



**THE COLLEGE
MUSIC SOCIETY**



South Central Chapter 40th Regional Conference

**Oklahoma City University
Oklahoma City, Oklahoma**

March 13–15, 2025

Conference Webpage: <https://www.music.org/regional-conference-sc.html>

ACKNOWLEDGEMENTS

The College Music Society South Central Chapter expresses its sincere thanks to the following Oklahoma City University faculty and staff:

Mark G. Belcik, Conference Site Host and Associate Dean, Wanda L. Bass School of Music
Kate Sekula, Associate Professor of Music
Lisa Kachouee, Associate Professor of Music
Logan Edward, Bass School of Music Facilities and Technology Coordinator
Francisco Venegas, Ensemble Librarian

Participating Oklahoma City University Ensembles:

Symphony Orchestra,
Professor Jeffrey Grogan, Conductor | Jacob Campos, Graduate Conductor

University Chorale,
Dr. Karsten Longhurst, Conductor | Jacob Campos, Graduate Conductor

Ad Astra Treble Chorus,
Dr. Julie Yu, Conductor | Sarah Gwatney-Dunbar, Graduate Conductor

Blackwelder Brass, Professor Michael Anderson
Polaris Flute Ensemble, Professor Lucy Song
String Quartet, Dr. Shaohong "Betty" Yuan

Thank you to the following members for serving on the program review committee:

Kyle Gullings, Conference Program Chair

Oral & Poster Presentation Committee

Suzan de Ghizé (Chair), Michael Lively, Sarah Sarver

Lecture Recital & Performance Committee

Sung-Soo Cho (Chair), Catalin Dima, Danielle Woolery

Composition Committee

Daniel Adams (Chair), Zachary Daniels, Derek Jenkins

SOUTH CENTRAL CHAPTER OFFICERS

President	Alexandra Zacharella	Music Theory	Susan de Ghizé
President Elect	Kyle Gullings	Musicology	Jamie Weaver
Immediate Past President	Elizabeth Momand	Performance	Sung-Soo Cho
Vice President	Melody Baggech	Composition	Jason Hoogerhyde
Secretary/Treasurer	Martha Saywell		

WELCOME FROM THE HOST INSTITUTION

On behalf of the Wanda L. Bass School of Music at Oklahoma City University, I would like to welcome you to Oklahoma City and to Oklahoma City University.

We are honored to host the 2025 CMS South Central Regional Conference, March 13–15, 2025. Our faculty, staff, and students are looking forward to your arrival on campus and to participating in this wonderful musical experience.

We hope you will find out city and the university's accommodations to your liking. Please do not hesitate to contact me with any question or concerns regarding your upcoming event.

Thank you again for the opportunity to work with you and your fine organization.

Sincerely,

Mark G. Belcik
Conference Site Host
Associate Dean, Wanda L. Bass School of Music
Oklahoma City University
Email: MBelcik@okcu.edu
Cell: 405-229-9229

WELCOME FROM THE CHAPTER PRESIDENT

Dear Colleagues and Friends,

Welcome to the College Music Society's 40th South Central Chapter Conference! I am excited to gather with you this weekend to share music, scholarship, ideas, and friendship with colleagues from around the region and country.

We have an exciting program planned. Many thanks to our program chair, President-Elect Dr. Kyle Gullings from the University of Texas at Tyler, and the program committee members for their time in putting together a diverse and interesting program.

A huge thank you to our hosts, faculty, staff, students and administration at the Wanda L. Bass School of Music, Oklahoma City University for their preparations for this conference.

I also want to thank my dear friend and colleague, Dr. Mieko Hatano, CEO of the Oakland Symphony for what will be an insightful, informative, and inspiring Keynote Address.

Thank you for allowing me to serve as your president. I would like to encourage you to get and be involved in our organization. In addition to the regional, national, and international conferences, there are so many opportunities for leadership, summits, publishing, and much more in CMS.

Again, welcome to the conference, and I look forward to a weekend of hearing your music, learning from your scholarship, and making lasting connections.

Sincerely,

Alexandra Zacharella, D.M.A.
President, CMS South Central Chapter
University of Arkansas-Fort Smith
Director of Bands and Professor of Music-Low Brass



KEYNOTE ADDRESS

“Beyond the Notes: The Culture of Thriving Musical Communities”



Dr. Mieko Hatano
Chief Executive Officer, Oakland Symphony

Friday, March 14 at 2:00 p.m.
Petree Recital Hall

Dr. Mieko Hatano is a dynamic arts executive dedicated to fostering inclusivity, accessibility, and innovation in classical music. With over 15 years of experience, she has transformed symphony orchestras, driven revenue growth, developed new artistic initiatives, and expanded impactful programming.

As CEO of the Oakland Symphony since 2018, Dr. Hatano has successfully led the organization through significant transitions, increasing contributed revenue by 42% and securing over \$2.5 million in non-pandemic federal and state funding. Under her leadership, the Symphony has deepened its commitment to music education, community engagement, and artistic excellence.

Previously, she served as Executive Director of Music in the Mountains, where she increased major gifts by 27% and secured funding for Nevada County’s first Youth Orchestra. At the Augusta Symphony, she led a \$17 million capital campaign, expanded education programs, and increased ticket sales by 54%.

Dr. Hatano serves on the boards of the League of American Orchestras, Association of California Symphony Orchestras, and Visit Oakland, and is a Board Councilor for Classical California (USC Radio Group). She has been recognized as one of the Most Influential Women in Bay Area Business (2022) by *San Francisco Business Times* and was named among Musical America's Rising Stars in Orchestral Leadership (2012).

A sought-after speaker, panelist, and advisor, she has addressed key issues in the arts at forums for The Wallace Foundation, Advisory Board for the Arts, National Endowment for the Arts, and leading performing arts conferences. She is also an artistic advisor to Maestro Games Inc., a social purpose corporation collaborating with first responders, research institutions, and healthcare providers to develop wellness and resilience technology.

At the heart of her leadership philosophy is a deep commitment to audience engagement. She believes the success of cultural institutions depends not only on artistic excellence but also on fostering meaningful participation, ensuring that audiences connect with artists and see themselves in the stories told on stage. Through her leadership, she continues to position orchestras as catalysts for social impact, artistic innovation, and cultural transformation.

Dr. Hatano holds a Doctor of Musical Arts and Master of Music from the University of Southern California and a Bachelor of Music from the University of Michigan. She has collaborated with renowned conductors, including Michael Morgan, Rickey Minor, Kedrick Armstrong, Leonard Slatkin, and Nicholas McGegan, and remains dedicated to advancing the global impact of orchestras through recording, commissioning, and contemporary programming.

USEFUL INFORMATION

<https://www.music.org/regional-conference-sc.html>

Location – The 2025 South Central Chapter Conference will be held in the Wanda L. Bass Music Center at Oklahoma City University in Oklahoma City, Oklahoma. The building address is [2501 N. Blackwelder, Oklahoma City, OK 73106](#) (the corner of Blackwelder Ave and 25th Street).

A campus map is included on the following page. No parking passes are needed when parking in the highlighted lot at the corner of McKinley Ave and 25th Street.

Registration – The registration table is in the Bass Center Atrium.

Hospitality Room – The hospitality room is in the Bass Center Atrium.

Friday Luncheon & Business Meeting – The lunch will be held in the Bass Center Atrium. A box lunch is provided for those who responded to the email survey.

Oklahoma City 2025 Official Visitors Guide – Attractions, events, dining (large: 274.2 MB)

https://drive.google.com/file/d/1IKo7wCoIWEi_wA16JrAoLpqq559F7xjk/view?usp=sharing

All districts and most cultural attractions listed are >15 minutes from campus.

HOTEL LIST

(See the [conference webpage](#) for group rate booking links)

Courtyard by Marriott Oklahoma City Northwest (2.3 miles from conference)
1515 Northwest Expy, Oklahoma City, OK 73118
\$89/night College Music Society group discount

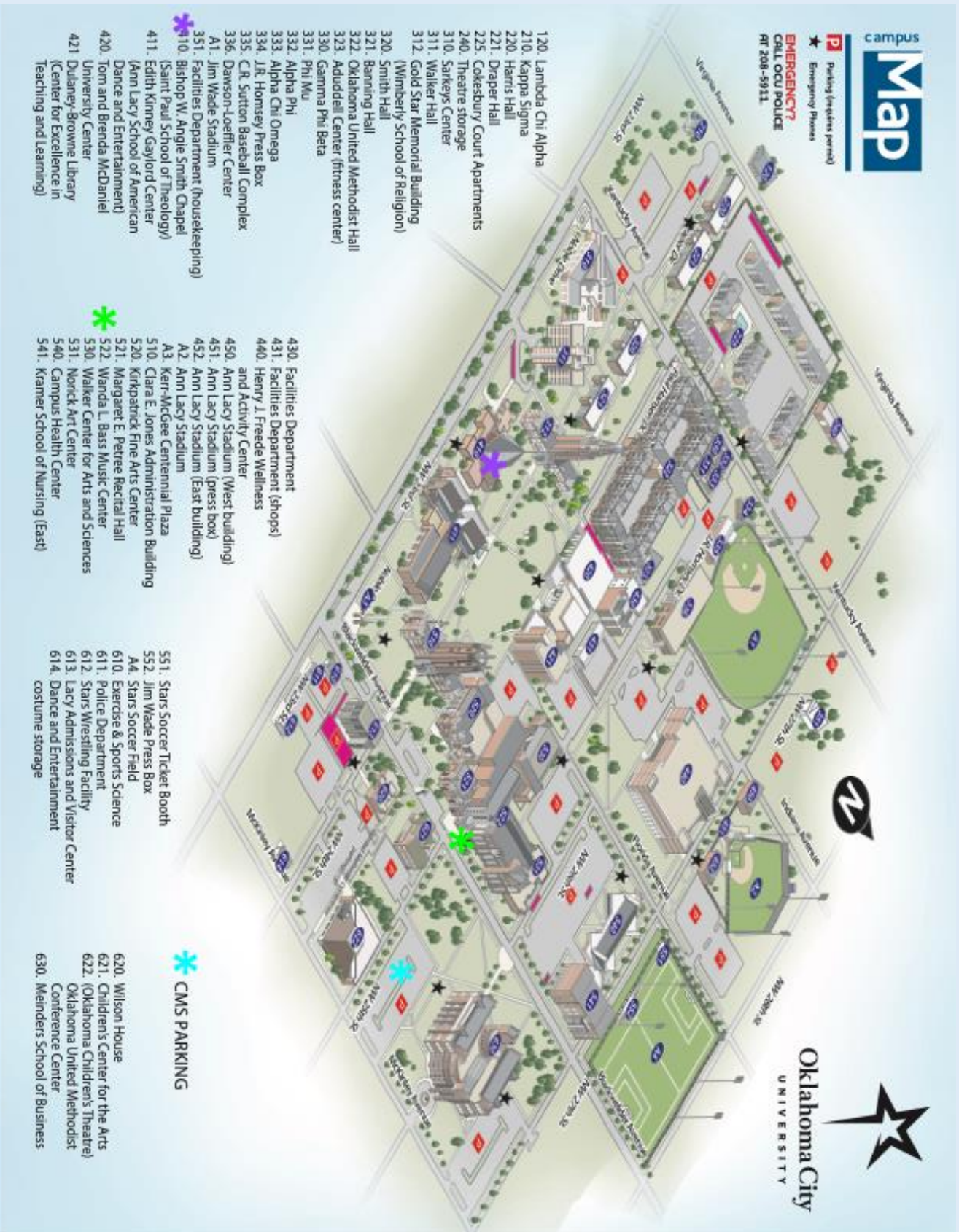
Hilton Garden Inn OKC Midtown (4.3 miles from conference)
2809 Northwest Expy, Oklahoma City, OK 73112
\$89/night College Music Society group discount

More upscale options include:

Fordson Hotel – The Unbound Collection by Hyatt (2.3 miles from conference)
900 W Main St, Oklahoma City, OK 73106

The Bradford House (1.4 miles from conference)
1235 NW 38th St Suite 010, Oklahoma City, OK 73118

CAMPUS MAP



CONFERENCE PROGRAM

Thursday, March 13

9:00 a.m. Registration, **BASS CENTER ATRIUM**

10:00 a.m. Session 1

SMALL REHEARSAL HALL – A101

10:00 Paper Presentation – “Integration of Female-Composed Music in Secondary Horn Curriculum”
Katelynn Biggs, Oklahoma State University (*student*)

PETREE RECITAL HALL

10:30 Performance – “Bridging the Gap Between Percussion Performance Styles”
Brant Blackard, University of Arkansas–Fort Smith
Connor Stevens, University of Oklahoma
Benjamin Holmes, University of Oklahoma

11:00 Performance – “A Ripple Effect: Music Transcends. Music Connects.”
Jackie Skara, Oklahoma State University
Madeleine Jansen, Kansas State University
Susan Miranda, Oklahoma State University
Carrie Pierce, Texas A&M University Corpus Christi
Scott Pool, Texas A&M University Corpus Christi

11:30 Performance – “Emerging Voices in the Tuba Repertoire”
Genevieve Clarkson, Oklahoma City University
Taylor Hutchinson, Oklahoma City University

12:00 p.m. LUNCH ON YOUR OWN

1:30 p.m. Session 2 – Showcase Performances (*see separate program for details*)

PETREE RECITAL HALL

“New Vocal Works by Oklahoma Composer Chris Prather”

“Summer Was Killed Softly”

“Platform”

Danielle L. Herrington, soprano, University of Central Oklahoma

Yukino Miyake, piano, University of Central Oklahoma

“Bouleumata” – Cheryl Frances Hoad, composer

Suzanne Tirk, clarinet, University of Oklahoma

“Impromptu” – Daniel Townsend, composer

Lanjiabao Ge, piano, Eastern New Mexico University

2:30 p.m. Session 3

PETREE RECITAL HALL

2:30 Performance – “Celebrating Female Composers”
Jonida Lazellari, Pennsylvania State University (*student*)

3:00

PETREE RECITAL HALL

Performance – “An Exploration of Wind Quintets by Oklahoma and Arkansas Composers”

Bluestem Blaze, Oklahoma State University
Erin Murphy
Susan Miranda
Wendy Bickford
Shawn Seguin
Johnny Salinas

SMALL REHEARSAL HALL – A101

Paper Presentation – “Defining the Irish Choral Nationalists: The Composers and Their Music”

Stacie Lee Rossow, Florida Atlantic University

SMALL REHEARSAL HALL – A101

3:30 Paper Presentation – “Julius Hijman: A Lost Composer’s Life and Works”
Troy Bennefield, Washington State University

4:00 Paper Presentation – “Agents of Change: Reviving Labor Songs and Southern Radicalism in the Twenty-first Century”
Natasia Sexton, Westminster College

PETREE RECITAL HALL

4:30 Performance – “Piano Sonata No. 3 by Emma Lou Diemer”
Lanjiabao Ge, Eastern New Mexico University

5:00 p.m. DINNER ON YOUR OWN

7:00 p.m. Composers’ Concert #1 (*see separate program for details*)

PETREE RECITAL HALL

PROGRAM

Lauda Anima Mea Dominum.....Paul Dickinson
University of Central Arkansas

Oklahoma City University – Ad Astra Treble Chorus

Sarah Gwatney-Dunbar, conductor
Blake Hilligoss, piano

A Song of Rest.....Lucas Marshall Smith
Rockford, IL

Oklahoma City University – University Chorale

Jacob Campos, conductor

O Vos Omnes.....David Rossow
Florida Atlantic University

Oklahoma City University – University Chorale

Karsten Longhurst, conductor
Raeslyn Miller, soprano soloist

Integrated Unity.....Dayton Kinney
Krum, TX

Lucy Song, flute
Claire Marquardt, piano

Children's Playground.....Christopher L. Rahn (student)
University of Texas at Tyler

Oklahoma City University – Polaris Flute Ensemble

Route 66 Suite.....Nolan Stolz
II. 26 Gas Stations University of South Carolina Upstate

Zapateado.....Allen Molineux
Retired Professor

Fanfare Alegre: Dia de la Fiesta.....Douglas Hedwig
City University of New York - Brooklyn College (emeritus)

Oklahoma City University – Symphony Orchestra

Jacob Campos, conductor

Friday, March 14

8:00 a.m. Officer Board Meeting, **LOVE CONFERENCE ROOM A301 (DEAN'S SUITE)**

9:00 a.m. Registration, **BASS CENTER ATRIUM**

10:00 a.m. Session 4

PETREE RECITAL HALL

10:00 Performance – “This Earthly Round: Music and Climate Activism”
Logan Banister, Lamar University
Yukino Miyake, University of Central Oklahoma

PETREE RECITAL HALL

10:30 Performance – “Works for Soprano
Voice and Saxophone -- Art Songs by
Juliana Hall and Lori Laitman”

Rebecca Coberly, The University of
Texas Rio Grande Valley
Cynthia Cripps, The University of Texas
Rio Grande Valley

SMALL REHEARSAL HALL – A101

Paper Presentation – “The Official
Bands and Orchestras of the Nazi
Concentration Camps of World War II”

Troy Bennefield, Washington State
University

PETREE RECITAL HALL LOBBY

11:00 Poster Session – “Mykola Lysenko’s *Natalka Poltavka*: A Symbol of Ukrainian Identity in Opera”
Emily Howes Heilman, Sam Houston State University

11:45 a.m. Provided Luncheon & General Membership Meeting, **BASS CENTER ATRIUM**

1:00 p.m. Composers’ Concert #2 (*see separate program for details*)

PETREE RECITAL HALL

PROGRAM

Dark Fire Fanfare.....Aaron Kline
California Polytechnic State University

University of Arkansas–Fort Smith Trombone Choir

Joyride.....Kyle Vanderburg
North Dakota State University

Dr. Kaitlyn Neufeld, Bb clarinet
Dr. Wade Dillingham, alto saxophone

Sculptures from an Amber Plain.....Matthew M. Honas
I. The Defender Prelude
III. Etern Firen
Wichita, KS

Jacob R. Thomas, piano

The Blackwood Tree.....Tanner Harrod
Peru State College

Kaitlyn Neufeld, Bb clarinet
John Kosch, piano

Sanctuary in the Storm.....Aaron Kline
California Polytechnic State University

Oklahoma City University – Blackwelder Brass Quintet

2:00 p.m. Keynote Address, **PETREE RECITAL HALL**
“Beyond the Notes: The Culture of Thriving Musical Communities”
Dr. Mieko Hatano
Chief Executive Officer, Oakland Symphony

3:00 p.m. Session 5
SMALL REHEARSAL HALL – A101
Workshop – “Why Teach African American Music: Justifications, Triumphs, and Challenges”
Jerry Tolson, University of Louisville

4:00 p.m. Session 6

	PETREE RECITAL HALL	SMALL REHEARSAL HALL – A101
4:00	Performance – “Electroacoustic Solo Works for Clarinet” Lisa Kachouee, Oklahoma City University	Paper Presentation – “Representations of Queer Identity in the Opera <i>Fellow Travelers</i> by Gregory Spears and Greg Pierce” Lucas Marshall Smith, Rockford, IL
4:30	Lecture Recital – “Interpretation of Daniel Adams’ Piano Music” Lewei He, The University of Southern Mississippi (student)	Paper Presentation – “Scenes from Indian Life: Louis Ballard’s Musical Vision” Alexandra Zacharella, University of Arkansas–Fort Smith
5:00	Performance – “Cycle of Life- 恨 [han]: Korean Art Song” Hyun Kim, University of Oklahoma Seokho Park, University of Missouri-Kansas City	Demonstration – “Thinking, Feeling, Moving, & Doing: Teaching Rhythm in the Applied Studio” Logan Banister, Lamar University

5:30 p.m. DINNER ON YOUR OWN

7:00 p.m.

