



**45th CMS Southern Chapter
Regional Conference**

February 22-24, 2024



**Rhodes College
Memphis, TN**

THE COLLEGE MUSIC SOCIETY SOUTHERN CHAPTER EXECUTIVE BOARD

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Student representative:

ACKNOWLEDGEMENTS

The Southern Chapter of the College Music Society would like to thank all of the following contributors who helped to make the 2024 Conference a success.

Conference Hosts

Jennifer Collins, President

Timothy Huebner, Provost

Rashna Richards, April Allen, Stevie Drieberg (Academic Affairs)

Kevin Collier, Manager of Campus Scheduling

Bon Apétit (Mollie, Kathy, Chris and staff)

Rhodes College, Department of Music: students, staff, and faculty

especially Aadhya, Adam, Catherine, Ethan, Gracie, Marisa

Erika Pope, Musical Arts Coordinator

Carole Blankenship, Chair, Department of Music

Program Committee

Performance

Serena Scibelli, chair (Mississippi State University)

Douglas Mark (Delta State University)

Heather Killmeyer (East Tennessee State University)

Oral & Poster Presentations & David Z. Kushner Student Paper Award

Alice V. Clark, Chair (Loyola University New Orleans)

Josef Hanson (University of Memphis)

Courtenay Harter (Rhodes College)

Composition & Composition Award

Valentin M. Bogdan, chair (Mississippi University for Women)

Ivan Elezovic (Jackson State University)

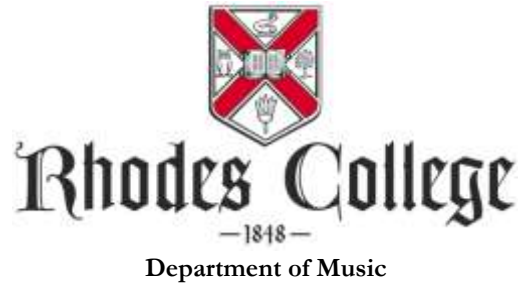
Alan Goldspiel (University of Montevallo)

Special thanks to:

Charlie Chadwell, Western Illinois University, CMS Conference Planner

Brianna Buck, CMS Webmaster

The CMS National Staff & Board



Dear Conference Participants,

Welcome or welcome back to Rhodes and Memphis! It has been 13 years since we last hosted and we are excited to have you on campus this week.

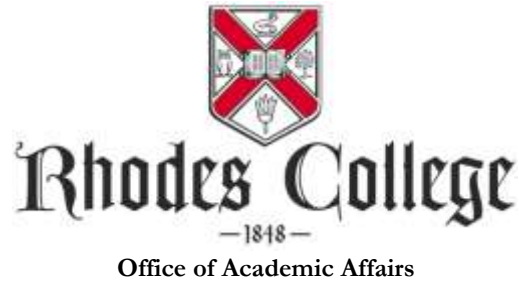
We had a record number of submission for this year's conference; thank you to the entire Executive Board for their hard work in scheduling all of these sessions. In thinking about the College Music Society's Common Topic last year, "leading change," we wanted to create space for us to converse about the depth and breadth of the music as an academic discipline—as educators and musicians. To that end, there are some differences in this year's schedule: with an earlier end on Friday evening, we hope you will find time to go and enjoy Memphis in the evening and moving our Chapter meeting to the longer Friday lunch means no early rise on Saturday morning. We have also extended an invitation to a number of submissions to recast their research in the form a poster; I hope this growth will continue in the future in order to include more colleagues in our conversations.

I look forward to explore the upcoming Common Topic from President Brian Kai Chin: "Grow. Create. Lead." Please do think about how we can continue to have these wonderful conversations as we move into the second half of the decade.

Have a great conference!

A handwritten signature in black ink that reads "Courtenay L. Harter".

Courtenay Harter
President, College Music Society Southern Chapter
Professor of Music



Welcome to Rhodes College!

We are so glad you are gathering on our beautiful gothic campus in the heart of Midtown Memphis for the meeting of the Southern Chapter of the College Music Society.

Nearly a hundred years ago, in 1925, the Board of Trustees and the President of Southwestern Presbyterian University, Charles Diehl, took a bold step. They moved an institution, which had been located in Clarksville, Tennessee, since its founding, 200 miles away to Memphis. Relocating to Memphis, the state's largest city at the time, promised an opportunity for the institution to grow, extend its reach, and increase its reputation.

