



**THE COLLEGE
MUSIC SOCIETY**



South Central Chapter 41st Regional Conference

**University of Texas at El Paso
El Paso, Texas**

March 19–21, 2026

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 University of Texas at El Paso faculty and staff:

Stephen Nordstrom, Conference Site Host
Charles Francis Leinberger, Professor and Interim Chair, UTEP Department of Music

Dendre Wright, UTEP Teaching Assistant and Facilities Manager

Participating University of Texas at El Paso Ensembles:

Mariachi Los Mineros
Keynote Performance Ensemble
Curtis Tredway, Director

UTEP Clarinet Choir,
James Logan, Director

Participating University of Texas at El Paso Performers:

Nayeli Dousa, Millennia DuMond, Diana L. Esparza, Jesse Hernandez, Kornel Juhasz,
James Logan, Stephen Nordstrom, Albert Valles, Michael Way

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

Kyle Gullings, Conference Program Chair

Oral & Poster Presentation Committee

Kevin Clifton, Susan de Ghizé, Charles Francis Leinberger, Logan Bannister, Jeff Emge

Lecture Recital & Performance Committee

Jeanne Hourez, John Christian, Se-Hee Jin, Vanessa Davis

Composition Committee

Jason Hoogerhyde, Kyle Gullings

Composition Committee – Performer Reviewers

Stephen Nordstrom, James Logan, Michael Way, Diana L. Esparza

SOUTH CENTRAL CHAPTER OFFICERS

President	Kyle Gullings	Music Theory	Kevin Clifton
President Elect	<i>[vacant]</i>	Performance	Jeanne Hourez
Immediate Past President	Alexandra Zacharella	Composition	Jason Hoogerhyde
Vice President	Jonathan Nichol		
Secretary/Treasurer	Martha Saywell		

WELCOME FROM THE HOST INSTITUTION

On behalf of the faculty, students, and staff of the UTEP Department of Music, it is my pleasure to welcome you to El Paso, Texas, on the southern tip of the Rocky Mountains. The University of Texas at El Paso is recognized as a Carnegie R1 and Community Engagement university. We are the nation's leading Hispanic serving university with over 26,000 students, 86% of whom are Hispanic. Half of our students are first-generation college students. UTEP's Mission is to provide access to an excellent college education. We offer a Bachelor of Music degree with ten different concentrations, a Bachelor of Arts in Music Technology, and a Master of Music degree that includes a mostly online concentration in Conducting.



It is an honor to be hosting the 2026 CMS South Central Regional Conference. I know that the program committee has an excellent conference planned for you over the next few days. We hope that you enjoy your time on our beautiful Bhutanese inspired campus. The weather is going to be great this time of year. While you're here, perhaps you can enjoy some of our delicious local Mexican cuisine.

Thank you for the opportunity to work with our regional CMS membership.

Sincerely,
Charles Francis Leinberger, Ph.D.
Professor and Interim Chair
Department of Music
The University of Texas at El Paso



Welcome to UTEP and the CMS South Central Chapter Conference! We are delighted to host this year's conference on our beautiful desert campus. It is a privilege to serve as your **Site Host**, and I look forward to meeting each of you throughout the event. Our conference program promises a wonderful array of presentations, talks, and performances that I hope you will find both engaging and inspiring. While you are in El Paso, I also hope you enjoy our abundant sunshine, mountain landscapes, and incredible Mexican cuisine.

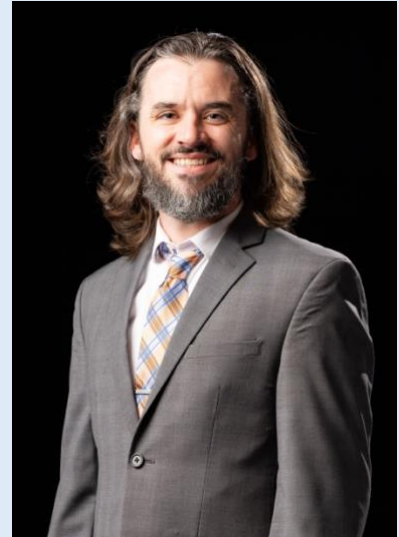
Stephen Nordstrom, D.M.A.
CMS South Central 2026 Site Host
Associate Professor of Violin/Viola and String Area Coordinator
Department of Music
The University of Texas at El Paso

WELCOME FROM THE CHAPTER PRESIDENT

Dear Colleagues and Friends,

Welcome to the 41st Conference of South Central Chapter of the College Music Society! I am thrilled to spend a weekend with you celebrating some of the best in higher education music coming from our region and several other states.

Thank you first to our outstanding program committee members for their time in reviewing and selecting a quality program. Thanks to their efforts, we can all enjoy a diverse program of performances, original compositions, scholarly presentations, and innovative ideas.



A huge thank you to our hosts, the faculty, staff, students, and administration at the University of Texas at El Paso Department of Music for their generous gifts of personnel, facilities, and time. Special thanks to Site Host Dr. Stephen Nordstrom, who handled an array of logistical tasks; to Interim Department Chair Dr. Charles Francis Leinberger for his leadership; and to Associate Professor of Instruction Dr. James Logan, who reviewed and rehearsed the many clarinet works submitted by composers for our conference.

Our keynote event will be a little different this year than in the past. Rather than a single speaker, we are featuring UTEP's own mariachi ensemble, Mariachi Los Mineros, led by director Dr. Curtis Tredway, for a keynote address and performance. After speaking with Dr. Tredway, I am sure we are in for an informative and inspiring event.

The College Music Society, especially in its regional events, reflects the collaborative and communal elements at the core of our discipline. I am fortunate to have the opportunity to serve our chapter as president. If you are curious about what else CMS has to offer, and how you can give back, please strike up a conversation with any board member.

Again, welcome to El Paso, and I so look forward to connecting with each of you.

Sincerely,

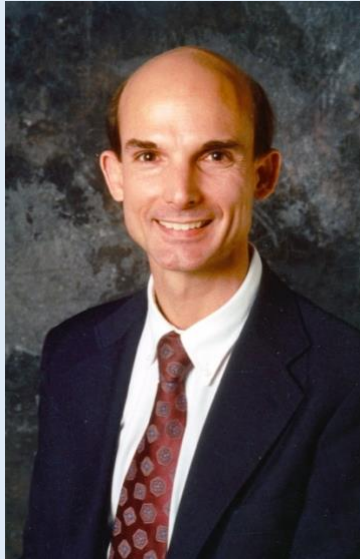
A handwritten signature in black ink that reads "Kyle Gullings". The signature is written in a cursive style and is placed over a small white rectangular background.

Kyle Gullings, D.M.A.

President, CMS South Central Chapter (2025–2027)

Professor of Music Theory and Composition, University of Texas at Tyler

KEYNOTE ADDRESS



Dr. Curtis Tredway
Director, Mariachi Los Mineros

Friday, March 20 at 1:00 p.m.
Fox Fine Arts Recital Hall

Dr. Curtis Tredway is a product of the School District of Escambia County, having attended Holm Elementary, Brentwood Middle School, and Woodham High School. He holds the degree of Bachelor of Music Education from The Florida State University. He also holds the Master of Music Education and the Doctor of Philosophy in Music Education degrees from the University of Southern Mississippi. Dr. Tredway taught in the public schools of Florida for six years, including positions at Woodham High School and Tate High School. Dr. Tredway holds the rank of Associate Professor of Music at the University of Texas at El Paso. He is the former Associate Director of Bands, having directed the UTEP Symphonic Band and the Marching Band for 17 years. Under his direction, the marching band performed NFL halftimes for the Denver Broncos and the Dallas Cowboys, the Humanitarian Bowl in Boise, Idaho, the Texas Bowl in Houston, TX, and the GMAC Bowl in Mobile, AL. A performance at the Coca-Cola Christmas Parade in Mexico City, Mexico drew an estimated audience of over 1 million spectators. While Director of the UTEP Pep Band he conducted at NCAA tournaments in Palo Alto, CA and San Jose, CA. He has also taught classes in instrumental pedagogy and marching band techniques. Currently he teaches Music Theory Fundamentals, Commercial Music Arranging and Composing, Elementary Music Education, Secondary Music Education,

and supervises student teachers. He also teaches numerous graduate classes in music education. A highly sought after arranger, he has written over 200 charts for marching band, in addition to those for jazz band, wind ensemble, and synthesizer ensemble. His marching band arrangements have been performed on nationally televised broadcasts of the Macy's Thanksgiving Day Parade (NBC), the Disney Christmas Day Parade (ABC) and the Rose Bowl Parade (NBC). High school and college marching bands across the country have played his music. Dr. Tredway is also an active clinician and adjudicator. His professional affiliations include Music Educators National Conference, Pi Kappa Lambda, Phi Mu Alpha, Tau Beta Sigma, Texas Music Educators Association, and the Texas Bandmasters Association.



Mariachi Los Mineros is comprised of UTEP students from a variety of disciplines including music, engineering, psychology, education, biology, mathematics, sociology and business. The UTEP mariachi program, Mariachi Minero, which has the enthusiastic support of the administration and the student association, is dedicated to giving students the opportunity to celebrate and express their culture, bringing mariachi music to as many people as possible, bridging gaps between seemingly disparate cultures, and preserving and advancing the art form of mariachi music.

USEFUL INFORMATION

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

Location – A campus map is included on a following page. The 2026 South Central Chapter Conference will be held in the Fox Fine Arts Center (marked in **blue** on the map) at the University of Texas at El Paso, in El Paso, Texas. The building address is [500 W University Ave, El Paso, TX 79968](#).

Parking – Using the provided parking pass (see following page), free parking is available on the 5th floor of the Sun Bowl Garage on Sun Bowl Dr. (marked in **orange** on the map), southwest of the Fox Fine Arts Center. Print copies are also available at registration.

Registration – The registration table is in the Fox Fine Arts Recital Hall Lobby (2nd Floor).

Hospitality Room – Enjoy self-serve coffee & light snacks in Faculty Conference Room M300.

Friday Luncheon & Business Meeting – The lunch will be held in Fox Fine Arts Room M402. A box lunch is provided for those who responded to the email survey.

WiFi – Network: utepsecure Username: utepguest110 Password: miners#2026

Practice and Rehearsal Rooms – To reserve a rehearsal room, add your name to the editable sheet below. Each room and date is on a **separate tab**.

<https://docs.google.com/spreadsheets/d/1Z9uu2TgWna-jlQscS5U9ID3-m4S4qaHL1hVuVWa5a9A/edit?usp=sharing>

HOTEL LIST ([link](#))

Hilton Garden Inn El Paso/University (see email for discount info) (1.3 miles)

111 W University Ave, El Paso, TX 79902

DoubleTree by Hilton Hotel El Paso Downtown (1.7 miles)

600 N El Paso St, El Paso, TX 79901

Courtyard by Marriott El Paso Downtown/Convention Center (1.6 miles)

610 N Santa Fe St, El Paso, TX 79901

Holiday Inn Express El Paso - Downtown, an IHG Hotel (2.0 miles)

409 E Missouri Ave, El Paso, TX 79901

Hotel Indigo El Paso Downtown, an IHG Hotel (2.0 miles)

325 N Kansas St, El Paso, TX 79901

Aloft El Paso Downtown (2.1 miles)

303 Texas Ave, El Paso, TX 79901



THE UNIVERSITY OF TEXAS AT EL PASO

CAMPUS DIRECTORY

Administration Building	257
Advanced Manufacturing and Aerospace Center	284
Bell Hall	35
Beneke Hall	28
Business Administration Building	200 A
Building 200B	200 B
Bonifake Hall	27A, A
Bromley Row Building	109
Business Administration Building	109
Campbell Building	96
Carl Herzog Building	34
Centennial Museum	21
Centennial Plaza	275
Center for Inter-American and Border Studies	95
Central Energy Plant	115-B
Chemistry and Computer Science Building	256
Chemistry Building	200-C
Clinton Building	200-C
Cotton Memorial	18
Don Huston Center	90
Education Building	47
Engineering and Sciences Complex	200
El Paso Natural Gas Conference Center	115-A
Facilities Services	48
Foster, Stevens Baladeball Center	255
Frank Fine Arts Center	115-A
Geological Sciences Building	80
Glory Field	35
Glory Road Transfer Center and Parking Garage	276
Graduate Business Center (near B)	259
Health Sciences Building	255
Helen of Troy Softball Complex	235
Herzog House	17
Hilton Garden Inn	115-P
Holliday Hall	2
Holmes Hall	30
Interdisciplinary Research Building	266
Kidd Field	23
Kidd Memorial Science Lab	14
Larry K. Durshan Sports Center	22
Leach Grove	18
Librarians	257
Liberal Arts Building	257
Magrini Auditorium	19
Memorial Gym	201
Mila Lovelace Building	200-A
Miller Science Building	110
Miner Canyon Student Housing	274
Miner Heights Student Housing	274
Miner Village Student Housing	94
Miners Hall	32
Multipurpose Field	231
North Energy Plant	106
Old Main	9
Parking and Transportation Services	278
Peter and Margaret de Weter Center	26
Physical Sciences Building	256
Prospect Hill Building	4
Quinn Hall	6
Ross Moore Building	84
Schuster Parking Garage	259
Schuster and Gerald Rubin Center/Seamon Hall	11
Student Health Center	11
Student Recreation Center	40
Student Transfer Center	276
Sun Bowl Stadium	216
Sun Bowl Parking Garage	216
Teas Western Hall	285
Undergraduate Learning Center	258
University Heights Early Learning Center	216
University Library	221
University Police	115-P
University Events	42
University Ticket Center	260
Uvill Hall	7
Worrell Hall	32
1601 Hawthorne St.	112
3333 N. Meas St.	225



Miner Metro Shuttle

The Miner Metro Shuttle service is FREE for faculty, staff, students and official University use. Miner Metro Shuttle stops are conveniently located across the UTPEP campus with minimal wait times. All buses are ADA accessible and have bicycle racks.

For the most up-to-date routes, visit step.edu/map. For complete schedules and more information, visit step.edu.

Legend

- Miner Metro Shuttle Stop
- Metered Parking
- Traffic Control Station
- Electric Control Gate
- Construction Zone
- Parking Lot
- Valid University parking permit required in designated zones
- Drop-off/Pick-up Point

INSET A

INSET B

V/A Revised 01/07/2026

THIS PASS MUST BE DISPLAYED ON DASHBOARD

College Music Society South Central Regional Conference

Approved location(s): **SBG Top Deck (Sun Bowl Garage Level 5) (50)**

SBG - Sun Bowl Parking Garage | TOP LEVEL ONLY (Fifth Floor) | At risk of citation if parked on levels 1-4 or visitor section.

Valid dates/times:

3/19/2026 7:30am TO 3/21/2026 4:00pm



This pass is not valid at parking meters, visitor parking, red lots, numbered spaces, ADA spaces without credentials, fire zones, or loading zones (unless specified). Parking rules are enforced 24/7, and violations will result in a fine.

LOCAL EVENTS

The following local events may be of interest to conference attendees:

Farmer's Market in Downtown El Paso

*Saturday, March 21 at 8:00am–2:00pm – San Jacinto Plaza
114 W Mills Ave, El Paso, TX 79901 ([map](#))*
Featuring live music and local artisan items.

