate for using music as a force for good, often writing pieces that call for equity and the restoration of justice.

She earned her BM in Composition from Hanyang University in South Korea and her MM in Composition and Piano Performance from Illinois State University, where she studied with Carl Schimmel and Martha Horst. She received her DMA in Composition at the University of Missouri-Kansas City, studying with Chen Yi, Zhou Long, and James Mobberley. Jiyoun is currently an Assistant Professor of Music at Central Washington University.

Dr. **Katrina Clements** is Assistant Professor of Woodwinds at Valley City State University in ND, performs as 2nd clarinet/bass clarinet of the Fargo-Moorhead Symphony Orchestra, and teaches at the Minnesota Clarinet Academy and International Music Camp. As a proponent of creative collaborations across art disciplines, her current work focuses on commissioning and performing new pieces for clarinet and multimedia that include visuals to create deeper sensory experiences for audiences. She also performs as a founding member of 'Vive Ensemble, clarinet and trumpet duo. Recent performances, premieres, and lectures include the International ClarinetFest® in Dublin, the Low Clarinet Festival in Arizona, the International Duo Symposium, the College Music Society Regional Conferences, Oh My Ears New Music Festival, and presentations for studios across the US. Clements received the Doctor of Musical Arts Degree from Arizona State University and is a Henri SELMER Paris/Conn-Selmer performing Artist.

Dr. **Tianyu Tina Deng** is a pianist, researcher, and educator based in New York. She also serves as the music curator at the Milton Resnick and Pat Passlof Foundation, where she develops concert series that explore the interdisciplinary connections



between music, poetry, and visual arts, particularly post-nineteenth century. As a prize recipient in music education, piano, and collaborative piano, she is dedicated to bridging the gap between classical piano music and modern sensibilities. Her upcoming project includes her first album, *Élementaire*, an exploration of Water, Earth, Air, and Fire through works by Debussy, Ravel, Messiaen, Bartók, and Berio.

Tianyu is also an advocate for historical performance and period instruments, with notable engagements including performance of Bach's Christmas Oratorio (organ) under Helmuth Rilling at the Hong Kong Academy for Performing Arts (2016), Bohuslav Martinů's Promenades for Flute, Violin, and Harpsichord at the Hong Kong Arts Festival (2017), and Carlos Seixas's A Major Harpsichord Concerto with the Guangzhou Gamut Baroque Ensemble (2023).

Tianyu received her Bachelor of Music from the Hong Kong Academy of Performing Arts under the tutelage of Ms. Eleanor Wong. She holds both her Master of Music and Doctor of Musical Arts from the Manhattan School of Music, where she studied collaborative piano with Dr. Heasock Rhee and piano performance with Dr. Marc Silverman. Her doctoral dissertation, *Luciano Berio's Six Encores for Piano (1965-1969): Analysis, Commentary, and Extension*, was advised by Dr. Reiko Fueting.

**Mieke Johanna Doezema** is a current master's student studying music composition at University of Hawai'i at Mānoa. She graduated from Western Washington University with a BMus in music composition and post-baccalaureate concentration in music education in 2020 and served as an orchestra and choir director in the Northshore School District from 2021-2023 teaching ages 10-14. While her main focus in Hawai'i is music composition, Doezema worked as a research intern for the Boulanger Initiative gathering data about women and gender-marginalized composers and continues to study rhythm and music in martial arts practices.

Iranian flutist, **Mehrdad Gholami**, received presidential award and Iran's National Elites Foundation scholarship to continue his training at the University of Tehran. As an orchestral player, he started with Tehran's ensembles such as Tehran Contemporary Ensemble, Tehran City Hall Orchestra and Tehran Symphony. Later, he came back to work with TSO as their principal flute. Other orchestral appearances include Kaleidoscope Chamber Orchestra (Los Angeles), Fort Worth symphony and McKinney Philharmonic. A recipient of Susan and Ford Schumann fellowship in 2017, Mehrdad attended Aspen Music Festival, where he served as Aspen Contemporary Ensemble (ACE) flute fellow and studied with Nadine Asin, Mark Sparks and Demarre McGill for three consecutive summers (2017-19). In August 2019, Mehrdad made his solo debut with Aspen Contemporary Ensemble performing Judith Shatin's Concerto for Flute and Orchestra (Ruah). Mehrdad's first solo album was published by his alma mater, University of Tehran, in a joint project with Iran Flute Society. Mehrdad's efforts in presenting, performing, and publishing new Iranian music has led to a growth of compositions for flute by Iranian composers and similar projects inspired by his "Iran Flute Project". In August 2023, Mehrdad's dissertation was named the winner of National Flute Association's Graduate Research Competition. Dr. Mehrdad Gholami is the Assistant Professor of Flute at Western Washington University and coordinator of the woodwinds area. For more information please visit: [www.MehrdadGholami.com](http://www.MehrdadGholami.com)



**J<sup>2</sup> Duo** began in May 2023 as a faculty trombone-piano duo recital at Central Washington University, dedicated to showcasing works by female composers commissioned specifically for this instrumentation. Since then, the duo has graced stages at esteemed events such as the 2023 Evergreen Music Festival in Washington, the 2024 SHE Festival in Arkansas, the 2024 University of Wyoming Percussion and Brass Festival, and the 2024 National Association of Composers USA National Conference. Comprising Central Washington University faculty members, Dr. Jiyoun Chung on piano and Dr. John S. Neurohr on trombone, the duo is steadfast in its mission to broaden the repertoire canon by commissioning and performing works by historically underrepresented composers.