Composers' Concert #3 (see separate program for details)

BISHOP W. ANGIE SMITH CHAPEL

PROGRAM

Tanzkarte.....Daniel Adams
Texas Southern University (retired)

Oklahoma City University – String Quartet

Songs of Becoming.....Daniel De Togni
University of Central Arkansas/Hendrix College

Sarah DeYong, soprano
Charles Koslowske, piano

The Shrine Whose Shape I Am.....Lonnie Hevia
Stetson University

Logan Dooley, baritone
João Pedro Pena Dutra, piano

Five Inventions.....Allen Molineux
Retired Professor

Melissa Plamann, organ

Saturday, March 15

9:00 a.m. Registration, **BASS CENTER ATRIUM**

10:00 a.m. Session 7

SMALL REHEARSAL HALL – A101

10:00 Paper Presentation – “Putting the Fun in Music Fundamentals: Creating Engaging Experiences throughout the Undergraduate Music Theory Curriculum”

Kyle Gullings, The University of Texas at Tyler

Kevin Clifton, Sam Houston State University

10:30 Paper Presentation – “Exploring the Historical Landscape of Pioneer Women Conductors”

Alexandra Zacharella, University of Arkansas–Fort Smith

11:00 a.m. Session 8

PETREE RECITAL HALL

11:00 Performance – “Romanian Musical Impressions”

Catalin Dima, Southeastern Oklahoma State University

Alexandru Malaimare, Marshall University

YooBin Lee, Sarasota Orchestra

SMALL REHEARSAL HALL – A101

Paper Presentation – “Considerations of Gender Performance in Fiona Apple's Vocal Timbres”

Julia Griffith, Texas Tech University
(student)

11:30 Performance – “Shakuhachi Concert”

Daniel De Togni, University of Central Arkansas/Hendrix College

Camila Osses, University of Central Arkansas

Paper Presentation – “Using the Repertoire of Marginalized Composers to Engender Cultural Awareness, Understanding, Empathy, and Acceptance”

Elizabeth Blanton Momand, University of Arkansas–Fort Smith

12:00 p.m. LUNCH ON YOUR OWN

1:30 p.m. Session 9

SMALL REHEARSAL HALL – A101

1:30 Workshop – “Transitioning to Dorico”

Zachary C. Daniels, Oklahoma City University

PETREE RECITAL HALL

2:30 Performance – “Wood, Steel, Unity: Musical Inlays through Inclusive Flute Quartet Programming”

Julia Griffith, Texas Tech University (student)

Lisa Garner Santa, Texas Tech University

Spencer Hartman, Texas Tech University

Kassie Lindamood Smith, Texas Tech University (student)

3:00 Lecture Recital – “Framing the Composer-Pianist in Twentieth-Century Chile: Three Case Studies of Women Composers”
Camila Osses, University of Central Arkansas

3:30 p.m. Announcement of Student Awards, **PETREE RECITAL HALL**

END OF CONFERENCE

Thank you for attending! We look forward to seeing you at the 2026 CMS South Central Conference.

Saturday evening after the conference, you may also be interested in attending...

8:00 p.m. Oklahoma City Philharmonic Concert
Civic Center Music Hall
Sarah Chang, violin soloist
<https://www.okcphil.org/concerts/sarah-chang/>

Wagner	<i>Die Meistersinger</i> Prelude
Bruch	Violin Concerto 1
Beethoven	Symphony No. 6 Pastorale

Philharmonic tickets are not included in conference registration.

ABSTRACTS & PROGRAM NOTES

Adams, Daniel (Texas Southern University)

Tanzkarte

Tanzkarte is the German name for “dance card.” A small document with a decorative cover, it was used by women at the formal balls of 19th. Century Vienna to list the names of their dance partners for each musical selection. Expressions like “pencil me in” and “my dance card is full” originated with this custom, which fell out of favor by the 1930’s as social practices became less formal. Although the system provided a sense of structure to the evening’s activities, it also limited spontaneity and the opportunity to pursue an intimate conversation with a favored dance partner. This quandary was reflective of a larger regimented social order. This is symbolized in both the harmonic the contrapuntal structure of this composition. Pairs of instruments alternate frequently and methodically, “changing partners” before any developmental interplay reaches a level of thematic intimacy. Following a brief introduction consisting of long notes played using harmonics and special effects, the first “dance” begins as an imitative dialogue between the viola and the cello. The two violins follow with a brief and tentative pairing, as the conversation between the viola and cello changes topics. The pairings shift and begin to resemble threesomes as an “interloper” waits in the wings. The long notes continue throughout the piece in dissonant clusters that provide a sonic background from which the paired melodies emerge. Eventually, the lights on the dance floor become dim as the piece ends in a cloud of natural harmonics fading into silence.

Banister, Logan (Lamar University)

Thinking, Feeling, Moving, & Doing: Teaching Rhythm in the Applied Studio

Rhythm is one of the most important elements of Western music, yet relatively few published resources exist to help applied teachers, particularly at the university level, remediate or refine their students’ struggles with rhythm. This presentation provides a variety of practical pedagogical approaches that applied teachers can use in the context of traditional individual lessons to help students overcome these rhythmic challenges in both classical and jazz contexts. The presentation first shares methods to facilitate students’ conceptual understanding of rhythm, outlining pedagogies related to notation and counting, subdivision, and metronome usage. It then offers practical strategies teachers and students can use to implement these conceptual ideas in performance, drawing heavily on the work of movement specialists, Emile Jacques-Dalcroze and Rudolf Laban, adapting their ideas to the context of an applied lesson. Finally, the presentation culminates in a series of progressive rhythmic exercises, sourced from tricky rhythmic excerpts in classical and jazz traditions. These exercises are designed to facilitate practice on the concepts covered in the presentation and serve as useful supplements to regular weekly playing assignments. Attendees will receive access to copies of the exercises to use in their own practice or applied teaching.

This Earthly Round: Music and Climate Activism

Australian composer Miriama Young (b. 1975) is fascinated by the intersections between music and ecology. Her 2014 work, *This Earthly Round*, written for saxophone and prepared piano, reflects this compositional interest, as well as the CMS vision to promote the performance of works that engage in social dialogue and transdisciplinary study. Young dedicates the piece to former Australian Prime Minister Tony Abbot, a notable climate change-denier, and writes the following about her composition: “*This Earthly Round* was written as a musical response to climate change-deniers who choose to ignore scientific evidence to the contrary and continue to set policies that exacerbate environmental problems.” Young’s composition plays with the musical concept of round, initially stating a lovely melody in the piano that the saxophone later echoes. This melody, representative of “Planet Earth’s beauty, fragility, and vulnerability,” transforms over the course of the piece in a musical representation of the slow, harmful impacts of climate change on the planet. The round “slowly corrodes, becomes weaker and less hospitable,” and ultimately builds to a dissonant, climactic moment, representative of the realization of the climate crisis. After this moment of disaster, the piece ends softly, presenting “a bleak apocalyptic view of our possible future habitat.”

Bennefield, Troy (Washington State University)

Julius Hijman: A Lost Composer's Life and Works

Even before the war, Hitler's Germany was a difficult place for artists of all types, not just those of Jewish heritage. The conditions in Germany, and later much of Europe, forced composers to emigrate or stop working altogether. To make matters worse, many of these composers were forgotten in the post-war era as the world tried to move forward. Their styles did not fit with American musical sensibilities of that time and, far removed from home, did not have a wide audience. Dutch music historian Carine Alders writes, "Music written by pre-war composers has long been labelled as conservative and old fashioned. Their place in history has been erased retroactively, they are not mentioned in post-war publications." One such composer is Julius Hijman. Born in the Netherlands in 1901, Hijman traveled across Europe during the 1920s and 30s promoting contemporary music and playing his own pieces. However, when Hitler came to power, he, like so many other composers, emigrated to the US. Julius's time in the US and post-war Europe appears to be extensive and significant, which makes the lack of attention to his life and work even more baffling. After his sudden death in 1969, his widow sent most of his manuscripts to the Netherlands and he unfortunately became another composer whose legacy was lost to history. This presentation presents not only a complete profile of Hijman's life and work with extensive updated details, but also recordings of several unpublished works as performed by Washington State University faculty.

The Official Bands and Orchestras of the Nazi Concentration Camps of World War II

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

Biggs, Katelynn (Oklahoma State University)

Integration of Female-Composed Music in Secondary Horn Curriculum

In recent years, there have been much-needed conversations about expanding the repertoire that students perform and study to include more underrepresented composers. In the book *Analytical Essays on Music by Women Composers*, editors Laurel Parsons and Brenda Ravenscroft explain that in the same way women's rights and representation are growing in most fields of work, the growth of representation of women composers is constantly growing as well. Furthermore, resources like Caiti Beth McKinney's website (<https://www.caitibethmckinney.com/represent>) that catalogs horn repertoire by underrepresented composers, makes everything more accessible to every instructor. Despite these efforts to inspire change, the prescribed music lists for high school level solo and ensemble horn competitions in Texas, Arkansas, Oklahoma, and Missouri feature predominantly male composers. If we want to add representation in the secondary horn curriculum, there needs to be change within these state level competitions. In this presentation, I propose excerpts by female-identifying composers that would be appropriate for beginning, intermediate, and advanced high school students based on the judging criteria for these levels of competition. I have examined the prescribed music lists for OSSA (Oklahoma Secondary School Activities Association), ASBOA (Arkansas School Band and Orchestra Association), UIL (University Interscholastic League), and MSHSAA (Missouri State High School Activities Association), focusing on the classifications of technical passages in order to find equivalent

passages by women that can supplement the existing repertoire lists. My recommendations will be drawn from the works from living composers Becky Archibald, Adrienne Albert, and others.

Blackard, Brant (University of Arkansas - Fort Smith)

Bridging the Gap Between Percussion Performance Styles

This proposed performance program seeks to bridge the gaps between the diverse worlds of percussion performance: the pop world of improvised drumset playing, the classical world of performing percussion compositions, and the world of ethnomusicological percussion studies. The first work is a snare drum solo, composed by Kevin Zetina, set to the pop song “I Am Colossus” by the band Meshuggah (approximately five minutes in duration). This work seeks to teach students complex polyrhythms through pop music, providing a familiar musical context to unfamiliar technical territory. The second work is a multi-percussion solo entitled “Cross the Street, Immediately” composed by the proposer, which similarly bridges the gap between an idiomatic style of improvised drum-set playing and an organized multi-percussion composition (approximately six minutes in duration). The work includes a modified drumset with vibraphone.

The final work, entitled “Until Flesh is Torn From Bone,” is a percussion work by the proposer which blends heavy metal drum-set playing and hand drums from Africa and the Caribbean: djembe and cajon, respectively (approximately five minutes in duration). This work is influenced by the speed and endurance required of heavy metal musicians, the surprising and unpredictable metric modulations, and the often relentless pacing.

Clarkson, Genevieve (Oklahoma City University)

Emerging Voices in the Tuba Repertoire

This recital highlights emerging voices in the tuba repertoire by highlighting the recent works of composers from historically marginalized communities. The program opens with Liang’s Concert Piece No. 2 (2022), subtitled “Hakka.” The Hakka are a Han Chinese ethnic group. The word “Hakka” in Chinese translates to “guest people,” an indication of the Hakka’s migratory history. This work highlights the folk music of the Hakka and evokes the pastoral settings associated with the history of the Hakka people. Crichlow’s *Vario Boulevard* (2023) focuses on the experience of queer individuals and the stages of coming out and finding oneself, centered around the sounds and genres created by queer Black musicians. Crichlow describes her work in the following statement: At first, the piece is introspective and self-searching, followed by pride and confidence in who you are; we then navigate through the excitement and complexity of queer relationships and finally gather at a place that feels self-assured and hopeful for the future. The final work on the recital - Redden’s *Honk!* (2023) - is the first work released through the Tuba-Euphonium Repertoire Expansion Project. *Honk!* travels through a wide variety of musical genres, from son montuno to funk to bossa nova. The work is a tour de force for the soloist, showcasing the tuba’s ability to shift roles from melody to accompaniment, and even provide percussive interludes. The audience has no choice but to tap their feet as they come along for the ride.

Coberly, Rebecca (The University of Texas Rio Grande Valley)

Works for Soprano Voice and Saxophone -- Art Songs by Juliana Hall and Lori Laitman

The centerpiece of this program for soprano voice and alto saxophone is Juliana Hall’s *Thirteen Ways of Looking at a Blackbird*. One of the most prolific vocal composers living today, with over sixty published song cycles and works of vocal chamber music, Hall composed *Thirteen Ways of Looking at a Blackbird* in 2020 – a multi-movement song commissioned by, and dedicated to, saxophonist Carrie Koffman. The text by Wallace Stevens (1879-1955) is one of the poet’s most famous and discussed works, consisting of thirteen short fragments of verse – miniature poems in their own right – that each reference the blackbird through a different perspective. Stevens described these verses as thirteen different “sensations,” with the blackbird taking on different roles, and calling up different feelings in the listener. Hall’s music explores each of these fleeting glimpses and perspectives, resulting in a varied, and evocative, setting of this famous poem. The three songs which close the program are selections from two song cycles for soprano and saxophone by Lori Laitman, also a prolific song composer and an active supporter of new composers and new art songs. “Birdsong” is from Laitman’s cycle /

Never Saw Another Butterfly, which sets poetry by children held in the Terezín ghetto in Czechoslovakia (Theresienstadt in German) between 1941 and 1945. The lively “Lost at Table” and thoughtful “Crossroads” are both from her cycle *Living in the Body*, which features poetry by Joyce Sutphin and explores the poignancy, sorrow, opportunities, and humor of maturing through time.

Daniels, Zachary C. (Oklahoma City University)

Transitioning to Dorico

The long-standing industry standard for notation software, Finale, has ceased development and many find themselves wondering "what now?" - Enter Dorico. Many composers, arrangers, directors, etc. might be curious about this software from 2016 that was set up as a safe haven for Finale refugees when the announcement came that MakeMusic would no longer actively develop or maintain the software. Many others might just be curious what this software is capable of. This workshop is to showcase the power of Dorico in a live setting from a day 1 adopter who has maintained active and heavy use of all major notation software for nearly 2 decades and get folks some hands-on training as well - allowing attendees to create beautiful scores, worksheets, and other materials as effortlessly as possible.

De Togni, Daniel (University of Central Arkansas/Hendrix College)

Shakuhachi Concert

The shakuhachi is a traditional Japanese instrument that offers us a deeply rich and meditative sound. For centuries it was used as a tool for Zen meditation. Today it still draws the player and listener into its own sound world, evocative of wind, trees and earth. Each of these pieces take us on a journey through the various colors of the shakuhachi. *3 Songs for Shakuhachi* replicates images and sounds of cicadas, of personal yearning (akogare) and of the Pacific Northwest. *Dōsojin* depicts the Shinto Kamis know as Dōsojin, Japanese, indigenous spirits that protect travelers from harm. *Underneath*, written by Icelandic composer Gísli Magnússon, dives deeply into and explores the overblowing technique of the shakuhachi. *Wind of Dreams* ends the program with deeply touching and sentimental pentatonic melodies from the shakuhachi accompanied by the piano.

Songs of Becoming

I began writing the text to this six-movement song cycle several years ago, as a way to engage with creativity outside of music. The text for most of these songs comes from fragmented poems that I have written over the years, a sort of stream-of-consciousness to parse out thoughts and feelings. These fragments discuss emotional issues such as burn out and depression (movements three, four and five). Some themes addressed in this cycle include personal growth (movement one) and how it can be a difficult and painful process, as well as the motif of dreams (movements two and three). Dreams are discussed in a literal way, noticing occurrences in dreams that remind us that we are dreaming, but also as a way to escape the present through images/fantasies in our minds (daydreaming).

Ultimately, this song cycle is about growth and transformation. This is the one through-line of our lives, and how one changes as a person in response to the myriad of our own experiences, both positive and negative.

Dickinson, Paul (University of Central Arkansas)

Lauda Anima Mea Dominum

Lauda Anima Mea is an anthem for women's chorus and organ based on Psalm 145:2: *Lauda anima mea Dominum: laudabo Dominum in vita mea: psallam Deo meo, quamdiu ero, alleluia*, which translates as: Praise the Lord, O my soul: I will praise the Lord throughout my life; I will sing to my God for as long as I live, alleluia. The first section jubilantly oscillates between the keys of D, B-flat and F-sharp culminating in a canon between all three voices. A more lyrical, flowing section follows, and leads to a return of the canon as a concluding Alleluia.

Dima, Catalin (Southeastern Oklahoma State University)

Romanian Musical Impressions

The *Aubade (Morning Serenade)* by George Enescu evokes a serene morning atmosphere, that suggest the first rays of sunlight breaking over the horizon. Enescu's blend of driven rhythms, subtle dynamics, and lyrical themes highlights his youthful exposure to French Impressionism and Romanticism. The *Impressions from the Village Museum* by Carmen Petra-Basacopol is a piano suite inspired by the National Village Museum in Bucharest, an open-air museum that preserves rural traditions from various villages across Romania. Written in 1960, the suite conveys numerous elements specific to rural architecture, art, and folk music. Basacopol employs a blend of impressionistic textures and lively dance rhythms, inviting the listener to experience the rustic scenery, festive gatherings, and moments of peaceful reflection typical of village life. The *Sonatina for Violin and Piano* by Paul Constantinescu is a wonderful blend of Romanian folk elements with classical forms. The work reflects the composer's interest in the Romanian doina, a melancholic and improvisatory style of music. The violin's lyrical lines evoke the ornamentation found in Romanian vocal music, while the piano complements these folk elements with harmonies and rhythms reminiscent of the cimbalom, a traditional Romanian hammered dulcimer. *Ciocârlia (The Lark)* by Anghelus Dinicu is based on a traditional Romanian folk tune that mimics the song of a lark, a bird commonly found in Romanian folklore and countryside. Originally composed for solo violin, this piece showcases the influence of lăutari (Romanian fiddlers), whose playing style features heavy virtuosity and improvisation.

Ge, Lanjiabao (Eastern New Mexico University)

Impromptu (2021)

Impromptu arose from an attempt to nudge the concepts of improvisation and composition closer together. About the writing process, composer Daniel Townsend shared his struggle to set improvisation as the main mode of operation, as a means of combatting the tendency to fall into the same patterns, gestures, and overall sonic world. After recognizing the importance of continued listening to new material, *Impromptu* was finally born as an attempt to release formal structures. The form took shape as an amalgamation of the gestures improvised, rather than a starting point into which the music was poured and molded. Upon receiving the first draft and performing it for Daniel, we decided on a number of expansions. The second draft performance was coached by Dr. Orr, who offered additional questions and thoughts on interpretation, the use of the una-corda pedal, and motivic development. The primary motive of three accented notes (E-F-B) is notable as it modulates throughout the piece. The work is free and meditative and should be played with the flexibility of tempo and expressive nuance.

Piano Sonata No. 3 by Emma Lou Diemer

Emma Lou Diemer studied with Paul Hindemith, whose primary influence upon Diemer was his use of Neo-Classical counterpoint. Diemer has composed three piano sonatas. Her sonatas embody various compositional styles which could be cast into three periods, each shaped by particular musical influences. In her early period, Diemer adopted characteristics of Romanticism and Neo-Classicism; composers such as Prokofiev, Stravinsky, and Hindemith were major influences. The middle period demonstrates a connection with electronic music, infusing her style with twentieth-century technique. The most recent period embodies influences from folk and jazz music.

Piano Sonata No. 3 is a three-movement work. This sonata is the only one from Diemer with a title for each movement: Serenade/Toccata, Interlude, and Tango Fantastique. Serenade/Toccata, as the title suggests, possesses a persistent toccata rhythm, yet in a lyrical setting. Each statement of the theme is followed by developments of the emphatic repeating of the rhythmic pattern of 3+3+2 in perpetual motion. Interlude is a short movement serving as a bridge between the first and third movements. Accordingly, it contains reminiscences of the rhythmic patterns from Serenade/Toccata and melodic ideas from Tango Fantastique, particularly the left-hand ostinato. Inspired by lyrical and expressive dance music from tango concerts in Argentina, Diemer creatively incorporated rhythmic excitement, percussive pianistic touches, and jazz-inspired

harmonies into Tango Fantastique. This movement also contains the twentieth-century technique of dampening the strings with one open hand while performing at the keyboard with the other, as utilized by Henry Cowell (1897-1965), George Crumb (1927-), and others.