El Paso Pro-Musica Concert

Saturday, March 21 at 7:30pm – Fox Fine Arts Recital Hall
Ensemble: Biribá Union. Borrowing its name from a Brazilian wild sugar-apple, Biribá Union features [Mike Block](#) (cello, vocals), [Christylez Bacon](#) (beatbox, guitar, rhymes) and [Patricia Ligia](#) (electric bass, vocals). The trio met through *Silkroad's* Global Musician Workshop, initially bonding over their shared love of Brazilian music. They quickly began co-writing new music that draws on the freestyle theatrics of hip-hop and Go-go music; the effortless beauty of Brazilian *forró* and *choro*; the earthiness of American roots music, and the improvisational spontaneity of jazz.

The Jazz Exchange

*Saturday, March 21 at 8:00–11:00pm – Mountain Star Brewery Company
11135 Pellicano Dr #2, El Paso, TX 79935 ([map](#))*
This usually includes UTEP faculty members playing live jazz.

2026 CMS South Central Chapter Conference Schedule

University of Texas at El Paso – El Paso, TX
 Thursday, March 19 through Saturday, March 21, 2026
 (All times in Mountain Daylight Time)

Draft 5
 Updated 03/18/2026

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

Conference Site Host: Dr. Stephen Nordstrom <sbNordstrom@utep.edu>

Conference Program Chair: Dr. Kyle Gullings <gullings@gmail.com>

Time	Thursday 3/19	Friday 3/20	Saturday 3/21
8:00		OFFICER BOARD MEETING <i>Fox Fine Arts Room M300 (Faculty Conference Room)</i>	
8:30			
9:00		REGISTRATION <i>Fox Fine Arts Recital Hall Lobby (2nd floor)</i>	REGISTRATION <i>Fox Fine Arts Recital Hall Lobby (2nd floor)</i>
9:30			
10:00	REGISTRATION <i>Fox Fine Arts Recital Hall Lobby (2nd floor)</i>	PAPER Pástor (Andean)	WORKSHOP Duke (All Together)
10:30		PAPER Lago Disdier (Singing in the Dark)	
11:00	PAPER Oh	POSTER SESSION Walls Location: Recital Hall Lobby (North)	PERFORMANCE Arahata
11:30	PERFORMANCE Bonenfant		
12:00	LUNCH ON YOUR OWN	PROVIDED LUNCHEON & GENERAL MEMBERSHIP MEETING <i>Fox Fine Arts Room M402</i> (11:45am–12:45pm)	ANNOUNCEMENT OF STUDENT AWARDS, LUNCH ON YOUR OWN
12:30			
1:00		KEYNOTE ADDRESS & PERFORMANCE <i>Fox Fine Arts Recital Hall</i> Dr. Curtis Tredway & UTEP's Mariachi Los Mineros	END OF CONFERENCE
1:30			
2:00	SHOWCASE PERFORMANCES Choi, Downen	PAPER Zacharella	
2:30	LECTURE RECITAL Pástor (Melodías)	LECTURE RECITAL Rumbley	
3:00	PANEL Clifton	LECTURE RECITAL Skiles	LEGEND OF LOCATIONS:
3:30		LECTURE RECITAL Wickman	All PERFORMANCES, LECTURE RECITALS, and COMPOSERS CONCERTS: Fox Fine Arts Recital Hall
4:00	DEMO Stetson	LECTURE RECITAL Duke (Dreaming)	All PAPERS and DEMOS and POSTER SESSIONS: Fox Fine Arts Room M402
4:30	PAPER Thorburn	PANEL Stetson (Curricular Change)	All PANELS and WORKSHOPS: Fox Fine Arts Room M340 (Choir Room)
5:00	PAPER Lago Disdier (Pedagogical Approaches)		REGISTRATION: Fox Fine Arts Recital Hall Lobby (2nd floor)
5:30	DINNER ON YOUR OWN	DINNER ON YOUR OWN	Officer Board Meeting: Fox Fine Arts Room M300 (Faculty Conference Room)
6:00			Hospitality Room: Fox Fine Arts Room M300 (Faculty Conference Room)
6:30			Provided Luncheon & General Membership Meeting: Fox Fine Arts Room M402
7:00			Practice and Rehearsal Rooms: Fox Fine Arts Rooms M101, M102, M336, M340, M343, & M402*
7:30	COMPOSERS' CONCERT 1 All non-clarinete works: Zepeda, Gullings (Two Simple), Dickinson (Sonnets), Kinney, Kindred, Mankins, Crabtree (Vardoger)	COMPOSERS' CONCERT 2 All clarinete works: Metz, Dickinson (Punctus), Adams, Crabtree (Persiflage), Gullings (Jazz), Sanders, Flores	<i>Note: Practice room hours availability will be shared at a later date.</i>

CONFERENCE PROGRAM

Thursday, March 19

10:00 a.m. Registration, **FOX FINE ARTS RECITAL HALL LOBBY (2ND FLOOR)**

11:00 a.m. Session 1

FOX FINE ARTS ROOM – M402

11:00 Paper Presentation – “Connecting Culture and Emotion Through Folk-Inspired Choral Music: Conducting Guide for Byunghee Oh’s Works Based on Korean Folk Songs”
Jisu Oh, University of Miami Frost School of Music ([student](#))

FOX FINE ARTS RECITAL HALL

11:30 Performance – “Music for Clarinet and Piano by Texas Composers”
Dos Gatos:
Timothy Bonenfant, Angelo State University
Dr. Martha Saywell, Texas A&M San Antonio

12:00 p.m. LUNCH ON YOUR OWN

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

FOX FINE ARTS RECITAL HALL

“Nikolai Kapustin Concert Etudes Op. 40: A Celebration of Jazz Idioms”
Woo Joo Choi, piano, Rice University

“Two Songs by Calvin Bowman to Texts by Gerard Manley Hopkins”
“Jesu that dost in Mary dwell”
“O Deus Ego Amo Te”
Brian Downen, tenor, University of Texas at El Paso
Yoshiko Arahata, piano, New Mexico State University

2:30 p.m. Session 3

FOX FINE ARTS RECITAL HALL

Lecture Recital – “Melodías de la Herencia: Exploring Nationalism and Western Influences in Latin American and Ecuadorian Art Song”
Wagner Mauricio Pástor, tenor, Independent Scholar
Andrea Salazar, soprano, University of Kentucky
Martin Néron, piano, Rider University

3:00 p.m. Session 4

FOX FINE ARTS ROOM M340 (CHOIR ROOM)

Panel – “It Takes a Village: The Student Success Initiative at Sam Houston State University”
Kevin Clifton, Sam Houston State University
Katelyn Blankenburg, Sam Houston State University
Kyle Kindred, Sam Houston State University
Rebecca Renfro, Sam Houston State University
Bryan Stevens Espinosa, Sam Houston State University

4:00 p.m.

Session 5

FOX FINE ARTS ROOM – M402

- 4:00 Demonstration – “Expanding Campus Reach: Leveraging Music Minors to Student Engagement Events to Serve the Entire Campus”
Andrew Stetson, Texas Tech University
Sarai Brinker, Texas Tech University
- 4:30 Paper Presentation – “Dorris L. Curtis, An Amateur Country Songwriter of the 1950s”
Benjamin Thorburn, University of Central Arkansas
- 5:00 Paper Presentation – “Pedagogical Approaches to Music Theory for Blind Students”
Karina Lago Disdier, Texas Tech University (student)

5:30 p.m.

DINNER ON YOUR OWN

7:00 p.m.

Session 6 – Composers’ Concert #1 (see separate program for details)

FOX FINE ARTS RECITAL HALL

PROGRAM

- I Want to Do Something Great*.....Maya Zepeda (student)
University of North Dakota
Diana L. Esparza, soprano
Nayeli Dousa, piano
- Two Simple Songs for Unaccompanied Voice*.....Kyle Gullings
My Beloved Is Mine University of Texas at Tyler
Heaven-Haven: A Nun Takes the Veil
Millennia DuMond, soprano
- Sonnets and Songs*.....Paul Dickinson
University of Central Arkansas
JoAna Rusche, mezzo-soprano, University of Central Arkansas
Paul Dickinson, piano, University of Central Arkansas
- Falling Between the Worlds Song Cycle: Alone and Confinement*.....Dayton Kinney
Krum, TX
Millennia DuMond, soprano
Nayeli Dousa, piano
- Gamer: Video game-inspired works for solo piano*.....Kyle Kindred
I. Princess Sam Houston State University
Kyle Kindred, piano

Song Without Words.....Jace Mankins (student)
Texas Christian University

Joey Tullis, viola
Jace Mankins, piano

Vardoger.....John Crabtree
Sam Houston State University

Michael Way, cello
Nayeli Dousa, piano

Friday, March 20

- 8:00 a.m. Officer Board Meeting, **FOX FINE ARTS ROOM M300 (FACULTY CONFERENCE ROOM)**
- 9:00 a.m. Registration, **FOX FINE ARTS RECITAL HALL LOBBY (2ND FLOOR)**
- 10:00 a.m. Session 7
FOX FINE ARTS ROOM M402
- 10:00 Paper – “Andean Music and the Application of the Operatic Style in Classical Vocal Technique”
Wagner Mauricio Pástor, Independent Scholar
- 10:30 Paper – “Singing in the Dark: A Pedagogical Approach to Teaching a Blind Singer an Opera Role”
Karina Lago Disdier, Texas Tech University (student)
- 11:00 a.m. Session 8 – Poster Session
RECITAL HALL LOBBY (NORTH)
Poster – “How Can We Help? Wellbeing Interventions for Choral Music Ensembles”
Jess Walls, Auburn University (student)
- 11:45 a.m. Provided Luncheon & General Membership Meeting, **FOX FINE ARTS ROOM M402**
- 1:00 p.m. Keynote Address & Performance, **FOX FINE ARTS RECITAL HALL**
Dr. Curtis Tredway
Mariachi Los Mineros, University of Texas at El Paso
- 2:00 p.m. Session 9
FOX FINE ARTS ROOM M402
Paper – “We Can Do It! - A History of American Women Military Band Conductors in World War II”
Alexandra Zacharella, University of Arkansas-Fort Smith
- 2:30 p.m. Session 10
FOX FINE ARTS RECITAL HALL
- 2:30 Lecture Recital – “Ivory Keys Along the Silk Road: Musical and Cultural Exchanges Along the Route of the Ancient Silk Road”
Erica Joy Rumbley, Odessa College
- 3:00 Lecture Recital – “Ornithological Music of Eastern North America in the Age of Climate Change”
Jacob Skiles, Howard Payne University
- 3:30 Lecture Recital – “Intoning the Ecstatic: Transposing Transcendence in Turkish Makam, Composition, and Improvisation”
Ethan Wickman, University of Texas at San Antonio
- 4:00 Lecture Recital – “Dreaming Across Borders: The Life and Music of Robert Owens”
Cherry Duke, University of Texas at El Paso
Esequiel Meza, Jr., El Paso, Texas

4:30 p.m.

Session 11

FOX FINE ARTS ROOM M340 (CHOIR ROOM)

Panel – “Curricular Change in Practice: Empowering Music Students for 21st-Century Career Success”

Andrew Stetson, Texas Tech University

Sarai Brinker, Texas Tech University

Ryan Pound, Texas Tech University (student)

Tristin Swisher, Texas Tech University (student)

5:30 p.m.

DINNER ON YOUR OWN

7:00 p.m.

Session 12 – Composers’ Concert #2 (see separate program for details)

FOX FINE ARTS RECITAL HALL

PROGRAM

Slippery Slopes.....Ken Metz
University of the Incarnate Word

James Logan, clarinet
Ara Koh, piano

Punctus Contrapunctus.....Paul Dickinson
University of Central Arkansas

James Logan, clarinet
Stephen Nordstrom, violin
Michael Way, cello

Muncie Mix.....Daniel Adams
Houston, TX (Retired)

Stephen Nordstrom, viola
Timothy Bonenfant, clarinet

Persiflage.....John Crabtree
Sam Houston State University

Kornel Juhasz, clarinet

Jazz Etude.....Kyle Gullings
University of Texas at Tyler

James Logan, clarinet
Jesse Hernandez, clarinet

Benny: A Goodman Elegy.....Greg Sanders
Texas A&M University Kingsville

Kornel Juhasz, clarinet

Salvation's Edge.....Cole Flores (student)
Texas A&M University Corpus Christi

University of Texas at El Paso Clarinet Choir

Albert Valles, conductor

Saturday, March 21

- 9:00 a.m. Registration, **FOX FINE ARTS RECITAL HALL LOBBY (2ND FLOOR)**
- 10:00 a.m. Session 13
FOX FINE ARTS ROOM M340 (CHOIR ROOM)
Workshop – “All Together Now: Building Interdisciplinary Collaboration and Community Connection Through Music and Performance”
Cherry Duke, University of Texas at El Paso
- 11:00 a.m. Session 14
FOX FINE ARTS RECITAL HALL
11:00 Performance – “Stylistic Diversity in 20th–21st Century Latin American Piano Music: From Suite and Vals to Tango-Jazz”
Yoshiko Arahata, New Mexico State University
- 11:30 a.m. Announcement of Student Awards, **FOX FINE ARTS RECITAL HALL**

END OF CONFERENCE

Thank you for attending! We look forward to seeing you at the 2027 CMS South Central Conference.

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

- 8:00 a.m.–2:00 p.m. Farmer's Market in Downtown El Paso
San Jacinto Plaza
114 W Mills Ave, El Paso, TX 79901 ([map](#))
Featuring live music and local artisan items
- 7:30 p.m. El Paso Pro-Musica Concert
University of Texas at El Paso Fox Fine Arts Recital Hall
Ensemble: Biribá Union. Borrowing its name from a Brazilian wild sugar-apple, Biribá Union features [Mike Block](#) (cello, vocals), [Christylez Bacon](#) (beatbox, guitar, rhymes) and [Patricia Ligia](#) (electric bass, vocals). The trio met through *Silkroad's* Global Musician Workshop, initially bonding over their shared love of Brazilian music. They quickly began co-writing new music that draws on the freestyle theatrics of hip-hop and Go-go music; the effortless beauty of Brazilian *fórró* and *choro*; the earthiness of American roots music, and the improvisational spontaneity of jazz.
- 8:00–11:00 p.m. The Jazz Exchange
Mountain Star Brewery Company
11135 Pellicano Dr #2, El Paso, TX 79935 ([map](#))
This usually includes UTEP faculty members playing live jazz

ABSTRACTS & PROGRAM NOTES

Adams, Daniel (Retired – Houston, TX)

Muncie Mix

The title of this duet reflects the fact that it was composed for a clarinet/violin duo based in Muncie, Indiana. Muncie a mid-sized US city with a generally consistent environment set against a backdrop of rapid cultural change in the nation at large. The city is a thriving and diverse center for education, commerce, and the arts. *Muncie Mix* is a composition for two contrasting instruments that are both very strong in the middle register of the pitch spectrum but can also reach great heights in both pitch and virtuosity. Finally, the duet is a mix of different instrumental sonorities, rhythmic structures, and melodic ideas, cast in the framework of an interplay between repetition and abruptly changing musical gestures. A slow introduction evolves into a repeated six note ostinato pattern in the viola over which the clarinet plays continuous variants of a motive based on the remaining six notes of the chromatic scale. Through a sequential process of transposition, the two six-note ideas become the thematic foundation of the piece. Following a developmental section, the clarinet and viola switch roles, as the clarinet plays an ostinato and the plays the variants. Another developmental section follows with passages of increasing tempo and occasional “call and response”- like patterns, culminating in a shift from duple to triple beat subdivisions. The increasingly fast tempo in each section is interrupted by a brief slow passage, which is immediately followed by a fast and frenzied closing section that is a “mix” of previously introduced ideas.