Today, the institution founded in Clarksville in 1848—now Rhodes College—is a national, four-year, private, coeducational, residential college committed to the liberal arts and sciences.

Music is especially important at Rhodes. With a proud tradition stretching back to Burnet C. Tuthill, the noted conductor and composer who also served as the College's first Director of Music, the Department of Music today offers a comprehensive, diverse, flexible program of excellence in music, appealing to students of all walks of life at the College. From its nationally recognized choral program to the award-winning Mike Curb Institute for Music, the Department offers an outstanding musical experience in a liberal arts environment.

President Jennifer Collins and I proudly welcome you to Memphis, the Home of the Blues and the Birthplace of Rock-n-Roll.

I hope you enjoy your time on our campus and in our city!

A handwritten signature in black ink, appearing to read "T. Huebner", written in a cursive style.

Timothy S. Huebner
Provost and Vice President for Academic Affairs

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Thursday, 22 February 2024
Schedule at a Glance

	Spence Wilson Room	Other locations (listed)	Tuthill Performance Hall
1:00			Conference Welcome
1:30	Envisioning our Future: Objectives, Requirements, and Dreams for the 21st Century Music Student		Providing Opportunities for Under-Resourced Composers
2:00			Fire and Ice: An Ecosystem of Sounds for String Trio by Anna Thorvaldsdottir
2:30	The Key to Lifelong Piano Study: How Autonomy Fosters Intrinsic Motivation		Howard Hanson: From Rome to Rochester and His Journey to Eastman
3:00	Break		
3:30	Designing the Online Applied Music Program: Pedagogy, Tools, and Applications		French influence in Colombian music: Preludes by Adolfo Mejia
4:00	Performing a Concert for Children with Autism and Their Families		Two Clarinet Trios by American Women Composers
4:30	Helping Teachers to Navigate Mental Health in the Classroom		A Hidden Gem: Oboe Chamber Music of Mary Chandler
	Dinner Break (on your own) <i>SCMS Board Dinner – Refectory</i>		
7:30	Composer’s Concert I McNeill Concert Hall Zamba Despues Radiant Joy Starscapes Quinquagenary Horizon Lockdown Miniatures Three Movements Trio for Trombone, Violin and Piano		

Friday, 23 February 2024

Schedule at a Glance

	Spence Wilson Room	Other locations (listed)	Tuthill Performance Hall
9:00	An Exploration of the Pedagogical Piano Solo and Piano Duet Repertoire of Germaine Tailleferre		Diversity and Unity in Alexina Louie's Music for Piano
9:30	Beginner's Guide to Diversifying Your Curriculum Through the Representation of Women		Hinterlands by Jaren Hinckley
10:00	Aligning the Music Therapy Competencies with the Music Theory Curriculum: Considerations for Educators		Flowers and Family ~ "Lily of the Valley" from Flower Catalog: 12 Preludes for Solo Piano by Stephanie Ann Boyd
10:30	Reframing the Aural Skills Curriculum for Music Industry Students		On the Rim of a Thin Place
11:00	Reflecting Our Whole World – the 21st Century Oboe		Richard Danielpour's <i>An American Mosaic: A Musical and Humanity Documentary of Pandemic</i>
11:30	Lunch at the Refectory (Hyde Hall) <i>Chapter Meeting & Dining</i>		
1:30	Blues in Mary's Flat: Recentering guitarist Mary Osborne's recordings from the 1940s in the history and pedagogy of jazz guitar		Cassandra: A Heroine for Today's World
2:00	Resilience Leading Change: Music and More at Memphis' Overton Park Shell		Blossoming Voices: 21st Century Works for Horn and Piano by Female Composers
2:30			Expanding the Repertoire: The Solo and Collaborative Piano and Violin Works of Gwyneth Walker
3:00	Safeguarding and Dissemination of the Garifuna Percussion in Honduras and Central America: A Scholarly Inquiry		From Ashes to Ascension
3:30	The Research Methods Class in the Twenty-First Century	Healthy Singing and Choral Blend Hassell Hall 100	Diorama The Miniatures of an Unknown Composer
4:00		The Collaborative Pianist's Guide to Interpreting Korean Art Song Hassell Hall 100	Still Here: Music as a Rallying Cry