Griffith, Julia (Texas Tech University)

Considerations of Gender Performance in Fiona Apple's Vocal Timbres

Fiona Apple's recorded albums span almost three decades, from her debut album in 1996 to her latest in 2020. Her vocal timbres across these albums very clearly expand and contribute to her artistic impact, conveying many emotions and messages in sync with or sometimes conflicting with tone of her lyrics. Using methodologies created by music theorists Victoria Malawey, Kate Heidemann and Drew Nobile, through a lens relatively new to the field, this paper explores Apple's vocal timbres with consideration to gender performance, as written about by authors such as Judith Butler and Susan McClary. From primary use of lax and breathy phonation in her first album, to an array of timbres like sweet head voice, tense or pressed phonation, hoarseness and yelling in her last, Apple has embraced an array of expressions through vocal timbres. In a society in which virtually nothing is separate from the impact of gender performance, Apple's music offers a unique opportunity of examination.

Wood, Steel, Unity: Musical Inlays through Inclusive Flute Quartet Programming

Umoja, written by female African American composer, Valerie Coleman (she/her), is a piece adapted for several instrumentations, celebrating the first day of Kwanzaa of the same name. The Swahili word for "unity," *Umoja* (2 min) features the Swahili tradition of call and response, and was, according to Coleman, intended to serve as an anthem of unity celebrating the diverse heritages of her performance group, Imani Winds. Next on the program is *Steeley Pause* (4 min) a piece by Jennifer Higdon (she/her). Higdon, an LGBTQ American composer born in 1961, wrote *Steeley Pause*, according to her program notes, to "creat[e] intensity in music," with "pause" having a dual meaning; one in which intensity sustains through silent moments of the piece, and one in which the intensity feels lessened through momentary engagement with it. The final piece on the program, *Stumbling Upon a Glendi in the Woods* (8 min), was written in 2023 by Cambodian-Greek-American, LGBTQ composer Chrysanthe Tan (they/them), who is also on the autism spectrum and was named 1 of 10 of 2018's LGBTQ Composers to Know by Arts Boston. Their quartet, inspired by Greek music, guides listeners through a nighttime journey in the woods, culminating in a daybreak dance in a glendi. Each of these three pieces for flute quartet originate from critical voices in repertoire traditionally dominated by white male composers.

Gullings, Kyle (The University of Texas at Tyler)

Putting the Fun in Music Fundamentals: Creating Engaging Experiences throughout the Undergraduate Music Theory Curriculum

Our presentation takes seriously the notion of play and fun in the music theory classroom. We begin our presentation with an overview of the importance of mastering music fundamentals in general, sharing experiences and data from our respective four-year institutions. Melissa Hoag calls music fundamentals "the most difficult of topics to teach well, and the easiest to teach badly." Focusing on what Michael Rogers has coined as "the hearing eye and the seeing ear," we detail the importance of experiential learning throughout the theory curriculum. We address some strategies for delivering a successful first-year written theory sequence, especially at smaller institutions that cannot reliably offer a separate fundamentals course. Real-world lesson plans are displayed that stress the importance of scaffolding content and frequently setting aside time for targeted review of previous topics, particularly when they are germane to the new material – for example, daily review of all interval qualities while introducing first-species counterpoint. We exhibit additional lecture content and projects, prioritizing frequent engagement with real repertoire, including student-selected repertoire from any style and genre. Next, we examine current trends in music fundamentals retention, essential foundational knowledge for upper-level coursework. Successful teaching strategies will be demonstrated and discussed that have been proven effective for helping students quickly rebuild basic fundamental skills if necessary. Our presentation concludes by sharing current pedagogical work being done by the national CMS Council on Music

Theory to help foster a community of engagement to help all of our students achieve success as twenty-first century musicians.

Harrod, Tanner (Peru State College)

The Blackwood Tree

The title of *The Blackwood Tree* derives from two sources. Most obviously, the title refers to the wood used most commonly to build the clarinet: blackwood, or, grenadilla. The title also serves as a play on the iconic 1987 U2 album, *The Joshua Tree*. This piece began, in part, as a tribute to The Edge, and his use of time- and space-based effects on the electric guitar in crafting U2's signature sound. In slow sections of the *The Blackwood Tree*, the clarinet drones and gradually fades pitches, emulating delay and reverb effects. At the climax of the work, the clarinet's sixteenth-note pattern is reminiscent of The Edge's classic use of a dotted eighth-sixteenth delay effect on many of U2's most famous songs.

He, Lewei (The University of Southern Mississippi)

Interpretation of Daniel Adams' Piano Music

Numerous commissioned works have been composed, recorded, and published by the American composer Daniel Adams (b. 1956, Miami, Florida). His music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Finland, as well as other countries. Adams has written around 139 compositions to date for symphony orchestra and band, voice and chorus, mixed chamber ensemble, percussion, woodwind, brass, strings, piano, and harp. To date, he has only written, however, a total of four piano pieces which are: *The Glass Bead Game* (1981/1985), *Between Stillness and Motion* (2004), *Limitless Out of The Dusk* (2020), and *Limerence Unconquered* (2024). Herman Hesse's novel *The Glass Bead Game* inspired Adams' first piano work. Pianist Jeri-Mae Astolfi commissioned *Between Stillness and Motion*. *Limitless Out of The Dusk* was commissioned for the pianist Yan Shen by the Texas New Music Ensemble. *Limerence Unconquered* was written for this presenter.

The main objective of this lecture recital is to give performance suggestions to pianists who are exploring contemporary music or Adams' music for the first time. The lecture recital will begin with brief background information on Adams, giving a chance to learn more about the composer. Then, each piano piece will be briefly introduced. The final and principal part of the lecture will consist of a short performer's guide, for example rhythm training as an aid to metric modulation (utilized in three of Adams' piano works). A performance of *Between Stillness and Motion* and *Limerence Unconquered* will conclude the lecture recital.

Hedwig, Douglas (Professor Emeritus, City University of New York - Brooklyn College)

Fanfare Alegre: Dia de la Fiesta

A concert-overture for symphony orchestra by Douglas Hedwig. Composed in 2018 in honor of the 2018 National Hispanic Heritage Month in the U.S.A., *Fanfare Alegre: Dia de la Fiesta* is more of a short tone poem than an outright fanfare. Highly programmatic and rather cinematic in style, it musically relates the story of a Mexican village on the day of an important festival. It was commissioned by the Chattanooga Symphony Orchestra (Chattanooga, Tennessee). Imagine yourself in a small Mexican village just before dawn, on the day of an important fiesta. You hear the chirping of crickets. As the sun begins to rise, the imposing shape of an ancient temple emerges against the brightening sky. The light builds and intensifies until suddenly the sun appears and a fanfare signals the beginning of the celebration. Crowds gather in the central square. The band begins to play and people start dancing. Then a church bell sounds and there is a momentary pause as the village priest arrives to offer a blessing. When he has finished, the festivities recommence, sweeping the padre and the entire community into the wild celebration. With building energy and drive, the work concludes with a final statement of the primary fanfare theme.

Heilman, Emily Howes (Sam Houston State University)

Mykola Lysenko's Natalka Poltavka: A Symbol of Ukrainian Identity in Opera

In light of Russia's war on Ukraine, acknowledging the uniqueness of Ukrainian culture has become ever more important. Ukraine has its own singular culture and musical style which is heavily steeped in folk styles of the region. This poster will examine famous Ukrainian opera, *Natalka Poltavka*, written by composer and ethnographer Mykola Lysenko and premiered in 1889. Inspired by his research of Ukrainian folk music, Lysenko's opera blends spoken dialogue with folk-melody infused arias and musical numbers. Source material for *Natalka Poltavka* comes from Ivan Kotlyarevsky's 1819 play of the same title, and it tells the story of a young girl whose beloved, Petro, has been away for years. In his absence, she is being pressured to accept the suit of another to secure her family's monetary future. The work explores themes of love, loyalty, pride, and rural life. This poster will:

1. Explore elements of composition and plot that make *Natalka Poltavka* beloved in Ukraine.
2. Examine the barriers that stand in the way of making Ukrainian operas like *Natalka Poltavka* more accessible and provide resources that can begin to break down those barriers.

The score for this opera exists only in Cyrillic; this is a clear barrier to access. As a part of this poster, the author will create a translation, transliteration, and IPA transcription of the opening aria.

Herrington, Danielle L. (University of Central Oklahoma)

New Vocal Works by Oklahoma Composer Chris Prather

This set features two vocal works for soprano and piano by Oklahoma composer and percussionist Chris Prather (b. 1995), both commissioned within the last five years. Prather's compositions captivate with rhythmic nuance and enchanting melodies, motivated by his attention to emotional subtext. Exemplifying his compositional style, the art song "Summer Was Killed Softly," opens with a twinkling high register theme that intertwines with the voice's summer sentiments. Commissioned and premiered in 2023, this art song features a poem by young lyricist Cassie Vickers. Prather was particularly moved by the line, "I will cherish the lights of July and the soft rains of June, but, oh, I miss you, autumn," which speaks to a deep sense of longing. Varied tonal and metrical shifts evoke a bittersweet nostalgia. Through musical means, Prather explores how we cling to fond memories of the past, often at the expense of the present. The composer hopes this song will encourage the listener to embrace the present and trust the future holds cherished moments, too. In the second featured piece, "Platform," Prather plays with extreme vocal registration for dramatic effect alongside a driving triplet motif. This aria comes from the micro-opera *Nicer When You Smile* (libretto by Olivia Wells), commissioned in 2018. Set during the height of the #MeToo movement, the opera follows a young, optimistic journalist as she starts a new job under a misogynistic boss. This particular aria highlights her resilience and offers a poignant look at a woman's experience of mistreatment in the workplace.

Hevia, Lonnie (Stetson University)

The Shrine Whose Shape I Am

I first started working with the poetry of Samuel Menashe in 2008 when I set 15 short poems of his in a song cycle. While working on the piece, I contacted the poet, who had lived in Greenwich Village for most of his life, and the two of us remained in contact with one another until his passing in 2011. I told him that I wanted to set his poem, "The Shrine Whose Shape I Am," so he told me about the inspiration that led him to write it and recited the poem to me in his rich, baritone voice. Hearing him speak the words had a powerful effect on my understanding of the work, and, in setting the words to music, I preserved his solemn delivery and emphasis on certain words and syllables as best I could. Reflecting the opening lines of the poem, the music in the piano is meant to depict the sanctity of the human shrine amidst the fires of the unknown.

Honas, Matthew M. (Wichita, KS)

Sculptures from an Amber Plain

Sculptures from an Amber Plain was conceived to show the talent and creativity that thrives in the Midwest. I strive to see our craft, dedication, and ingenuity highlighted on the same scale as the cultural centers around the

United States. Therefore, each of the movements focuses on an artwork with ties to different cities to give listeners a musical tour of the region. The first movement, *The Defender Prelude*, highlights the iconic imagery and artwork of the Midwest through sculptural figures that rise out of the plains. The movement begins with a large, grandiose, descending gesture to show a solitary titan that protects the surrounding prairie. This material develops into a rapid, undulating figure which climaxes into the opening music to show how the original artwork calls for a symbiotic relationship between nature and society. The third movement, *Etern Firen*, looks at how artists have been inspired by the weather and field burnings in the Midwest and how we have adapted our surroundings and culture into new mediums. Here, trills, eddying figures, and extended techniques show the yearly prairie burnings as well as the sounds one might find with fire.

Kachouee, Lisa (Oklahoma City University)

Electroacoustic Solo Works for Clarinet

Arbiter is retro, cyberpunk, and flamenco jam-packed into 6.5 minutes of music. Graeme Rosner is a composer, brass player, and audio engineer—the founder and co-owner of GreenHaus Productions. This bold and at times bombast work, draws the listener in with an intimate introduction and closes with an introspective coda. Composed by OCU Project 21 composer, now graduate, Corey Hubbard, *Trust but Verify* was commissioned and premiered by Lisa Kachouee. “Trust but Verify” is a phrase Reagan used in numerous speeches regarding the nuclear disarmament of the Soviet Union. From the Cold War to the 2016 election, this relationship of tension and espionage persisted. This piece was conceived and written before the grim escalation provoked by the invasion of Ukraine. In the backing track you will hear snippets of speeches from both Reagan and Gorbachev, creating the atmosphere of a spy thriller. Lisa Kachouee has performed this work at recitals in Oklahoma, Kansas, and Texas. Meghan Yankowskas is a clarinetist in the Air Force Band in DC, and she experiments with looping techniques as well as improvisation with live electronics. *Of the Wind* was born from a looping improvisation, which Meghan later recorded and produced. She commissioned anime inspired cover art for the electroacoustic version score as well as her YouTube recording. You can hear her improvisations, looping projects, songs, and other works on YouTube and Instagram by the handle Boxwood Currents.

Kim, Hyun (University of Oklahoma)

Cycle of Life- 恨 [han]: Korean Art Song

Cycle of Life: 恨 [han], explores the profound emotion of han, a unique aspect of the Korean psyche that embodies grief, longing, and resilience. Rooted in Korea’s turbulent history—marked by colonization, war, and social injustice—han reflects the collective sorrow and unfulfilled desires of a people who have endured significant hardship. This emotion serves as both catharsis and a testament to resilience in Korean art. The program encapsulates the essence of Korea's four distinct seasons, each symbolizing phases of emotional experience while nurturing hope and the anticipation of change. Spring is represented by 강 건너 봄이 오듯 (Spring Approaches from Across the River), signifying renewal and awakening the spirit with the promise of new beginnings. Following this, Summer is highlighted in 여름밤의 추억 (Memories of Summer Nights), which captures the vibrancy of life and the joy of warm, long days. In Early Autumn, the piece 저 구름 흘러가는 곳 (Where the Clouds Head To) reflects the weight of han amidst life’s challenges. Autumn embodies reflection, with brilliant leaves symbolizing beauty intertwined with loss, represented by 얼굴 (The Face). Winter, through 눈 (Snow), evokes solitude and contemplation, yet holds the promise of spring’s return. Finally, 시간에 기대어 (Leaning on Time) serves as a poignant postlude, reflecting on memory and the passage of time. This journey will immerse audiences in the lyrical beauty of Korean art songs and illustrate how nature’s cycles shape emotional expression, celebrating the richness of Korean traditions while echoing universal themes of life, longing, and enduring hope.

Kinney, Dayton (Krum, TX)***Integrated Unity***

Integrated Unity juxtaposes the flute and piano's physical body with a mostly unified and homogenous musical texture to explore a balance of timing, orchestration, rhythm, silence, and repetition. Together, the musical lines integrate in and out of unison, while attempting to blur the metric feel of a pulse that returns and leaves. Inspired by AI generative art, this composition hopes to create a work that feels familiar, yet provides a fresh quirky perspective of run-on sentences and incomplete thoughts integrated into a cohesive piece.

Kline, Aaron (California Polytechnic State University)***Dark Fire Fanfare***

Dark Fire Fanfare depicts the image of a fire that emits darkness rather than light. The melodies and harmonies of this piece are all related to the dissonant trichord (016) which contributes to the consistent, dark sound. The piece consists of an aggressive fanfare, a lyrical theme, a fugato section, and a return of the fanfare. The performers are spaced around the audience which adds a spatial dimension to the composition and creates an immersive experience.

Sanctuary in the Storm

Sanctuary in the Storm depicts my journey of trusting in God while going through trials. Each section of the piece uses motives from a different line of "O God Our Help in Ages Past" by Isaac Watts:

O God, our help in ages past,
Our hope for years to come.
Our Shelter from the stormy blast,
And our eternal home.

The first three sections weave these motives into dark and dissonant textures that illustrate how challenging trials can be. Near the end of these harsh sections, there is a dramatic build-up into a majestic presentation of the complete hymn in a minor mode. The following section is a peaceful contemplation of "our eternal home" in heaven. The piece concludes with a reprise of material from the beginning of the piece, reflecting the persistent nature of trials while on earth. Listeners may engage with this composition by hearing the dissonance reflect the storms in their own lives and by asking themselves "What is my shelter from the stormy blast?"

Lazellari, Jonida (Pennsylvania State University)***Celebrating Female Composers***

This performance highlights the diversity of contemporary American classical music, featuring works by four distinctive female composers. The program begins with *Clouds* by Francis Price, a piece that paints a serene and ethereal soundscape. Through subtle shifts in harmony and texture, Price evokes the fleeting, ever-changing beauty of clouds, inviting the audience to experience a moment of calm reflection. Jennifer Higdon's *Notes of Gratitude* follows, offering a more introspective and personal expression. Known for her accessible yet deeply emotional music, Higdon's piece conveys a sense of warmth and thankfulness. The gentle melodies and rich harmonic palette reflect her characteristic ability to create music that resonates with heartfelt sincerity. Joan Tower's *Sixth Fanfare for the Uncommon Woman* brings a bold and powerful contrast to the program. This fanfare is part of Tower's well-known series celebrating adventurous and trailblazing women. Filled with rhythmic energy and assertive brass-like gestures, the piece embodies strength, determination, and the spirit of resilience. Emma Lou Diemer's *Toccata for Piano* closes the program with a burst of energy and technical brilliance. Diemer's toccata is a lively, rhythmic work that demands precision and skill, creating a vibrant and exciting conclusion. The rapid passages and percussive qualities of the piece showcase both the virtuosity of the performer and the composer's command of modern piano writing. Together, these works celebrate the artistry and voices of modern American composers, each contributing a unique perspective to the contemporary classical repertoire.

Miranda, Susan M. (Oklahoma State University)

A Ripple Effect: Music Transcends. Music Connects.

This ensemble and project evolved from the various connections musicians gain throughout their careers. Professors from Oklahoma, Kansas, and Texas universities have come together to record and perform music by composers living in Minnesota and France. The quintet is made up of oboe, bassoon, violin, viola, and cello. Music has the ability to transcend beyond physical borders and to create connections across such borders. We will begin by crossing the ocean to perform *Il Pleut Sur Les Jardins D'eole*, a 10 minute work by French composer Alexandre Ozounoff, a bassoonist turned composer. Moving back to the Northern United States, the ensemble will pair Ozounoff's work with a new piece (approx. 10 minutes) that the quintet has commissioned for this conference by Minnesotan composer, Jonathan Posthuma. Both composers turn the visual beauty of gardens in their respective cities into melodic works of art. Ozounoff's piece translates to "It's raining on the gardens of Eole," depicting Jardins d'Eole in Paris, France. Postuma's new work is inspired by the Japanese garden at Como Park in Saint Paul, which was designed by Masami Matsuda in 1979 and maintained over the years through a partnership with Nagasaki, Japan, one of Saint Paul's oldest sister cities.

Molineux, Allen (Retired Professor)

Five Inventions

This is a set of brief fantasies, each just under 2 minutes in duration, exhibiting different attitudes and designs. The final one is based on the opening measure to Paul Hindemith's Sonata No. 2 for Organ; a work that the composer has always enjoyed.

Zapateado

A zapateado is a Spanish dance which involves the stamping of feet; sometimes using syncopation or different rhythms than that of the melody or accompaniment. Instead of the orchestra players being required to stamp their feet (something other composers have done) the parts themselves display such rhythmic interaction. In addition, the percussion supply, at times, a Spanish timbre via castanets and tambourine. And while the *Harvard Dictionary of Music* states that a zapateado is in triple time, the most well known examples by Pablo de Sarasate and Joaquin Rodrigo are in duple meter and so, this composer too has utilized the same.

