



NORTHWEST CHAPTER 38th REGIONAL CONFERENCE



**OREGON STATE UNIVERSITY
CORVALLIS, OR
MARCH 21, 2026**



PROGRAM BOOK

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WELCOME FROM THE CMS NORTHWEST CHAPTER PRESIDENT

Welcome to the 2026 CMS Northwest Regional Conference!

This year's conference is in the lovely city of Corvallis, Oregon, home to Oregon State University! Corvallis is a great place to experience exciting local arts and culture, explore the outdoors and nature, and partake in some yummy local eats, not to mention experience wine country! Thank you for attending our conference this year; I hope you get a chance to explore Corvallis as well!

We, the NW Chapter Board, are particularly excited to see and hear your presentations and get to know you while you are here. I would like to thank Florian Conzetti, our wonderful program chair for all the work he has put into this conference and its planning. Thank you to Christopher Bulgren for being the willing and capable local host who helped secure the facilities, provided information on hotels and food in the area, organized the receptions and snacks, and generally took on hosting a major event like this. Thank you to the Oregon State University Department of Music for being so willing to host us in their new facility. Additionally, I would like to thank everyone on the selection committees for their hard work in making this conference an amazing place to learn and grow as musicians and scholars. Finally, I would like to thank the Northwest Regional Board for all the work they do throughout the year.

Enjoy the conference here in beautiful Corvallis!

Sophia Tegart

President, CMS Northwest Regional Chapter
Assistant Professor of Flute, Washington State University
sophiat@wsu.edu



WELCOME FROM THE CMS NORTHWEST 2026 CONFERENCE PROGRAM CHAIR

Welcome to the 2026 CMS Northwest Regional Conference!

As Program Chair, I worked closely with the colleagues who led our program selection committees. I would like to thank Melissa Parkhurst, chair of the Presentations Committee; Anna Song, chair of the Performance Committee; and Fabio Menchetti, chair of the Compositions Committee, along with all of the committee members who served with them. I am grateful for the time they devoted to reviewing submissions and for their willingness to lend their insights, perspectives, and expertise to this process.

Reading through the submissions was a rewarding reminder of the vitality of our field. As you will see throughout the program, our membership engages with an extraordinary range of topics and approaches, from historical inquiry and cultural perspectives to new technologies, pedagogy, performance practice, and creative work. I believe this spirit of openness is what draws many of us to the College Music Society, where we find space for conversations across fields and can hear and appreciate one another's work.

I want to again congratulate all of the presenters, composers, and performers for their work. I am especially pleased that this year's program includes a strong number of student contributions. Conferences like this can be an important step in developing scholarly and artistic voices, and we are delighted to welcome so many emerging musicians and scholars to the conversation. Thank you all for contributing your research, artistry, and ideas to this community. I hope the conference offers opportunities for stimulating discussion, new collaborations, and shared inspiration.

Florian Conzetti

Program Chair, 2026 CMS Northwest Chapter Conference
Assistant Professor of Music, Linfield University
fconzet@linfield.edu



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CONFERENCE SCHEDULE FOR SATURDAY, MARCH 21, 2026

9:00 a.m.	Registration Opens – Coffee and Snacks
9:30-10:30 a.m.	<p style="text-align: center;">Keyboard Historical Performance Practice Session Chair: Fabio Menchetti, Washington State University</p> <p style="text-align: center;"><i>The Keyboard Concertos in the 18th Century: A Historically Informed Approach</i> Tung Nguyen, Oregon State University</p> <p style="text-align: center;"><i>Analog Bach: Analyzing Wendy Carlos’s Approach to Bach and the Historical Performance Practice Movement</i> Evan Mount, Oregon State University</p>
10:45-11:30 a.m.	<p style="text-align: center;">Papers and Posters Session Chair: Florian Conzetti, Linfield University</p> <p style="text-align: center;"><i>Gathering information at scale with and without AI</i> Seth Keeton, University of Utah</p> <p style="text-align: center;"><i>Toolbox for playfulness in the practice room</i> Rocío Durán Orozco, Washington State University</p> <p style="text-align: center;"><i>Sight and Sound: A Piano Method Book Blending Photography and Music</i> Juan Sebastián Avendaño, University of Oregon</p> <p style="text-align: center;"><i>Un Camino para Destrozar el Gavilán: Organizing Power as Reflected in Chilean Feminist Protest Music</i> Salah Miller, Oregon State University</p>
	Annual Business Meeting and Lunch
1:15-2:15 p.m.	<p style="text-align: center;">Southeast-Asian-Influenced Piano Music Session Chair: Sophia Tegart, Washington State University</p> <p style="text-align: center;"><i>Louise Thái Thị Lang’s Fêtes du Têt</i> <i>A Musical Representation of Vietnamese Culture</i> Tung Nguyen, Oregon State University</p> <p style="text-align: center;"><i>Echoes of the Archipelago: Selections from Sunda Seascapes by Trisutji Kamal</i> Cicilia Yudha, The University of Nevada, Reno</p>
2:30-3:30 p.m.	<p style="text-align: center;">Technology Aesthetics Session Chair: Sophia Tegart, Washington State University</p> <p style="text-align: center;"><i>From Beijing opera to AI</i> Chen Liang, Chopin Academy of Music</p> <p style="text-align: center;"><i>If the Ocean Had Wings: Video Game Aesthetics and the Reimagining of the Character Piece in the 21st Century</i> Juan Sebastián Avendaño, University of Oregon</p>
	Reception
5:00-6:30 p.m.	<p style="text-align: center;">Performers and Composers Concert See program on next page END OF CONFERENCE</p>