Friday, 23 February 2024

Schedule at a Glance continued

4:30	<p style="text-align: center;">Poster Session (<i>with reception</i>) Robertson Hall Lobby</p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p>Clara Schumann’s Three Romances; Oboe Performance Practices Cohen, Bax, and Matthey</p> <p>Creating Multiple Pathways: The Redesign of an Instrumental Methods Course</p> <p>Equity in Piano Pedagogy</p> <p>Expanding the Range in Early Music</p> <p>A film to be “listened to”—Piano Sonata “The Banquet” by Tan Dun</p> <p>The Greatest Cover of All Time?—or—The Legacy of Cross Racial Covers</p> <p>Impact of Goal-setting Instruction on University Music Students’ Experience of Flow</p> <p>Lessons Outside the Studio: Structuring Applied Lesson Courses for Maximal Student Development</p> </td> <td style="width: 50%; vertical-align: top; border-left: 1px dashed black;"> <p>Mary Chandler and Her Works for Oboe and English horn</p> <p>The Music-Borrowing Techniques in Ben Moore’s “I’m Glad I’m Not a Tenor”</p> <p>Now what?: A Case Study Exploring the Benefits of Music Lessons for Retired Adults</p> <p>Reasoning the Voice: Shifting the Paradigm in the Training of Aspiring Voice Teachers</p> <p>Representation in Country Music and the Commercialization and Institutionalization of Folk Tradition</p> <p>The Role of First-Year Seminars in Collegiate Music Programs: Findings from a Survey Study</p> <p>Sacrifice & Synergy: Interdisciplinary Team-TeachingS</p> </td> </tr> </table>	<p>Clara Schumann’s Three Romances; Oboe Performance Practices Cohen, Bax, and Matthey</p> <p>Creating Multiple Pathways: The Redesign of an Instrumental Methods Course</p> <p>Equity in Piano Pedagogy</p> <p>Expanding the Range in Early Music</p> <p>A film to be “listened to”—Piano Sonata “The Banquet” by Tan Dun</p> <p>The Greatest Cover of All Time?—or—The Legacy of Cross Racial Covers</p> <p>Impact of Goal-setting Instruction on University Music Students’ Experience of Flow</p> <p>Lessons Outside the Studio: Structuring Applied Lesson Courses for Maximal Student Development</p>	<p>Mary Chandler and Her Works for Oboe and English horn</p> <p>The Music-Borrowing Techniques in Ben Moore’s “I’m Glad I’m Not a Tenor”</p> <p>Now what?: A Case Study Exploring the Benefits of Music Lessons for Retired Adults</p> <p>Reasoning the Voice: Shifting the Paradigm in the Training of Aspiring Voice Teachers</p> <p>Representation in Country Music and the Commercialization and Institutionalization of Folk Tradition</p> <p>The Role of First-Year Seminars in Collegiate Music Programs: Findings from a Survey Study</p> <p>Sacrifice & Synergy: Interdisciplinary Team-TeachingS</p>
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6:30	<p style="text-align: center;">Composer’s Concert II McNeill Concert Hall</p> <p style="text-align: center;">Impromptu for Two Masked All Above is Sky Remnants Three Argemarillo Fantasies Inconsistent Dialogue One-Man Sideshow Three Shakespeare Sonnets</p>		
	<p><i>Go into Memphis!</i></p>		