Notable performances include Reena Esmail's "Sonata for Trombone and Piano," in which Dr. Neurohr was a part of the commissioning body, featuring elements of Hindustani classical music. The duo also champions works including African American composer, Kevin Day's "Sonata in One Movement" and compositions by contemporary female composers, including Gina Gillie's "Song for the Lost," Dorothy Gates' "Servant of Peace," and Susan Mutter's "Song of Survival."

A “superb pianist with tremendous character... a supremely responsive musician”, **Milica Jelača Jovanović** enjoys a multifaceted career as a concerto soloist, recitalist, chamber musician and educator. Born into a family of professional musicians in Belgrade, Serbia, Ms. Jelača Jovanović began giving recitals at the age of 8. She has appeared as a soloist with Seattle Philharmonic in Benaroya Hall, Bainbridge Symphony, Whatcom Symphony, Western Washington University Symphony and Sioux City Symphony among others and has played solo recitals and chamber music concerts in the United States, Canada and Europe, including the Dame Myra Hess Memorial Concert series in Chicago and Les AMIS concert series in Toronto. Reviewers described her performances as "extraordinary" and “poetic” and called her a “pianist of great energy and charisma”. Her recording *Bright Moods* was released under the MSR Classic label and was praised for the "beauty", "expressiveness" and "refinement" of her interpretation. In 2006 she organized the “Schumann Madness Festival“ in Bellingham to mark the 150th anniversary of Robert Schumann's death. Milica holds MM and Artist diploma degrees from the Moscow Tchaikovsky Conservatory, and DMA in piano performance from the U of M, Ann Arbor. She is currently a Professor of Piano and Coordinator of the Keyboard Program at Western Washington University. She has given numerous masterclasses and presentations for piano teachers and students in the US, Canada, Russia and Serbia, and was adjudicator at many piano competitions, including MTNA State and NW Divisional competitions, Chopin Northwest and the Ladies Musical Club of Seattle competition.

**Hyejung Jun** is Assistant Professor of Choral Conducting at the University of British Columbia, where she conducts the Choral Union, and teaches Choral Literature, Choral Conducting Techniques, and Private Lessons for graduate conducting students. Dr. Jun has extensive experience as a singer, pianist, and conductor. Her performances have been recognized for their sensitivity and excellence. Before coming to the United States,



she won the 2012 National Choral Conducting Competition in Seoul, South Korea. After moving to the United States, she was a finalist for the Graduate Conducting Competition in the American Choral Directors Association in 2017, and she also was the Conducting Fellow at the 2019 National Collegiate Choral Organization. In 2018, she was awarded the May Festival Conducting Fellowship with the internationally recognized May Festival Chorus in Cincinnati, OH under the mentorship of Robert Porco, Director of Choruses of the May Festival Chorus. She earned her Master of Music degree in Choral Conducting from Emory University and completed her Doctor of Musical Arts degree in Choral Conducting at the University of Cincinnati College-Conservatory of Music.

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

**Sarah Lucas-Page** is an award-winning composer and clarinetist who has dedicated her life to the art of music, and activism, and continually pushing the boundaries of her creative expression. She has been creating and performing new clarinet music to help fight injustice and bring awareness to issues within the LGBTQIA+ community, as well as women and neurodivergent people. Lucas-Page completed an associate's degree in art at Glendale Community College studying clarinet with Dr. Stefanie Gardner and composition with Dr. Thomas Breadon. She finished her bachelor's in music composition at Arizona State University where she studied with teachers including Dr. Jody Rockmaker, Dr. Alex Temple, and Dr. Gabriel Bolanos. While at ASU, she also did extensive studying of the clarinet with Dr. Joshua Gardner and Dr. Robert Spring. Lucas-Page is currently pursuing her master's degree in composition at Western Washington University studying composition with Dr. Charles Halka, Dr. Lesley Sommer, Dr. Rober Hamilton, and studying clarinet with Dr. Rachel Yoder.



**Nicole Molumby** is a NAMM Faculty Fellow and has held leadership positions in the National Flute Association and College Music Society where she led organizational strategic planning and creative think tank sessions for 21st century music curriculum redesign, and is the 2025 College Music Society Conference Program Chair in Spokane, WA. At BSU, she is the Graduate Director for Interdisciplinary Studies and is currently working on a project to create a faculty development program titled “Think Big!.” She works across disciplines with faculty helping them learn to apply evidence-based, user-focused methodology to solve today’s grand challenges.