**CMS 2026 Northwest Regional Conference
Oregon State University, Corvallis, OR
Saturday, March 21, 2026, 5:00 p.m.
PERFORMERS AND COMPOSERS CONCERT**

Session Chair: Florian Conzetti, Linfield University

Marion Bauer: Northwest Composer

Prelude and Fugue for flute & piano Marion Bauer
Sophia Tegart, flute (Washington State University)
Fabio Menchetti, piano (Washington State University)

Sketches of Nature: 21st Century Piano Works by Canadian Composers

From Tiny Acorns John Burge
Snowstorm Christine Donkin
The Sunken Garden Martha Hill Duncan
II. The River
Frozen Fractals Lavinia Kell Parker
Brad Parker, piano

Modern Duos for Flute and Percussion

Advanced Metrics for Flute & Percussion (2025) Andrew Conklin
Duet for Flute and Vibraphone Devin Pride
Wrought Iron for flute and Percussion (2012) Andrea L. Reinkemeyer
Perpetuum Duo
Brittany Trotter, flute (University of the Pacific Conservatory of Music)
Jonathan Latta, percussion (University of the Pacific Conservatory of Music)

Rudimentalasis for Percussion Soloist (2012) Greg Steinke
Florian Conzetti, percussion (Linfield University)



CMS 2026 Northwest Regional Conference
Oregon State University, Corvallis, OR
PERFORMERS AND COMPOSERS CONCERT PROGRAM NOTES

Marion Bauer: Northwest Composer

Marion Bauer (1882-1955) was born in Walla Walla, Washington, eventually moving to Portland, Oregon where she finished secondary school. She eventually moved to New York to focus on composition and live with her eldest sister Emilie Frances Bauer. She then moved to France to study with Nadia Boulanger and became the first American to do so, offering to teach Boulanger English as payment for her studies. After returning to the US, Bauer was the first female music faculty hired to teach at New York University, and later The Juilliard School and Columbia University. In 1925, she co-founded the Society of American Women Composers with Amy Beach, the American Music Guild, and American Music Center. Bauer's impact on twentieth-century American music is underrated and underappreciated. Prelude and Fugue was originally written for flute and strings in 1948 and shows her interest in melodies while exploring modernist harmonies.

Sketches of Nature: 21st Century Piano Works by Canadian Composers John Burge, Christine Donkin, Martha Hill Duncan, and Lavinia Kell Parker

Some of the most-celebrated Canadian Art has focused on nature, as evidenced by the prominence of "The Group of Seven", early 20th-Century landscape painters. Unsurprisingly, there is a parallel trend in the music of Canadian composers who have been fortunate to be surrounded by exquisite, natural beauty. The environments are so unique and spectacular that they attract visitors from around the globe. This program consists of a small sampling of short, solo piano pieces, all written by living composers from across our great nation, including representatives from the shores of British Columbia, the plains of Alberta, and the forests of Ontario. In an effort to deepen the audience's connection to each creator, they will introduce themselves and their works through short videos. The beauty of their music, and the mutual love for, and fascination with, the nature that surrounds us, offers a glimpse into the artistic inspiration that I share with my fellow Canadians, and which we hope to protect for future generations.

Modern Duos for Flute and Percussion

This program for flute and percussion brings together three contemporary works that showcase the expressive range of the duo. Each piece explores how sound, rhythm, and texture can be transformed through collaboration, creating music that is both intimate and expansive. Andrew Conklin's *Advanced Metrics* (2025), commissioned for Perpetuum Duo and heard here in its premiere, investigates the interplay between precision and freedom. The work juxtaposes mechanical passages with lyrical episodes and groove based sections that evoke breakbeat and Afro Cuban traditions. The flute's extended techniques such as jet whistles, multiphonics, and overblowing interact with a wide palette of percussion including gong, vibraphone, bamboo sticks, and found objects. The result is a kaleidoscopic soundscape where rigid metrics gradually yield to improvisatory energy. Devin L. Pride's *Duet for Flute and Vibraphone* (2021) offers a more intimate dialogue. The vibraphone's sustained resonance blends with the flute's lyrical voice, producing moments of timbral fusion and rhythmic clarity. Pride's writing emphasizes color and balance, creating a chamber work that is both delicate and expansive while allowing both



performers to engage in reflective conversation. Andrea Reinkemeyer's Wrought Iron (2012) reflects on resilience and transformation. Inspired by the forging of metal, durable yet shaped into artistry, the piece balances strength with delicacy. Flute and percussion weave together breath and resonance, rhythm and impact, to form a structure that feels both elemental and intricate. Through extended techniques and vibrant timbres, Reinkemeyer connects the ancient roots of these instruments with a forward looking contemporary voice.