Saturday, 24 February 2024

Schedule at a Glance

	Spence Wilson Room	Other locations (listed)	Tuthill Performance Hall
9:00	So You Want to Be A College Professor, Too?: Demystifying Factors of Employment Success of Recently Hired Professors		Lost in Diversity: Western Expatriates in Asia and the multi-cultural influences in their music
9:30	A Place for Creativity and Technology in the College Music Appreciation Course		Modern Italian Pianism: Works by Procaccini and Giuranna
10:00		What If... Call for Scores Recital Hassell Hall 100	Lies You Can Believe In (2006) by Missy Mazzoli: a Captivating Modern String Chamber Narrative
10:30	How Soon Is Now? A Panel Discussion on Learning, Leading, and the Future Featuring Diverse Graduate Students in Music	The Collaborative Process as a Creative Activity Launch Pad: “The Courage Lies Within You” Multi-Media Project Hassell Hall 100	New American Music: The Songs of David Rossow
11:00		Collaborating with Computers: A Performer’s Guide to Multimedia Works Hassell Hall 100	Exploring Libby Larsen’s Sarabande in Profane Style for Solo Guitar
11:30	SCMS Graduate Student Gathering		The Collegiate Faculty Chamber Ensemble as Recruitment Tool
12:00	Break		
12:30	Performer’s Concert McNeill Concert Hall John Harbison Gatsby Etudes Asian Inspired Repertoire for Flute and Percussion		

Conference Schedule

Thursday, 22 February 2024

12:00-4:00 p.m. **Registration** **Hassell Hall Lobby**

1:00 p.m. **Conference Welcome** **Tuthill Performance Hall**

Courtenay Harter
CMS Southern Chapter President, Rhodes College
Carole Blankenship
Chair, Department of Music, Rhodes College

1:30 p.m. **Paper Sessions** **Spence Wilson Room**

Session Chair: Josef Hanson

1:30 p.m. *Envisioning our Future: Objectives, Requirements, and Dreams for the 21st Century Music Student*
Stacie Lee Rossow, Florida Atlantic University

2:30 p.m. *The Key to Lifelong Piano Study: How Autonomy Fosters Intrinsic Motivation*
Lynn Worcester Jones, The University of Tennessee at Chattanooga

Session Chair: John Bass

3:30 p.m. *Designing the Online Applied Music Program: Pedagogy, Tools, and Applications*
Steven Thompson, American River College

4:00 p.m. *Performing a Concert for Children with Autism and Their Families*
Lawrence VanOyen, North Central College

4:30 p.m. *Helping Teachers to Navigate Mental Health in the Classroom*
Fabio Menchetti, Washington State University

1:30 p.m. Lecture Recitals & Performances Tuthill Performance Hall

Session Chair: Serena Scibelli

- 1:30 p.m. *Providing Opportunities for Under-Resourced Composers*
Evan Erickson, University of Memphis
Becca Tank, University of Memphis
- 2:00 p.m. *Fire and Ice: An Ecosystem of Sounds for String Trio by Anna Thorvaldsdottir*
Kevin Nordstrom, University of Louisville
Stephen Nordstrom, University of Texas at El Paso
Michael Way, University of Texas at El Paso
- 2:30 p.m. *Howard Hanson: From Rome to Rochester and His Journey to Eastman*
Scott Watkins, Jacksonville University

Session Chair: Tom Bryant

- 3:30 p.m. *French influence in Colombian music: Preludes by Adolfo Mejia*
Natalia Vanegas Escobar, University of Memphis
- 4:00 p.m. *Two Clarinet Trios by American Women Composers*
Adrienne Park, University of Mississippi
Christine Kralik, Middle Tennessee State University
Michael Rowlett, University of Mississippi
- 4:30 p.m. *A hidden gem: Oboe chamber music of Mary Chandler*
Kristin Litterman, Arkansas State University
Lauren Schnack Clark, Arkansas State University

5:00 p.m. Dinner break (on your own)

SCMS Executive Board Dinner

McWhorter Dining Hall – Refectory

7:30 p.m. Composer's Concert (see also program) McNeill Concert Hall

Session Chair: Valentin Bogdan

- Zamba Despues (2022)*
Jorge Variego, University of Tennessee Knoxville
- Radiant Joy (2023)*
Alan Kinningham, Freed-Hardeman University
- Starscapes (2013, rev. 2015)*
Mark Lackey, Samford University
- Quinquagenary Horizon (2018)*
Daniel Adams, Texas Southern University
- Lockdown Miniatures (2021)*
Don Bowyer, Retired Member
- Three Movements (2020)*
William Hueholt, Florida State University
- Trio for Trombone, Violin, and Piano (2023)*
Olga Harris, Tennessee State University