Momand, Elizabeth Blanton (University of Arkansas - Fort Smith)

Using the Repertoire of Marginalized Composers to Engender Cultural Awareness, Understanding, Empathy, and Acceptance

For most college applied lesson teachers, it is common for a student to study with a professor for several years. Students come into the studio from many different backgrounds, bringing with them varying ideologies, cultural beliefs, and even biases. What happens when a student displays racial insensitivity or speaks disparagingly about marginalized groups while in the studio? How do we handle those situations? What role does our studio teaching have in confronting these racial and cultural biases? Applying the mantra, "through awareness, change is possible," this paper will address those questions, offer resources for securing materials of marginalized composers, and provide examples of how teaching the repertoire of these composers in private lesson study can be used to engender awareness, understanding, empathy, and acceptance.

Murphy, Erin (Oklahoma State University)

An Exploration of Wind Quintets by Oklahoma and Arkansas Composers

An Exploration of Wind Quintets by Oklahoma and Arkansas Composers features works by three diverse regional composers. *Promise of Today* was written during the pandemic by Matthew Howell, an Oklahoman from Moore and an alumni of Oklahoma State University. He wrote the piece as a "thank you" for his wife's support as a stable force throughout his daily life. *Miniatures* by William Grant Still was originally written for flute, oboe, and piano trio. It was later arranged by Adam Lesnick for woodwind quintet. Still was born in Mississippi but spent his formative years in Little Rock, Arkansas. He writes in a vast array of styles from spirituals to blues, and European, Latin American, and various folk styles. Louis W. Ballard was born on the Quapaw reservation in

Devil's Promenade, Oklahoma. Ballard is referenced as the first composer to incorporate Indigenous sounds and rhythms into classical works. *Ritmo Indio* is based on specific Quapaw rhythms.

Osses, Camila (University of Central Arkansas)

Framing the Composer-Pianist in Twentieth-Century Chile: Three Case Studies of Women Composers

The twentieth century in Chile was a productive era for composers and performers, marked by increased access to education and the introduction of modern ideas. Women from diverse social backgrounds pursued professional and informal music studies, reflecting personal ambition and societal expectations. This period nurtured a significant number of skilled female musicians and educators, who pursued diverse career paths in music. Despite their contributions, many women composers, particularly those who wrote piano pieces, have been overlooked. This neglect can be attributed to biases regarding women's roles in the arts, the establishment of a Chilean music canon in the late 1920s promoting specific aesthetic ideals, and the scarcity of available scores.

This lecture-recital explores the works of three such composers: Carmela Mackenna (1874-1962), María Luisa Sepúlveda (1883-1958), and Estela Cabezas (1921-2011). Spanning the first and second halves of the twentieth century, their compositions and biographies demonstrate the unique compositional approaches they developed. Despite their achievements, their music remained on the periphery of the Chilean musical discourse for decades.

Rahn, Christopher L. (University of Texas at Tyler)

Children's Playground

Children's Playground is a 5-Part Flute Choir (Piccolo, 4 Flutes, with optional Alto). This composition has several different techniques that are used including canonic writing. This piece was commissioned by the University of Texas at Tyler Flute Choir during the Spring of 2023, and performed in the Fall of the same year. I had just finished Counterpoint at University of Central Arkansas and wanted to use some of the skills, and came up with melodic ideas that were not dissonant with each other, but were separate lines. In that, I used those lines together and even the harmony to the melodies as well.

Rossow, David P. (Florida Atlantic University)

O Vos Omnes

Tenebrae is a Latin word meaning "shadows" or "darkness." It designates a special form of prayer by the Church on Good Friday and Holy Saturday. The Tenebrae Service is dramatically marked by extinguishing the seven candles placed on a candle stand in the sanctuary. Over the centuries, as the Church commemorated the death of Our Lord Jesus Christ, the decreasing candlelight became a sign of the apparent triumph of evil and the apparent failure of God's plan of salvation. Perhaps one of the most moving texts from the Tenebrae service for Holy Saturday is this responsory, O Vos Omnes. It is a sad appeal to man to take note of the sorrow of Our Lord during His Passion and of Our Lady at the foot of the Cross. This setting attempts to mirror both elements: the salvation for all through Jesus (the major key) and the pain of the cross, the dissonant second chord of the work. This chord sets the harmonic tone for the piece, and various permutations of that voicing reappear throughout the work.

Rossow, Stacie Lee (Florida Atlantic University)

Defining the Irish Choral Nationalists: The Composers and Their Music

This paper is the study of four nationalist composers and their contributions to the nationalist music of Ireland, namely Fleischmann, Ó Riada, Bodley, and McGlynn, which this author proposes represent the continuation of the native music of Ireland. While other regions of Europe saw the rise in nationalist music in the 19th and early 20th centuries, the long British rule and subversion of Irish culture delayed this musical evolution until much more recently, especially in the choral repertoire. This presentation will explore the composers, explain the commonalities in their choral music, and give a brief glimpse into each of their choral repertoire. Among those compositional techniques, they each employed the Irish language in a manner that honored and sought to

promote it as a living entity. They used literature and folklore as primary material sources. In addition to creating arrangements of traditional or folk songs, they used or quoted them in their original compositions, thus creating a unique, individual voice through an ancient medium. And rather than succumbing to the experimental or serial ideas that were most prevalent on the European continent through much of the Twentieth century, all these composers forged a harmonic language that, while modern, atonal, or tonal, was also rooted in the modality found in the ancient music of Ireland.

Sexton, Natasia (Westminster College, Fulton, MO)

Agents of Change: Reviving Labor Songs and Southern Radicalism in the Twenty-first Century

A century ago, musician-activists from the South tackled social inequities and injustices through direct action, primarily by creating, distributing, and singing labor songs. Artists like Oklahoma natives Agnes "Sis" Cunningham and Woody Guthrie, along with Arkansas natives Zilphia Horton and Lee Hays, used these songs to unite communities around common causes. This practice of leveraging culture to advocate for social, economic, and political change was central to Southern Radicalism and may serve as a blueprint for contemporary musicians seeking to engage their communities. Oklahoma and Arkansas provided fertile ground for the development of labor singing in the twentieth century. Guthrie, Cunningham, and Hays were key members of the Almanac Singers, a group focused on labor and social issues. Cunningham and Hays graduated from Commonwealth College in Arkansas, while Hays and Horton were influenced by the Reverend Claude Williams, a prominent figure in Arkansas social justice. The four musicians intersected at the Highlander Folk School, an incubator for music and activism, where Horton served as Cultural Director. Today, musicians can revitalize labor songs and embrace the folk process of adapting music for specific situations. By reviving communal singing, we can foster solidarity and collective action. Labor rallies, hootenannies, and tactical meetings of the early twentieth century can serve as models for modern adaptations, where communal singing becomes a foundational element of movement cultures and community building.

Smith, Lucas Marshall (Rockford, IL)

Representations of Queer Identity in the Opera "Fellow Travelers" by Gregory Spears and Greg Pierce

This paper talk will explore the 2016 opera *Fellow Travelers* by composer Gregory Spears and librettist Greg Pierce. The opera follows the gay romance of two State Department employees during the Lavender Scare of the McCarthy era in 1950s America. Touching on themes of queer coding, internalized homophobia, and secret love, the opera highlights the discrimination that queer individuals faced while focusing on its central love story. This talk centers on the musical characterizations of the three leading roles in the opera. Each characters' music is analyzed for how it represents their specific struggles—the conflict between religious devotion and same-sex desire, freedom and control through the performance of "straight drag," and allyship to those experiencing discrimination. I will also give a brief background of the history of queer representation in opera, situating "Fellow Travelers" historically, and will touch on some of the overarching themes of silence and coded language that are pervasive in the opera. *Fellow Travelers* represents an important portrayal of queer experience on the operatic stage—one of many in the last 20 years. Operas with explicitly queer protagonists are a relatively new phenomenon, and no current scholarship exists analyzing these most recent representations of queer experience. Through a detailed musical and theoretical analysis of *Fellow Travelers*, I hope to highlight the richness and complexity of its queer protagonists and bring attention to the need for further scholarship of other such important, but historically underrepresented stories on the operatic stage.

A Song of Rest

Poem by Kyle Parker

The earth sings a song of rest.
No dissonance, no lonely words,
But melodies of joy and the breath of peace.

When children wake with rapture,
The world dances as a river,
A movement never over,
As every star lives in a drop of dew.
The music of the sky remembers boundless love and laughing.

The earth sings again a song of rest.

A Song of Rest reflects on the calming qualities of the natural world and our inherent connection to it. Humans are intrinsically linked to and a part of the life of this planet, both in the sense that we arose from it and that we currently operate as its stewards. We have built beautiful and intricate connections to the planet and its ecosystems. Many societies have reverence for the natural world and its bounty. Still, many today insist on exploiting its resources, destroying its beauty, and poisoning its waterways. The peace found in nature and the balance that arises is a testament to what we can achieve if we only listen to the music all around us. Just as each of us started our lives on this planet, so will we return to it when we pass on. As our bodies decay, we will once again be united with the earth—our final resting place. This piece is lovingly written in the memories of Rebecca Reames and Heather Eyerly, Choral conductors who brought music and joy to so many.

Stolz, Nolan (University of South Carolina Upstate)

Route 66 Suite, II. 26 Gas Stations

"26 Gas Stations" from the *Route 66 Suite* was inspired by artist Ed Ruscha's 1963 photography book *Twentysix Gasoline Stations*. In 1962, Ruscha drove Route 66 from Los Angeles to his hometown of Oklahoma City taking photographs of gas stations along the way. One of those stations became the inspiration for many of his works. After much research, I was able to determine the locations of those stations, but most of them are either gone or in poor condition. For a more positive perspective, I chose 26 current and former gas stations along Route 66 between L.A. and Chicago to serve as inspiration for the music of this movement because of the people I met there. Most of them are no longer functioning gas stations. From East to West, they are: Lambert's Mobil Station (Joliet), Ambler's Texaco Station (Dwight), Miller's Standard Oil (Odell), Ryburn Place (Normal), Route 66 Corner Garage Antiques & Collectibles (Lincoln), Weir on 66 (Cuba), Totem Pole Trading Post (Rolla), Downtown Service Station (Waynesville), Gary's Gay Parita (Paris Springs), Broadway Burgers & More (Webb City), Gearhead Curios (Galena), Route 66 Visitor's Center (Baxter Springs), Buck Atom's Cosmic Curios (Tulsa), Westfall Station (Chandler), Threatt Filling Station (Luther), Brew Brother Coffee / Owl Court Station (Oklahoma City), U Drop Inn (Shamrock), Reed's Filling Station (Jericho), Caprock Service Station (Gruhlkey), Range Café (ABQ), Painted Desert Trading Post (Navajo), Jack Rabbit Trading Post (Jackrabbit), Valentine Station (Valentine), Hackberry General Store (Hackberry), RoadRunner's Retreat (East Amboy), and Roy's Motel and Café (Amboy).

Tirk, Suzanne (University of Oklahoma)

"Bouleumata" - Cheryl Frances Hoad, composer

"Bouleumata" for unaccompanied clarinet was written in 2007 by British composer, Cheryl Frances Hoad. In her own words she states: "Shortly before writing this piece, I reached the final of a competition to compose the music for the Cambridge Greek Play, which happened to be *Medea* that year. Although I didn't end up winning, Euripides' play stunned me with its depiction of Medea, a woman who kills her two children to spite her husband Jason (who has just left her for a Corinthian princess). This piece was inspired by the wildly contrasting emotions that Medea experiences during a monologue immediately preceding the double-murder: that she can't possibly go through with it, but that she must in order to punish her enemies. In one passage she says 'I understand that what I am about to do is wrong, but my thumos (emotion) has vanquished my bouleumata (ability to deliberate).'" Utilizing the clarinet's expansive range and rich color palette, this short work brilliantly captures the emotionally complex moment leading to Medea's catastrophic decision.

Tolson, Jerry (University of Louisville)

Why Teach African American Music: Justifications, Triumphs, and Challenges

There has been much attention and controversy recently surrounding the study of African American's contributions to American history and culture. African American music is one of the foundational aspects of those contributions. The study of African American music as a standard subject at university music schools is limited but expanding rapidly. The question of why this music should be taught has presented many challenges especially at institutions where the Western European tradition has long been the established standard for study. However, there have also been many triumphs and successes in adding concentrated study of African American music to music degree programs. This session will detail the strategies employed as well as ideas for implementation for successful instruction in African American music in university music curricula. The presenter will draw upon his own experiences at the university level of teaching to inform this presentation

Vanderburg, Kyle (North Dakota State University)

Joyride

Joyride is a duet that oscillates from being loud and raucous when it thinks you're not looking to well-behaved and almost polite when it catches you watching. The back-and-forth motive suggests either a lack of control by either player or a complete abdication of any responsibility. Sure, there are some nice chorale-sounding moments, but even those get a little out of hand when in the hands of these two. Seriously, don't trust them. Years later, they'll look back on this and say "It seemed like a good idea at the time."

Zacharella, Alexandra (University of Arkansas-Fort Smith)

Exploring the Historical Landscape of Pioneer Women Conductors

Throughout the 19th and 20th centuries, many women made vital contributions to the conducting world. There are anecdotes in history about composers/musicians like Fanny Mendelssohn, who performed "Sunday Concerts" in their homes, or Nadia Boulanger, who was internationally renowned as a music pedagogue but was also one of the first women to conduct prestigious English and American symphony orchestras, like the Royal Philharmonic Orchestra, the Boston Symphony Orchestra, and the Philadelphia Orchestra. This presentation will capture the lives and conducting careers of several notable pioneer women conductors. The conductors featured in this presentation include Elfrida Andrée (1841-1929) the first Swedish woman to conduct a symphony orchestra in 1897. Chiquinha Gonzaga (1847 - 1935), is known as Brazil's first woman conductor. Emma Roberto Steiner (1856-1929) and Caroline B. Nichols (1864-1939) the first women in the United States to make a successful career out of conducting musical performances. Lina Coen (1878-1952) was the first woman in the United States to conduct an opera. Antonia Louisa Brico (1902-1989), was the first woman to conduct the New York Philharmonic. Avril Coleridge-Taylor (1903-1998), was the first woman credited with conducting the band of the H.M.S. Royal Marines. Liza Redfield (1924-2018) was the first woman to be the full-time conductor of a Broadway pit orchestra and Margaret Rosezarian Harris (1943-2000) was the first African American woman to conduct the Los Angeles Philharmonic, the Chicago Symphony Orchestra, the Detroit Symphony Orchestra.

Scenes from Indian Life: Louis Ballard's Musical Vision

Louis Wayne Ballard, also known as "Honga-no-zhe," which means "Grand Eagle" in Quapaw, was born on July 8, 1931, in Devil's Promenade, Oklahoma. His mother, Leona Mae Quapaw, was a member of the Quapaw tribe, while his father, Charles "Smokey" Guthrie Ballard, hailed from the Cherokee tribe. At the age of six, Ballard was sent to the Seneca Indian Training School, a government-run boarding school for Native American children. He later attended the University of Oklahoma, Northeastern Oklahoma A & M, and the University of Tulsa, where he earned a B.M. in Music Theory and a B.M.E. in Music Education in 1954. Throughout his unique career, Ballard was as a composer, artist, teacher, and humanitarian. This presentation focuses on one of his orchestral and wind compositions, *Scenes from Indian Life*. *Scenes from Indian Life* were inspired by an interaction Ballard observed while living in Santa Fe, where he watched two local men—one Navajo and one Taos—building a wall in front of his home. The composition opens with motifs representing their friendly greetings, played on clarinet and trombone, setting the stage for the four-part work. As the two men continue their construction, friends

from the community notice their struggle and decide to lend a hand. Ballard's piece skillfully intertwines humor and social commentary, reflecting on cultural interactions and the intricacies of community life. The use of musical motifs to portray the characters' greetings adds a distinctive layer to the narrative, inviting the audience to connect with the personalities involved.

BIOGRAPHIES

Adams, Daniel (Texas Southern University)

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

Baltrucki, Matt (Florida Atlantic University)

Musician, audio engineer, and producer Matt Baltrucki holds a bachelor's degree in Commercial Music Technology from Florida Atlantic University in Boca Raton, Florida, and a Master's in Sound Recording from McGill University in Montreal, Quebec. As a producer, recording, mixing, and mastering engineer, Matt has and continues to work with ensembles across many diverse styles of music, from traditional and modern classical chamber music to contemporary tango, jazz, punk, metal, indie rock, and popular music genres. Matt has worked on albums released on numerous record labels, including ATMA Classique, Centaur, Broken World Media, Top Shelf Records, and Hoot/Wisdom Recordings. Mr. Baltrucki's audio for video post-production credits include programs for nationally broadcast television networks, including the Outdoor Channel and NFL Network.

In 2011, Matt was an audio engineering fellow at the Tanglewood Music Center, and in 2012, he worked for the Boston Symphony Orchestra as an Associate Audio Engineer at Tanglewood. Matt worked with the BSO and many renowned international artists. From 2012 to 2017, Matt held the position of Recording Studio Manager and Artist Teacher in Music Production & Technology at the Hartt School in West Hartford, CT, with additional teaching responsibilities as a Visiting Lecturer in Music Production at Trinity College in Hartford, CT, in 2016.

Banister, Logan (Lamar University)

Logan Banister is a classical and jazz saxophonist, composer, and educator. As a classical saxophonist, Logan has given performances around the world at the World Saxophone Congress, North American Saxophone Alliance Conferences, and at Steinway Hall in New York City. As a jazz and commercial musician, Logan has performed throughout the United States and Europe with world-renowned artists including Ingrid Jensen, Andy Middleton, Keith Anderson, and BEATBoX Saxophonist Derek Brown. Logan serves as Assistant Professor of Saxophone at Lamar University where he teaches applied saxophone and directs the Lamar Cardinal Jazz Orchestra. He maintains an active schedule as a clinician for local high schools, honor groups, and at universities around the country. Logan holds degrees from the University of Colorado Boulder (DMA Saxophone Performance and Pedagogy), Baylor University (MM Saxophone Performance), and Oklahoma Christian University (BME).

Bennefield, Troy (Washington State University)

In his eleventh year at Washington State University, Dr. Troy Bennefield serves as Associate Professor and the School of Music's Undergraduate Program Coordinator. For nine years Dr. Bennefield served as Associate

Director of Bands and Director of Athletic Bands where he oversaw all aspects of the athletic bands and directed the Symphonic Band. Dr. Bennefield is active as a guest-conductor, adjudicator, clinician, and percussionist, having presented, conducted, or performed in Vietnam, Austria, Czech Republic, Germany, Italy, and all across the United States. Some of the more notable appearances include the Ho Chi Minh City Conservatory, Midwest Band and Orchestra Clinic, CBDNA National Conference, and the IGEB International Conference. Dr. Bennefield's research agenda includes the music and composers of the Holocaust as well as writing transcriptions for the wind band and other mediums. Dr. Bennefield is currently published by C-Alan Publications, Keyboard Percussion Publications, and Donemus, and his research has taken him to several European countries, often supported by university and external grants. An advocate for new and diverse music, Dr. Bennefield has commissioned or joined consortiums for several projects with his performances of these pieces receiving high reviews, even being called "deep and vital." His most recent collaboration with composer Daniel Bernard Roumain was for wind band and wind quintet, and was made possible by Dr. Bennefield's 2018 WSU Arts and Humanities Fellowship. Dr. Bennefield was again awarded this Fellowship in 2021 for his work to engrave, publish, and record the works of Dutch-immigrant composer Julius Hijman.

Biggs, Katelynn (Oklahoma State University)

Texas native Katelynn Biggs is currently pursuing a degree in instrumental music education. Her primary instrument is the horn, and she studies under Lanette Lopez-Compton. Katelynn has had the opportunity to perform in a variety of ensembles, including the Oklahoma State Legacy Horn Choir, the Cowboy Marching Band, the Concert band, and the Oklahoma State University Symphony Orchestra.