Arahata, Yoshiko (New Mexico State University)

Stylistic Diversity in 20th–21st Century Latin American Piano Music: From Suite and Vals to Tango-Jazz

This recital highlights the rich diversity of Latin American piano literature—musically, historically, and regionally—featuring works from Central and South America, as well as the Caribbean. It opens with “Suite en Re” by Guatemalan composer Ricardo Castillo, a five-movement work in Western classical form infused with distinctly Latin American colors, evoking Mayan folk music and the vibrant imagery of the amazon rainforest. Next is “El Vals de Santo Domingo” by Bullumba Landestoy of the Dominican Republic, a lyrical Caribbean waltz with sun-kissed charm—an inspiring potential encore for many pianists and a delightful, memorable music for audiences both musicians and beyond. The program then shifts to Argentina with three contrasting tango selections. The legendary Horacio Salgán’s iconic “Don Agustín Bardi” (arr. Pablo Estigarribia) showcases traditional tango through intricate counterpoint and rhythmic clarity. Steinway artist, Pablo Ziegler’s “La Fundición” introduces “yumba,” a deep, pulsing bass groove rooted in Pugliese’s style and important product of tango, reimagined with a bold, modern twist. The recital concludes with “Danzarín,” originally composed by another renowned tango artist, Julián Plaza, and reinterpreted by the acclaimed pianist, Pablo Estigarribia. This version blends classic tango elements with jazz-inflected elegance, reflecting the seamless genre-crossing of contemporary Argentine tango with a hint of American jazz. Together, these works offer a compelling and varied exploration of Latin America’s pianistic voices—celebrating the tradition and innovation, as well as evolution, from the Western classical music to the 20th century Latin American classics, as well as the traditional to modern tango.

Bonenfant, Timothy (Angelo State University)

Music for Clarinet and Piano by Texas Composers

Mary Jeanne van Appledorn studied piano and theory at the Eastman School of Music (BM 1948, MM 1950, PhD 1966), studying with Bernard Rogers and Alan Hovhaness. She joined the music department at Texas Technical College (now Texas Tech University) in 1950. Her numerous honors include the Premier Prix, Dijon, awards from the Texas Composers Guild and ASCAP, and commissions from the Music Teachers National Association and National Intercollegiate Bands. Her music displays a wide range of styles and compositional procedures. In 1988 her Sonatine for clarinet and piano premiered at Carnegie Hall, New York City. The Sonatine combines strong jazz influences, unusual timbres and extended instrumental techniques with highly organic structures, intricate contrapuntal procedures and substantial motivic development.

Justin Writer is currently Professor/Area Coordinator of Composition/Music Theory at the University of Texas Rio Grande Valley. Writer received his D.M.A in Composition from the University of Oklahoma, his M.M. in Theory/Composition from Wichita State University, and a B.M.E. from Pittsburg State University.

Sonata for Clarinet and Piano is a three-movement work that explores both the aggressive and somber qualities of the clarinet. The first movement is rhythmically energetic, highly chromatic and sometimes teeters on the verge of atonality. The second movement, in great contrast to the first, uses minimal, almost static music material that provides a backdrop for the clarinet to demonstrate its expressive qualities. The third and final movement attempts to combine and summarize the aggressive and static materials of the first two movements into a three-part architecture.

Choi, Woo Joo (Rice University)

Nikolai Kapustin Concert Etudes Op. 40: A Celebration of Jazz Idioms

Nikolai Kapustin (1937–2020) was a Russian pianist and composer who combined classical technique with the sound and rhythm of jazz. Trained at the Moscow Conservatory, he worked for many years as a jazz performer before turning to composition, writing music that sounds improvised but is completely notated. The Eight Concert Études, Op. 40 (1984), are among his best-known works. Étude No. 1, Prelude, is bright and driving, full of syncopated rhythms and blues-like harmonies. Its fast passages and percussive energy call for the precision of a classical pianist and the rhythmic freedom of a jazz musician. Étude No. 8, Finale, closes the set with exuberant swing and technical fireworks. A steady left-hand groove supports brilliant right-hand runs and quick-changing harmonies. The result feels spontaneous, as if the pianist were inventing the music on the spot, even though every note is carefully written.

Clifton, Kevin (Sam Houston State University)

It Takes a Village: The Student Success Initiative at Sam Houston State University

Part 1: Identifying the Problem Music majors have a steep hill to climb. On a typical day, students shuffle from class to class, rehearse in various ensembles, study, practice, work jobs (often outside of the university), and try to find time for their personal wellbeing. Last year the weight of the daily stresses took its toll on many of our students at Sam Houston State University – we had a higher-than-average rate of entering students fail first-semester courses. This departmental phenomenon, coupled with disturbing national trends in higher education, raised genuine concern among the School of Music faculty about the state of student learning and retention. Part 2: Solution Oriented In the spring semester of 2025, nine faculty formed the Student Success Initiative (SSI) committee. The committee members are drawn from across the School of Music, from performance faculty to academic faculty. Using data from national research, as well as data from student focus groups within the School of Music, the SSI committee launched weekly workshops and faculty-led study halls for entering students and transfer students in the fall 2025 semester. Part 3: Panel discussion A moderator will engage with SSI panelists, focusing on the recent implementation of student-centered activities at [redacted school name]. The panel will additionally feature an open dialogue with audience members. It is the hope of the panelists that the discussion will inspire faculty from across the region to create a community, a South Central CMS village, to help all of our students succeed as music majors.

Crabtree, John (Sam Houston State University)

Persiflage

Persiflage is for solo clarinet and explores some expanded techniques of the woodwind instrument. The piece is based on a three-note motive, and a melodic augmented triad that is subjected to variation through inversions, octave displacements, and rhythmic variety.

Vardoger

Vardøgr is a Norwegian word defined as “premonitory sound or sight of a person before he arrives.” It is also known as “vardyvle” or “vardyger,” and is a spirit predecessor in Scandinavian folklore. Stories typically include

instances that are nearly “déjà vu” in substance, but in reverse, where a spirit with the subject’s footsteps, voice, scent, or appearance and overall demeanor precedes them in a location or activity – resulting in witnesses believing they’ve seen or heard the actual person before the person physically arrives.

Dickinson, Paul (University of Central Arkansas)

Punctus Contrapunctus

Punctus Contrapunctus translates as point counter point or note against note. This piece grows from a single point to a three-note motive which in turn evolves into a melody in a purely harmonic environment. This melody serves as a ground for several variations in which almost all the contrapuntal material is derived from the original three notes. *Punctus Contrapunctus* is dedicated to my esteemed colleagues in the Ursa Trio, Kelly Johnson, Linda Hsu and Stephen Feldman.

Sonnets and Songs

I have long admired the poetry of E. E. Cummings. In the mid 1990s I selected several poems to set in a song cycle, but other projects took precedence. A commission in 2015 finally gave me an opportunity to fulfill what I had envisioned so many years ago. While many of his works experiment with unusual forms and syntax, Cummings also wrote numerous sonnets with a regular structure and rhyme scheme.

Originally written for voice and chamber ensemble, they will be heard here arranged for voice and piano. The two songs are 1. "what time is it?" and 5. "being to timelessness as it's to time." The texts in this cycle speak of love and the timelessness that lovers experience.

1.

what time is it? it is by every star
a different time, and each most falsely true;
or so subhuman super-minds declare

—nor all their times encompass me and you:

when are we never, but forever now
(hosts of eternity; not guests of seem)
believe me, dear, clocks have enough to do

without confusing timelessness and time.

Time cannot children, poets, lovers tell—
measure imagine, mystery, a kiss
—not though mankind would rather know than feel;

mistrusting utterly that timelessness

whose absence would make your whole life and my
(and infinite our) merely to undie

5.

being to timelessness as it's to time,
love did no more begin than love will end;
where nothing is to breathe to stroll to swim
love is the air the ocean and the land

(do lovers suffer? all divinities
proudly descending put on deathful flesh:
are lovers glad? only their smallest joy's
a universe emerging from a wish)

love is the voice under all silences,
the hope which has no opposite in fear;
the strength so strong mere force is feebleness:
the truth more first than sun more last than star

—do lovers love? why then to heaven with hell.
Whatever sages say and fools, all's well

"being to timelessness as it's to time". Copyright 1950, © 1978, 1991 by the Trustees for the E. E. Cummings Trust.

"what time is it? it is by every star", from COMPLETE POEMS: 1904-1962 by E. E. Cummings, edited by George J. Firmage.

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Downen, Brian (The University of Texas at El Paso)

Two Songs by Calvin Bowman to Texts by Gerard Manley Hopkins

Two songs by Australian composer Calvin Bowman to texts by Gerard Manley Hopkins were commissioned by UTEP Associate Professor of Voice, Brian Downen. The first, "Jesu that dost in Mary dwell," is Hopkins' poetic version of the Latin prayer from the 17th Century, "Oratio Patris Condren: O Jesu vivens in Maria." It is one of Hopkins' Marian poems, a prayer for Jesus to enter the very heart of the servant. The second, is Hopkins' English translation of St. Francis Xavier's "O Deus Ego Amo Te," which is included in the four-volume edition of The Liturgy of the Hours, the comprehensive set of daily prayers widely used in the United States Roman Catholic Church. The text explores striving for the selfless love of Christ. Calvin Boman's settings reveal a reverence for the text with flowing melodies punctuated by both the consonant harmony depicting Christ's love and the dissonance of his suffering and that of our human experience.

Duke, Cherry (The University of Texas at El Paso)

All Together Now: Building Interdisciplinary Collaboration and Community Connection Through Music and Performance

Music-making and performance provide fertile ground for interdisciplinary collaboration and meaningful community engagement within higher education. This 55-minute workshop explores how music production and education—particularly opera and musical theatre projects—can serve as catalysts for cross-departmental partnerships, student development, and community connection. Drawing from the presenter's work as the Director of Opera at a state university, the session highlights adaptable models for integrating music performance projects with academic programs such as African American Studies, Women's and Gender Studies, Translation Studies, Art, and Community Engagement. Case studies include a world premiere of *The Fox and the Cookie* by Maria Thompson Corley, a Black female composer, which involved collaborations across campus and with community partners such as the YWCA, the El Paso Museum of Art, and local schools. These projects illustrate how inclusive creative work can strengthen cultural understanding, develop transferable student skills, and expand audiences for classical music. Participants will learn strategies for:

- identifying potential collaborators and shared goals across disciplines;
- aligning music projects with diversity initiatives, service-learning, and institutional priorities;

- navigating logistical and funding challenges; and
- documenting impact for assessment, promotion, and community reporting.

Attendees will identify interdisciplinary opportunities within their own programs and leave with concrete tools to adapt for their campus or community context. This workshop demonstrates how musical production can transcend disciplinary boundaries to create a more connected, inclusive, and socially-engaged presence on campus and in the larger community.

Dreaming Across Borders: The Life and Music of Robert Owens

This lecture-recital introduces audiences to the life and music of African-American composer and pianist Robert Owens (1925–2017)—a world-class artist whose prolific output has remained largely overlooked in the United States. Owens’s career offers a compelling transatlantic narrative: born in Denison, Texas, and educated in Berkeley, Paris, and Munich, he forged a distinguished path in Europe as both performer and composer, creating a synthesis of African-American expression and European modernist style that transcends genre and national identity. His extensive catalog includes song cycles on texts by Harlem Renaissance poets such as Langston Hughes, Countee Cullen, and Claude McKay, as well as settings of Walt Whitman, Joseph Eichendorff, and Edna St. Vincent Millay. Beyond his vocal music, Owens composed for piano, chamber ensembles, and the stage. Active in Europe since the 1950s—with an early Copenhagen piano debut, a 1960 German screen appearance, and a 1970 opera premiere in Ulm—he achieved wide recognition abroad, even as his music remained underrepresented in American scholarship and programming. The centerpiece of this presentation is *Traum*, Op. 22—a seven-minute meditation on longing, imagination, and exile. Through live performance and analytical commentary, the session explores Owens’s harmonic language, poetic sensibility, and cross-cultural influences, situating *Traum* within his broader output for both voice and instruments. The presentation concludes with a comprehensive overview of Owens’s compositions and information on where to obtain scores, offering educators, scholars, and performers of all disciplines practical tools to engage with this vital and underrepresented composer.

Flores, Cole (Texas A&M University Corpus Christi)

Salvation's Edge

Salvation's Edge is a piece that is very personal to my being. Living in South Texas I have often struggled with acceptance of my own sexuality and the ridicule I have faced by my peers and community. The music starts with a slow chorale like passage akin to Mahler's Low Brass Chorale in Symphony No. 6, and by using Clarinets as a medium I tried to show the parallel of a group of instruments playing a work not entirely meant what the Clarinet can do. The staccato and fanfare-like lines that would be better suited for a Trumpet, and the pounding bass line that a Tuba could easily fill up a room with turns into something different yet still beautiful, the short fanfare like line turns into a light yet still stately melody, and the bass line turning from a brash sound to an equally deep punchy sound. Then as the piece nears a close it shifts into a flowing chordal chorale section, with all the instruments answering one another. Before ending with a strong but uncertain cadence. This work is the embodiment of a struggle to fit into an environment that is not suited for oneself, yet still be able to persevere and create beauty in that struggle.

Gullings, Kyle (The University of Texas at Tyler)

Jazz Etude

This etude is meant to be played in a relaxed and carefree style, while maintaining precise articulations and dynamics. Players are asked to have fun, and make it sound easy! Most of this composition employs the octatonic scale (C#-D). Mastery of these fingerings throughout the clarinet's range is essential to navigating the quick passages. The middle section expands beyond the opening scale and challenges the performers to maintain even tone and even rhythmic subdivisions across a variety of dynamics. Breath control and a variety of seventh chord arpeggios are also highlighted.

Two Simple Songs for Unaccompanied Voice

This work contains two separate songs, both for unaccompanied voice. They are intended for soprano but can be sung by any voice part. Each work may be transposed to any key that is comfortable for the singer, though sharp keys are preferred. Rubato is encouraged throughout. The first song, "My Beloved Is Mine," is an adaptation of Chapter 2 of Song of Solomon from the King James Bible. At the climax, the singer is asked to sing a "birdsong cadenza," which may be performed either as written or improvised, preferably interpolating local bird songs. The second song, "Heaven-Haven: A Nun Takes the Veil," sets a poem of the same name by English poet Gerard Manley Hopkins. I remain fascinated by the authors ability to imbue such a simple and brief text with great emotional weight – an aspect I tried to capture in my own pentatonic setting of the words.