Rudimentalis for Percussion Soloist

Rudimentalis was written for Mark Jacobson especially for a March, 1980 concert featuring my works. Its point of inspiration comes from the many rudimental drumming excerpts I had heard over the years in juries. To the usual snare drum that the rudimental drummer would use have been added hi-hat and suspended cymbals, a wood block, and triangle. A few new percussion techniques have been added here and there; but, it is a straightforward piece and should express a certain delight in just "drumming away..."



**CMS 2026 Northwest Regional Conference
Oregon State University, Corvallis, OR
PRESENTATION AND LECTURE-RECITAL ABSTRACTS**

Un Camino para Destrozar el Gavilán: Organizing Power as Reflected in Chilean Feminist Protest Music (Poster)

Salah Miller, Oregon State University

This work examines the status of women and others impacted by sexism in Chile during the 1960's Agrarian Reform movement and the 2019 social uprising, as depicted in popular protest songs from the time. "El Gavilán, Gavilán" by Violeta Parra (1959) and "Un Violador en Tu Camino" by Colectivo LASTESIS (2019) promoted feminist ideals during times of extreme societal tension in Chile and offer important insights into the lived experiences of people impacted by sexism. Both pieces express anguish and anger towards violent patriarchal systems, but do so in ways that reflect the sociopolitical conditions and musical practices of the time. Through a comparative musical and historical analysis, I identify two notable trends within Chilean feminism. Firstly, femicide and violence against women and others impacted by sexism has continued to be widespread in Chile. Secondly, the selected pieces show the increased forwardness and boldness of women and queer people's confrontations against patriarchy and other systems of oppression. Protest songs such as these have greatly contributed to the persistence of progressive social movements in Chile and around the world. Thus, studying the intersections of protest music, Feminism, and broader Latin American social movements could help cultivate and sustain ongoing feminist efforts.

Analog Bach: Analyzing Wendy Carlos's Approach to Bach and the Historical Performance Practice Movement (Paper)

Evan Mount, Oregon State University

Composer and audio engineer Wendy Carlos was not universally celebrated for her 1968 release of *Switched-On Bach*; indeed, she sparked contention within the classical music community with her experimental performance of Bach on the new Moog synthesizer. While some scholarly work focuses on Carlos's innovation and expansion of the synthesizer, this paper examines concepts of historicism and authenticity to bring to light the ways inherently dominant ideologies were imposed on Carlos's work and how such ideals can introduce prejudice in the performance of Western art music. Through an analysis of Carlos's recording of Bach's Brandenburg Concerto No. 3, I compare critiques by Harold C. Schonberg and Leonard Feather at the time of its release. By further exploring arguments of white masculinity in Western art music (McClary, 2002), the practice of historical music performance (Taruskin, 1995), and the use of consequentialism in ascribing value (Edidin, 2008), this paper recognizes the importance of historically informed performance while also arguing that modern, experimental interpretations of historic music—such as Carlos's *Switched-On Bach*—still hold significant value and are just as aesthetically valid. By closely examining the response to new music technologies in the case of *Switched-On Bach*, we as musicians (and critics) can develop a more robust understanding of how to evaluate and appreciate experimental approaches to historic works in a way that opens that can open up the genre of Western art music to a more diverse array of perspectives and musicians.



From Beijing opera to AI (Lecture-Recital)

Chen Liang, Chopin Academy of Music

My lecture recital will be focusing on one Chinese modern composition named “I Instant Moment of Beijing Opera (2000)” by Chinese-French Qigang Chen (1951-). The performance will be presented in combination with AI generated pictures and storylines, and the goal of this lecture recital is not only introducing this piece, but also demonstrate how we could use the AI technology simplify the learning and appreciation of modern compositions. The lecture recital will be in three major sections: Introducing the piece: Being one of the last students of Oliver Messiaen, Mr.Chen’s music style is deeply influenced by his teacher. The piece was commissioned by the 2000 Messiaen International Piano Competition and has become one of the composer’s signature works. Introducing the AI procedure: how I use AI software, like Suno, ChatGPT, etc to create clear images and storylines of the piece, and how it could affect the way audience approach this modern composition. The performance: I will be presenting this piece while letting the AI generated pictures and stories being projected on the screen to help the audience follow along with it. The goal of this lecture recital is to promote the use of AI in music learning and music education, especially how this new technology could help make modern compositions more accessible to both the musicians and audience.

Sight and Sound: A Piano Method Book Blending Photography and Music (Poster)

Juan Sebastián Avendaño, University of Oregon

Sight and Sound: A Piano Method Book Blending Photography and Music introduces an innovative pedagogical resource that merges the visual art of photography with piano study for late elementary-level students. Developed as both a method and a creative experience, this project explores how visual, kinesthetic, and aural learning modalities can converge to deepen artistic understanding and engagement in young pianists. By aligning musical interpretation with photographic principles such as contrast, texture, and technique, Sight and Sound transforms piano learning into an interdisciplinary journey that nurtures creativity and imagination. The project builds on a comparative analysis of leading method books—including Faber, Alfred, Bastien, and Piano Town—to identify foundational technical and musical skills. It then expands on these frameworks by integrating visual cues, spatial notation, and photographic imagery to support diverse learning styles. Each unit pairs an original photograph captured by the author with a corresponding piano composition, accompanied by guided prompts that connect visual and musical expression. Students are encouraged to interpret light as tone, motion as rhythm, and perspective as phrasing—bridging the sensory gap between sight and sound. Additional components such as QR-linked recordings and artistic commentary pages enrich the learning experience while promoting independent exploration and reflection. Ultimately, Sight and Sound proposes a new model for piano education that connects artistic disciplines, making musical learning more intuitive, imaginative, and emotionally resonant. By seeing music and hearing images, students cultivate a holistic awareness of art as a unified expressive language.