Blackard, Brant (University of Arkansas - Fort Smith)

Dr. Brant Blackard is an active performer, educator, and composer. Brant has performed internationally with chamber groups such as the Alla Balena Ensemble and the Zohn Collective. As a founder of Frozen Earth Duo with Connor Stevens, he has toured extensively including performances and presentations at the Ontario PAS Day of Percussion and the Leigh Howard Stevens Marimba Seminar. His original compositions for percussion have been performed at the Percussive Arts Society International Convention and have been given recent premieres at Radford University and Jacksonville State University. His compositions are published through MPI, Blue Aster, and Wildight Publications. Brant has also retained his love of metal drumming and continues to play regularly. Brant Blackard received his DMA and MM Degrees from the Eastman School of Music along with the prestigious Performer's Certificate and Milton Schlesinger Prize, and received his Bachelor's Degree in Percussion Performance and Literature from the University of Central Arkansas. He is currently the Visiting Assistant Professor at the University of Arkansas - Fort Smith and has previously served on faculties at Jacksonville State University, Talladega College, and Virginia Tech University. Brant is an endorser and performing artist of Malletech instruments and mallets.

Bluestem Blaze (Oklahoma State University)

Bluestem Blaze is the Woodwind Faculty Quintet for the Oklahoma State University Greenwood School of Music. The ensemble has performed at the Clarinet Colloquium at Texas A&M University-Commerce, Music by Women Festival at Mississippi University for Women, International Double Reed Society Conference at the University of Iowa, CMS South-Central Conference at the University of Central Arkansas, and SHE Festival at the University of Arkansas. The quintet consists of flutist Dr. Erin Murphy, oboist Dr. Susan Miranda, clarinetist Professor Wendy Bickford, bassoonist Dr. Shawn Seguin, and saxophonist Dr. Johnny Salinas. Erin Murphy, Associate Professor of Flute at OSU, holds degrees from the Univ. of Wisconsin-Madison, Northwestern Univ., and Univ. of Michigan, and is a founding member and flutist of Lakeshore Rush. Susan Miranda, Visiting Professor of Oboe at OSU holds a DMA from the University of Kansas. An avid chamber musician, she performs with BS Project, Duo Leon, and Larkspur Reed Trio. Wendy Bickford, Visiting Assistant Professor of Clarinet at OSU, holds degrees from Univ. of Northern Colorado and Peabody Institute, and is a former clarinetist of "The President's Own" United States Marine Band. Dr. Shawn Seguin serves as the Visiting Assistant Professor of Bassoon and Musicology at OSU. Dr. Seguin is passionate about creating a fun, inclusive learning environment that encourages his students to think

creatively and foster ingenuity. Dr. Johnny Salinas, Assistant Professor of Saxophone at OSU, holds a DMA from Northwestern University where he studied with Frederick L. Hemke, and is a Yamaha and Legere Reeds Artist.

Bonenfant, Timothy (Angelo State University)

Timothy Bonenfant is currently Professor of Single Reeds at Angelo State University. Dr. Bonenfant is a member of The Mesquite Trio, The Batik Quartet, and the West Texas Jazz Orchestra. He holds four degrees from the University of Nevada, Las Vegas, and California Institute of the Arts.

Bonenfant has premiered over seventy works, many written especially for him, including Virko Baley's Partita No. 4 for clarinets and piano, and Stephen Emmons' *Seaside and States of Mind*. Bonenfant's solo album, *Multiple Personae*, features music by Baley. *The Clarinet*, the journal of the International Clarinet Association, said "Throughout this recording, Bonenfant displays his virtuosity performing almost the entire family of clarinets."

His playing is featured on Walter Blanton's *The Body of a House*, performing Blanton's *Wind Songs One*. Blanton's jazz group Dharma featured his bass clarinet on the album *Voyage from The Past*. Derek Taylor writes in *Cadence Magazine* of the album that "Bonenfant's throaty fills offer a unique twist on the Basin Street clarinet tradition."

Bonenfant has performed at multiple ICA ClarinetFests, at the Society for Electro-Acoustic Music, for the International Double Reed Society, the American Single Reed Summit, numerous College Music Society conferences, at the National Association for College Wind and Percussion Instructors Conference.

In addition to those in the United States, Bonenfant's has performed internationally in Belgium, Canada, Italy, Japan, Portugal, Scotland, Spain, and Sweden. His major teachers include Felix Viscuglia, William Powell, Alberto Asercion, Raphael Sanders, Marina Sturm and Michele Zukovsky.

Burke, Olivia (Edmond, OK)

A native of Tulsa, Oklahoma, Olivia Burke graduated from The Catholic University of America (Washington, DC) in 2008 with a Bachelor of Music degree in Organ Performance. At CUA, she studied organ with Dr. Edward Alan Moore and choral activities with Dr. Leo Nestor. While in Washington, DC, Dr. Burke held the position of organist at Calvary Baptist Church and accompanied choirs, instrumentalists, and vocalists throughout the DC area.

Olivia earned a Master of Music degree in Organ Performance at the University of Oklahoma in 2010, studying under Dr. John Schwandt, and a Doctor of Musical Arts degree in Choral Conducting under Dr. Richard Zielinski in 2015. Dr. Burke held the position of Organist and Choirmaster at St. John's Episcopal Church (Norman) from 2012 to August of 2022 after serving as organist at McFarlin Memorial United Methodist Church (Norman) from 2008 to 2012.

On September 1, 2022 Olivia began her post as organist and choirmaster at St. Mary's Episcopal Church (Edmond). She also freelances as a collaborative pianist for the University of Oklahoma saxophone studio and has served as a pianist and harpsichordist of the Norman Philharmonic. Dr. Burke has performed concerts and workshops throughout the United States, the Czech Republic, Austria, and Paris.

Campos, Jacob (Oklahoma City University)

A native of Nashville, Tennessee, Jacob Campos is a first-year graduate orchestral conducting student at Oklahoma City University. He was previously Director of Bands at Franklin High School in the Williamson County Tennessee School District from 2014 to 2022. Before his appointment at Franklin, he worked as the assistant band director at McGavock High School. In 2011, he graduated from DePaul University with a double major in Clarinet Performance and Music Education. He has had extensive study with clarinetists such as Julie DeRoche

and Larry Combs of the Chicago Symphony Orchestra. He also has performed with the Classical Symphony Orchestra of Chicago, the Murfreesboro Symphony Orchestra, Tennessee Valley Winds, the Nashville Wind Ensemble, and Nashville Symphony.

Ensembles under Mr. Campos' direction have performed at the 2015, 2017, and 2019 Chamber Music National Festival, NAMM, NAFME, State Conferences, as guest artists for Ben Folds, and numerous other prolific venues throughout the Nashville and Chicago area. In 2014, he was named a Blue Ribbon Teacher by Metro Nashville Public Schools. He was named a Country Music Association "Teacher of Excellence" in 2018 and 2020. Yamaha Corporation of America named him one of 2021's "40 under 40." He is the current Tennessee State Band Chair for the Tennessee State Music Educators Association.

Chen, Sicong (Columbus State University)

Born in Beijing, China, Sicong Chen began studying violin with Xiongda Jiang. He received his bachelor's and master of Music at Arizona State University with Professor Danwen Jiang. Chen has appeared as a soloist and ensemble musician, played at venues such as the Beijing Concert Hall, the Millennium Monument Concert Hall, the Forbidden City Concert Hall, the China National Library Concert Hall, River Center for the Art, Tempe Center for the Art, and Weill Recital Hall at Carnegie Hall. Chen has received top awards in the Sicong Ma National Violin Competition, Hong Kong International Violin Competition on both Violin and chamber category, Schoenfeld International String Competition, China Hummingbird Chamber Music Competition, and LSO Young Artist Competition, Atlanta Music Club, Schwob School of Music Concerto Competition, and Grand Prix International. Chen has appeared as soloist with Beijing Youth Orchestra, LaGrange Symphony Orchestra, Schwob Philharmonic Orchestra, and Northern Arizona Symphony Orchestra. Chen has collaborated with world-renowned artists, including Vadim Repin, Cho-Liang Lin, Sergiu Schwartz, Boris Abramov, Jason Vieaux, Dominic Cheli, Benjamin Beilman, JP Jofre, Esther Park, Branson Yeast, Luca Lombardi. Chen is studying in the violin studio of Professor Sergiu Schwartz, serving as a Graduate Assistant at Columbus State University since 2021, and violinist of the Aestas String Quartet, the first Graduate String Quartet in Residence at Schwob School of Music.

Clarkson, Genevieve (Oklahoma City University)

An accomplished knitter, avid baker, and Arlington, Virginia native, Dr. Genevieve Clarkson currently resides in Oklahoma City, Oklahoma where she serves as the Associate Professor of Tuba and Euphonium at Oklahoma City University. Genevieve has been featured as a soloist and clinician at a variety of conferences and workshops, including the Midwest Clinic, the Texas, Arizona, and Oklahoma Music Educators' Conferences, the International Tuba-Euphonium Conference, the International Women's Brass Conference, and the Army Band Tuba-Euphonium Workshop. Genevieve plays contrabass tuba in the In Motus Quartet, a tuba-euphonium ensemble made up of professional players and teachers from across the United States. Outside of chamber music, Genevieve has traveled and performed with various ensembles around the world and played both low and high notes on some of the world's most beautiful concert stages including the Kennedy Center in Washington, D.C., the Teatro Caio Melisso in Spoleto, Italy, and the Harbin Concert Hall in Harbin, Heilongjiang Province, China. Genevieve received her DM in Tuba Performance from Indiana University's Jacobs School of Music (2017), her MM in Tuba Performance from the University of Cincinnati College-Conservatory of Music (2011), and her BM in Music Education from James Madison University in Harrisonburg, VA (2009) where she graduated Magna cum laude. Her past teachers have included Daniel Perantoni, Timothy Northcut, Kevin Stees, John Cradler, and John Mueller. Genevieve is a Buffet Crampon Performing Artist and performs on B&S tubas and Buffet euphoniums.

Clifton, Kevin (Sam Houston State University)

Dr. Kevin Clifton is an Associate Professor at Sam Houston State University, where he serves as the music theory coordinator. Dr. Clifton's research interests include music theory pedagogy and film music analysis. He is currently writing a textbook on musical form with Kendall Hunt Publishing Company.

Coberly, Rebecca (The University of Texas Rio Grande Valley)

Soprano Rebecca Coberly is a frequent recitalist throughout the United States and internationally, and has appeared as soprano soloist in Poulenc's Gloria with the Valley Symphony Orchestra and the Tulsa Oratorio Chorus, and with the Tulsa Oratorio Chorus in their performance of Barber's *Prayers of Kierkegaard* and Theofanidis's *The Here and Now*. Other solo appearances include Beethoven's 9th Symphony, Orff's *Carmina Burana*, and performances of Handel's *Messiah* in Ireland and Great Britain with the American Oratorio Chorus. She has performed and presented at regional and national College Music Society conferences, has been a frequent participant in the annual Music by Women Festival in Columbus, MS, and was invited to serve as a Master Teacher for the 8vo. Congreso Nacional of La Asociacion Mexicana de Maestros de Canto in Culiacan, MX. She holds degrees in voice from Northwestern University (BA) and the Rice University Shepherd School of Music (MM), and a Doctor of Musical Arts degree from Texas Tech University. She currently serves as Professor of Voice and Associate Director of the School of Music at the University of Texas Rio Grande Valley.

Cripps, Cynthia (The University of Texas Rio Grande Valley)

Cynthia Cripps, saxophone, currently serves as professor of winds: saxophone at UTRGV, and teaches applied saxophone and saxophone ensembles, instrumental pedagogy, woodwind methods, and is graduate advisor. Dr. Cripps has attended universities in Michigan, Indiana, and Florida, and has studied saxophone with John Nichol, Hannes Kawrza, George Wolfe, Tyler Kuebler, Dale Underwood, and Gary Keller. Dr. Cripps resided in the Republic of Panama for ten years where she played bassoon and saxophone in the Panama Symphony Orchestra from 1993-1999 and taught band, grades 6-12, at the International School of Panama (ISP) from 1997-2003. At ISP Dr. Cripps worked on curricula design, and she developed an eight-year saxophone program for the Instituto Nacional de Musica (INM) where she taught saxophone from 1994-2003. Dr. Cripps has performed solo and quartet recitals and presented lectures at the North American Saxophone Alliance (NASA) Biennial Conferences in Stillwater, OK (2024), Hattiesburg, MS (2023), Tempe, AZ (2012) and Columbia, SC (2008); Region IV NASA Conferences in Huntsville, TX (2011) and Dallas, TX (2007), and World Saxophone Congresses, including the 18th in Slovenia (2018), 14th(2006) in Ljubjana, and 13th (2003) in Minneapolis, MN as well as the Instituto Nacional de Musica (Panama) and at UTRGV. She has presented at various other conferences including NASA (regionals), NACWPI, CMS, and American Single Reed Society.

Daniels, Zachary C. (Oklahoma City University)

Zachary C. Daniels is a Mexican-American composer, conductor, and sound artist currently residing in Oklahoma City with his wife Ashlie. He earned his DMA in Composition in 2019 from the University of Oklahoma School of Music where he served as composition area GA, running the composition department's events, day-to-day activities, and more for 5 years. His compositions are energetic, imaginative, and cinematic in nature - he is a symphonist, a student of minimalism, and known to his experimentalism. Works such as *Service, Please!* or *Nocturne for Dice* have been performed at national conferences, while pieces such as *Time Will Decide* for Wind Ensemble have won regional awards. Invited lectures have included work on extended flute techniques, his upcoming book, *Polyphinite*, and palindromes. Dr. Daniels currently teaches Music Theory at Oklahoma City University, as well as private composition in addition to being a regular guest clinician for orchestras of all levels across the region. Daniels is an expressive and energetic conductor, giving impassioned performances of his own work as well as concert hall mainstays. He has worked with artists such as Kyle Dillingham, Tess Remy-Schumaker, Lucas Ross, David Hays, and many young artists in a variety of settings including the Oklahoma premiere of Grazyna Bacewitz's Piano Concerto, and the world premiere of Ed Knight's *Flickering Fiddle* and Kyle Dillingham's *Homa*. Zach is director of the Heartland Orchestra, Oklahoma metropolitan orchestra, Winds of the Prairie Concert band, and Central Oklahoma ballet's annual Nutcracker performances.

De Togni, Daniel (University of Central Arkansas/Hendrix College)

De Togni pronunciation: *Deh-TOH-nyee*

As a composer and artist who primarily works with sound, Daniel is fascinated with the concept of space in sound/music. The psychological space that music inhabits in our minds as listeners, performers and/or creators,

how sonic objects interact with each other in real-time and space, as well how a sound can evoke an image or landscape in our minds. It is truly astonishing how music can act as a catalyst between memory and real-time, how by listening to a piece of music, or hearing a sound, a world/memory (that perhaps no longer exists) from many years ago can be recalled in the mind of the listener and be relived in, if only for a brief moment. Daniel's compositional style has been praised for its breadth and his ability to integrate a variety of soundworlds and influences into his music. Drawing from his Japanese and Italian heritage, Daniel's music is that of cross-pollination between genres and styles, and the exploration of sonic environments and the musical organisms that dwell in them. His focus is that of creating emotionally moving, auditory experiences for the listener. Daniel has a Ph.D in composition from the University of Oregon as well as a Master of Music Degree in Composition from the San Francisco Conservatory of Music. He currently teaches at the University of Central Arkansas and at Hendrix College.

Dickinson, Paul (University of Central Arkansas)

The music of Paul Dickinson is characterized by a dramatic contrast of musical ideas integrated into organic formal structures. Art, literature, and music of all eras influence his diverse musical output. Among his honors and awards are grants from the Fromm Music Foundation, the Arkansas Arts Council, the DAAD (German Academic Exchange Service), a BMI Award, and numerous commissions. His music has been performed throughout North and South America, Europe and Asia, and has been recorded on Capstone Records. He is Professor of Composition and Music Theory at the University of Central Arkansas.

Dima, Catalin (Southeastern Oklahoma State University)

Hailed as a pianist that displays “an expressive and unleashed interpretation, transcending all the technical challenges of the score...a gift to the audience” (Romanian Music Radio), Catalin Dima has established himself as one of the leading artists of his generation. He performed in acclaimed venues including the Weill Recital Hall at Carnegie Hall (NYC), the Klavierhaus (NYC), the Tamagawa Academy (Tokyo), the Romanian Cultural Institute (NYC), the Preston Bradley Hall (Chicago), the Romanian Embassy (Washington D.C.), the Cosmos Club (Washington D.C), and the Romanian Athenaeum (Bucharest, Romania). His engagements with orchestras include concerts with the George Enescu Philharmonic Orchestra (Romania), the Pitesti Philharmonic Orchestra (Romania), the Washington Sinfonietta (Washington D.C.), the Shenandoah Conservatory Symphony Orchestra (Winchester, VA), and the Symphonic Winds (SOSU). In his pursuit for innovative programming, Catalin Dima combines mainstream and rare piano repertoire, often focusing on Romanian, American, and Japanese composers. A frequent guest artist and adjudicator, Catalin Dima is a member of the Music Teachers National Association and College Music Society. He has served as a judge for festivals and competitions such as the OMTA/MTNA Collegiate Competition (OK), the Denison Piano Competition (TX), the 26th Washington Conservatory of Music Festival (Washington D.C.), the Hubbard-Males Piano Competition (OK), the Texoma Piano Competition (OK), the NVMTA Piano Achievement Awards (VA), and the Shenandoah Conservatory Arts Academy Festival (VA). A native of Romania, Dr. Dima serves as the Assistant Professor of Piano at Southeastern Oklahoma State University.

Garner Santa, Lisa (Texas Tech University)

Lisa Garner Santa, Artist-Performer and Professor of Flute at Texas Tech University, has an accomplished career as a teacher, recitalist, soloist, and chamber musician. She also directs the Institute for Faculty Excellence within TTU's Teaching, Learning, and Professional Development Center.

Ge, Lanjiabao (Eastern New Mexico University)

Dr. Lanjiabao Ge has maintained an active solo performing career that has included venues such as Carnegie Hall, Steinway Piano Gallery, and the Kennedy Center. Ge is a winner of various International Piano Competitions including the MTNA Young Artist Performance Competition, the World Piano Teachers Association's International Competition, the Paderewski International Piano Competition, and the King's Peak International Music Competition. As a collaborative pianist, Ge has appeared in chamber concerts at prominent events such

as the North Star New Music Festival, the Schlern International Music Festival, the Opening Gala concert at the Global Summer Institute of Music, and the Lancaster International Piano Festival. As a piano teacher, Ge's innovative and unique instruction, *Reaching Every Learner: Utilizing Universal Design for Learning for Overcoming Access Barriers in University-Based Group Piano Instruction*, in the secondary piano program has earned high praise from the faculty and students alike. Her imaginative lesson planning and command of classroom technology facilitated new teaching modalities throughout the COVID 19 pandemic and earned her recognition as a 2021 Finalist for the Graduate School Teaching Excellent Award at the University of Florida. Ge has recently joined the music faculty at Eastern New Mexico University as an Instructor of Collaborative Piano. Previously, Ge served as a Coordinator of Collaborative Piano at Truman State University and taught at the University of Florida and the University of Miami as Adjunct Lecturer in Piano. Ge holds degrees in piano performance from the University of Florida, the University of Miami, and Virginia Commonwealth University.

Griffith, Julia (Texas Tech University)

Julia Griffith is currently working on a Master of Music in Flute Performance and Music Theory at Texas Tech University, expected to graduate in spring 2025. Originally from Pennsylvania, she earned her Bachelor of Science in Music Education and Flute Performance at Indiana University of Pennsylvania in 2014. Winner of the most recent Concerto Competition at Texas Tech University, she looks forward to being the featured soloist with the University Symphony Orchestra, performing Christopher Rouse's Concerto for Flute and Orchestra. While new to the professional music theory world, she's excited for a career teaching and making contributions to music theory.