Kindred, Kyle (Sam Houston State University)

I. Princess from "Gamer: Video game-inspired works for solo piano"

"Princess" is one in a series of piano solo works inspired by impacts that video game culture and general society have had on each other from the 1980s to the present. The piece uses a multi-layered texture of dyadic fifths as its basis to represent the traditional male/female dichotomy in classic video game stories with a male hero on a quest to save a female damsel. The first couple of minutes of music restricted to dyadic fifths (mostly perfect fifths) sounds "nice enough" within its limitations. However, a sudden introduction of other intervals in the second section of the piece threatens the general consonance of the music. In the final section, an alignment of layers containing an array of different intervals allows for a more satisfying and sonorous kind of recapitulation of music from the opening section. The metaphor: as video games have grown in complexity and sophistication over the past few decades, gaming studios have been able to explore more diverse approaches to gender roles in their storylines creating a richer tapestry of gender-related characterization. I see this piece as a kind of celebration of the increased humanity in video game characters as this dynamic genre of interactive storytelling continues to grow and evolve along with our world.

Kinney, Dayton (Krum, TX)

Falling Between the Worlds Song Cycle: Alone and Confinement

This beginning of a song cycle, *Falling Between the Worlds*, is based on Ann Witherspoon's collection poems of the same name. Witherspoon wrote these series of poems based on her experiences as a woman living in a senior community during the COVID-19 pandemic. Through her poems, she reveals her inner monologues from the pandemic, ranging from isolation and fear to hope and faith through the perspective of an elderly woman trapped within a high-risk community. This ongoing collaborative project hopes to complete setting Witherspoon's 45 poems from the collection. "Alone" and "Confinement" are the first two songs. "Alone" recreates the disconnected loneliness of the poet from her community. Despite the proximity of the accompanist's harmonies, the singer's voice is presented with raw bareness to recreate a sense of isolation. "Confinement" explores the panic and fatigue of technology replacing humanity. Closed-in by technological advancements and an isolating pandemic, Witherspoon questions the online world replacing the physicality of human spaces. Witherspoon asks, "When did the world start to dry out to become devoid of juice, of blood...?" Together, the singer and pianist seek what "made life beautiful," through musical motives and rhythms, while highlighting the fear of losing a sense of humanity.

Lago Disdier, Karina (Texas Tech University)

Pedagogical Approaches to Music Theory for Blind Students

The music theory sequence at the undergraduate level is notorious for being based on visual learning. During class an instructor may show a piece of music to the class and ask the students to analyze what they see. Students who are blind and visually impaired are unable to participate in this sort of activity. When a student with little or no vision enrolls for a class it can be a scary and anxiety-causing event for a teacher as well as for the student. The resources available to make sheet music accessible can be prohibitively expensive and difficult to use. While there are aspects that rely on the ability to hear intervals and chords, the bulk of learning relies on being able to visually see a piece of music and analyze it. Music theory is one of the cornerstones of the music

curriculum. However, what does a teacher do when faced with the task of teaching a student who is blind? Should the class be modified so that the student is able to squeak by knowing the bare minimum? Should the blind student be required to learn braille and braille music? What tools and resources are available? The reality of the situation is that no 2 blind or visually impaired students are alike. Vision, or lack thereof, is a spectrum. In this paper I will discuss different pedagogical approaches for how to teach music theory to a blind student.

Singing in the Dark: A Pedagogical Approach to Teaching a Blind Singer an Opera Role

This paper will cover different pedagogical approaches to teach a blind singer the music, including the nuances of interpretation and expression, and the blocking and staging of an opera role. Blind singers deserve to have performing opportunities as they are fully capable of portraying a character vocally, and physically. Having blind singers, or any singer with a disability on an operatic stage, is important for an audience to experience for the normalization of disability. An audience that sees a blind singer being a blind character is suddenly much more engaged in the performance that they are watching, which not only helps to promote blind singers being allowed to perform but makes opera as a whole more interesting and exciting for an audience. This paper seeks to provide a document with a pedagogical approach for teaching a blind singer the music and staging of an opera role. This will serve as a resource for directors, vocal coaches, and teachers so that blind singers can receive as fair a chance to be onstage as their sighted colleagues.

Mankins, Jace (Texas Christian University)

Song Without Words

A melody wishes to sing, but cannot.

Metz, Ken (University of the Incarnate Word)

Slippery Slopes

This piece was first completed in 2013 and is dedicated to Stephanie Key (and Sisyphus). In case you don't know the myth, here is a short synopsis: Punished by the Gods after he became an immortal, Sisyphus had to push a large boulder up and over a hill. However, every time he reached top of the hill the boulder it would roll back down to the bottom. This was his punishment for daring to seek immortality. One may suggest that the slopes were slippery, and this may account for the endless struggle. The myth also informs us that immortality has a downside!

Oh, Jisu (University of Miami, Frost School of Music)

Connecting Culture and Emotion Through Folk-Inspired Choral Music: Conducting Guide for Byunghee Oh's Works Based on Korean Folk Songs

Borrowing the words of Ryan Cho, "The art we create never exists in a vacuum; it is always made within the context of history, culture, and social truths." Korean folk songs show this idea, carrying not only sound but also the memory and identity of a nation. They convey joy, sorrow, and everyday life, especially highlighting "han", a distinctly Korean emotion shaped by hardship and resilience through frequent invasions.

Korean folk songs also reflect local languages, customs, and regional musical features including scales, melodic contours, ornamentation (sigimsae), and rhythmic patterns, making them a meaningful introduction for non-Korean audiences and performers.

Composer Byunghee Oh (b. 1975) has made significant contributions to contemporary Korean choral music. Her compositions integrate elements from traditional Korean music with Western techniques, creating a distinctive sound that bridges cultural traditions. This study focuses on five of her shorter choral works inspired by folk songs, highlighting how she transforms traditional material to convey Korean identity, emotion, and culture.

The research follows three stages: providing a brief historical overview of Korean choral music, studying Korean folk songs in detail, and analyzing Oh's choral arrangements by comparing them with the original songs. Based

on this analysis, the study develops practical tools for non-Korean conductors and singers. These include pronunciation and diction guides, rehearsal strategies for common challenges, stylistic and cultural insights, and considerations for performance. By making Korean choral repertoire more accessible, this project aims to broaden musical horizons, deepen intercultural understanding, and connect communities across traditions.

Pástor, Wagner (Independent Scholar)

Andean Music and the Application of the Operatic Style in Classical Vocal Technique

Ecuador is a pluricultural and multilingual nation encompassing four distinct natural regions—Amazon, Galápagos, Mountain Range, and Coastal—each with its own musical genres and interpretative traditions. This presentation draws from a doctoral dissertation that explores four traditional rhythms from the Mountain Range region, highlighting their composers, harmonic language, and phonetic characteristics. The study offers a descriptive analysis of vocal Andean music and examines how operatic vocal technique can be applied to enhance performance practice within this repertoire. By bridging classical technique and Ecuadorian musical identity, this research aims to expand awareness of Latin American art song and promote Ecuador’s diverse cultural and musical heritage.

Melodías de la Herencia: Exploring Nationalism and Western Influences in Latin American and Ecuadorian Art Song

This lecture-recital, *Melodías de la Herencia*, invites audiences to discover the rich soundscape of Latin American art song, where European classical traditions intertwine with Indigenous and Afro-descendant musical expressions. The program explores how composers from across Latin America—and particularly Ecuador—have artfully merged Western harmonic and formal techniques with the region’s native rhythms, poetic language, and melodic vitality to create works that are both nationally expressive and globally resonant. Special attention will be given to Ecuadorian composers whose works reflect the country’s diverse cultural identity, blending Andean melodic idioms and traditional dance forms with classical structures. Through historical context, cultural reflection, and live performance, this lecture-recital highlights how Ecuadorian and Latin American composers have transformed musical nationalism into a vibrant and distinctive artistic voice—one that continues to shape the narrative of global art song today.

Program

Hilando el copo del	Juan Bautista Plaza (1898-1965)
Se va con algo mio	Gerardo Guevara (1930-2024)
Canción del amor triste	Ernesto Lecuona (1895-1963)
La Toronja y el Limón	Gerardo Guevara (1930-2024)
Allqamari Kanki	Theodoro Valcarcel (1902-1942)
San Juanito de mi Pueblo	Gerardo Guevara (1930-2024)
Me Recordarás en el Agua	Gerardo Guevara (1930-2024)

Translations

<p>Hilando el copo del viento Las palmas están hilando, Hilando el copo del viento, Para hacer su traje lindo La novia luna de enero.</p> <p>Las palmas están hilando, Hilando el copo del viento, Para tejer escarpines A los nacidos luceros.</p>	<p>Knitting the flake of the wind The palms are knitting, knitting the flake of the wind, To make your outfit beautiful The bride moon of January.</p> <p>The palms are knitting, Knitting the flake of the wind, To knit baby booties To those born bright stars.</p>
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<p>Las palmas están hilando, Hilando el copo del viento, Para la mortaja blanca De mis difuntos anhelos.</p>	<p>The palms are knitting, Knitting the flake of the wind, For the white shroud Of my deceased desires</p>
<p>Se va con algo mio Se va con algo mío la tarde que se aleja; mi dolor de vivir es un dolor de amar; y al son de la garúa, en la antigua calleja, me invade un infinito deseo de llorar.</p> <p>Que son cosas de niño, me dices; quién me diera tener una perenne inconsciencia infantil; ser del reino del día y de la primavera, del ruiseñor que canta y del alba de Abril.</p> <p>¡Ah, ser pueril, ser puro, ser canoro, ser suave trino, perfume o canto, crepúsculo o aurora como la flor que aroma la vida y no lo sabe, como el astro que alumbra las noches y lo ignora!</p>	<p>You leave with something of mine He leaves with something of mine the afternoon that moves away; my pain of living It is a pain to love; and to the sound of the garúa, in the old alley, An infinite desire to cry invades me.</p> <p>These are childish things, you tell me; who gave me having a perennial infantile unconsciousness; be of the kingdom of day and spring, of the singing nightingale and the April dawn.</p> <p>Ah, to be childish, to be pure, to be singing, to be soft trill, perfume or song, twilight or dawn like the flower that smells life and doesn't know it, like the star that illuminates the nights and ignores it!</p>
<p>Canción del amor triste Viento que te vas a donde no puedo yo ir No me llevaras? Si tuviera alas como tú Ay, contigo iría por el cielo azul Porque estoy tan triste que deseara huir.</p> <p>Llévame oh, pampero, muy lejos de aquí Haréme liviana, mas de lo que soy, Para pesar menos, he llorado hoy Para pesar menos si preciso es, Mi trenza sombría Ay, me cortaré.</p> <p>Pare pesar menos, no he de sonreír Cuando al fin me lleves muy lejos de aquí Lo único, viento, que no puede ser</p>	<p>Song of Sad Love Wind that blows where I cannot go, Won't you carry me? If I had your wings, oh, I'd fly through the blue sky with you, because I am so sad I would like to flee.</p> <p>Carry me, Pampean wind, oh far from here, lighter I'd make myself, more than I am. To make myself lighter, my tears I've shed, to make myself lighter, if need be, my dark braid, oh, I shall cut.</p> <p>To make myself lighter, I will not smile, when you finally carry me far from here, the only thing, wind, that cannot be,</p>

<p>Es que yo a aquel hombre dejé de querer. Aunque pese mucho, es amor irá Adonde yo vaya, me podrás llevar.</p>	<p>is that I should stop loving that man. Although my love is heavy, I will take it with me wherever I go, you can carry me.</p>
<p>La Toronja En un caminito estrecho se encontraron de repente el limón y la toronja.</p> <p>La toronja iba por agua, el limón por un poquito de almíbar para su sangre.</p> <p>¿Cuánto tiempo te he buscado? Y hoy por fin te tengo cerca,</p> <p>Hablaba el limón tan serio con una cara tan agria, Que la pobre toronjita cerró sus diez mil ojillos.</p> <p>Y se desmayó en los brazos Del bandolero limón.</p> <p>Te quiero sabes te quiero y nos casaremos pronto.</p> <p>Que después nació una niña vergüenza de toronjales Y orgullo de limoneros.</p> <p>Los más viejos de la casa bautizaron a la niña Con el nombre de naranja.</p>	<p>The Grapefruit On a little road suddenly met the lemon and the grapefruit.</p> <p>The grapefruit looked for water, The lemon for a little bit of syrup for his blood.</p> <p>How long have I been looking for you? And finally, I have you by me.</p> <p>Told the lemon very seriously With a very sour face. That the poor little grapefruit She closed her two little eyes</p> <p>Then she passed away in the arms Of the sharp lemon.</p> <p>I love you, you know, I love you and we will get marry soon.</p> <p>That later a girl was born shame of the grapefruit family the pride of the lemon family.</p> <p>The oldest of the house Baptized the girl With the name of orange.</p>
<p>Allqamari Kanki allqamari kanki q'ello ñawita Q'enqo simita munakunapaq</p> <p>P'enqakunapaq yanqa phasñata qhawaiman manan watukuq hina ñaqaqta</p> <p>Ah! Mi palomita ah! Ah! Palomita de amor Mi paloma Ah!</p> <p>k'iri maskhacuq millai q'ataimi</p>	<p>Paloma mia my dear pigeon with yellow eyes come from the far away town of Q'enqo to meet me</p> <p>From far away, with you golden hair You come, don't leave me alone.</p> <p>Ah! My little dove ah! Ah! Pigeon of love My pigeon Ah!</p> <p>With your golden shawl, covering your back You come</p>

allqamari kanki	my dear pigeon
<p>San Juanito Bailando el sanjuanito, cantando el sanjuanito.</p> <p>Yo me siento tan feliz que ya no podré vivir sin mi sanjuanito.</p> <p>Las campanas de mi pueblo repicando están a fiesta. Vengan todos a bailar, vengan todos a cantar con mi sanjuanito.</p>	<p>San Juanito Dancing the sanjuanito singing the sanjuanito.</p> <p>I feel such joy that I couldn't live without my sanjuanito</p> <p>The bells from my town are ringing as in a party. Come all to dance, come all to sing with my sanjuanito.</p>
<p>Me recordarás en el agua Como a todo lo efímero a lo que simplemente pasa guárdame en la memoria del agua. Al asomarte a ella mi palabra será nube humedeciendo el verano de los astros.</p> <p>Cuando el agua refresque tu soledad de arena Recordarás mis cuadernos en los que el corazón del tiempo sintió la ausencia de vidas que amanecieron en las nuestras.</p> <p>Si ya todo es un viento de frío aleteo guárdame en la memoria del agua. Para que de los recuerdos se desprendan racimos de estrellas.</p>	<p>You will remember me in the water As to all the ephemeral to what simply happens store me in the memory of the water When you appear to her my word will be a cloud that water the summer of the stars.</p> <p>When the water refreshes your solitude of sand you will remember my notebooks in the heart of time felt the absence of lives that woke up in ours</p> <p>If it is already a wind of cold filter save me in the memory of the water for that from those memories it unfastens vines of stars.</p>

Rumbley, Erica (Odessa College)

Ivory Keys Along the Silk Road: Musical and Cultural Exchanges Along the Route of the Ancient Silk Road

The ancient Silk Road was not only a trading route stretching from the imperial capital of China, through Central Asia, to the Middle East and even into Europe, but it was also an integral vehicle for cultural and social exchange. Over the years, traders, nomads, diplomats and explorers carried goods, music, language, religion, and political ideas across the Pontic-Caspian steppes, irrevocably influencing the societies they encountered. The impact left by these early Silk Road interactions is still very evident, and this lecture recital seeks to present a snapshot of the culture, music, and history of the countries along the ancient Silk Road. The recital component will present a selection of piano pieces from countries along the route of the ancient Silk Road, including works by composers from China, Uzbekistan, and Iran. Each piece represents the region or culture from which it comes by including traditional melodies, incorporating representative harmonies and rhythms, or painting a musical picture of a place and time. Some of the selections are little-known in many musical circles, and one of the goals of this project is to introduce them to a wider audience. The lecture component will use a global methodology to introduce the historical and cultural background of the compositions, discussing the composers, musical traditions, and countries represented. Connection will be drawn between the pieces, demonstrating how cross-

cultural interactions along the Silk Road helped to shape a variety of musical traditions, styles, and genres, and how they continue to influence music across Eurasia.