Conference Schedule

Friday, 23 February 2024

8:30-4 p.m. Registration Hassell Hall Lobby

9:00 a.m. Paper Sessions & Performances Spence Wilson Room

Session Chair: Vanessa Rogers

9:00 a.m. *An Exploration of the Pedagogical Piano Solo and Piano Duet Repertoire of Germaine Tailleferre*
Jenna Klein, Mississippi State University

9:30 a.m. *Beginner's Guide to Diversifying Your Curriculum Through the Representation of Women*
Michal Brauhn Damm, University of Oklahoma

Session Chair: Courtenay Harter

10:00 a.m. *Aligning the Music Therapy Competencies with the Music Theory Curriculum: Considerations for Educators*
Richard Hoffman, Belmont University
Alejandra Ferrer, Belmont University

10:30 a.m. *Reframing the Aural Skills Curriculum for Music Industry Students*
Nataša Kaurin-Karača, Oklahoma State University

11:00 a.m. *Reflecting Our Whole World - the 21st Century Oboe*
Jared Hauser, Vanderbilt University, Blair School of Music

9:00 a.m. Lecture Recitals & Performances Tuthill Performance Hall

Session Chair: Carole Blankenship

9:00 a.m. *Diversity and Unity in Alexina Louie's Music for Piano*
Fabio Menchetti, Washington State University

9:30 a.m. *Hinterlands by Jaren Hinckley*
Robyn Jones, University of Memphis
Jonathan Tsay, University of Memphis
Daryn Zubke, University of Memphis

Session Chair: Serena Scibelli

10:00 a.m. *Flowers and Family ~ "Lily of the Valley" from Flower Catalog: 12 Preludes for Solo Piano by Stephanie Ann Boyd*
Adrienne Park, University of Mississippi

10:30 a.m. *On the Rim of a Thin Place*
Christa Frye, Bethel University
Joseph Frye, University of Tennessee at Martin

11:00 a.m. *Richard Danielpour's An American Mosaic: A Musical and Humanity Documentary of Pandemic*
Jackie Yong, Florida State University

11:30 a.m. Lunch & Chapter Business Meeting Hyde Hall, Refectory

1:30 p.m. Paper Sessions Spence Wilson Room

Session Chair: Tyler Fritts

1:30 p.m. *Blues in Mary's Flat: Recentering guitarist Mary Osborne's recordings from the 1940s in the history and pedagogy of jazz guitar*
John B. Bass, III, Rhodes College

2:00 p.m. *Resilience Leading Change: Music and More at Memphis' Overton Park Shell*
Ann L. Silverberg, Austin Peay State University

Session Chair: Alice Clark

3:00 p.m. *Safeguarding and Dissemination of the Garifuna Percussion in Honduras and Central America: A Scholarly Inquiry*
Flavio Cesar Rápalo Espino, Florida Atlantic University

3:30 p.m. *The Research Methods Class in the Twenty-First Century*
Janet K. Page, University of Memphis
Joshua Bedford, Middle Tennessee State University
Thomas Peattie, University of Mississippi
Joel Roberts, University of Memphis

1:30 p.m. Lecture Recitals & Performances Tuthill Performance Hall

Session Chair: Julia Mortyakova

1:30 p.m. *Cassandra: A Heroine for Today's World*
Penelope Shumate, Austin Peay State University

2:00 p.m. *Blossoming Voices: 21st Century Works for Horn and Piano by Female Composers*
Katey J. Halbert, University of Arkansas
Tomoko Kashiwagi, University of Arkansas

2:30 p.m. *Expanding the Repertoire: The Solo and Collaborative Piano and Violin Works of Gwyneth Walker*
Serena Scibelli, Mississippi State University
Jenna Klein, Mississippi State University

Session Chair: Doug Mark

3:00 p.m. *From Ashes to Ascension*
Rachel Frederiksen, University of Arkansas

3:30 p.m. *Diorama - The Miniatures of an Unknown Composer*
Rosângela Yazbec Sebba, Mississippi State University

4:00 p.m. *Still Here: Music as a Rallying Cry*
Kelsey Paquin, University of North Alabama
William Hueholt, University of North Alabama

3:30 p.m. Paper Sessions Hassell 100

Session Chair: Carole Blankenship

3:30 p.m. *Healthy Singing and Choral Blend*
Kathleen Ruhleder, Snead State Community College

4:00 p.m. *The Collaborative Pianist's Guide to Interpreting Korean Art Song*
Jiyeon Lee, Southern Illinois University-Carbondale

4:30 p.m.