Gullings, Kyle (The University of Texas at Tyler)

Dr. Kyle Gullings is an educator, scholar, and composer. He joined the faculty of The University of Texas at Tyler in 2011, where he is a professor of music theory and composition. He served as Director of the School of Performing Arts from 2019 to 2023. Gullings is committed to improving and increasing access to undergraduate instruction in music theory and composition nationally. He is a co-author of the free, online open educational resource (OER) music theory textbook *Open Music Theory Version 2*, supported by a Course Redesign Grant from Virginia's Academic Library Consortium (VIVA). His peer-reviewed articles appear in *Engaging Students: Essays in Music Pedagogy* and *NACWPI Journal*. His free, editable collection of 100+ original lower-division music theory course documents, "Open Educational Resources for Undergraduate Music Theory," is published by the *Journal of Music Theory Pedagogy*.

A versatile, collaborative composer of stage, vocal, and chamber works addressing diverse social topics, Gullings has been recognized through the National Opera Association's Chamber Opera Composition Competition (1 of 3 National Finalists) and the SCI/ASCAP Student Composition Competition (two-time Regional Winner), and has been performed across the country through the Kennedy Center's Page to Stage Festival, John Duffy Composers Institute, Capital Fringe Festival, College Music Society, and Society of Composers, Inc. Gullings holds a D.M.A. and M.M. in Composition at The Catholic University of America, and a B.M. in Theory/Composition from Concordia College. He enjoys running, home brewing, and spending time with his wife Terra and their dogs Ollie and Buddy. www.kylegullings.com

Gwatney-Dunbar, Sarah (Oklahoma City University)

Sarah Gwatney-Dunbar is currently in her second semester of her graduate choral conducting degree at Oklahoma City University. Gwatney graduated from Arkansas Tech University in December of 2020 with a bachelor's degree in music education. Prior to her arrival at OCU, Gwatney served as the 7-12th grade choir director of Greenbrier Schools in Greenbrier, AR. During her time at Greenbrier, her choirs consistently received superior ratings at both state and region contests. Gwatney has also served on boards of multiple choral organizations in Arkansas, including the Arkansas Chapter of the American Choral Directors Association, and the Arkansas Music Educators Association.

Harrod, Tanner (Peru State College)

Dr. Tanner Harrod is Assistant Professor of Music at Peru State College, where he teaches music theory and general music courses. He received his DMA in Composition from the Glenn Korff School of Music at the University of Nebraska-Lincoln. His music has been performed across the United States and in Italy. His M.M. in Music Theory is from the University of Oklahoma and his B.S. in Music Education is from Texas A&M University-Commerce. Dr. Harrod's interests include music theory and composition pedagogy, analysis of musical theatre, and guitar performance. In addition to his work as a pedagogue and composer, Dr. Harrod maintains an active performance schedule as a guitarist, specializing in musical theatre, jazz, and contemporary chamber music. Recent engagements include the regional premieres of *WAITRESS* at the Omaha Community Playhouse and *LIZZIE* at the Shelterbelt Theatre. Dr. Harrod studied composition with Greg Simon, Marvin Lamb, and David Davies. He currently serves as the Deputy Province Governor for Province 6 (Nebraska/Western Iowa) of Phi Mu Alpha Sinfonia. He is also a Distinguished Member of Sigma Alpha Iota.

Hartman, Spencer (Texas Tech University)

Spencer Hartman currently serves as Visiting Assistant Professor at Texas Tech Univ. He is Principal Flute with the Roswell Symphony Orchestra and piccoloist with the Lubbock Symphony Orchestra. Spencer is a Licensed Body Mapping Educator and Franklin Method Educator. Visit: Spencerhartmanmusic.com

He, Lewei (The University of Southern Mississippi)

Born in 1996, pianist Lewei He is presently pursuing a Doctor of Musical Arts in Piano Performance at the University of Southern Mississippi under the guidance of Elizabeth Moak. He earned a master's degree from the Wuhan Conservatory of Music. Additionally, Lewei He has participated in festivals such as: the first China Piano Music Week of Xinghai Conservatory of Music; IPPA Conero (Italy) International Piano Festival; Leon Fleisher Academy (Washington, DC); and Shanghai International Piano Pedagogy Academy. Lewei He is an active soloist and chamber musician, in addition to performing and premiering new music. Opportunities to perform in masterclasses of Boris Slutsky, Alon Goldstein, Katarzyna Popowa-Zydron, Lukas Vondracek, Craig Sheppard, Kevin Kenner, Alan Chow, Hieyon Choi, and Jerome Rose have been another valuable experience. Recently, He was awarded prizes in the Memphis International Piano Competition, the MMTA Collegiate Music Competition, and the Young Artist state-level MTNA Competition. Additionally, He has benefitted from periodic studies with Ann Schein and Margarita Shevchenko.

Hedwig, Douglas (Professor Emeritus, City University of New York - Brooklyn College)

The music of Douglas Hedwig (b. 1951) has been performed throughout the U.S., Italy, Germany, England, Scotland, Belgium, South Korea, Thailand and Indonesia. Praised for the "coherent, yet adventurous character of his compositions" [Opus Klassiek, Netherlands], his music embraces "a wide range of musical styles...and showcases the eloquent sincerity of a contemporary American voice" [International Center for American Music]. Winner of both the Gaetano Amadeo Prize (Italy) and The American Prize in composition, Hedwig is recipient of awards and honors from the Siena Art Institute (Italy), Brush Creek Foundation for the Arts, and the National Academy of Recording Arts and Sciences. The Dr. Douglas Hedwig Papers, containing the entirety of his musical works, are housed at the American Music Center (ICAMus) in Prato, Italy; the first European-based library and research center devoted exclusively to American music. Prior to turning his full creative attention to composition in 2012, he was a trumpet player with the Metropolitan Opera Orchestra for 27 years. Dr. Hedwig is Professor Emeritus at the Conservatory of Music at Brooklyn College, and was formerly on the faculty of The Juilliard School (NYC). Douglas Hedwig resides with his family in Chattanooga, TN.

Heilman, Emily Howes (Sam Houston State University)

Dr. Emily Howes Heilman, mezzo-soprano and Assistant Professor of Voice at Sam Houston State University, has a great passion for performing works by contemporary composers. She recently premiered the role of Chaplain in Graham Yates' *The Measure of Love* with Operativo Houston, and she covered the role of Hannah After in Laura Kaminsky's *As One* with Chautauqua Opera in 2018 and the mezzo role in Phillip Glass' *Hydrogen Jukebox*

in 2017. She performed works by Timothy Hoekman at Carnegie Hall along with members of the Parlance Vocal Ensemble and premiered Quinn Dizon's *12 Haiku* for mezzo and orchestra at the University of Louisville's New Music Festival. In 2018, she received her DM in voice performance from Florida State University where she was the recipient of the Edith S. Joel Opera scholarship as well as the Glenys Gallaher Award and a winner of the Hannah J. Beaulieu Competition. She studied with Shirley Close and Marcy Stonikas and graduated summa cum laude.

Herrington, Danielle L. (University of Central Oklahoma)

Dr. Danielle L Herrington is an artist-scholar, researching, teaching, and performing in Oklahoma City. As a lyric coloratura soprano, Danielle interprets a range of roles, including Handel's Rodelinda, Belinda (*Dido and Aeneas*), Serpina (*La serva padrona*), La Musique (*Les plaisirs de Versailles*), Donna Anna (*Don Giovanni*), Josephine (*HMS Pinafore*), Adele (*Die Fledermaus*) as well as many newly commissioned contemporary roles. She is an avid concert soloist, from Bach and Vivaldi to Beethoven and Verdi, while her recent recital programming highlights creative women and persons of color historically marginalized. As a performative musicologist, she is the Assistant Professor of Musicology at the University of Central Oklahoma. Her scholarship approaches music as embodied and lived experience, with specific investigations in eighteenth- and twenty-first century opera, culture, philosophy, and commissions. She has internationally and nationally presented and published on these topics. Danielle holds a Doctorate of Musical Arts from the University of Oklahoma as well as two Masters of Music (Opera Performance; Music History/Literature) both from Wichita State University. www.danielleherrington.com / @elleherrington

Hevia, Lonnie (Stetson University)

Lonnie Hevia earned his DMA in composition from the Peabody Institute where he studied with Christopher Theofanidis, Michael Hersch, and Nicholas Maw. He earned his bachelor's and master's degrees in composition from Florida State University where he studied with John Boda and Ladislav Kubik. At Peabody, Lonnie earned a second master's degree in music theory pedagogy, and he has held teaching positions at Peabody, Johns Hopkins University, and Towson University. He is currently a Visiting Assistant Professor of Music at Stetson University.

Holmes, Benjamin (University of Oklahoma)

Benjamin Holmes (b.1991) is originally from Lubbock, Texas and earned his Bachelor of Music degree in Music Education at Texas Tech University. While at Texas Tech, Benjamin was a percussion student of Dr. Lisa Rogers and Alan Shinn. Benjamin earned his master's degree from the University of Oklahoma in 2017 where he studied under Dr. Lance Drege. Benjamin returned to Texas Tech University to earn his Doctor of Musical Arts Degree in Percussion Performance, studying with Dr. Lisa Rogers and Mr. Brian Kendrick.

Benjamin is an active clinician throughout Texas and Oklahoma presenting educational clinics and masterclasses in both concert and marching percussion. An active performer, Benjamin has performed all over the United States at the National Conference on Percussion Pedagogy, PAS Oklahoma Day of Percussion, Texas Music Educators Association Convention, PAS Canada Day of Percussion, and with the Blue Knights Drum and Bugle Corps. Benjamin earned First Prize in the percussion category of Opus Artists Paris - Music Competition Online.

Benjamin is the co-founder of the Holmes Percussion Duo with his brother Cody, performing original compositions composed by members of the duo. The duo has composed over 20 original works for percussion solo, duo, quartet, and percussion ensemble. Additionally, the Holmes Percussion Duo earned Second Place in the North International Music Competition chamber music category and were members of the illustrious World Percussion Group in 2023. The Holmes brother's music has been performed in concert halls across the globe with performances in Asia, Australia, Europe, and South America.

Benjamin's latest compositions and arrangements are available from Tapspace Publications, OU Percussion Press, and HolmesPercussion.com. Benjamin's percussion duo Palm Reader was nominated for J.W. Pepper's Editor's Choice Award in 2021. Currently, Benjamin teaches applied percussion lessons at the University of Oklahoma and is the Percussion Coordinator/Arranger for the Pride of Oklahoma marching band. Benjamin proudly endorses Vic Firth sticks/mallets, Zildjian cymbals and is a Yamaha Performing Artist.

Honas, Matthew M. (Wichita, KS)

A native of Wichita, Kansas, Matthew Honas has been lauded for his emotional sensitivity, dramatic lyricism, and seamless integration of new techniques within traditional and innovative structures. Honas creates original, thrilling works which challenge the performer while showcasing their virtuosity. Honas received his doctorate in composition at UW-Madison and his bachelor's in music from Kansas State. He studied composition with Laura Schwendinger and Craig Weston and piano performance with Sławomir Dobrzański. He has had lessons with John Harbison, Melinda Wagner, Paul Chihara, and Sebastian Currier among others. Recently, Honas won the 2023 KMTA Commissioned Composer Award, the 2021 WiSH award for a new premiere, honorary mention in the UW-Madison Concerto Competition, and the 2020 Mullen Prize for Sacred Music. He has been performed at the New York Flute Fair, the Madison Flute Festival, the Boston Conservatory at Berklee, the Moreau Center for the Arts, and the premiere of the Hamel Music Center in Madison, Wisconsin. <https://www.honasmusic.com>

Hutchinson, Taylor (Oklahoma City University)

Pianist and vocal coach Taylor Hutchinson enjoys a versatile career, frequently appearing with both singers and instrumentalists, in repertoire ranging from Baroque opera to contemporary chamber music and musical theater. Her international career has included performances in the Czech Republic, France, and Germany. In fall 2022, Hutchinson joins the faculty of Oklahoma City University's Bass School of Music as a vocal coach.

In demand as a vocal coach and partner of singers, Hutchinson is on faculty with the Prague Summer Nights Young Artists Music Festival and has performed and coached with the Bay View Music Festival, Musiktheater Bavaria, the Druid City Opera Workshop, and the Franco-American Vocal Academy. She was the music director and pianist for Mozart's *Così fan tutte* for the Rochester-based initiative Midsummer Night Opera. She made her NPR debut as a fellow at SongFest's Hidden Valley Winter Institute in January 2017 under the mentorship of Sir Thomas Allen and Graham Johnson. Hutchinson's love of art song motivated her doctoral dissertation on Guy Ropartz's *Quatre Poèmes après l'Intermezzo d'Henri Heine*, which explores the connections between poetry and music, and how translation and poetic structure affect perception.

Hutchinson received her DMA in Collaborative Piano from Arizona State University, where she was on staff with ASU Music Theatre and Opera. She completed her master's degree at the Eastman School of Music in Piano Accompanying and Chamber Music, and graduated Summa Cum Laude from Virginia Tech, earning bachelor's degrees in both Piano Performance and Mathematics.

Jansen, Madeleine (Kansas State University)

Madeleine Jansen is the Assistant Professor of Violin and Viola at Kansas State University. She has given solo performances in Carnegie Hall, the United Nations Headquarters, Capitol Hill, St. Peter's Church (Wall Street) and Flushing Town Hall, and collaborated in chamber performances with many of today's leading concert artists. A dedicated teacher, Madeleine has taught masterclasses at Oklahoma State University, Sam Houston State University and Washburn University (Kansas), and currently serves on the violin faculty at the Luzerne Music Center (New York). Madeleine earned her degrees from Boston University, University of Massachusetts, and University of Maryland.

Kachouee, Lisa (Oklahoma City University)

Associate Professor of Clarinet at Oklahoma City University and a Backun Artist, Dr. Lisa Kachouee enjoys an active career as a solo, chamber, and orchestral clarinetist. She has performed in Europe, Mexico, and across the

United States. In addition to a Carnegie Hall debut, she was selected to perform at the International Clarinet Association's ClarinetFests in Dublin, Denver, Reno, Ostend, Fort Worth, Orlando, and at the Low Clarinet Festival in Glendale. She has performed recently with Painted Sky Opera, Oklahoma City Philharmonic, Fort Smith Symphony, Wichita Symphony Orchestra, Lawton Philharmonic Orchestra, and as guest principal with the Enid Symphony Orchestra. As a soloist, she has appeared with the El Paso Winds, OCU Wind Philharmonic, OCU Early Music Ensemble, and the Oklahoma City Sinfonia. Since 2012, she has toured as a member of Duo Rodinia with percussionist and composer, Jamie Wind Whitmarsh. The ensemble's recording of *And Legions Will Rise*, with violinist Angelica Pereira, received the 2024 American Prize Finalist Honorable Mention in Chamber Music Performance. Additionally, Dr. Kachouee has recorded for albums such as Aaron Lazar's *Impossible Dream*, and may be heard in video game soundtracks on Steam. As artist faculty with American Voices, she worked with student performers and composers in Egypt, Lebanon, and the Kurdistan Region. She has contributed articles to *The Clarinet* (online) and serves on the ICA College and Pre-Professional Engagement Committee. In 2023 she was awarded an OCU Presidential Faculty and Student Research Fellowship for her work in electroacoustic music.

Kim, Hyun (University of Oklahoma)

Dr. Hyun Kim is a versatile artist with a career as a pianist, vocal coach, conductor, and educator. She currently serves as an Assistant Professor of Vocal Coaching at the University of Oklahoma. Previously, she was an Assistant Teaching Professor at the University of Missouri-Kansas City and a Visiting Professor of Collaborative Piano and Music Director/Conductor at the University of Arkansas. Her passion for vocal music knows no borders, leading to performances and teaching engagements across the U.S., Asia, Europe, and South America. She has been integral to national and international music festivals and opera companies, collaborating with outstanding performers and mentoring students. Notable engagements include the Lucca Opera Festival in Italy, the Festival de Musique de Sully et de Loiret in France, the Aspen Opera Center and Music Festival, the American Institute of Music in Austria, Grandin Festival and among others. Kim has gained international recognition as a visiting professor at the Federal University of Santa Catarina and the University of Campinas in Brazil. She has mentored emerging professional singers for prestigious competitions such as the Metropolitan Opera Laffont Competition, the Denver Lyric Opera Guild, and the Seoul International Music Competition. Actively involved in international scholarly organizations, she serves on the board of the Sintonize Produtora Cultural-International Music Festival in Brazil. Her performances and interviews have been featured on KBS, Colorado Public Radio, and other media outlets. She is engaged in an installation exhibition project with the Crystal Bridges Museum of American Art, sponsored by the Walton Family Foundation.

Kinney, Dayton (Krum, TX)

Dayton Kinney creates music that has won and has been recognized at the international and national levels. Gramophone describes Dayton's music as "compelling single-movement designs." Performed in the U.S. and abroad, Dayton's music concentrates on "transforming the circle... into a spiral." Through this notion, Dayton explores the limits of ambiguity in thematic material, accessibility, harmony, and form to strike a balance between the certainty of a circle and the ambiguity of a spiral. Her eclectic style is inspired by juxtapositions and accessibility through patterns, sectional comparisons, and repetition. Performers who have played Dayton's music include ICE, Nick Photinos, Juventas New Music Ensemble, Deviant Septet, The Sirius Quartet, HYPERCUBE, F-Plus, Zodiac Trio, and Space City Performing Arts Ensemble, among others. Her music has also been released by Navona Records on the album *Music On The Edge Volume 2*. Dayton earned her Ph.D. in Music Composition from Duke University. Dayton also holds a Master of Music in Composition from Carnegie Mellon University, and a Bachelor of Arts in Music cum laude with Honors in Music from Smith College. Her teachers have included John Supko (Duke), Leonardo Balada (Carnegie Mellon), Melinda Wagner (Smith), Salvatore Macchia (UMASS-Amherst), and Alla Elana Cohen (NEC Preparatory). www.daytonkinney.com

Kline, Aaron (California Polytechnic State University)

Aaron Kline is a composer based in Atascadero, California. His compositions have been performed at College

Music Society conferences throughout the United States. Kline is a lecturer of music at California Polytechnic State University, where he teaches composition, theory, and music appreciation. He holds a DMA in Composition with Cognates in Theory and History from Texas Christian University. He draws from his experience as an educator and his academic training to produce music that is artistic, engaging, and practical. His research focuses on wind ensemble literature, counterpoint, and composition pedagogy. His past composition teachers include Blaise Ferrandino, Neil Anderson-Himmelspach, David Gillingham, José-Luis Maúrtua, Till M. Meyn, and Robert Garwell.

Kosch, John (Concordia University, NE)

John Kosch is a composer and arranger currently working in Lincoln, Nebraska. His music often uses colorful sonorities, tuneful melodies, and visceral grooves to reflect on his experience with depression and anxiety and ponder timeless questions about human existence, purpose, and struggle. Kosch has received several honors for his compositions, including: The Herb Alpert Young Jazz Composer Award, a Student Downbeat Award, first place in the NAFME Young Composers Competition, a merit award from the Tribeca New Music Young Composer Competition, and an honorable mention from Austin Classical Guitar. He is a two-time finalist for the American Prize, and his works have been selected for performances at regional and national Society of Composers conferences, as well as the São Paulo Contemporary Composers Festival, Brevard Music Festival, Charlotte New Music Festival, and the Cortona Sessions for New Music. He currently teaches applied composition at Concordia University in Seward, Nebraska.

Lazellari, Jonida (Pennsylvania State University)

Jonida Lazellari, born and raised in Korçë, Albania, is a distinguished performing artist and piano educator with a career that spans solo performances and chamber music collaborations. Known for her versatility and passion for contemporary music, Jonida has a particular interest in performing works by living composers. As part of her Doctoral research at Pennsylvania State University's School of Music, she recently presented works for piano and electronics by American composer Missy Mazzoli.