If the Ocean Had Wings: Video Game Aesthetics and the Reimagining of the Character Piece in the 21st Century (Lecture-Recital)

Juan Sebastián Avendaño, University of Oregon

Wenbin Lyu's "If the Ocean Had Wings" (2022) for piano and electronics reimagines the expressive possibilities of the modern character piece through the influence of video game sound worlds. Written for pianist Vicki Ray and the SPLICE Institute, the work was inspired by the imaginative universe of the video game "It Takes Two", whose spirit of wonder and transformation finds a parallel in the piece's shifting textures and sonic colors. Lyu's music unfolds as a continuous fantasia that invites the listener to embark on an ever-evolving journey through sound, where the piano and electronics merge to create a landscape of limitless curiosity. This lecture recital explores how "If the Ocean Had Wings" expands the concept of the character piece in the twenty-first century by combining the introspective narrative tradition of composers such as Schumann and Debussy with the immersive aesthetics of digital media. Through an analysis of the work's timbral design, use of registral contrast, and virtuosic motion, I will demonstrate how Lyu transforms the piano into a multidimensional instrument that interacts with its electronic counterpart to evoke both the natural and the fantastical. By blending live performance with discussion, this lecture recital reveals how video game-inspired music for piano and electronics transcends its entertainment origins to shape a new mode of expressive storytelling. "If the Ocean Had Wings" ultimately shows that the character piece continues to evolve as a vessel for imagination, emotion, and the exploration of modern sonic identities.

Toolbox for playfulness in the practice room (Poster)

Rocío Durán Orozco, Washington State University

Learning a musical instrument is a lengthy process that, like any demanding activity, has the potential to be stressful and requires resilience in the face of frustration. Research indicates that this resilience can be particularly compromised in individuals who have experienced recurrent violence, such as domestic violence or child abuse. These individuals often face difficulties in focusing or learning at school due to traumatic stress. Rubinstein and Lahad's article highlights that "developing playfulness enables change in dead-end situations" because "play encourages creativity by using the imagination," which is an effective coping mechanism for both children and adults, especially those who have experienced trauma. This presentation explores a series of exercises derived from music, sound, and movement experimentation practices, such as free improvisation, the Dalcroze method, and the Feldenkrais method. It also incorporates imaginative narratives to enhance enjoyment and engagement in the individual practice of musical instruments, such as the flute. Ultimately, these methods aim to help music students cultivate the necessary skills for playing their instruments through playful and creative approaches. This could be termed a "toolbox for playfulness in the practice room."

***The Keyboard Concertos in the 18th Century:
A Historically Informed Approach (Paper)***

Tung Nguyen, Oregon State University

In the 21st century, a well-rounded concert pianist's repertoire typically includes significant piano concertos, with W.A. Mozart's works remaining central to this tradition and are representatives of the 18th-century keyboard concertos. The role of the keyboard



evolved from an accompaniment instrument to a prominent solo voice during the 18th century, as exemplified by J.S. Bach's Brandenburg Concerto No. 5. Mozart's approach to the keyboard concerto genre was heavily influenced by the works of J.S. Bach's sons, Johann Christian and Carl Philipp Emanuel Bach, whose manuscripts often included figured bass notation in the tutti sections, indicating the keyboardist's role in realizing these figures alongside the orchestra. While Mozart's manuscripts also reflect this figured bass tradition, modern editions frequently omit these notations, leading pianists to focus solely on the written solo passages. As a result, the historically significant practice of continuo realization in keyboard concertos has been largely overlooked. This paper investigates the role of figured bass in keyboard concertos by Mozart, J.C. Bach, C.P.E. Bach, and J.S. Bach, proposing a historically informed approach that reintroduces the practice of continuo realization, offering fresh interpretative possibilities for modern performances.

***Louise Thái Thị Lang's Fêtes du Têt:
A Musical Representation of Vietnamese Culture (Lecture-Recital)***
Tung Nguyen, Oregon State University

Vietnamese classical music remains largely unfamiliar outside Vietnam compared to other East Asian countries like Japan, Korea, and China. Louise Nguyễn Văn Ty, née Louise Thái Thị Lang (1915 – 2007), was the first Vietnamese composer and pianist to achieve international status. Louise graduated from the Paris Conservatoire in the 1930s and wrote almost exclusively for the piano, merging Western composition techniques with traditional Vietnamese musical materials. Her works were published in Paris, and she actively performed worldwide in the 1950s and 1960s. Despite her efforts, Louise Thái Thị Lang is virtually unknown to both Vietnamese and international audiences nowadays, and information about her in Vietnamese musical textbooks and scholarship is minimal. My lecture-recital will focus on Louise Thái Thị Lang's most significant piece - *Fêtes du Têt* for solo piano – in terms of analytical, ethnomusicological, and anthropological study. The goal of the lecture-recital is to offer a better picture of the composer's biography, to prove the importance of her works in the Vietnamese classical music scene, and to realize the composer's effort as a cultural ambassador representing Vietnam through her music. I hypothesize that the absence of her works post-1950s was a direct consequence of the Vietnam War (1954-1975) and partly because of the misinterpretation by Western critics and audiences about Vietnamese culture. I anticipate my research will inspire additional studies on Vietnamese music. This could also facilitate the revival of Louise Thái Thị Lang's remaining piano works and enhance the global presence of Vietnamese piano music.