Poster Session

Robertson Hall Lobby

Session Chair: Courtenay Harter

Clara Schumann's Three Romances; Oboe Performance Practices
Alec Black, Arkansas State University

Cohen, Bax, and Matthay
Terry McRoberts, Union University

Creating Multiple Pathways: The Redesign of an Instrumental Methods Course
Janel K. Long, University of Memphis

Equity in Piano Pedagogy
Julia Mortyakova, Mississippi University for Women

Expanding the Range in Early Music
Alice Clark, Loyola University New Orleans

A film to be "listened to"—Piano Sonata "The Banquet" by Tan Dun
Huan Yang, Independent Scholar

The Greatest Cover of All Time?—or—The Legacy of Cross Racial Covers
Jeremy Orosz, University of Memphis

Impact of Goal-setting Instruction on University Music Students' Experience of Flow
Jeff Barbee, Ohio State University
Nancy Summitt, Central Michigan University

Lessons Outside the Studio: Structuring Applied Lesson Courses for Maximal Student Development
Kelsey Paquin, University of North Alabama

Mary Chandler and her works for oboe and English horn
Kristin Leitterman, Arkansas State University

The Music-Borrowing Techniques in Ben Moore's Comedy Songs
Bradley Sowell, University of Memphis

Now what?: A Case Study Exploring the Benefits of Music Lessons for Retired Adults
Rebekah Schultz, Mississippi State University

Representation in Country Music and the Commercialization and Institutionalization of Folk Tradition
Sean Gary, University of Memphis

The Role of First-Year Seminars in Collegiate Music Programs: Findings from a Survey Study
Josef Hanson, University of Memphis

Sacrifice & Synergy: Interdisciplinary Team-Teaching
Courtenay Harter, Rhodes College
Jeff Jackson, Rhodes College

6:30 p.m. **Composer's Concert** (*see also program*)

McNeill Concert Hall

Session Chair: Valentin Bogdan

All Above Is Sky (2020)

Bryan Pallotta, University of Memphis

Impromptu for Two (2017)

Allen Molineux, Retired Member

Masked (2017)

Valentin M. Bogdan, Mississippi University for Women

Remnants (2022)

Derek M. Jenkins, Arkansas State University

Three Argemarillo Fantasies (2007)

Gary Powell Nash, Fisk University

Inconsistent Dialogue (2023)

Ivan Elezovic, Jackson State University

One-Man Sideshow (2023)

Don Bowyer, Retired Member

Three Shakespeare Sonnets (2012)

David P. Rossow, Florida Atlantic University

Conference Schedule

Saturday, 24 February 2024

8:30-11:00 a.m. Registration Hassell Hall Lobby

9:00 a.m. Paper Sessions Spence Wilson Room

Session Chair: Jacob Sunshine

9:00 a.m. *So You Want to Be A College Professor, Too?: Demystifying Factors of Employment Success of Recently Hired Professors*
Jackie Yong, Florida State University

9:30 a.m. *A Place for Creativity and Technology in the College Music Appreciation Course*
Brian Coski, Kennesaw State University

Session Chair: Alice Clark

10:30 a.m. *How Soon Is Now? A Panel Discussion on Learning, Leading, and the Future Featuring Diverse Graduate Students in Music*
Josef Hanson, University of Memphis
Janel Long, University of Memphis
Michal Brauhn Damm, University of Oklahoma
Jackie Yong, Florida State University
Bradley Sowell, University of Memphis
Rebekah Schultz, Mississippi State University

9:00 a.m. Lecture Recitals & Performances Tuthill Performance Hall

Session Chair: Desiree Howe

9:00 a.m. *Lost in Diversity: Western Expatriates in Asia and the multi-cultural influences in their music*
Olivia I-hsuan Tsai, VanderCook College of Music

9:30 a.m. *Modern Italian Pianism: Works by Procaccini and Giuranna*
Se-Hee Jin, Texas Tech University

10:00 a.m. *Lies You Can Believe In (2006) by Missy Mazzoli: a Captivating Modern String Chamber Narrative*
Amy Catron, Mississippi State University
Serena Scibelli, Mississippi State University
Daniel Stevens, Mississippi State University