In addition to her academic pursuits, Jonida regularly collaborates with other musicians. Last June, she and violinist Kailbeth Chacin performed the Sonata for Violin and Piano by Venezuelan composer Modesta Bor at the Pennsylvania Teacher Association Conference in Kutztown.

Jonida's artistry has taken her to numerous prestigious festivals, including the Syracuse Friends of Chamber Music, Pianodrom Festival, European Piano Teacher Association Albania, Brass Festival, the Festival of Young Composers "Remusica," Valletta International Piano Festival, and the European Summer Music Festival in Kosovo. She earned her Bachelor of Arts in Piano from the University of Arts in Tirana, Albania, and later received both a Master of Fine Arts and a Master of Music in Piano Performance from Syracuse University, NY, on a full scholarship. Currently, Jonida is completing her Doctor of Musical Arts degree at Penn State University, Pennsylvania.

Lee, YooBin (Sarasota Orchestra)

Dr. YooBin Lee is a dynamic and versatile violist whose artistry thrives both on stage and in the classroom. Her performances have captivated audiences in renowned venues such as Carnegie Hall and the Krannert Center for the Performing Arts, showcasing a blend of virtuosity, expressiveness, and commitment to musical excellence.

As a member of the Sarasota Orchestra, Dr. Lee continues to maintain an active performance career, and she has also appeared with esteemed ensembles such as the Detroit Symphony Orchestra. Her talent has earned her top honors in prestigious competitions, including the New York Artists International Competition and The Korea Art Music Competition, among others. Passionate about contemporary music, she served as principal violist for the Illinois Modern Ensemble, collaborating with celebrated composers such as Tania León and Samuel Adler, and premiering award-winning works like Underwater Comet by Dongryul Lee.

Beyond her work as a performer, Dr. Lee is a dedicated educator committed to inspiring and empowering the next generation of musicians. Starting in Spring 2025, she will join Marshall University as a lecturer, where she will continue to share her passion for music and teaching. Previously, she served as Viola Instructor at State College of Florida, Viola Instructor and String Ensemble Co-Director at Knox College, Visiting Faculty at Bowling Green State University, and Violin/Viola Instructor at Millikin University. Dr. Lee's teaching philosophy emphasizes technical excellence, musical expression, and fostering a deep love for music in her students.

Dr. Lee's academic achievements reflect her commitment to lifelong learning and artistry. She holds a Doctor of Musical Arts in Viola Performance from the University of Illinois at Urbana-Champaign, a Master of Music in Chamber Music from the University of Michigan, and a Master of Music in Viola Performance from Bowling Green State University.

With her exceptional musicianship, dedication to contemporary and classical repertoire, and unwavering commitment to music education, Dr. YooBin Lee continues to make a lasting impact on the classical music community as both a performer and mentor.

Lindamood Smith, Kassie (Texas Tech University)

Kassie Lindamood Smith is a doctoral student studying flute with Dr. Lisa Garner Santa at Texas Tech University. She is the teaching assistant for the Texas Tech University flute studio, is principal of both the TTU Symphonic Wind Ensemble and the University Symphony Orchestra and is a member of the Graduate Woodwind Quintet. She regularly performs with Texas Tech Opera Theatre, plays traverso, recorder, and sings for the TTU Historical Performance Ensemble. Mrs. Smith frequently performs within the region playing piccolo for Roswell Symphony, performing flute with the Southwest Symphony, as a pit performer for Lubbock Christian University, and is an outreach musician for the Lubbock Symphony Orchestra. You can hear her featured solo on the recently released Star Wars Outlaws Original Video Game Soundtrack.

Longhurst, Karsten (Oklahoma City University)

Dr. Karsten Longhurst is Chair of Vocal Music Education at the Wanda L. Bass School of Music at Oklahoma City University and the Artistic Director of the Canterbury Youth Voices. He holds a Doctor of Musical Arts degree in Choral Music from the University of Southern California with emphases in music education, arts leadership, and vocal performance. Previous degrees include a Master in Music in Choral Conducting from the University of Utah and a Bachelor of Music in Education and German from Weber State University.

Prior to joining OCU and Canterbury Youth Voices, Dr. Longhurst served as the Director of Choral Music and the Assistant Director of Music Education at Northwestern Oklahoma State University. In 2022, the NWOSU Singers were a featured Honor Choir at the OkMEA State Music Educators Convention. He also taught high school and middle school for six years in Ogden, Utah, and was honored with the Teaching in Excellence award.

Dr. Longhurst is active as a guest conductor, presenter, adjudicator, and performer. He currently serves as the President-Elect of the Oklahoma Choral Director's Association and is a member of the National Association of Teachers of Singing and the National Association for Music Educators. He enjoys performing as a professional solo and ensemble tenor, having collaborated with artists such as the Rolling Stones, Barry Manilow, and Elton John, and as a guest soloist in the Salt Lake City Tabernacle. He has performed with ensembles including the Salt Lake Vocal Artists, Brevitas, and the Enid Symphony.

Malaimare, Alex (Marshall University)

Described as a versatile and passionate musician, Alex Malaimare has captivated audiences with his profound musicality and technical excellence. Born in Romania, his early musical education was shaped at the prestigious George Enescu Art High School in Bucharest, where he studied under Mihaela Tomescu and Stefan Gheorghiu.

His talent quickly became evident, leading him to win first prizes at notable competitions such as the Remember Enescu International Competition and the Songs of the Earth International Music Competition.

Pursuing higher education, Alex earned his Bachelor of Music in Violin Performance from the National University of Music in Bucharest, studying with Florin Croitoru and Verona Maier. His journey continued in the United States at Western Illinois University, where he obtained a Master of Music and was an integral member of the faculty string quartet. Under the guidance of Julieta Mihai, Alex honed his skills further. His academic pursuits culminated with a Doctor of Musical Arts in Violin Performance from the University of Illinois, where he studied with the renowned Stefan Milenkovich and the Jupiter String Quartet.

Alex's performance career is marked by appearances at prestigious venues and with esteemed orchestras. From Carnegie Hall to various philharmonic orchestras in Romania, his repertoire includes masterful renditions of works by J.S. Bach, Beethoven, and Tchaikovsky. Notable performances include J.S. Bach's Violin Concerto in E major, Beethoven's Violin Concerto in D major, and Tchaikovsky's Violin Concerto, Op. 35. His collaboration with chamber music ensembles has also been highly acclaimed, earning recognition at competitions like the Plowman Chamber Music Competition and the New York Artists International Competition.

A dedicated educator, Alex has shared his expertise with students at various institutions, including Millikin University, the University of Illinois Springfield, and the University of Evansville. His teaching philosophy emphasizes technical proficiency, musical expression, and a deep appreciation for the art of violin playing. He has conducted masterclasses and lectures at institutions such as Bowling Green State University and Eastern Illinois University, focusing on topics ranging from entrepreneurship in music to the use of electronic instruments.

Alex's commitment to community engagement is evident through his outreach programs and recruiting visits to schools, providing young musicians with opportunities to explore their talents. His passion for diverse musical genres has led him to explore traditional Romanian fiddle music and contemporary compositions, often sharing his performances through social media platforms and educational videos on YouTube.

In recognition of his contributions to music, Alex was recently appointed as an Assistant Professor of Violin at Marshall University, starting in Fall 2024. He continues to perform on an Ultralight violin crafted by the renowned luthier Joseph Curtin, captivating audiences with his exquisite sound and profound musical expression.

Alex's accolades include first prizes in the Young Artist Competition of the Music Teachers National Association, the University of Illinois Concerto Competition, the Maker & Pioneer International Music Competition, and the New York Artists International Competition. These achievements highlight his exceptional talent and dedication to his craft. He is in constant demand as soloist and chamber musician, with recent invitations to festivals such as the International Piano Festival at the University of Florida, the Five Cities Baroque Festival, to name a few.

Alex Malaimare's career is a testament to his exceptional talent, unwavering dedication, and passion for music. His contributions as a performer, educator, and community advocate continue to inspire and enrich the lives of those around him, solidifying his reputation as a leading violinist of his generation.

Mayer, Mary (Oklahoma City University)

Mary Ann Mayer is an Assistant Professor of Dance at Oklahoma City University. Ms. Mayer received her Master of Fine Arts in Dance with a concentration in Ballet and a certificate in Arts Management and Entrepreneurship from the University of Oklahoma. She is a founding member of Ballet Rhode Island, formerly Festival Ballet Providence. She performed professionally with State Ballet of Rhode, Festival Ballet Providence and Providence

Opera. Her pedagogical studies include the National Ballet School of Canada, Jurgen Schneider and David Howard as well as London's Royal Ballet School.

She served as Acting Director of Dance at the Performing Arts School of Worcester and directed the School of Festival Ballet Providence for 14 years. Following a long tenure at Festival Ballet Providence, Mayer joined the faculty at The University of Hartford, Hartt School Community Division Dance Department before pursuing higher education. She has taught master classes throughout the US.

Mayer's choreographic collaborations include the University of Oklahoma's School of Dance and School of Music, Festival Ballet Providence, Ocean State Ballet, The Rhode Island Philharmonic, Youth America Grand Prix, The Performing Arts School of Worcester, The Hartt School of the University of Hartford, and Burklyn Ballet. At OCU she has choreographed for the School of Music's productions of *Hansel and Gretel* and *Sweeney Todd*. Her choreography *The Moment of Reaching* was presented at the Palm Desert Choreography Festival in the Fall of 2023.

Miranda, Susan (Oklahoma State University)

Dr. Miranda's flourishing performing career focuses on the development and commission of new music. Recent premieres include a commissioning consortium led by Dr. Miranda alongside Dr. Onsby Rose, with a premiere of *Hidden Currents* with the Dordt University Wind Symphony; *Across* by Theresa Martin at the 2022 International Double Reed Society Conference (IDRS); *Colors* by Virginia Samuel at the 2022 Biennial North American Saxophone Alliance (NASA) Conference; Trio No. 11 by Jonathan Posthuma at the 2022 Regional NASA Conference in Arlington, TX; *Larkspur: Prelude and Scherzo* by Posthuma at the 2023 International Clarinet Association (ICA) Conference in Denver, CO; and works by Posthuma and Gary Powell Nash at the 2023 IDRS Conference in Salaya, Thailand. Miranda's research interest in music by women produced performances at the International Music by Women Conference in Columbus, MS, and the SHE Festival at the University of Arkansas in Fayetteville, AR. Recently, Dr. Miranda premiered music by Snow Kim and Jonathan Posthuma at the 2024 IDRS Conference in Flagstaff, AZ with Reed5 and Larkspur Reed Trio. The following week, Larkspur premiered a work by Nancy Williams at the ICA Conference in Dublin, Ireland.

Miyake, Yukino (University of Central Oklahoma)

Japanese pianist Yukino Miyake was the first-prize winner of the Los Angeles Liszt International Competition in 2016 and the Francis Walton Competition in 2019. Other awards include 2nd place at the All-Japan Artist Competition, 3rd place at the Novji International Music Competition, and being a finalist at the New York International Competition and the Text Young Artist Competition.

As a collaborative pianist, she has performed with musicians from New York Philharmonic, Chicago Symphony Orchestra, Montreal Symphony Orchestra, Paris National Opera Orchestra, and many others. With her husband and percussionist Justin Doute, they commission and perform music for piano and percussion in a duo titled JUKINO.

Born in Miyazu (Kyoto Prefecture), Japan, Yukino began studying piano at age of five and received bachelor's and master's degrees from Kyoto City University of Arts. After moving to the States, she completed a performance certificate at the University of North Florida and her second master's degree in performance and pedagogy at the University of Houston. Miyake holds a doctorate in Piano Performance from the University of Colorado-Boulder. She currently serves as a collaborative pianist at the University of Central Oklahoma.

Molineux, Allen (Retired Professor)

Allen Molineux (b.1950) holds degree in composition from DePauw University, the Eastman School of Music and Florida State University. He also attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller's 1986 Atlantic Center for the Arts Workshop and Pierre Boulez's Carnegie Hall Workshop in 1999. His

"Trifles" won the Tampa Bay Symphony's contest; receiving three performances by them in 2017. It has been released on the ABLAZE Records label and is published by Da Vinci Publications. His "Zappy" was the winner of the Percussive Arts Society's 2017 contest. In 2019, his "Something Unsettled" for trumpet and piano won the McMurry New Music Project and his "Tears of Ramah" was the first place winner of the Hillcrest Wind Ensemble Composition Contest and was performed by the University of Louisville's Wind Ensemble at the College Music Society's National Conference. In 2021, his "Scherzi" was recorded by composer/pianist Jeffrey Jacob on the New Ariel label and his string orchestra piece "Contentamento" by conductor Pawel Kotla and the Kalisz Philharmonic Orchestra on the Phasma-Music label. In 2022 the Lansdowne Symphony premiered "When the Angels Sang" and in 2023 the Atlanta Philharmonic performed his "Trifles" and the Panama City Symphony premiered his "Three Kings Swing". Molineux's "Zapateado" was the 2024 composition contest winner for the Holyoke Civic Symphony. Recently his "Double Concerto Fantasy for Solo Trumpet, Trombone and Wind Ensemble" was performed and then recorded for ABLAZE Records by the Cincinnati Conservatory of Music's Wind Symphony.

Momand, Elizabeth Blanton (University of Arkansas - Fort Smith)

Elizabeth Momand is a Professor of Music at the University of Arkansas - Fort Smith where she directs the Opera & Musical Theatre Workshop and teaches voice. She received the BM and MM degrees in Vocal Performance from Mississippi College and completed her DMA degree in Vocal Performance at The University of Texas at Austin. Including among the many oratorio roles Dr. Momand has performed with orchestra are *Messiah* (Handel), *Magnificat* (Bach), C Minor Mass (Mozart), *Requiem* (Mozart), *The Creation* (Haydn), and *Carmina Burana* (Orff). Dr. Momand is an active researcher on the music of women composers and has presented her peer-reviewed work at regional, national, and international levels of prestigious professional organizations. Dr. Momand has been recognized for her work both as an educator and scholar. Among the honors she has received are the 2021 Lucille Speakman Legacy Endowment Research Award, the 2020 Lucille Speakman Master Teacher Award, a Fulbright-Hays Fellowship for study in India, a scholarship to Johannes Gutenberg Universität in Mainz, Germany, and a fellowship for travel and study in former East Germany. Dr. Momand has served in many leadership positions in the College Music Society and the Arkansas chapter of NATS. She currently serves as an accreditation visitor for the National Association of Schools of Music.

Murphy, Erin (Oklahoma State University)

Erin K. Murphy frequently performs with orchestras, in chamber music collaborations, and as a soloist throughout the U.S. and abroad. She holds flute performance degrees from the University of Wisconsin-Madison, Northwestern University, and University of Michigan. In addition, she earned a performance certificate while studying in England at Trevor Wye's international flute studio. Erin has performed as a soloist with the Lake Forest Civic Orchestra, OSU Symphony Orchestra and Wind Ensemble, Great Lakes Chamber Orchestra, Ravenswood Community Orchestra, and Whitewater Chamber Players. Orchestral performances include those with the Kansas City Symphony, Tulsa Symphony, Oklahoma City Philharmonic, and Symphony of Southeast Texas. She is a founding member of Lakeshore Rush, a chamber ensemble that frequently collaborates with composers and performs lesser-known contemporary works. Her recent recording of Vivian Fine's chamber works for flute was released on Albany Records in 2023. Dr. Murphy joined the faculty at Oklahoma State University as the Assistant Professor of Flute in 2018. She held previous teaching appointments at Lamar University, University of Wisconsin-Whitewater, and Maranatha Baptist University. Her articles have been published in *The Flutist Quarterly*, *Journal of the International Alliance for Women in Music*, *Flute Talk*, *BandDirectorsTalkShop.com*, and Chicago Flute Club's *Pipeline*. Visit www.erinkmurphyflute.com for more information.

Neufeld, Kaitlyn (Dallas College)

Dr. Kaitlyn Neufeld is an instructor at Dallas College and has a large private studio of clarinetists and saxophonists in the Dallas area. Formerly, she was the clarinet instructor at MidAmerica Nazarene University, where she taught applied lessons. She served as Graduate Teaching Assistant at the University of Kansas

teaching undergraduate applied lessons and assisting the clarinet studio. Kaitlyn also held both Graduate Teaching Assistantships in Clarinet and Music Appreciation at The University of New Mexico.

Kaitlyn actively performs as a soloist, chamber musician, and as part of large ensembles. She has performed with the Kansas City Lyric Opera, New Mexico Philharmonic, New Texas Symphony Orchestra, Crossroads Wind Ensemble, Pinnacle Winds, and the Albuquerque Symphony. She has also performed at the International Clarinet Association's Clarinetfest, North American Saxophone Alliance biannual and regional conferences, and the International Duo Symposium.

Kaitlyn holds a DMA in clarinet performance with a cognate in woodwinds from the University of Kansas with her dissertation, *A Clarinetist's Guide to Multiple Woodwinds*, providing a way for clarinetists to begin learning other woodwind instruments based on their clarinet knowledge. Kaitlyn's primary teachers include Dr. Stephanie Zelnick, Professor Keith Lemmons, and Dr. David Shea. She also studied saxophone with Dr. Ashely Kelly, Dr. Eric Lau, and Professor Vince Gnojek and studied flute with Dr. Daniel Velasco.

Osses, Camila (University of Central Arkansas)

Camila Osses is a Chilean pianist, pedagogue, and researcher. She has performed as a soloist and chamber musician in Russia, Mexico, Brazil, Costa Rica, the United States, and Chile. Recent projects in 2024 include a solo-concert tour in Chile during the summer, and a concert tour of her voice and piano duet focused on French and Chilean music, *Crisol Duo*, in the state of Arkansas and Texas in October. Osses have been presenting on underrepresented composers and Latin American music in different events such as the Costa Rica Piano Conference 2024, the North Texas International Piano Symposium 2024, and recitals in schools, cultural centers, and community venues in Arkansas and Chile. Osses graduated from the University of Oregon (DMA in Piano Performance, MM in Collaborative Piano), the St. Petersburg Rimsky-Korsakov State Conservatory in Russia (MFA - Performance, Pedagogy, Chamber Music), and the Mayor University in Chile (BM - Performance). Currently, Camila Osses is a faculty member in Collaborative Piano at the University of Central Arkansas in Conway. She is also an executive member of the International Society for Chilean Music (SIMUC), a non-profit organization that promotes Chilean composers and musicians.

Park, Seokho (Kansas City, MO)

Assistant Professor of Voice at the University of Missouri-Kansas City Conservatory, tenor Seokho Park is the recipient of the 'Super Rookie Award' at the 15th Korea Opera Awards presented by the Korea Opera Festival. Dr. Park has performed the leading roles including *La bohème*, *L'elisir d'amore*, *Rigoletto*, *L'incoronazione di Poppea*, *La tragédie de Carmen*, *La traviata*, *Così fan tutte*, *L'heure Espagnole*, *The Magic Flute*, *Cavalleria Rusticana*, *Les contes d'Hoffmann*, *Falstaff*, and more across US, Canada, and South Korea. In addition to his operatic career, Dr. Park's diverse musical experiences include service at the Korea Army Band (tuba, trombone, and conducting), as well as involvement in contemporary music, K-pop, and musical theatre. He has received numerous awards from competitions and musical organizations and has participated in prestigious programs such as the Glimmerglass Festival Young Artists Program and the Canadian Opera Company Summer Intensive.

Pierce, Carrie (Texas A&M University-Corpus Christi)

Carrie Pierce is the Professor of Cello at Texas A&M University-Corpus Christi. She is the principal cellist for the Victoria Symphony and the Corpus Christi Symphony Orchestra, and performs as a substitute with the San Antonio Philharmonic.