***Echoes of the Archipelago:
Selections from Sunda Seascapes by Trisutji Kamal (Lecture-Recital)***
Cicilia Yudha, The University of Nevada, Reno

This lecture-recital explores three works from Sunda Seascapes Suite—Cumbuan Bulan dan Laut (The Love Between the Moon and the Sea), Senja di Pantai Anyer (Sunset at Anyer Beach), and Angin Barat (West Wind)—by Indonesian composer Trisutji Kamal (1936–2021). Kamal was the first prominent female composer from Indonesia, whose influence shaped the nation's contemporary music landscape. She studied piano and composition at the Amsterdam Conservatory, the École Normale de Musique in Paris, and



the Santa Cecilia Conservatory in Rome. After returning to Indonesia in 1967, Kamal began a prolific career as a composer, pianist, and educator. Over more than seven decades, she became a pioneering figure not only in music but also in inspiring generations of female artists across Southeast Asia. She was known for her arrangements of traditional Indonesian melodies, and her original works span from vocal music, solo piano, chamber music, opera, orchestral works, ballet, to film scores. Sunda Seascapes is a suite of seven character pieces for solo piano, composed in 1990. The work serves as a compelling introduction to Kamal’s distinctive compositional voice, blending Javanese musical traditions—particularly gamelan textures—with her Western classical training and her spiritual perspective as a Muslim woman. The suite was inspired by the natural landscapes of Anyer, a coastal region along the Sunda Strait between Sumatra and Java, where Kamal had a seaside villa. This performance aims to spotlight Kamal’s voice and offer a resource for performers and educators seeking repertoire that bridges Eastern and Western musical idioms.

Gathering information at scale with and without AI (Demonstration)

Seth Keeton, University of Utah

In October 2025, I will release The Aspen Grove of Opera Singers — a digital humanities project that visualizes student-teacher relationships of successful classical singers from the Renaissance to the present. I have been collecting data for this project from 2023 to the present. This data collection has resulted in approximately 14,600 singers, 1,100 operas, and 10,800 relationships. To accomplish this, I have used modern research methodology including wikidata querying, web-scraping, and APIs. I am passionate about sharing these tools with artists and educators. While they sound complicated, most of these methods are easily within attendees’ abilities, especially through the use of Artificial Intelligence. As an example, I used AI to help me develop a script that takes a pdf of an encyclopedia, create snapshots of each page, perform optical character recognition on each page, and turn it into an easily manipulable text file. From there it is easy to identify each entry and draw out information like name, dates, voice type, and teachers. These are not techniques I was trained in. Rather, I asked chatgpt for the process, and in a few minutes the python script was processing the encyclopedia for me. In similar example, without prior experience, I was able to query wikidata to add 8,000 singers to the dataset. With curiosity and tenacity, it is possible to acquire and manipulate data at scale. This demonstration will serve as an introduction to these techniques and entry-point of how to get started gathering and refining information for educator-artists.



CMS 2026 Northwest Regional Conference
Oregon State University, Corvallis, OR
BIOGRAPHIES

Salah Miller (he/they) is a community organizer, alto saxophonist, and singer. In Fall 2025, he earned a B.A. in music and is currently completing a B.S. in Natural Resources Policy and Management. Their day-to-day work centers around equitable clean energy policy and direct action for housing justice. Beyond that, they enjoy connecting their interest in revolutionary movements with their passion for music. He aims to specialize in Latin American music studies and continue learning about the ways music interacts with radical movements.

Evan Mount is a musician and visual artist in the Music Technology and Production program at Oregon State University. Originally from Seattle, Washington, Evan has been a violinist for 16 years and enjoys instrumental composition, with works for strings, symphony orchestra, and 8-channel audio. He also works closely with OSU's Patricia Valian Reser Center for the Creative Arts on their student advisory council and hosts a radio show on campus (KBVR-FM) under the alias DJ Symphony. Evan first heard of Wendy Carlos during his time at University of California San Diego. He immediately took interest in the ways that Carlos adapted classical music with avant-garde technological experimentation in her recordings of Bach. Further research and exploration on Switched-On Bach prompted even further curiosity and questioning about historic and modern musical aesthetics.