Sanders, Greg (Texas A&M University Kingsville)

Benny: A Goodman Elegy

Benny: A Goodman Elegy in Memory of "The King of Swing", Benny Goodman (1909-1986)

Skiles, Jacob (Howard Payne University)

Ornithological Music of Eastern North America in the Age of Climate Change

In 2023, Christian Cooper wrote of the commonalities between birds and humans: "Birds communicate the same ways we do: through sight and sound...they've evolved a stunning range of patterns and colors and, among the songbirds, an astonishing musical repertoire, and we humans are equipped to revel in all of it." For millennia, this special connection between birds and humans has manifested itself in art and music, yet, in a world facing a catastrophic climate crisis, there exists an increasingly large rift between humans and our environment. Musicians and artists have an important responsibility to help mend this relationship by appealing to audiences' ethos and inspiring positive change. This lecture recital centers around a solo piano piece entitled *Avifauna* by award-winning composer Matthew Schultheis to address the threats facing native birds in the Southeastern United States. The piece focuses on the sounds, behaviors, and habitats of several avian species found from Texas to the Atlantic coast, as well as the ways in which humans have interacted with their habitats in both positive and negative contexts. The lecture recital includes a performance of the first and third movements of *Avifauna* and a lecture about the ways in which this music can participate in scientific communication efforts, using its May 2024 premiere as an example, where *Avifauna* was performed alongside a presentation from a local ecologist about tangible, sustainable, and immediately impactful actions audiences could take to directly benefit the birds and habitats represented in the music.

Stetson, Andrew (Texas Tech University)

Expanding Campus Reach: Leveraging Music Minors to Student Engagement Events to Serve the Entire Campus

Although university-level arts schools and departments struggle with the perceptions of being less essential and vital than other academic areas, they frequently offer popular, high-demand courses that attract enrollment and involvement from non-majors. These courses often enrich their lives and college experience by allowing access to creativity and critical thinking in unique ways. This presentation highlights how one School of Music strategically leveraged existing high-demand music courses and strategic student engagement events to develop a set of distinct music minors and how these programs enhanced visibility and enrollment among key constituencies within the broader university. Presenters will discuss the planning phases of the programs, including how enrollment data and course, course topics and categories, institutional and accreditation policies, and the study of typical non-major student pathways led to the outlines of each program. The final portion of the presentation will present several outcomes, including enrollment and student evaluation data, and other metrics to show how these programs further integrated the School of Music into the fabric of the University, provided positive growth trends for upper administration consideration, and altered the career trajectories and possibilities of enrolled students. This model, which is highly replicable, demonstrates significant potential for other institutions facing challenges with arts visibility. Creatively and strategically repositioning existing resources can help programs effectively communicate value across campus and establish themselves as essential and vital to the future of any comprehensive university.

Thorburn, Benjamin (University of Central Arkansas)

Dorris L. Curtis, An Amateur Country Songwriter of the 1950s

In this paper, I use archival materials to shed light on the activities of a mid-century amateur woman songwriter. Dorris L. Curtis (1908-2006), an Arkansas schoolteacher, wrote dozens of popular and country songs and submitted them to publishers in Nashville during the 1950s and 1960s. She viewed songwriting as an enjoyable

pastime, and four of her songs eventually were commercially distributed. Later in life, Curtis gained widespread recognition for her work as a painter in a folk art style inspired by Grandma Moses. Her songs, though, have received little attention and remain a footnote to her later artistic career. Curtis's lyrics demonstrate her imagination and skill in absorbing the language of 1950s rock and country music. This is evident in her two singles released by Decca Records in 1958: "Cry Baby Cry," recorded by Arkansas-born country duo the Wilburn Brothers; and "Blabber Mouth Sidewalk Stroll," recorded by hillbilly singer Chuck Bowers. Curtis's activities also intersect with the much-criticized industry of "song-poem music" or "song sharking," in which a publisher entices amateur lyricists with promises of success, then charges them fees to have their poems hastily set to music and cheaply recorded by session musicians. But unlike the typical song-sharking target, Curtis had some musical training, and she wrote melodies as well as lyrics for her songs. Her documents – including music manuscripts, letters to publishers, royalty statements, and recordings – reveal the means by which an amateur songwriter could try to have her music heard.

Walls, Jess (Auburn University)

How Can We Help? Wellbeing Interventions for Choral Music Ensembles

With mental health struggles on the rise, professionals in all areas of education are beginning to examine how they can promote better well-being of the students in their care. By combining recognized mental wellness techniques from the field of psychology with the healing power of music, this study will show the impact that music educators can have on their students not only in relation to their musical education, but also on their overall quality of life and mental health. The experimental study will determine the effectiveness of three targeted psychological interventions that align with music education in a choral music classroom. Intervention one will involve breathing regulation, intervention two will be a Dialectical Behavior Therapy skill intended to reduce performance anxiety, and intervention three will be emotion regulation techniques that utilize current choir repertoire. Benefits of this study include the potential for identifying easily implemented psychological techniques that fit within music education to provide mental health and well-being support to secondary choral music students, with potential future applications to instrumental music students.

Wickman, Ethan (University of Texas at San Antonio)

Intoning the Ecstatic: Transposing Transcendence in Turkish Makam, Composition, and Improvisation

In this lecture-recital, I explore how the ecstatic and transcendent aims of Turkish makam music can serve as a powerful model for Western composers seeking similar expressive outcomes. As both a composer and oud player, I draw on the rich modal and improvisatory traditions of Turkish classical music—particularly the work of Yurdal Tokcan—to examine how makam's nuanced melodic development, microtonal inflection, and rhythmic flexibility can be transposed into Western compositional language. Through live oud performance and presentation of my own original works, I demonstrate how the spiritual and emotional depth of makam can inform Western concert music, not only through imitation, but also through a thoughtful reimagining of its principles. The program includes traditional improvisations alongside composed pieces that integrate makam-inspired gestures, modal structures, and ornamentation within Western formal contexts. My goal is to foster a cross-cultural dialogue that expands the expressive palette available to composers and performers, while honoring the ecstatic objectives that lie at the heart of both traditions.

Zacharella, Alexandra (University of Arkansas-Fort Smith)

We Can Do It! - A History of American Women Military Band Conductors in World War II

"We Can Do It!" became an enduring slogan associated with the American cultural icon Rosie the Riveter, who symbolized the women employed in factories and shipyards during World War II. Rosie embodied the spirit of female empowerment as women entered traditionally male-dominated industries, marking a pivotal moment in the evolution of American feminism and women's economic advancement. In response to wartime labor demands, the United States government not only expanded civilian employment opportunities for women but also established reserve units designed to "free a man to fight." Each branch of the armed forces created separate women's divisions, including the Coast Guard SPARS, the Army WAAC/WAC, the Navy WAVES, and the

Marine Corps WR. The first all-female band was activated in 1942 at the WAAC Training Center in Fort Des Moines, Iowa. This paper examines the leadership and contributions of the women conductors who directed these ensembles and analyzes wartime performances and programming, highlighting the artistic and cultural impact of these bands. This presentation also explores the service of the United States women's military bands during World War II, focusing on how their members fulfilled their patriotic duties through musical engagement. Featured conductors include Charlotte Plummer Owen who was the first and only conductor of the U.S. Marine Corps Women Reserve Band, Lieutenant Martha Reddick of the Coast Guard; Gloria Link of the Navy; Warrant Officers Mary Waterman, MaryBelle Nissly, Margery Pickett, and Florence Love of the Army Corps; and Sergeant Leonora Hull Brown, conductor of the African American Army Band.

Zepeda, Maya (University of North Dakota)

I Want to Do Something Great

From the workshopped musical Switched, "I Want to Do Something Great" tells the story of a young girl who dreams of being an engineer, no matter the work or struggle. She talks about how she will be the only girl in a room full of men, while being inspired by some of the most well known female engineers. She also mentions how everyone tells her how hard it will be. But even after all of the doubt, her dream and ambition to become an engineer is not diminished.

BIOGRAPHIES

Adams, Daniel (Retired – Houston, TX)

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.

Arahata, Yoshiko (New Mexico State University)

Praised for “possess[ing] an exacting facility at the keyboard, playing with a vibrancy not often heard” (Rochester CITY Newspaper), Yamaha Artist Yoshiko Arahata is a versatile pianist, improviser, composer, and educator. Grounded in solo and collaborative music, her artistic practice blends classical music with jazz and contemporary genres, dance, theater, and visual arts. Arahata was named a fellow of the prestigious Gilmore International Piano Festival and has performed across the US, Asia, Europe, and Latin America, including Carnegie Hall. She has collaborated with Charles Castleman, Robin Scott, Jerry Hou, Jessica Ann Best, principal musicians from Toronto, Pittsburgh, and Rochester Philharmonic Orchestras, and artists at Garth Newel Chamber Music Festival. Her composition for *Odyssey* (2023), a 30-minute dance-on-film produced by Quicksilver Dance, was showcased at fringe festivals in Edinburgh, UK, New York, and New Zealand, winning awards at Toronto IndieFilmmakers Festival. Arahata is an Assistant Professor at New Mexico State University, developing a brand-new collaborative piano curriculum. Previously, she was a Visiting Assistant Professor at Indiana University Bloomington and taught and performed throughout upstate New York. She founded “The Pianist’s Guide to Dance Accompaniment” at the Eastman School of Music. Arahata serves on the Creative Music Making committee of the National Conference of Keyboard Pedagogy and is active as a masterclass teacher, adjudicator, and lecturer. Arahata holds a D.M.A. and a B.M. in Piano Performance from the Eastman School of Music, and M.M. from Northwestern University, studying under esteemed pianists Barry Snyder, Alan Chow, Enrico Elisi, and Dariusz Terefenko.

Blankenburg, Katelyn (Sam Houston State University)

Katelyn Blankenburg, MMT, MT-BC, NMT, CDP is Clinical Assistant Professor of Music Therapy at Sam Houston State University, where she teaches courses in clinical techniques, instrumental skills, psychology of music, and practicum supervision. Her pedagogical work centers on competency-based training, clinical reasoning, and the development of resilient, reflective musicians prepared for diverse professional contexts.

Blankenburg’s research explores the intersections of music education, clinical training, and student wellness. Her master’s thesis, “Burnout: An Exploration into Music Therapy Student Stress,” investigated factors contributing to stress and burnout in music therapy training and proposed structural, curricular, and mentorship-based strategies to support sustained student engagement and professional flourishing. She is

committed to advancing models of music training that balance intellectual rigor with psychological well-being, and to translating her findings into evidence-informed teaching practices across music disciplines.

In addition to her academic role, Blankenburg maintains an active clinical practice as owner of Texas Music Therapy Services, providing services across the lifespan in neurorehabilitation, hospice and palliative care, mental health, school-based settings, and early intervention. She is board-certified in music therapy with advanced training in Neurologic Music Therapy and dementia care and engages in community-based collaborations that foreground inclusive musicianship, interprofessional care, and the arts as a site of healing.

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.

Brinker, Sarai (Texas Tech University) [Demonstration]

Sarai Brinker is a dedicated, award-winning educator engaged in teaching subjects related to music and society, globalization, popular music, creativity, and Western art music- everything from Hildegard to Taylor Swift. She is a facilitator and teaching artist for the Carnegie Hall Lullaby Project and Link Up Programs and a founder of the Lubbock chapter of the international storytelling organization Tenx9. She is a member of the Texas Tech Teaching Academy and a former TEACH Peer Consultant, TEACH Fellow, and a recipient of the Professing Excellence Award as well as the Texas Tech Spotlight Award for teaching excellence.

She holds B.A. degrees in Natural History & Humanities and Music from Texas Tech University, an M.A. in Liberal Arts from Texas Christian University, and a Ph.D. in Fine Arts with an emphasis in musicology from Texas Tech University.

Her research background includes fieldwork in Ethiopia and Ghana, where she focused on worship music in the Ethiopian Orthodox Church and the impact of Christian Missionaries on worship hymns in Nalerigu, Ghana. Her doctoral research examined the impact of integrated arts practices in prenatal education and led to an affiliation with the Carnegie Hall Lullaby Project, a program that supports parental bonding with children through songwriting.

In addition to her work in musicology, she has a strong interest in the scholarship of teaching and learning and is a leader in incorporating and thinking about the use of artificial intelligence in the classroom and in creative spaces. She is also a certified SCUBA diver.

She believes teaching means being a part of a community searching for knowledge, truth, wisdom, and beauty- and that art and education have the potential to change the world.

Brinker, Sarai (Texas Tech University) [Panel]

Sarai Brinker is the Associate Director for Academic Studies and affairs at Texas Tech University, where she is engaged in teaching subjects related to music and society, globalization, popular music, creativity, and Western art music- everything from Hildegard to Taylor Swift. In addition to her work in musicology, she has a strong interest in the scholarship of teaching and learning.

Choi, Woo Joo (Rice University)

Pianist Woo Joo Choi was born in Korea and started playing piano at the age of four. From 2009 to 2015, she studied piano at the Sunhwa Arts School and the Sunhwa Arts High School. In 2011, she made her debut with the Yongin Symphony Orchestra at the Seongnam Art Center Concert Hall. She gave her first solo recital in 2013 with the YoungSan Young Artist Company. She won first prize at the Korea-Asia Piano Open Competition - Rachmaninoff Class, second prize at the National Keyboard Music Competition, and third prize at the Korea Young Artists Competition Senior Category. She has been featured in concerts such as the Rising Star Concert at the 5th YeonCheon DMZ International Music Festival. In 2017 she participated in the 9th International Engadin Summer Piano Academy Samedan. She graduated with a Bachelor of Music at the Yong Siew Toh Conservatory of Music, National University of Singapore on a full scholarship with Dr. Thomas Hecht and pursued an Artist Diploma from Indiana University studying with Distinguished Professor Arnaldo Cohen and Dr. Spencer Myer. In Fall 2023, Woo Joo started her Master of Music at the Shepherd School of Music, Rice University and studied with Dr. Jon Kimura Parker. Woo Joo is also a passionate teacher and has served on the piano faculty of the Indiana Young Pianists Program in Fall 2021 and taught piano to the wider community in Brown County, Indiana through the newly established Musical Time.

Clifton, Kevin (Sam Houston State University)

Dr. Kevin Clifton is Professor of Music Theory at Sam Houston State University, where he serves as the Director of the Music Theory area. He also serves on the national CMS committee for music theory as well as an advisory board member for Scholarship, Research and Pedagogy for the South-Central CMS region. He is also a member of the editorial board for the *Journal of Music Theory Pedagogy*.

His research areas include film music analysis and music theory pedagogy. He is currently finishing a textbook called *Guide to Musical Form* (Kendall Hunt publishing, 2026) as well as co-authoring the second workbook for *The Complete Musician*, 5th ed. (Oxford University Press, 2026) with Dr. Steve Laitz.