Dr. **John S. Neurohr** is Professor of Music (Trombone) at Central Washington University. Additionally, he is Principal Trombonist with both the Cheyenne Symphony Orchestra (WY) and the Oregon East Symphony and has performed as a substitute/extra musician with the Seattle, Colorado, Hawaii, and Spokane Symphony Orchestras. In demand as an educator, he has served as a faculty member at the Blue Lake Fine Arts Camp (MI), Sewanee Summer Music Festival (TN), and the American Band College. As a soloist, he has performed at the International Trombone Festival and American Trombone Workshop, and is an S.E. Shires Performing Artist.

**Melissa Parkhurst** is an Associate Professor of ethnomusicology at Washington State University in Pullman, Washington, where she teaches courses on Native Music, World Music, and Music History. She received Bachelor of Arts degrees in Music and Liberal Studies from Cal Poly – San Luis Obispo, with research on the life and work of Amy Beach. She earned a Master of Arts in Ethnomusicology from University of Wisconsin – Madison, with a thesis on women polka band leaders. Her Ph.D. dissertation, also completed at the University of Wisconsin – Madison, is on the role of music in the federal boarding school system for Native American children. Her research interests include First Nations music in the Pacific Northwest, how music promotes personal and community resilience, and the role of music in cultural revitalization. Her book, *To Win the Indian Heart: Music at Chemawa Indian School*, is published by Oregon State University Press. Dr. Parkhurst serves on the Board of Directors for the WSU Press. She is an Affiliate in WSU’s Department of Women’s, Gender, and Sexuality Studies, and an Affiliate in WSU’s Center for Native American Research and Collaboration. She is Past-President for the Association for Faculty Women.

**Canlin Qiu** is currently pursuing her Doctorate in Piano Performance at the University of Iowa under the guidance of Ksenia Nosikova. She is a recipient of the Doctoral Fellowship and a Teaching Assistantship. Canlin completed her Master’s degree at the Jacobs School of Music, Indiana University, where she studied with Evelyne Brancart. She earned her Bachelor’s degree in Piano Performance from the China Conservatory, studying with Meina Yu. Canlin has presented on Zhang Zhao’s music at conferences such as MGMC and IMTA in the U.S., as well as at the MMK Music Festival in Medellín, Colombia. Driven by her deep passion for music, she has recently performed at events including the V Festival de Piano de Natal in Brazil, the MMT Music Festival in Medellín, Colombia, the Wiener Musikseminar in Vienna, Austria, Orford Musique in Quebec, Canada, and the Key Change Concert Series and Piano Sundays Concert Series in Iowa, USA. She has collaborated with faculty and musicians from institutions such as



UNT, the Central Conservatory of Music (China), China Conservatory of Music, Indiana University, China Philharmonic Orchestra, Houston Ballet Orchestra, Orchestra Iowa, and the Des Moines Symphony. Canlin has achieved first place in several competitions, including the Austria Mozart Internationaler Klavierwettbewerb, the Third KAWAI Cup Youth Piano Competition, the Second JINGZHU Cup Piano Competition, and the CEKK Piano Competition.

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

The **Vive Ensemble** is dedicated to promoting chamber music for clarinet and trumpet as well as bass clarinet and flugelhorn through performing existing repertoire, creating transcriptions, and commissioning new works to expand the repertoire. Their most recent performances were at the International Duo Symposium in Natchitoches, Louisiana and at the International ClarinetFest 2024 in Dublin, Ireland. Dr. Katrina Clements, clarinet, is Assistant Professor of Woodwinds at Valley City State University in North Dakota and performs with the Fargo-Moorhead Symphony Orchestra. Dr. Spencer Brand is Assistant Professor of Trumpet at McNeese State University in Louisiana and performs with the Lake Charles Symphony Orchestra.



## **PAST NORTHWEST REGIONAL CONFERENCES**

- 2025 Western Washington University – Bellingham, WA
- 2024 University of British Columbia – Vancouver, BC
- 2023 Boise State University – Boise, ID
- 2022 Portland State University – Portland, OR
- 2021 Oregon State University – Virtual Conference
- 2019 Central Washington University – Ellensburg, WA
- 2018 Washington State University – Pullman, WA
- 2017 Capilano University – Vancouver, BC
- 2016 Pacific University – Forest Grove, OR
- 2015 University of Puget Sound – Tacoma, WA
- 2014 University of Montana – Missoula, MT
- 2011 University of Idaho – Moscow, ID
- 2010 Seattle Pacific University – Seattle, WA
- 2009 Eastern Washington University – Cheney, WA
- 2008 University of Montana – Missoula, MT
- 2007 Boise State University – Boise, ID
- 2003 Portland State University – Portland, OR
- 1998 University of Oregon – Eugene, OR
- 1996 University of Oregon – Eugene, OR

## **FUTURE NORTHWEST REGIONAL CONFERENCES**

2026 TBA

If you are interested in hosting a future conference or acting as program chair, please contact NW Regional President, Sophia Tegart [sophiat@wsu.edu](mailto:sophiat@wsu.edu) for more information.