Chinese-born pianist **Chen Liang** is a recording artist for KNS Classical in Spain and a performing artist for Chengdu City Concert Hall in China. He has played with Chong Qing Philharmonic in China, the Greece Symphony Orchestra in New York and Lynn Philharmonic in Florida. Chen is the winner of the Clara Schumann International Piano Competition, the Manhattan International Music Competition, the Lira International Piano Competition, the Big Arts Classical Music Scholarship Competition, and the Lynn Concerto Competition. He also won top prizes in many other competitions including "ArsClassica" International Piano Competition in Italy, Piano Texas Music Festival Concerto Competition and the Chautauqua Music Festival Piano Competition. Currently, Chen serves as Vice President of South King County Music Teachers' Association in Seattle and Artistic Board for the Seattle International Piano Competition. He is also on the piano faculty at the Chopin Academy of Music. Chen performs as a Collaborative Pianist for the Pacific Northwest Ballet and the Seattle Choral Company. Before moving to Seattle, Chen was a former Piano Faculty at Eastman Community Music School in New York and an Adjunct Lecturer at the State University of New York at Geneseo (SUNY Geneseo). Back in China, Chen co-founded the "Beyond Clouds" summer piano festival in Chengdu and has been serving as the Artistic Director since 2018. Chen holds his degrees from Lynn University Conservatory of Music (BM) with Dr. Roberta Rust and the Eastman School of Music (MM, DMA), with Ms. Natalya Antonova.

Dr. **Juan Avendaño** is a Colombian pianist whose work bridges performance, pedagogy, and interdisciplinary artistry. He holds degrees in Piano Performance, Collaborative Piano, and Piano Pedagogy from the University of Oregon, the National University of Colombia,



and Western Michigan University. A prizewinner of several piano competitions, he has taught at both the National University of Colombia and Western Michigan University, and currently serves on the faculty of the University of Oregon, where he oversees the Piano Pedagogy and Secondary Piano programs. He is also Music Director at First United Methodist Church in Eugene. As a performer, Dr. Avendaño has appeared with the Eugene Symphony, Oregon Mozart Players, and Rogue Valley Symphony, and participated in festivals such as Bowdoin and Gilmore. His scholarly and creative work has been featured at national and international conferences, including the Music Teachers National Association (MTNA) and the National Conference on Keyboard Pedagogy (NCKP), where he has presented on Colombian piano music, the evolution of pasillo as a national style, and innovative pedagogical approaches that integrate photography, music, and visual storytelling. Beyond the concert stage, Dr. Avendaño's artistry extends into visual media as a photographer, videographer, and creative director for organizations such as the Oregon Piano Institute, Concerts at First, the Columbia River Chamber Music Festival, and the Piano UO Festival. His ongoing projects explore the intersection of sound and image, fostering a dialogue between music and the visual arts that reflects his belief in creativity as a bridge between cultures and disciplines.

Rocío Durán Orozco. Mexican flutist currently pursuing her Master's in Flute performance at Washington State University with Dr. Sophia Tegart. Rocío studied her undergrad in "Escuela Superior de Música" of Mexico City with Alethia Lozano and Aníbal Robles Kelly (principal flutists in two of the most prestigious and important orchestras in Mexico: OFUNAM and National Opera OTBA). Along with her general music and flute studies, curious for developing her own voice as a flutist and to achieve a healthy flute playing, Rocío learnt and investigated embodiment and experimental improvisation practices known as Feldenkrais Method (Professor Graco Posadas), Free (experimental) Improvisation (with Wilfrido Terrazas and Alexander Bruck), Neuroplasticity (with Physiotherapist Sandra Romo), Body Mapping and Alexander Technique (personal lectures and workshop attendance). She has studied Marshall Rosenberg's Non-Violent Communication (with Rodrigo Suarez) and Madeleine Carrascal's Vulnerable Presence method through Clown practices (Presencia Vulnerable de "Libresencia Project", Mexico). In the performance area, Rocio has taken masterclasses with renowned flutists like Mathew Cortvrint (Royal Concertgebouw Orchestra), Gergely Itzés (Tianjin Juilliard), Alfredo Almarza (Carnegie Mellon University), Mario Carolli (Freiburg Musikhochschule), and Laurel Zucker. And has performed with Mexico's National Opera (OTBA), OCESA's orchestra on "Anastasia" production, and has participated in important Contemporary festivals like "Foro Internacional Manuel Enríquez" and "Aires Nacionales" Festival. Rocio won First Prizes in flute and piccolo at the "Toronto Kiwanis Festival (2025)" in ARCT and advanced categories.

Canadian pianist, **Brad Parker**, has performed extensively as a soloist and collaborative pianist in Canada, the US, France, Italy, and Haiti. Recent performances include solo recitals in Alberta, South Carolina and California, as well as collaborative performances with Pedro Diaz (English Horn, Met Opera Orchestra), Gabriel Goni (flute, Costa Rica Symphony), and Nancy Stagnitta (flute, Interlochen Center for the Arts), multiple events in the Piccolo Spoleto Festival, as well as concertos with the Lethbridge Symphony, Charleston Symphony and Lyra Vivace Chamber Orchestra. For the 2025-2026 concert season, he will perform across Alberta, Ontario, South Carolina, Florida, Michigan, Ohio,



and France, showcasing works by Canadian composers. He is a founding member of the FOURtitude Piano Ensemble, which regularly performs and leads workshops/masterclasses across Southern Alberta. An active promoter of new music, Brad has debuted several works for piano and various chamber ensembles at the Banff Chamber Music Festival, Musique Maintenant in Paris, as well as the Women in Music Festival at the Eastman School of Music. Dr. Parker is on the music faculty at the University of Lethbridge, and previously taught at Charleston Southern University and Erskine College in South Carolina. His passion for musical instruction led him to volunteer for several summers at the North Haiti Music Camp, on the campus of the Christian University of North Haiti. Currently, he co-directs the Lethbridge Piano Intensive, a summer program which hosts talented pianists of all ages from across Canada, both in-person and online.