One of his main professional goals is to help students build essential skills to be successful music majors. In his spare time, he likes to chill with Leo and Kiki, his dog and cat.

Crabtree, John (Sam Houston State University)

Performances of his music have been featured at concerts and conferences in North America, Europe, and South America. Among his awards are the Phi Mu Alpha National Conference Centennial Fanfare Competition of 1997, INMC Composition Competition of 2001, a series of Standard ASCAP Awards, and a Winner of the Penn State University College of Arts and Architecture's Competition for Commencement Marches. Recordings can be heard on the Magni, New Tertian Recordings, and Summit Records. In 2013, a collaboration with Diana Salles won Best Ultra Short in the Downbeach Film Festival's Atlantic City Cinefest. Recently, his Commencement was used for Lone Star College's virtual graduations in 2020 and 2021, along with *Haec Dies*, and *Conception* for their

virtual “9/11 Remembrance” in 2021. A debut of his Requiem, commissioned by the Kingwood Chorale, was successfully given in November of 2021. Recently, he was a National Semi-Finalist for the American Prize in Composition for both *Portraits of Manchac*, and *Rain Falls From Broken Glass* – the latter awarded 2nd place in 2022, and his a cappella arrangement of *The Mansions of the Lord* was featured at the National World War II Memorial during the 2022 National Memorial Day Choral Festival in Washington, D.C. In 2023, he again was a National Semi-Finalist for The American Prize for both *Agnus Dei*, and *Twenty Such*, followed by an Honorable Mention for Requiem in 2024. John is currently on the faculty at Sam Houston State University in Huntsville, Texas, as well as Lone Star College in Kingwood.

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 is recorded on Navona and Capstone Records. Dickinson is an Associate Professor of Music Theory and Composition at the University of Central Arkansas.

Dousa, Nayeli (University of Texas at El Paso)

Dr. Nayeli Dousa joined the UTEP Department of Music faculty in 2019. She served as member of the music faculty of the Universidad Autónoma de Ciudad Juárez from 2006-2018. She holds degrees in piano performance — a Doctor in Musical Arts from the University of Arizona, and a Master of Music and Bachelor of Music, cum laude, from the University of Texas at El Paso. Dr. Dousa’s principal piano teachers include Tannis Gibson, Mauricio Náder, and Arryl Paul. At UTEP she was winner of the Concerto Competition, received the Outstanding Music Student Award, the Outstanding Academic Achievement in Music Award, and the Pi Kappa Lambda Honor Society membership. In Mexico, she was third place winner of the Edvard Grieg National Piano Competition and was awarded a full scholarship to complete her doctoral degree. Her dissertation focused on the piano music of Mexican composer Samuel Zyman.

Dr. Dousa has performed in various venues in Mexico and the U.S., including as a soloist with the Chihuahua Philharmonic Orchestra, the UACJ Symphony Orchestra, and the UTEP Symphony Orchestra. For one year, she performed as part of Diez Pianos, an ensemble that toured extensively throughout Mexico and performed in the country’s prominent concert halls, including the Auditorio Nacional, Teatro de los Insurgentes, and Polyforum Cultural Siqueiros. During this time, she recorded the CD *El Show de los Diez Pianos* in Mexico City under the label Orfeon Videobox. She collaborates with her husband, Dr. Dominic Dousa, in four-hands piano recitals. Blue Griffin Recording released a CD of Dominic’s suite for four hands *Lands of Enchantment*, with Nayeli and Dominic at the piano.

Dr. Dousa has given scholarly presentations at national and international conferences and festivals and has remained active as a soloist, accompanist, and chamber musician. She has been an adjudicator for local piano competitions and the Texas Music Association State Piano Performance Competition. In 2022-2023 she was awarded the Tom Lea Fellowship. Dr. Dousa is certified to teach music at the secondary and elementary levels and has two years of experience teaching in the public school system. In addition to training as a musician, Dr. Dousa was a national youth chess champion and a member of the national team. She represented Mexico in international tournaments in Slovakia, Spain, Hungary, and Russia and was ranked among the top 50 woman by the US Chess Federation.

Downen, Brian (The University of Texas at El Paso)

Associate Professor of Voice, Brian Downen joined the music faculty of the University of Texas at El Paso in 2014 as a Visiting Assistant Professor of Voice. He won his Assistant Professorship in 2016, and was promoted with tenure in 2022. Mr. Downen is the Voice Area Coordinator, and teaches applied voice, diction and is the

conductor of the treble choir, “Cantare.” Originally from Sparta, Illinois, Brian Downen holds his B.S. in Music Education, and an M.M. and A.D. in vocal performance from Yale University.

He has performed extensively around the world as an operatic tenor. Highly regarded for his performances of the bel canto operatic repertoire, he has sung leading roles in more than 85 productions for opera houses in the U.S., Europe and Canada. He made his debut at the Metropolitan Opera in 2016 in Roberto Devereux and has since returned as Triquet in *Eugene Onegin* and as understudy for the four servants in *Les contes d’Hoffmann*. Recent engagements include the role of Philemon in the Haydn marionette opera *Jupiter’s Journey to the Earth* with the Little Opera Theatre of New York; Gastone in *La Traviata*, with El Paso Opera, and as guest soloist in Italian Arias with El Paso Opera and El Paso Symphony Orchestra.

Duke, Cherry (The University of Texas at El Paso) [Lecture Recital]

Cherry Duke, mezzo-soprano, is an acclaimed performer, stage director, and educator whose multifaceted career spans opera, recital, musical theatre, and arts administration. She serves as Artistic Director of El Paso Opera and Director of Opera and Professor of Voice at The University of Texas at El Paso, where she received the UT System Regents’ Outstanding Teaching Award in 2023. Duke has appeared with opera companies and orchestras across the United States and abroad, including Los Angeles Opera, New York City Opera, Fort Worth Opera, and El Paso Opera, performing more than sixty principal roles ranging from Carmen and Hansel to Jo March in *Little Women*. She has also directed and produced works in both opera and zarzuela, championing repertoire that reflects cultural diversity. Her scholarly and artistic focus centers on 20th- and 21st-century art song, especially works by African-American, Latin-American, and other underrepresented composers. A member of the inaugural cohort of Singing Down the Barriers, she regularly presents recitals of African-Diaspora repertoire, most recently for the Texoma Regional Conference of the National Association of Teachers of Singing and the Sam Houston State University Art Song Festival. Named a “Champion of Diversity” by Black El Paso Voice, Duke integrates performance, pedagogy, and community engagement to make classical music accessible, inclusive, and relevant to today’s audiences.

Duke, Cherry (The University of Texas at El Paso) [Workshop]

Cherry Duke is Professor of Practice and Director of Opera at the University of Texas at El Paso. A recipient of the UT Regents’ Outstanding Teaching Award and UTEP’s College of Liberal Arts Horak Award for Teaching Excellence, she is a member of the UTEP Academy of Distinguished Teachers. Her teaching emphasizes creativity, accessibility, and student engagement through performance-based learning. As both an educator and performer, Duke explores how music production and performance can advance interdisciplinary collaboration and civic engagement. Her work has been recognized with UTEP’s Outstanding Community Engagement Project Award and multiple Liberal Arts Community Engagement (LACE) grants. She has presented nationally on topics including opera education, zarzuela, community collaboration, and underrepresented composers for organizations such as the National Opera Association, the Texas Music Educators Association, and Sam Houston State University’s Art Song Festival. As Artistic Director of El Paso Opera, Duke is expanding programs that connect local artists, audiences, and community partners through bilingual and educational performances. Before joining UTEP, Duke founded YourType Arts Partners, providing business training and promotional consulting for classical artists at universities and festivals nationwide. Her current work continues to blend artistry, education, and outreach—using “edu-tainment” as a means to build audiences for classical music and strengthen the role of the arts in public life.

DuMond, Millennia (University of Texas at El Paso)

Millennia DuMond is an El Paso native and Mexican-American soprano. She is a recent Music Education graduate from the University of Texas at El Paso, where she studied under Diana Esparza. Her performance experience includes working alongside Opera UTEP, the El Paso Symphony Orchestra, Las Cruces Community Theatre, and The Gilbert and Sullivan Company of El Paso. Currently, she gives private voice lessons and is the Music Director for the SISD Paso Del Norte Fine Arts Academy’s stage production of Disney’s “Finding Nemo Jr.”

Esparza, Diana L. (University of Texas at El Paso)

Diana L. Esparza, soprano, joined the music faculty of The University of Texas at El Paso in 2016. Aside from teaching applied voice, she also teaches lyric diction: English, Spanish, Italian, French and German. She often travels to offer lyric diction workshops. Before UTEP, she was part the voice faculty of the Universidad Autónoma de Ciudad Juárez, México for 7 years. At UACJ she also taught Opera Workshop and Choir, preparing the choruses for many productions with the OSUACJ like *Madama Butterfly*, *La traviata*, *L'elisir d'amore* as well as choral productions like Borodin's *Polovtsian Dances*, Beethoven's Ninth Symphony and Opera Gala concerts with guest artists from the Mexican opera scene. She led the background vocals for Sarah Brightman's concert in Ciudad Juárez for the Festival Internacional Chihuahua.

Ms. Esparza has performed at the Festival Internacional Cervantino singing jazz with Mensajero ensemble on several occasions. She has also performed in El Paso area opera, musical theater and zarzuela performances, including productions of *The Magic Flute*, *Sweeney Todd*, *Amahl and the Night Visitors*, *El Rey León*, *Los Olvidados*, *La Visita*, *Le nozze di Figaro*, *La Perichole*, *Agua Azucarillos y Aguardiente*, *La Gran Via*, as well as other solo performances. She has also performed recitals and operatic roles in Freiberg and Radebeul, Germany as well as Salzburg, Austria.

She received her Bachelor in Music Education and Masters in Vocal Performance from the University of Texas at El Paso.

Flores, Cole (Texas A&M University Corpus Christi)

I was born in Harlingen, Texas and apart from hearing music on the radio I was never formally introduced to music until my early years in Junior High. There I learned how to play the Trumpet, and appreciate music as an art form where I began to write music for my instrument without having any knowledge of the concept of music theory. I continued to write short solos and ensemble works through my time in High School, but never considered Composition as a path in my musical career. After High School I enrolled at Delmar Community College, where I learned more about Music Theory, Trumpet, and Jazz through Dr. Danny Miller, while there I gained a greater appreciation for the work that goes into composition with Dr. Abel Ramirez. During that time I completed a small Trumpet Ensemble piece that was never publicly performed, through that my drive for composition began. I was introduced to Dr. Mary Thornton and was amazed by what knowledge she had to offer leading me to Texas A&M University Corpus Christi, with the help of Dr. Susan de Ghizé I was able to gain a vast and in depth knowledge about classical and modern theory. I am now finishing up my BA in Music Studies while being further taught by Dr. Caleb Pickering, and continuing to write works that are regularly performed around the Corpus Christi Area.

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

Hernandez, Jesse (University of Texas at El Paso)

Juhasz, Kornel (University of Texas at El Paso)

Kornel is a clarinet doctoral student at the University of Northern Colorado. He received his bachelor's in music education from the University of Texas Rio Grande Valley in Brownsville, Texas and received his Masters in clarinet performance at the University of Texas at El Paso. Kornel is also principal clarinet of the Las Cruces Symphony Orchestra in Las Cruces, NM, maintains an active teaching studio, and freelances with groups such as the Colorado Dance Theatre, Loveland Opera Theatre, and subs with the Greeley Philharmonic Orchestra. Kornel has started a clarinet choir while studying at UTEP and UNCO, taking both groups to conferences such as TMEA, ICA, and the 31st annual University Clarinet Festival UNAM, in Mexico City. Kornel enjoys spending time with his cats and perfecting a delicious shot of espresso.

Kindred, Kyle (Sam Houston State University)

Dr. Kyle Kindred (b. 1978) is Professor and Director of Composition Studies at the Sam Houston State University School of Music in Huntsville, Texas. His ensemble works have been performed throughout the US and Japan by groups including the North Texas Wind Symphony, the TAD Wind Symphony, the Showa Wind Symphony, the Lone Star Wind Orchestra, the United States Navy Band, the Bay Area Rainbow Symphony, the St. Louis Wind Symphony, the Indiana University Wind Ensemble, and the Longmont Symphony Orchestra. Kindred's original music currently serves as the score for the LEGO Harry Potter and the Transgender Witch series available on YouTube. Other recent projects include Symphony No. 1 for Winds and Percussion: *The Remnant* (2021 American Prize Winner) and a trio for clarinet, cello, and piano called *Sleeping Bear* which was premiered at the International Clarinet Association ClarinetFest 2021.

In early 2022, Kindred finished composing a full-length musical, *Ruffled Flourishes*, with former Deputy White House Spokesman, the late Peter Roussel (based on Roussel's novel of the same name). He is a featured composer in the GIA *Teaching Music Through Performance in Band* series as well as a contributing author for GIA Publications' *Composers on Composing for Band, Volume 4*, edited by Mark Camhouse. Kindred earned bachelor's degrees in theory-composition and piano performance at Wichita State University as well as master's and doctoral composition degrees from the University of Texas at Austin. His composition teachers include Kevin Puts (2012 Pulitzer Prize winner), Donald Grantham, and Walter Mays.

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

Koh, Ara (University of the Incarnate Word)

Dr. Ara Koh is an Assistant Professor of Piano and Coordinator of the Keyboard Area at the University of the Incarnate Word (UIW).

An accomplished soloist and collaborative pianist, Dr. Koh has performed in prestigious venues worldwide, including the Taipei National Arts Center (Taiwan), Sejong Arts Center and Gyeonggi Arts Center (South Korea), Conservatoire Frédéric Chopin (France), and the Tobin Center for the Performing Arts (San Antonio, Texas). She is also a frequent performer in contemporary music concerts and composer showcases, regularly appearing in events hosted by the Composers Alliance of San Antonio (CASA).

As an active collaborative artist, she has been invited to perform at numerous state and national conferences, including those organized by the Music Teachers National Association (MTNA), the College Music Society (CMS), and the National Association of Composers.

Highly regarded as an adjudicator, Dr. Koh frequently serves on juries for local, state, and national competitions. Her students have achieved top honors in various competitions, including the Fryderyk Chopin Society of Texas International Competition, KPAC Performance Competition, Tuesday Musical Club Young Artist Competition, and other regional and local events.

She holds a Doctor of Musical Arts degree from Penn State University, a Master of Music from the New England Conservatory, and a Bachelor of Music from California State University, Long Beach.

Lago Disdier, Karina (Texas Tech University)

Karina Lago Disdier is a blind soprano who is finishing her DMA in Vocal Performance at Texas Tech University. A large portion of her research has been on finding different pedagogical approaches to teaching blind musicians everything from music theory to operatic performance. Blindness is a spectrum, therefore having a pedagogical toolbox is essential to teach a blind student. Karina has performed in several operas in the United States and Canada, taught music theory and applied voice, and directed an opera for the TTU chapter of SNATS, an organization where she has been president for the past two years. She is a member of Pi Kappa Lambda and is a board certified music therapist. Karina will graduate in May 2026 with her Doctor of Musical Arts in Voice as well as with graduate certificates in Pedagogy of Music Theory, Early Music Performance, and Opera Performance.