Plamann, Melissa (Oklahoma City University)

Dr. Melissa Plamann is the Wanda L. Bass Chair of Organ and Professor of Music at Oklahoma City University's Bass School of Music; she also serves as Artist-in-Residence at Westminster Presbyterian Church in OKC and organist for the St. Paul School of Theology. A Wisconsin native, Plamann holds organ performance degrees

from Valparaiso University and Emory University, and she was awarded her DMA from Indiana University-Bloomington.

Pool, Scott (Texas A&M University-Corpus Christi)

Scott Pool serves as Academy Director of the Talis Music Festival & Academy and as Associate Professor of Music at Texas A&M University Corpus Christi. A resident of south Texas, Scott is a frequent recitalist with appearances at numerous festivals in addition to solo engagements. Recognized as a Moosmann Artist, Scott's performances have taken him throughout the Americas, Europe and Asia, programming both standard repertoire and new compositions. As an avid proponent of new music, Scott has played an active role in the commission and/or premiere of over 50 new works by both established and emerging contemporary composers. Published recordings as soloist can be heard on *Alone: Unaccompanied Music for Solo Bassoon* (2020) and *Vocalise* (2013).

Rahn, Christopher L. (University of Texas at Tyler)

Christopher L. Rahn is an American Composer/Arranger from the heart of East Texas. He has composed and arranged works for Chamber Ensembles and Wind Ensemble and is enthusiastic in his writing. He is currently working toward a B.M. in Composition, studying with Dr. Kyle Gullings at the University of Texas at Tyler (UTT). He earned his Associates in Music at Tyler Junior College (TJC) while studying with Dr. Eddie Airheart and studied with Dr. Paul Dickinson while he attended the University of Central Arkansas (UCA). Christopher has had works added to the Texas Prescribed Music List. Also, has had works performed at several conferences and festivals such as the Helen Elbert Collaborative Music Festival, the Texas Music Educators Association Convention, the College Music Society Central-South Conference, and the International Trombone Festival. Christopher is a Brother of Kappa Kappa Psi. He is an alum of the Zeta Xi (TJC) and Epsilon Beta (UCA) Chapters. Also, Christopher is a member of The American Society of Composers, Authors and Publishers (ASCAP), the College Music Society (CMS), The Texas Music Educators Association (TMEA), and The Young Band Directors of Texas (YBDT). Besides composing, Christopher also owns his own publishing company and is the Head Director of a New Music Ensemble in East Texas. He has many aspirations to begin other business endeavors and is very active in the East Texas Business Community.

Rossow, David P. (Florida Atlantic University)

David P. Rossow, (b. 1975) is a composer, educator, pianist, and music minister. His compositions span several genres including art song, choral, jazz, and liturgical. Primarily composing for the voice, he strives to create the perfect marriage of text and music. His compositional sound is most influenced by his background as a jazz pianist; the use of distinctive modal melodies in combination with rich textures and extended harmonies all intertwine to create a unique musical soundscape. Staying close to his educational roots, he is a faculty member at Florida Atlantic University, where he teaches courses in theory, sight singing, and piano. He is also the Assistant Director of Music at St. Joan of Arc Catholic Church in Boca Raton. A commission for a single set of English art songs for baritone voice and piano eventually led to three complete cycles and the doctoral dissertation entitled *Bells In Tower At Evening Toll: A Performer's Guide to the Songs of David P. Rossow on the texts of William Shakespeare and A.E. Housman for Baritone Voice and Piano* written by baritone and good friend Matthew J. Daniels, DMA (Louisiana State University, 2014). *Bells In Tower at Evening Toll*, a complete recording of all repertoire for voice and piano, is available on Spotify, iTunes, and all major platforms. His choral works are published by Santa Barbara Music, EC Schirmer, and Simply Liturgical Music. More info can be found on Facebook, Instagram, SoundCloud, his You Tube channel, and at www.davidrossow.com.

Rossow, Stacie Lee (Florida Atlantic University)

Dr. Stacie Lee Rossow is Associate Professor, Associate Director of Choral and Vocal Studies, and Associate Chair at Florida Atlantic University. She teaches conducting, voice, literature, and research methods in addition to conducting the University's treble ensemble, Vocalis. Under her leadership, Vocalis has recorded and released *Wind Among the Reeds* in 2024 and is set to perform the title work in Paris in 2025. Dr. Rossow holds degrees from Florida Atlantic and received her Doctorate from the University of Miami. While at Miami, she was

awarded the Theodore Presser Award for Research in Music. Her thesis on Michael McGlynn, *The Choral Music of Irish Composer Michael McGlynn*, is held in the Irish Traditional Music Archive in Dublin and was the first on the composer. Dr. Rossow taught with the Anúna Summer School in Dublin, served as the studio conductor for four Anúna recordings, and premiered several of Mr. McGlynn's works. An active adjudicator and clinician for both voice and choral activities, Dr. Rossow has presented on a variety of topics relating to Irish choral music, education, and choral literature, including at National and International conferences for the National Association for Music Education, College Music Society, National Collegiate Choral Organization, the World Choral Symposium Exchange, and the International Conference on Visual and Performing Arts in Greece. Dr. Rossow's current research includes defining the National Choral Compositional School of Ireland and is actively researching how to preserve the Irish language through music.

Saywell, Martha (Texas A&M University – San Antonio)

Dr. Martha Saywell joined the faculty of Texas A&M University-San Antonio in fall of 2016 as the first full-time music instructor, overseeing the music curriculum of the Creative Arts and Performance Studies program. Additionally, she directs the University Voices choral ensemble, advises the Jaguar Music Student Organization, and serves as faculty liaison and host to the San Antonio Community Wind Ensemble. She also served as the music curriculum architect for College Credit for Heroes, a specialized online degree program created in partnership between A&M-SA and the Texas Workforce Commission to provide a more accessible and streamlined pathway to college graduation for American military veterans. Previously she has served on the music faculty at University of Texas-Pan American, Angelo State University, and Texas A&M International University.

In demand as a collaborative pianist by instrumentalists and singers alike, Dr. Saywell has been seen on stages in Germany, Austria, Hungary, the Czech Republic, and across the United States. As a strong advocate for music by women composers, she is a regular performer at the annual Music by Women Festival at Mississippi University for Women.

Dr. Saywell holds a Bachelor of Arts in Keyboard Studies degree (piano, organ, and harpsichord) from Murray State University, and both Master of Music and Doctor of Musical Arts degrees with a specialization in collaborative piano from the University of Wisconsin-Madison. She is a member of the College Music Society, International Alliance for Women in Music, and American Association of University Professors.

Sexton, Natasia (Westminster College, Fulton, MO)

Dr. Natasia Sexton is an Associate Professor of Music at Westminster College in Fulton, Mo where she is Vice-Marshal of the College and Chair of the Division of Humanities. In addition to conducting the Churchill Singers and teaching studio voice, she teaches Fundamentals of Music, Survey of Music, Music in the Community, and Music of Resistance, Revolution, and Liberation. In 2018, Dr. Sexton published "Body Alignment and Awareness for Conductors: What's Good for the Conductor is Good for the Ensemble" in the MTNA e-Journal, and in 2009 her article analyzing choral settings of poetry by Sara Teasdale was a cover article for the Choral Journal. In 2017, Governor Jay Nixon appointed Dr. Sexton to the Missouri Arts Council board, and in that capacity she chaired a task force on arts integration in Missouri public schools. A dedicated church musician, Dr. Sexton is Music Director at First Presbyterian Church, Jefferson City. She is a proud graduate of Louisiana State University with a DMA in choral conducting. In 2001 she was awarded the School of Music and Dance's Outstanding Graduate Teaching Award and was inducted into Pi Kappa Lambda National Honor Society. She completed a MA in choral conducting at San Jose State University and graduated magna cum laude from Belmont University.

Skara, Jacqueline (Oklahoma State University)

As Assistant Professor of Viola and Music Education at the Oklahoma State University Greenwood School of Music, Dr. Jacqueline Skara regularly performs in a variety of settings with her dear colleagues. An avid chamber musician, she is the violist of the Fiero String Quartet, a chamber ensemble in residence of Scissortail

Productions, as well as a founding member of the Allium String Quartet in Chicago. Additionally, she enjoys utilizing chamber music as a form of community and educational engagement, having participated in programs such as Civic Orchestra's MusiCorps and Reimagining Opera for Kids. Jacqueline was principal violist of the Chicago Civic Orchestra, Assistant Principal of the Dubuque Symphony Orchestra, and frequently performed with the Rockford Symphony Orchestra. Since moving to Oklahoma, Jacqueline regularly performs with the Oklahoma City Philharmonic and the Oklahoma Virtuosi. Jacqueline received bachelor's degrees in viola performance and French from the University of Southern California Thornton School of Music, a master's degree in viola performance and chamber/ orchestral literature from the Northwestern University Bienen School of Music, and a PhD in music education with a minor in viola performance at Indiana University Jacobs School of Music. Her primary viola teachers included Robert Becker, Pam Goldsmith, Roland Vamos, and Steve Wyrzynski.

Smith, Lucas Marshall (Rockford, IL)

Lucas Marshall Smith is a composer, performer, scholar, and educator who engages with solo, chamber, choral, orchestral, operatic, and electroacoustic music. Smith received his D.M.A. and M.M. in Music Composition from the University of Illinois at Urbana-Champaign and his B.M. in Music Composition and Music Education from Bowling Green State University. His music endeavors to understand the human experience through the lenses of internal/external cognition, identity/representation, religion/spirituality, and tone/noise relationships. His doctoral thesis titled "Representations of Queer Identity in the Opera *Fellow Travelers* by Gregory Spears and Greg Pierce" and his own award-winning one-act opera, *A Psalm of Silence*, reflect some of these interests.

Smith has earned awards and honors from well-established organizations such as the American Prize, the American Society of Composers, Authors, and Publishers, and the Choral Composer/Conductor Collective. Additionally, his music has been performed at numerous conferences and festivals domestically and internationally. Performances in the last several years include the Toronto International Electroacoustic Music Symposium (TIES), the International Electroacoustic Music Exhibition (MUSLAB), the RED NOTE New Music Festival, the 46th Annual Pellegrini Festival of New Music, the Society of Composers, Incorporated Student National Conference (SCI), the Society for Electro-Acoustic Music in the United States National Conference (SEAMUS), the New York City Electroacoustic Music Festival (NYCEMF), the Electronic Music Midwest Conference (EMM), the National Student Electronic Music Event (NSEME), and expected performances at the Australasian Computer Music Association Conferences in Melbourne and Sydney October 2024.

Song, Lucy (Oklahoma City University)

Lucy Song is a dynamic flutist and piccoloist, recognized for her engaging performances and dedicated teaching across North America. She joins Oklahoma City University's faculty in Fall 2024 as Assistant Professor of Flute. Previously, she taught undergraduate and graduate students at the University of North Texas (UNT) as a Doctoral Teaching Fellow.

An active performer, Lucy has played with the Milwaukee Symphony, Montreal Symphony, Florentine Opera, and as Second Flute of the Dubuque Symphony. She was the flute fellow for the National Arts Centre Orchestra in Ottawa and is a founding member of Vox Venti, a flute quartet championing contemporary music. As a soloist, she has appeared with the North Texas Wind Symphony, Orchestre des Jeunes de Montréal, and others. She has also earned prizes in multiple National Flute Association competitions.

Committed to the flute community, Lucy has performed at events such as the Texas Flute Society Festival, Mid-Atlantic Flute Convention, and the National Flute Association conventions. She holds degrees from McGill University (BMus), Northwestern University (MM), and is completing her DMA at UNT. Her mentors include Terri Sundberg, John Thorne, Denis Bluteau, and Carolyn Christie, with additional studies in piccolo and baroque flute.

Stevens, Connor (University of Oklahoma)

Connor Stevens is the Assistant Professor of Percussion at University of Oklahoma and has served on faculties at the University of Arkansas - Fort Smith, the University of Missouri, and the Interlochen Arts Camp.

He performs with numerous orchestras and chamber ensembles, including the Fort Smith Symphony, Symphony of Northwest Arkansas, Tulsa Symphony, and Arkansas Symphony Orchestra. Performances have taken him across the U.S. and abroad, including appearances in China, Mexico, Italy, Spain, and Canada.

As a founding member of Frozen Earth Duo, alongside percussionist Brant Blackard, Connor has performed and presented at several colleges and universities. The duo has also performed and presented at the 2018 Leigh Howard Stevens Summer Marimba Seminar, Interlochen Arts Academy, and the 2019 Ontario Day of Percussion.

Connor holds Doctorate and Master's degrees from the Eastman School of Music and a Bachelor of Music degree from Florida State University. He is an artist/endorser for Malletech instruments and mallets.

Stolz, Nolan (University of South Carolina Upstate)

Nolan Stolz is Professor of Music at the University of South Carolina Upstate (in Spartanburg), where he teaches composition, music theory, and popular music studies. Although firmly rooted in the contemporary classical tradition, his compositions are clearly influenced by his performance background in jazz and rock. Fanfare Magazine called his Lincoln Highway Suite for symphony orchestra a "brilliant piece of Americana. . . a piece of inspiration and skill" saying that the "orchestration is brilliantly managed" and "Stolz clearly has a fine repository of [melodies] in his back pocket." The Brno Philharmonic's commercial recording of that work was awarded second place in the American Prize in 2020. Stolz is currently composing a follow-up to the Lincoln Highway Suite, to be titled the Route 66 Suite, which will also be for symphony orchestra, with a second version for concert band. The music is being inspired by traveling Route 66 for over 35,000 miles during a year-long sabbatical in 2021/22, which received international media attention. As a scholar, Stolz is best known for his work on the music of Black Sabbath such as his book *Experiencing Black Sabbath: A Listener's Companion*, various articles and essays, and public scholarship works posted on YouTube. He has also published on the music of Chick Corea, Genesis, Rush, and Frank Zappa and on jazz theory and improvisation. His scholarship may be best described as music analysis, situated somewhere between music theory and musicology. Stolz regularly presents his compositions and scholarship at conferences in the U.S. and Europe.

Thomas, Jacob R. (University of Missouri Kansas City)

Jacob R. Thomas is a pianist and composer, having earned his Masters in Composition from the University of Missouri, Kansas City. In addition to composing he works as a collaborative pianist, serving as a full-time Academy and R.O.A.D. musician at Kansas City Ballet. He frequently plays piano and/or music directs for several community and professional theatre companies in the Kansas City area. Jacob loves working with other artists and growing as a musician throughout each collaborative process.

Tirk, Suzanne (University of Oklahoma)

Dr. Suzanne Tirk is Associate Professor of Clarinet and the Assistant Director of the School of Music in Recruitment & Engagement at the University of Oklahoma. A dynamic performer and pedagogue, Suzanne has established an international reputation with numerous performances, masterclasses, and lecture presentations throughout the Americas, Asia, Europe, and Australia. She currently serves as principal clarinet of the Norman Philharmonic Orchestra and was the previous principal clarinet of the Wichita Symphony Orchestra. As a chamber musician, Suzanne is a member of Duo Iona and the Oak Trio, two ensembles dedicated to the commissioning and performance of works for clarinet/trumpet, and clarinet/trumpet/trombone, respectively. Having suffered from an overuse injury early in her career, Suzanne's research specialties revolve around mental practice techniques and the specific positioning and motion of the hands and fingers in clarinetists suffering from injury. In addition to the University of Oklahoma, Suzanne has served on the faculties of the Interharmony

International Music Festival, Wichita State University and Bemidji State University. Her students have been highly successful, holding university professorships and K-12 music positions, auditioning into symphony orchestras, military bands, and chamber ensembles, and working in the field of music business. During her tenure at Wichita State University, Dr. Tirk received the College of Fine Arts 'Excellence in Teaching Award' and performed with the Lieurance Woodwind Quintet. She can be heard on the Quintet's recording, "Music from the Americas," released by Summit Records in 2011.

Tolson, Jerry (University of Louisville)

Jerry Tolson is professor emeritus of jazz studies and music education at the University of Louisville School of Music, where he was chair of the Department of Academic and Professional Studies, directed instrumental and vocal jazz ensembles and taught jazz pedagogy, jazz style, jazz history, and African American Music classes. Tolson has presented at state, regional, and national Music Education conferences, the IAJE Conference, Jazz Education Network, the International Academy of Law and Mental Health, and Midwest Clinic. He is the co-founder of the University's African American Music Heritage Institute. Tolson's articles have appeared in *Music Educator's Journal*, *Jazz Educator's Journal*, *The Journal of Jazz Studies*, and *The Instrumentalist*, and he is a contributor to the following publications: *Teaching Music Through Performance in Jazz*, *Jazz Pedagogy: The Jazz Educator's Handbook and Resource Guide*, and *The Jazzer's Cookbook: Creative Recipes for Players and Teachers*. He is also the author of *The Jazz Commandments: Guidelines for Jazz Style* (Kendor) and *African American Music: History and Heritage* (Kendall-Hunt). Tolson's vocal jazz arrangements are published by the University of Northern Colorado Press and ArrangeMe.com. As a performer, Tolson has recorded six CDs, *Nu View*, *Back at the Track*, *Late Night Cruise*, *Black Sand Beach*, *Just Chillin'*, and *Fresh Squeezed*, and has worked with artists such as Delfeayo Marsalis, Antonio Hart, Don Braden, Rufus Reid, James Moody, Benny Golson, and Grace Kelley. His groups have appeared at the Montreux Jazz Festival, the Umbria Jazz Festival, and in Barbados, Brazil, and Trinidad.

Vanderburg, Kyle (North Dakota State University)

Composer and Sound Artist Kyle Vanderburg (b. 1986) grew up in southeast Missouri where the Ozark foothills meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music walks the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts, while his acoustic works feature memorable melodies and a very fluid sense of time. Kyle's music has been heard abroad at conferences and festivals including ICMC, SEAMUS, NYCEMF, MA/IN, the Symposium on Acoustic Ecology, the Diffrazioni Festival, Festival Futura, the North American Saxophone Alliance, ClarinetFest, and Sonorities. Some of his recent inspirations have included the sorts of correspondence received by poetry journals (Letters to the Poetry Editor), a project to measure lunar reflectivity (Calibrating the Moon), the American political system (Earmarks), and the snow in Fargo (Drift, Thaw, The Earth Shall Soon Dissolve Like Snow) He holds degrees from Drury University (AB) and the University of Oklahoma (MM, DMA), studying under composers Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He has participated in composition masterclasses with David Maslanka, Chris Brubeck, Benjamin Broening, and others. He'd be delighted if you checked out KyleVanderburg.com to learn more.

Zacharella, Alexandra (University of Arkansas-Fort Smith)

Alexandra Zacharella is Director of Bands and Professor of Low Brass at the University of Arkansas-Fort Smith. Dr. Zacharella is an active wind ensemble/low brass clinician and has presented clinics and masterclasses in the US and abroad. In 2022, Zacharella was awarded the Excellence to the University, to the Profession, and to the Community Faculty Service Award at the University of Arkansas-Fort Smith. In 2018, Zacharella was also awarded the Excellence in Research, Scholarship, and Creative Activities Award at the University of Arkansas-Fort Smith. Zacharella has presented over 95 peer-reviewed presentations, papers, performances/recitals, lecture-recitals, and poster sessions on topics including, conducting and wind band repertoire, trombone, euphonium and tuba performance, women in music, brass pedagogy, historical brass, and music. Zacharella holds a Doctor of Musical Arts in Trombone Performance and Minors in Orchestral and Wind Conducting, Music

Education, and Jazz Studies, from the University of Southern California, a Master of Music degree in Trombone Performance from The University of Michigan, and a Bachelor of Music in Trombone Performance and Music Education from The University of Hartford, The Hartt School. Zacharella serves as the Artistic Director of UAFS Summer Programs, is President of the College Music Society-South Central Chapter, Board Member on the International Conductors Guild, and holds other services positions for CBDNA. As a faculty member at UAFS, Zacharella has served on numerous committees at the department, college, and university-wide level and currently serves as the Faculty Senate Chair. Zacharella is a Bach Artist and Warburton Music Products Artist.