Tung Nguyen is a Vietnamese keyboardist, award-winning performer, educator, and scholar whose work bridges performance, pedagogy, and research. A Naxos Records artist, he is praised for his “vital and full of verve” sound (*Pizzicato*) and “masterful interpretation” (*Luzerner Zeitung*). He has won top prizes in competitions including MTNA, Barletta International Music, Amadeus International, and Vancouver International, and has performed widely across Vietnam, Europe, and North America. His Naxos recording explores rarely performed works by W. A. Mozart, and he recently produced the complete piano works of Pulitzer Prize-winning composer George Walker. An avid chamber musician, Tung recently joined the critically acclaimed Oasis Ensemble (Oregon) as their pianist for the 2025–26 season, performing four concert series featuring standard repertoire and newly commissioned works for piano, cello, and flute. He is a founding member of Trio JET (Hungary) and the Collier Trio (Oregon), and has collaborated with musicians from the Oregon Symphony, Pittsburgh Symphony, Vienna Radio Symphony Orchestra, and European Philharmonic of Switzerland. Tung teaches applied and collaborative piano at Oregon State University and previously taught applied piano, collaborative piano, chamber music, and keyboard skills at the University of Oregon. He has presented research on piano pedagogy, early music, and cultural representation at international conferences and serves as a mentor and adjudicator for emerging musicians.

Cicilia Yudha is a pianist and educator whose artistry and scholarship cross diverse cultural landscapes and interdisciplinary collaborations. Known for her devotion to intertwining French and Indonesian musical legacies, Yudha’s work reveals a nuanced dialogue between these rich traditions. She has performed across 15 U.S. states and internationally, appearing at distinguished venues such as Erasmus Huis in Jakarta, Carnegie Hall in New York, and Severance Hall with The Cleveland Orchestra. Her debut recording, *Selected Piano Works* by Robert Casadesus and Henri Dutilleux, was released by Navona Records in 2016. Her second album, featuring two piano trios by Emilie Mayer, followed in 2024. As a creative collaborator, Yudha has worked with musicologist Ewelina Boczkowska, tap dancer Claudia Rahardjanoto, and Polish folk dance specialists Christine Cobb and Staś Kmiec. She has presented lecture-recitals at the National Conference on Keyboard Pedagogy, the Frances Clark Center’s “From the Artist Bench” series, TEDx Talks, and College Music Society Conferences. For nearly a decade, she has delivered close to fifty Preview Concert Lectures for the Cleveland Orchestra. A passionate advocate for music education, Yudha is a Nationally Certified Teacher of Music and four-time Steinway Top Teacher Award recipient. She holds degrees from the Cleveland Institute of Music,



New England Conservatory, and University of North Carolina at Greensboro. After over a decade at Youngstown State University, she joins the University of Nevada, Reno as Assistant Professor of Piano in Fall 2025.

Dr. Greg A Steinke is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival ('93–97) and Director, Composers Symposium ('90–97) (Newport, OR); served as the National Chairman of the Society of Composers, Inc. (1988–97). Currently an Independent Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally; speaker on interdisciplinary arts, and oboist specializing in contemporary music. Dr. Steinke is a past national president of NACUSA (2012-19) and also currently serves on the NACUSA Cascadia, NACUSAsor, NACUSAsf and NACUSA LA Chapter Boards.

Bass-baritone, **Seth Keeton**'s performances have been described by The New York Times as “driven” and “emotionally pointed,” and “stentorian” by Opera News. He has performed roles on the stages of opera companies throughout the United States, and Theater Bremen in Bremen, Germany. As an oratorio singer, Dr. Keeton has appeared in concert as the bass soloist in all the major oratorios. In 2006, he was a national finalist in the Metropolitan Opera National Council Auditions and has received awards from the Sullivan Foundation and the Eleanor McCollum Competition. Through Dr. Keeton's organization, The Classical Singing Humanities Lab, he has created online tools for singers, teachers, and scholars. The first of these, SongHelix, is an art song index that makes it easy to find related song repertoire by multiple criteria. This free resource has become an essential reference, helping singers and pianists find forgotten song repertoire as well as discover new vocal works, and can be found at www.songhelix.com. His most recent creation, The Aspen Grove of Opera Singers, is a vast family tree of opera singers and their teachers from the Renaissance to the present. This tool allows users to discover their pedagogical roots as well as those connections of singers, teachers, those who premiered operas, and vocal pedagogy texts. Dr. Keeton received his Doctorate of Musical Arts in Vocal Performance from the University of Minnesota and is an Associate Professor of Voice at the University of Utah.