Logan, James (University of Texas at El Paso)

James Logan is the clarinet professor at the University of Texas El Paso. He holds a Doctor of Musical Arts Degree and Master of Music Performance degree from the Catholic University of America, studying with Ricardo Morales. He earned a Bachelor of Music Degree in Performance from the University of North Texas, where he studied with James Gillespie. Prior to joining the music faculty at UTEP in 2018, Logan served as Associate Principal Clarinetist with the US Navy Band in Washington DC. His nearly 100 solo appearances with this ensemble include performances in St. Petersburg, Russia, Quebec City, Quebec, the Kennedy Center for the Performing Arts, DAR Constitution Hall in Washington DC, and 4 National Concert Tours. He has performed throughout Europe, as well as all 48 continental states.

Logan served as Adjunct Professor of Clarinet at Towson University from 2011-2018 and has performed with the American Festival Pops Orchestra, the Northwest Orchestra, the Midland Odessa Symphony, the Baltimore Chamber Orchestra and the National Philharmonic Chamber Orchestra where he served as principal clarinetist on a CD featuring works by Steven Gerber and featuring Carter Grey on cello. Additionally, he has performed in numerous regional orchestras throughout New Mexico and Texas. He is the founder of Logan Circle, a highly-acclaimed ensemble dedicated to performance of clarinet chamber music featured throughout metropolitan Washington DC. Logan's woodwind quintet experience includes Towson University's faculty ensemble, Quintigre, and The West Texas Winds while serving as Principal Clarinetist with the Midland Odessa Symphony.

As leader of the US Navy Band Clarinet Quartet from 2001-2011, Logan led performances by this ensemble that included recitals and masterclasses nationwide in a wide array of venues from the White House to quarters of the Chief of Naval Operations.

In addition to appearances with the US Navy Band, Logan has appeared as soloist with the American Festival Pops Orchestra, the Packard Band, the Midland Odessa Symphony and the Iowa Military Veterans Band. He has appeared as recitalist, clinician and provided masterclasses nationwide at venues including International Clarinet Association Conventions in New Orleans, the University of Maryland, and the University of Kansas. He was an ICA Young Artist semi-finalist in Seattle and a concerto winner while a graduate student at the Catholic University of America. Logan has performed alongside Dave Brubeck, Maureen McGovern, Rosemary Clooney, Branford Marsalis and Ricardo Morales. Logan studied extensively with Robert Walzel and Jeffrey Lerner and while at the Aspen Music Festival, with Richard Waller.

Logan's dedication and support of innovative contemporary works can be shown by his CD recording of *Bay Images*, a work for clarinet and piano by Erich Stem and his work as editor of the clarinet solo music of Jonathan Leshnoff's Concerto for Clarinet in preparation for publication by Theodore Presser. This work was premiered by Ricardo Morales and the Philadelphia Orchestra conducted by Nézet-Séguin.

Mankins, Jace (Texas Christian University)

Jace Mankins is a composer, pianist and cellist from Kilgore, TX. Jace holds degrees from Texas Christian University and the Manhattan School of Music. Additionally, he is currently an adjunct instructor at Tarrant County College and Southwestern Adventist University. Jace lives in Fort Worth, TX with his wife, Jordan and his three children, Jolan, Jillian and Judson. Website: www.jace-mankins.com

Metz, Ken (University of the Incarnate Word)

Ken Metz is the assistant chair and a professor of music at the University of the Incarnate Word. He teaches music theory courses and co-coordinates the composition area with Kevin Salfen. He is active as a composer and has been fortunate to have many of his pieces performed across the country. Music composed for a collaboration with visual artist and poet, Octavio Quintanilla (*Canciones del Toro*), has been presented at film festivals around the world. The textbook, *Fundamentals for Aspiring Musicians*, published by Routledge, was co-authored by him and Dr. Robert Frank of SMU. Of the various activities undertaken, he is especially inspired by the project "Made in SA." This project began as a concert for young pianists of music composed by members of CASA. From this beginning the expansion of this project has led to a piano book series, a documentary, and an annual concert (Made in SA X was held in January 2025). This model can be used in other cities to encourage young musicians to compose music and to promote interaction among composers, young musicians, their parents, and the instrumental music teachers in the community.

Meza, Esequiel, Jr. (El Paso, Texas)

Accomplished concert pianist and coach/accompanist Esequiel Meza, Jr. has coached multiple productions for El Paso Opera, served as Music Director for Stagedoor Manor Institute of the Performing Arts in New York, and as an accompanist for Arizona Opera. Other music directing credits include New Mexico State University and Doña Ana Lyric Opera Company, Music Theater of El Paso, Cimarron Circuit Opera Company, and Southern Arizona Light Opera Company. He has performed as guest soloist with the Juarez Bi-National Symphony Orchestra and the symphonies of Corpus Christi, Bordeaux, and Shreveport. Meza has won several awards and has taught on the faculty of the University of Oklahoma where he was also Assistant Dean of Fine Arts and at the University of Bordeaux III in Talence, France. He holds degrees in piano performance from Sam Houston State University, the University of Arizona, and Indiana University. Since 2016, Dr. Meza has been the principal pianist and vocal coach for Opera UTEP.

Néron, Martin (Rider University)

Dr. Martin Néron, Canadian pianist, is widely recognized for his artistry in art song performance and his scholarly contributions to linguistics and diction studies. Praised by *Opera News* as “an attentive partner,” he has recorded albums featuring French, Greek, British, and American art songs, as well as performances for the Canadian Broadcasting Corporation (CBC).

Dr. Néron’s research on English, French, and German diction in song has been published in *The Australian Voice* and *The Journal of Singing*. In 2010, he authored *Francis Poulenc: Selected Song Texts*, published by Leyerle Publications. He serves on the faculty of Westminster Choir College in Princeton, New Jersey, and is an active board member of the Joy in Singing Foundation, where he directs the program Art Song On the Move. Since 2013, he has been the Artistic Director of the Vocalis Consort.

Dr. Néron holds a Doctor of Musical Arts degree from the Manhattan School of Music, a Master of Music from Westminster Choir College, and a Bachelor of Music from the Université de Montréal.

Nordstrom, Stephen (University of Texas at El Paso)

Dr. Stephen Nordstrom joined the faculty of The University of Texas at El Paso Music Department in the fall of 2014 as an Assistant Professor of Violin. In addition to teaching violin and viola, he instructs courses in Music History, Music Fundamentals, and Aural Skills, while assisting with the UTEP Symphony Orchestra. Dr. Nordstrom previously taught violin and viola at Indiana University East and Earlham College, where he was also Visiting Director of Orchestral Activities in 2013. He has been on the summer faculties of the renowned Interlochen Arts Camp in Michigan and Camp Encore/Coda in Maine, teaching violin and chamber music to young students from across the United States and the world.

As an orchestral musician, Dr. Nordstrom is currently Acting Principal Second Violin of the El Paso Symphony Orchestra and also performs with the Las Cruces Symphony Orchestra. He has been a member of the Lexington Philharmonic, the Richmond Symphony Orchestra, and the Abilene Philharmonic and served as concertmaster for music festivals in Italy and the United States. Dr. Nordstrom is an avid chamber musician as well, performing with ensembles in Italy, Austria, China, Canada, and throughout the United States. He actively performs on both violin and viola, presenting numerous solo and chamber music programs in the Borderland region each year. Most recently, Dr. Nordstrom recorded a CD of new works for Viola and Piano with UTEP Professor and Composer Dr. Dominic Dousa entitled *A Musical Portrait of the American Southwest*.

Oh, Jisu (University of Miami, Frost School of Music)

Jisu Oh is a DMA candidate and Graduate Assistant in Choral Conducting at the University of Miami’s Frost School of Music. A versatile musician with experience as a conductor, accompanist, singer, and church musician, she brings extensive leadership experience in choral music in both South Korea and the United States.

She earned her Bachelor of Arts in Choral Conducting with a vocal minor from the Korea National University of Arts (KNUA). While there, she conducted notable choirs, including Collegium Vocale Seoul, winners of the Takarazuka International Chamber Chorus Contest, and co-founded FURIOSO, a student society dedicated to teaching underprivileged students off campus and fostering interdisciplinary collaborations that break down barriers between art forms on campus. Her dedication to community engagement also extended to projects with the Korea Arts & Culture Education Service, where she mentored aspiring young musicians. After her BA, Jisu directed the Hankuk University of Foreign Studies choir and earned an MM in choral conducting from the University of Texas at Austin, serving as Associate Conductor of the UT Concert Choir and Tenor-Bass Choir.

Jisu is especially committed to promoting Korean choral music on the international stage. She actively researches ways to make Korean repertoire more accessible to musicians abroad and continues to celebrate its beauty in both academic and performance contexts. Currently, she teaches university choirs and aural skills at

Frost School. In addition, she serves as Organist and Assistant Choirmaster at St. Stephen's Episcopal Church in Miami and as Associate Conductor of Miami Collegium Musicum.

Pástor, Wagner (Independent Scholar) [Paper]

Dr. Wagner Mauricio Pástor, tenor

Ecuadorian performer, educator, and scholar Dr. Wagner Mauricio Pástor, known for his expressive artistry and research focus on Latin-American music, Dr. Pástor combines performance and research to celebrate the richness of his cultural heritage. His Doctoral Dissertation in Voice Performance from the University of Kentucky centers on Ecuadorian art song, exploring how nationalism and Western influence converge in the development of Ecuador's vocal repertoire. This research reflects his ongoing mission to bring Latin-American composers and styles to broader academic and performance stages. Dr. Pástor has performed with organizations including the Opera Saratoga, American Spiritual Ensemble, Kentucky Opera, Fort Wayne Philharmonic Players Association, and Cincinnati Opera, portraying leading roles such as Alfredo (*La Traviata*), Werther (*Werther*), Don José (*Carmen*), and Rodolfo (*La Bohème*). His accolades include the Metropolitan Opera National Council Encouragement Award, second prize at the London International Music Competition, and finalist and semifinalist honors in the Ebony Opera, Saengerbund Awards, Opera Premier Foundation Vocal Competition, and Detroit Opera Aria Competition. Dr. Pástor holds degrees from the Conservatorio Superior Nacional de Música del Ecuador, the University of Idaho, and the University of North Carolina School of the Arts. He currently continues advanced vocal studies with Professor Robin Rice at Rice University. Beyond opera, he is an advocate for Latin-American genres such as pasillos, tangos, and boleros, blending artistry with cultural storytelling. He resides in Houston, Texas.

Pástor, Wagner (Independent Scholar) [Lecture Recital]

Dr. Wagner Mauricio Pástor is an Ecuadorian tenor celebrated for his expressive artistry and versatility in opera and concert performance. He has appeared with distinguished organizations such as Opera Saratoga, the American Spiritual Ensemble, Kentucky Opera, the Fort Wayne Philharmonic Players Association, and Cincinnati Opera. His repertoire includes leading romantic roles such as Alfredo (*La Traviata*), Werther (*Werther*), Don José (*Carmen*), and Rodolfo (*La Bohème*). Dr. Pástor has been recognized in major competitions, earning the Encouragement Award from the Metropolitan Opera National Council Auditions and distinctions from the Saengerbund Awards, Opera Premier Foundation Vocal Competition, Ebony Opera Competition, Detroit Opera Aria Competition, and the London International Music Competition. He holds degrees from the Conservatorio Superior Nacional de Música del Ecuador, the University of Idaho, and the University of North Carolina School of the Arts, culminating in a Doctor of Musical Arts from the University of Kentucky. His doctoral dissertation focuses on Ecuadorian vocal music, highlighting the fusion of national identity and classical technique. He continues advanced vocal studies with Professor Robin Rice at Rice University.

Pound, Ryan (Texas Tech University)

Ryan Pound is from Dallas, Texas and is a second-year master's student at Texas Tech studying jazz drum set performance. He received his bachelor's degree in percussion performance from Texas Tech as well and is a freelance drummer/percussionist across the state.

Renfro, Rebecca (Sam Houston State University)

Dr. Rebecca Renfro is Professor of Music at Sam Houston State University, where she serves as Director of Opera Workshop and teaches Studio Voice. Her directing credits include productions with Greater Worcester Opera, Opera del West, the University of Connecticut Opera Theater, Lone Star College, Lone Star Lyric Opera, the Fairbanks Summer Arts Festival, and Opera Viva! in Verona, Italy.

Under her leadership, SHSU Opera has earned national distinction, receiving multiple awards in the National Opera Association's Opera Scenes Competition between 2011 and 2023, as well as several honors from The

American Prize in Collegiate Opera Production. In 2018, the program made its international debut with a production of *Dido and Aeneas* in Osaka, Japan.

Dr. Renfro serves on the executive boards of both the National Opera Association and Greater Worcester Opera and is a founding member of Opera del West in Boston, Massachusetts. Her TEDx talk, "Resurrecting the Dead: The Power of Storytelling in Opera," was recently released on the TEDx YouTube channel.

As the parent of a child with autism, Dr. Renfro is also a frequent speaker on neurodiversity and pedagogical adaptations in the music classroom.

Rumbley, Erica (Odessa College)

Dr. Erica Rumbley serves as an Associate Professor of Piano at Odessa College. Prior to moving to Texas, Dr. Rumbley has taught and served as a Collaborative Pianist in the United States and China. She received a Masters in Piano and a Masters in Musicology, as well as a PhD in Musicology, from the University of Kentucky, and has since taught at the collegiate level for over ten years. Dr. Rumbley has published in the *Journal of American Music* and presented papers and lecture recitals at numerous College Music Society and American Musicological Society conferences. Her research interests include 19th and 20th century American music, as well as Chinese piano music and the composer Zhang Zhao. She is also interested in the therapeutic uses of music with survivors of trauma and forced migration. As a pianist, Dr. Rumbley has performed widely as a collaborative artist and a soloist, and she takes great joy in the act of making music with others.

Rusche, JoAna (University of Central Arkansas)

Dr. JoAna Rusche, mezzo-soprano, has appeared in operas, concerts, and recitals throughout the United States and Europe. She has sung such roles as Donna Elvira in *Don Giovanni*, Angelina in *La Cenerentola*, Rosina in *Il barbiere di Siviglia*, The Mother in *Amahl and the Night Visitors*, Second Lady in *Die Zauberflöte*, Fiora in *L'amore dei tre re*, Tamara in *The Demon*, Soeur Mathilde in *Dialogues des Carmélites*, Hansel in *Hansel and Gretel*, L'Enfant in *L'Enfant et les Sortilège*, and Sheva Haddas in the world premiere of *Enemies, A Love Story*. She has performed with opera companies and young artist programs including the Academy of Vocal Arts, Palm Beach Opera, Opera North, Opera New Jersey, and Teatro Nuovo.

Dr. Rusche is a two-time District Winner of the Metropolitan Opera National Council Auditions and has received second place in the Birmingham Opera Competition and the Heafner Williams Vocal Competition, first place in the Long Leaf Opera National Vocal Competition and the Charlotte Opera Guild Auditions, and first place in the National Federation of Music Clubs and Auditions at the state and national levels. She was also the recipient of the Orpheus DaCapo Award in the Orpheus Vocal Competition.