Prize-winning flutist Dr. **Brittany Trotter** leads a diverse career as an educator, soloist, and collaborator. She is the Assistant Professor in Flute and Woodwind Program Director at the University of the Pacific's Conservatory of Music in Stockton, CA. Trotter regularly performs, teaches, and serves as a guest lecturer throughout the United States. She has been awarded first prize in numerous national and regional competitions including the Music Teachers National Association Young Artist Competition in woodwinds in the states of West Virginia (2017, 2016), Wyoming (2015, 2014), and Mississippi (2009). She has also competed as a semi-finalist in the 2017 Fischhoff National Chamber Music Competition. Since moving to California in 2021, Trotter has performed as a substitute with most of the central valley regional orchestras such as the Stockton Symphony Orchestra, Sacramento Philharmonic Orchestra, Modesto Symphony Orchestra, and the San Francisco Contemporary Players. Recipient of the NFA's 2020 Graduate Research Competition for her dissertation entitled, Examining Music Hybridity and Cultural Influences in Valerie Coleman's Wish Sonatine and Fanmi Imen, Trotter continues to actively study the merging



of western classical music, diverse culture, and modern popular music. A native from Laurel, Mississippi, Dr. Trotter has received degrees from the University of Southern Mississippi (B.M., B.M.E.), University of Wyoming (M.M.), and West Virginia University (D.M.A., Certificate of University Teaching).

Perpetuum Duo is a dynamic chamber ensemble featuring flutist Dr. **Brittany Trotter** and percussionist Dr. **Jonathan Latta**. Dedicated to exploring the intersections of sound, rhythm, and color, the duo creates performances that seamlessly blend classical traditions with contemporary innovation. With a repertoire spanning from newly commissioned works to reimagined classics, Perpetuum Duo champions living composers and brings forward bold new voices in chamber music. Their programming often highlights extended techniques, electroacoustic textures, and cross-genre influences, engaging audiences with music that is both adventurous and accessible. Individually, Trotter and Latta are acclaimed performers and educators, with extensive experience as soloists, orchestral musicians, and collaborative artists. Together, they combine their artistry into a unique partnership that celebrates collaboration, curiosity, and community. Perpetuum Duo's mission is to foster meaningful connections through performances, residencies, and outreach, creating spaces where music continues in perpetual motion—innovative, inclusive, and ever-evolving.

Flutist and Yamaha Performing Artist, **Sophia Tegart**, has performed regularly throughout the United States, Europe, and Asia at the International Women's Work in Music Conference (Wales), National Flute Association conventions, the Thailand International Composers Festival, and the International Interharmony Music Festival in Italy. Tegart is flutist in the Pan Pacific Ensemble which received the 2022 American Prize in Professional Chamber Music and has been featured in the 2022 Chamber Music America Showcase. Tegart received her DMA from the University of Missouri-Kansas City where she held the woodwind quintet fellowship and studied with Dr. Mary Posses. Since coming to Washington State University, where she is currently Assistant Professor of Flute & Music History, Tegart has been awarded the 2024 David G. Pollart Center for Arts and Humanities Fellowship, 2023 President's Distinguished Teaching Award, and 2020 College of Arts and Sciences Early Career Achievement Award. As an advocate of women and other underrepresented composers, she has released numerous albums through Albany, Centaur, and WSU Recordings featuring their music. These albums can be found on Apple Music, iTunes, and Spotify, among other streaming sources.

A native of Lucca, Italy, **Fabio Menchetti** is Assistant Professor of Piano at Washington State University, while maintaining an active performance career. He has performed in many Italian cities— Florence, Bologna, Lucca, La Spezia, Parma, Torino – as well as in Poland, France, and in Germany, where he gave a solo recital for the 2011 Liszt bicentenary celebrations in Bayreuth. He has performed as a soloist with orchestras in Italy and the US, and he regularly concertizes throughout the United States, both as a soloist and a chamber musician. 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. His latest releases include *Crossroads* (works for tuba and piano by living composers), *All Are Welcome* (new works for bassoon, oboe, and piano), and two albums



featuring music for bassoon and piano by Native American and Maori composers. After completing his studies in Italy, he received graduate degrees from Houghton College and University of Cincinnati. His primary teachers include Pier Narciso Masi, Enrico Stellini, Pietro De Maria, Andrea Lucchesini, William John Newbrough, and Michael Chertock.

Percussionist, director, and educator **Florian Conzetti** shares profound musicality through an expressively integrated style that is both cerebral and deeply embodied. A “superb” talent (*San Francisco Gate*), Conzetti demonstrates “great dexterity and rhythmic skill... he is a wonder.” (*The Oregonian*) His solo and chamber appearances include Music@Menlo, CalPerformances, Stanford Lively Arts, San Francisco Contemporary Music Players, Berkeley Contemporary Chamber Players, and the Astoria Music Festival. The founder and Director of both the Linfield Collaborative Music Ensemble, and formerly of Northwest New Music, Conzetti appears on the Naxos, Innova, Albany, Other Minds, MSR Classics, and Music@Menlo LIVE labels. Conzetti researches the intersection of musical styles and the relevance of biographies, history, and power. He is an Assistant Professor of Music and Director of Instrumental Activities at Linfield University and holds degrees from the Peabody Conservatory, the Eastman School of Music, and the Konservatorium für Musik (Bern, Switzerland).



PAST NORTHWEST REGIONAL CONFERENCES

- 2026 Oregon State University – Corvallis, OR
- 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

- 2027 Pacific Lutheran University – Tacoma, WA

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