Dr. Rusche received a D.M.A. in Voice Performance from the University of Michigan, a M.M. from the University of North Carolina at Greensboro, and a B.M. in Voice and Piano Performance from the University of North Carolina at Chapel Hill. She is a member of the Phi Beta Kappa Honorary Society.

Salazar, Andrea (University of Kentucky)

Andrea Salazar, Ecuadorian soprano, has appeared in numerous prestigious productions with renowned orchestras including the Berliner Philharmoniker, the Philadelphia Orchestra, and the Orchestra of St. Luke's, under the direction of Yannick Nézet-Séguin, Sir Simon Rattle, and Pablo Heras-Casado.

She earned her Bachelor of Music in Vocal Performance from Westminster Choir College of Rider University and her Master of Music from the University of Kentucky. In 2019, she was a featured guest artist at the Ecuadorian Independence Day Ceremony hosted by the Consulate of Ecuador in Washington, D.C., and performed at the inaugural ceremony of the Primer Festival Internacional de la Canción Hispana Premios Capitolio at the Embassy of Bolivia in Washington, D.C.

Currently completing her Doctor of Musical Arts in Vocal Performance at the University of Kentucky under the mentorship of Dr. Everett McCorvey, Ms. Salazar's research focuses on Latin American vocal music, with a special emphasis on indigenous languages and their representation in art song.

Sanders, Greg (Texas A&M University Kingsville)

Composer Greg Sanders's music has been called "powerful" by the *New York Times* and has received numerous performances in the US and abroad. It has been featured on National Public Radio and CBS's "Osgood File" and performed on five continents and in every state. Dr. Sanders is a Regents Professor of Music at Texas A&M University-Kingsville, serves as the Music Theory/Composition Studies Coordinator, and has taught at Bradley University and the University of North Texas. His music appeals to a broad spectrum of listeners, as demonstrated by numerous awards and favorable reviews. Honors include composition awards and grants from Broadcast Music Incorporated, Texas Orchestra Directors Association, The Continental Harmony Project, American Composers Forum, Sigma Alpha Iota, ASCAP, College Band Directors National Association, Phi Kappa Lambda, MENC, National Federation of Music Clubs, Music Teacher National Association, the Lilly Foundation, and received the 2022-2024 Artist Award from Phi Kappa Phi International Honor Society. His commissions include both professional and non-professional groups, as well as works for younger performers. His music is published by TRN Music, LarAsh Music, and Southern Music. Performances of his music include the Indianapolis Symphony, Samara National Symphony (Russia), Boston Metropolitan Wind Symphony, Lakeshore Wind Symphony (Milwaukee), Peoria Symphony, Delta Symphony, Illinois Youth Symphony, North/South Consonance (NY), Gregg Smith Singers, Res Musica International Festival, Midwest Band and Orchestra Clinic, Philadelphia New Music Festival, Memphis New Music Festival, DCI (Drum Corp International), University of Taipei (Taiwan), University of Melbourne, Royal Danish Marine Band, the Kitakyushu (Japan) Wind Festival.

Saywell, Martha (Texas A&M San Antonio)

Martha Saywell joined the faculty of Texas A&M University-San Antonio in 2016 where she oversees the music curriculum of the Creative Arts and Performance Studies program. She also served as the music curriculum architect for College Credit for Heroes, a specialized online program created in partnership with the Texas Workforce Commission to provide a more accessible and streamlined pathway to college graduation for American military veterans. At A&M-SA she directs the University Voices choral ensemble, teaches piano and music theory, and serves as faculty liaison/host to both the San Antonio Community Wind Ensemble and the San Antonio Jazz Collective. 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 and also performs frequently as part Dos Gatos, a duo with clarinetist Timothy Bonenfant. She holds a Bachelor of Arts in Keyboard Studies degree from Murray State University, and both Master of Music and Doctor of Musical Arts degrees from the University of Wisconsin-Madison. She has served as the secretary/treasurer of the College Music Society's South Central Chapter since 2022 and is completing her second term at this year's conference. Other CMS activities include serving on the National Conference Performance Subcommittee in 2024 and as a Student Awards judge at the South Central Chapter Conference in both 2024 and 2025. She is also a member of the International Alliance for Women in Music and American Association of University Professors.

Skiles, Jacob (Howard Payne University)

Dr. Jacob Skiles is a pianist hailed for his color control and his "inspired and intellectual" style. Jacob has a passion for exploring touch and color at the keyboard, with a particular interest in chamber music, twentieth- and twenty-first-century repertoire, and underperformed works. Jacob has given concerts and academic presentations across the United States and Europe, and he made his orchestral debut with the National Symphony Orchestra of Ukraine in 2018. Jacob's research interests include studying relationships between birdsong and human music and exploring the role of music in ecological conservation—in 2024, Jacob premiered a newly commissioned work from Juilliard composer Matthew Schultheis focused on avifauna of the southeastern United States which he presented in collaboration with local ecologists. Jacob holds a Doctor of Musical Arts in piano performance from the University of Georgia, as well as degrees from Florida State

University and the University of Alabama at Birmingham. Jacob currently serves as Assistant Professor of Music at Howard Payne University in Brownwood, Texas, where he teaches music theory and piano. Outside of his musical work, Jacob enjoys birdwatching, wildlife photography, and traveling with his wife, Joanna.

Stetson, Andrew (Texas Tech University)

Dr. Andrew Stetson is a versatile performer, clinician, educator, scholar, and administrator. Currently serving as Director and Professor in the School of Music at Texas Tech University. As a performer, Dr. Stetson serves as Principal Trumpet of the Steamboat Springs Symphony Orchestra (CO) and has performed with numerous orchestras, including the Alabama Symphony, Albany Symphony (NY), Arkansas Symphony, Boston Philharmonic, Colorado Music Festival Orchestra, Houston Symphony, and Lubbock Symphony. Internationally, Dr. Stetson has been an invited soloist with the Orquestra Sinfônica do Recife, Brazil's oldest and longest-running symphony orchestra. Dr. Stetson's numerous performances, clinics, and masterclasses, as well as his debut album, have earned him the 2022 Chancellor's Council Research Award, the top faculty honor for research within the entire system of Texas Tech University. Dr. Stetson is also a dedicated educator, recently named on of Yamaha's 40 under 40 for Music Education Excellence. In 2016 he was the recipient of the Hemphill-Wells New Faculty Excellence in Teaching Award, a university-wide honor at Texas Tech University. As a clinician, Dr. Stetson has been an invited clinician at many events including the Texas Music Educators Association Clinic and Convention, the Florida Music Educators Association Convention, the National Center for the Arts in Mexico City, and the Alliance for the Arts in Research Universities.

Stevens Espinosa, Bryan (Sam Houston State University)

Dr. Bryan Stevens Espinosa is Assistant Professor of Music Theory at Sam Houston State University. His research focuses on the form and style of eighteenth-century Spanish keyboard music, schema theory, partimento practice, improvisation, and music theory pedagogy, including the integration of the melodia into the theory classroom to foster aural and kinesthetic connections with fundamental theory and musicianship skills. Bryan has presented his research at numerous national and regional conferences, including the Society for Music Theory (2019, 2020, 2023, 2025), the Texas Society for Music Theory (2017, 2018, 2019, 2020, 2022, 2025), Music Theory Midwest (2016), and Galant Schemata in Theory and Practice (2022).

Bryan received his PhD in Music Theory from the University of North Texas in 2022 with a dissertation titled "Rethorizing Sonata Form from the Margins: The Keyboard Sonata in Eighteenth-Century Spain," which examines the formal and stylistic elements characteristic of Spanish composers from 1740 to 1800, seeking to expand the analytical boundaries of traditional sonata theory. Bryan's recent scholarship includes the article "Sonata Form in Spain: Manuel Blasco de Nebra's Seis sonatas (1780)" in the current issue of *Music Theory Online* (2025) and a review of John Mortensen's *Improvising Fugue* in the *Journal of Music Theory Pedagogy* (2024).

Swisher, Tristin (Texas Tech University)

Tris Swisher is a graduate part-time instructor and first-year PhD student in Musicology at Texas Tech University. With a background in clarinet performance and music education, she combines academic research with community-based activism.

Thorburn, Benjamin (University of Central Arkansas)

Benjamin Thorburn is Assistant Professor of Music at the University of Central Arkansas, where he teaches undergraduate and graduate courses across the range of music history. As a musicologist, singer, and conductor, he specializes in Baroque music, art song, and the reception of early music in the twentieth century. He previously held faculty positions at Chowan University and Bluefield University, where he directed choral ensembles and taught music history and vocal performance. In 2022, he received the Choral Impact and Artistry award from the North Carolina Chapter of the American Choral Directors Association in recognition of his

teaching and community engagement. Dr. Thorburn holds a Ph.D. in Music History from Yale University and a B.A. in Music from the University of Rochester.

Tullis, Joey (Texas Christian University)

Joey Tullis is a violist, violinist, composer, and arranger based in Fort Worth, Texas. He will earn his Bachelor's in String Performance from Texas Christian University in May 2026.

Joey performs regularly around the Dallas-Fort Worth area, along with his brother, Jeff, and his father, Paul. Joey has performed as a soloist with the TCU Symphony Orchestra, Brazos Chamber Orchestra, and the Texas Boys' Choir. He has symphony orchestra experience on both violin and viola, with repertoire as grand as Mahler and as delicate as Vivaldi. He is a member of the TCU Symphony Orchestra and the Brazos Chamber Orchestra. Joey is also an experienced arranger and transcriber. He has completed arrangements of works by Elvis Presley, Metallica, and Jeremy Soule for a variety of ensembles. His compositions have been performed by the Fort Worth Civic Orchestra, the Brazos Chamber Orchestra, and the TCU Trumpet Ensemble.

Valles, Albert (University of Texas at El Paso)

Albert Valles is an El Paso, Texas native and graduate of El Paso High School. He is currently pursuing his Bachelor's in Music Education, at The University of Texas at El Paso. During his time at UTEP Albert has been a member of the Wind Symphony, Symphonic Band and is the current conductor of the UTEP Clarinet Choir.

In addition to leadership positions as a member of the UTEP Marching Miners as Clarinet Section leader, Valles has also served as Undergraduate Teaching Assistant for the Marching Miners and Dance Team. He has performed at the Texas Music Educators Association Convention, American Bandmasters Association Convention, the College Band Directors National Association Convention, and the Texas UIL State Marching Band Contest.

Valles has worked closely with many local high school programs including Riverside, Del Valle, Irvin, Americas, El Paso, Parkland, Pebble Hills, Franklin, El Dorado, Bel Air and Eastwood while maintaining a clarinet studio, teaching privately.

Walls, Jess (Auburn University)

Jess Walls (she/her) is pursuing a PhD in Music Education at Auburn University, with a research focus on music, mental health, and neurodivergence. She received her Bachelor of Music Education from the University of Texas at Arlington and her Master of Music Education from Texas Woman's University. She has taught choir and elementary music for over 15 years in Texas and is certified in not only music but also EC-6 core subjects and Special Education, along with a certification to train others in Youth Mental Health First Aid. She has presented her research at state and national conferences, has provided professional development for public school educators, and is currently working towards publication of two prior research studies. In the next year, she hopes to pursue postdoctoral funding to continue her interdisciplinary research in music, mental health, neurodivergence, disability support in education, and other related areas.

Way, Michael (University of Texas at El Paso)

Michael Way joined the music faculty of the University of Texas at El Paso in 2017. A native of High Point, North Carolina, Michael Way began studying cello at age 11 with Robert Docker. At age 15, he joined the Greensboro Symphony Youth Orchestra and furthered his cello studies with Anne Sellitti. During the summer of 2003, he was accepted into the prestigious North Carolina Governor's School, where he spent a summer studying with Tom Kraines. Michael attended The University of North Carolina at Greensboro, where he studied with Brooks Whitehouse. In 2007, Michael moved to Wellington, New Zealand, where he studied with Rolf Gjelsten of the New Zealand String Quartet. In 2008, Michael was accepted to The University of Texas at El Paso, where he served as the graduate teaching assistant to Zuill Bailey. At UTEP, Michael was the winner of the 2008-2009

Annual Concerto and Aria Competition and recipient of the 2010 Outstanding Graduate Student Award. In 2012, Michael was adjunct professor of cello and bass at New Mexico State University in Las Cruces, New Mexico. While teaching at NMSU, Michael was the interim cellist for the Latin Grammy award winning string quartet, La Catrina. He has attended Master Classes with Roberto and Andres Diaz, Steven Doane, Gary Hoffman, Timothy Eddy, Carlos Prieto, Melissa Kraut, and the legendary Bernard Greenhouse. Currently, Michael is a member of the El Paso Symphony Orchestra and a freelance performer in the region. With his ferocious passion for teaching, Michael has spent the last nine years in El Paso building a private studio of nearly 70 students from the Region as well as online Skype lessons. His students have regularly placed 1st in the All-Region Middle and High School orchestras as well as 1st Chair All-State Orchestra in Georgia.

Wickman, Ethan (University of Texas at San Antonio)

Described as a "composer of facility and imagination, the kind to whom both performers and audiences respond" (*The New York Times*), the music of Ethan Wickman (b. 1973) has been performed by soloists and ensembles in venues in the U.S. and around the world. He has received grants and commissions from the Barlow Endowment, Meet the Composer, the American Composers Forum, the Wisconsin Music Teachers Association, the Utah Arts Festival, the San Antonio Opera Guild, and Chicago's Music In The Loft. He was awarded the Jacob Druckman prize at the Aspen Music Festival, the Harvey Phillips Award from the International Tuba Euphonium Association, first place in the Utah Arts Festival Chamber Commission Competition, and was a finalist in the 25th annual ASCAP Rudolf Nissim Orchestral Composition Competition. He has received fellowships from the Aspen Music Festival, the Norfolk Contemporary Music Workshop/Yale Summer School of Music, the Wellesley Composers Conference, the American Composers Orchestra/Earshot New Music Readings, and was a Fulbright Fellow in Madrid, Spain. Wickman holds a DMA in composition from the University of Cincinnati College-Conservatory of Music, with additional degrees from Boston University (MM) and Brigham Young University (BM). An accomplished oud player, Wickman has studied with Egyptian virtuoso Ramy Adly, and with Yurdal Tokcan in Istanbul, Türkiye. He is Professor of Music at the University of Texas at San Antonio. From 2015-2020 he was the Executive Director of the Barlow Endowment for Music Composition at Brigham Young University.

Zacharella, Alexandra (University of Arkansas-Fort Smith)

Alexandra Zacharella is Director of Band 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 100 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 Vice-President of the International Chapter of the College Music Society, on the Board Member of the International Conductors Guild, and is co-chair of the Small College Band Committee for CBDNA. Zacharella is a Bach Artist and Warburton Music Products Artist.

Zepeda, Maya (University of North Dakota)

As a composer, Maya Zepeda writes for solo instruments, chamber ensembles, musical theater, and electronics. Her works are a mix of classical tonalities and ideas, as well as modern and contemporary sounds. She is currently a master's student studying composition and music technology at the University of North Dakota, under Dr. Michael Wittgraf. For the past two years, Maya composed for and performed in a new musical workshop put on by the University of North Dakota music department. She has performed her own works for

bass clarinet, including at the 2025 College Music Society Great Lakes conference. In addition to traditional composing, Maya is also a songwriter. She has performed her songs for the UND Songwriting Showcases, Composer's Concerts, as well as her own senior recital.