Session Chair: Doug Mark

10:30 a.m. *New American Music: The Songs of David Rossow*
Matthew J. Daniels, Bishop Foley High School
David Rossow, Florida Atlantic University

11:00 a.m. *Exploring Libby Larsen's Sarabande in Profane Style for Solo Guitar*
Jess Julian, Mississippi State University

11:30 p.m. *The Collegiate Faculty Chamber Ensemble as Recruitment Tool*
Liz Aleksander, University of Tennessee at Martin
Charles Lewis, University of Tennessee at Martin
Douglas Owens, University of Tennessee at Martin

10:00 a.m. Lecture Recitals & Performances Hassell 100

Session Chair: Ivan Elezovic

10:00 a.m. *What If... Call for Scores Recital*
James Brinkmann, University of Texas at Tyler
Elise Blatchford, University of Memphis

11:00 a.m. *The Collaborative Process as a Creative Activity Launch Pad: "The Courage Lies Within You" Multi-Media Project*
James Zingara, University of Alabama at Birmingham

11:30 a.m. *Collaborating with Computers: A Performer's Guide to Multimedia Works*
Brendan Jacklin, Fisk University

11:30 p.m. Graduate Student Gathering Spence Wilson Room

A chance to get to know other graduate students finishing up dissertations, talk about tips and other topics for collaboration. Hosted by Brian Coski, Kennesaw State University & Jacob Sunshine, Rhodes College

12:30 p.m. Performer's Concert (program) McNeill Concert Hall

Session Chair: Serena Scibelli

John Harbison Gatsby Etudes
Se-Hee Jin, Texas Tech University

Asian Inspired Repertoire for Flute and Percussion
Olivia Boatman, Mississippi State University
Robert Damm, Mississippi State University

Southern Chapter of the College Music Society
Composer's Concert I

Thursday, 22 February 2024
7:30 p.m.
McNeill Concert Hall
Rhodes College

Zamba Despues (2022)

Jorge Variego
University of Tennessee Knoxville

Rosângela Yazbec Sebba, *piano*
Mississippi State University

Zamba Despues brings back a traditional dance from the north of Argentina, the “zamba”. This melancholic dance is unveiled at the very end.

Radiant Joy (2023)

Alan Kinningham
Freed-Hardeman University

Adam Booher, piano
Freed-Hardeman University

Radiant Joy was not written to be a program piece, but after listening to the finished production, it kept reminding me of a curious youngster setting out on a day of adventure and play. With no expectations, the child is captivated by the wonders of nature and life within his own little world. Technically, the work opens with a quasi-minimalist section, followed by a section dominated by bright open fifths before moving to a third section that explores the use of chromatic mediants. These three contrasting ideas manage to maintain the listeners' interest through a clearly defined formal structure balancing restatement and contrast.

Starscapes (2013, rev. 2015)

Mark Lackey
Samford University

Mark Lackey, piano

With *Starscapes* the pianist paints colorfully imagined alien worlds, now bold, now capricious, now stark and frozen, now delicate and vaporous. Harmony negotiates between the tension of modernism, the mystical stasis of minimalism, and a rich tonal romanticism. Melodies emerge, ranging from jagged to lyrical in character. An underlying pulse propels the work throughout, even with occasional shifts in tempo and frequent changes of meter, while the use of the lowest and highest notes on the instrument creates a sense of space, of the surreal.

...continued...

Thursday, 22 February 2024
Composer's Concert I
...continued...

Quinquagenary Horizon (2018)

Daniel Adams
Texas Southern University

John Ross, guitar
Rhodes College

Quinquagenary Horizon was composed in December 0f 2018 in commemoration of the 50th Anniversary (quinquagenary) of the Apollo 8 lunar orbit mission. It was the first time that humans had entered the orbit of the moon and had witnessed the “earthrise” over the lunar horizon. More generally, it is a tribute to the healing effect of the mission on humanity following a chaotic and tragic year. The rapidly changing musical materials, shifting between melodic, harmonic, and percussive textures, represent the unprecedented perspective of viewing earth from the orbit of its natural celestial satellite. The piece begins with a two-line contrapuntal passage that moves from duple to triple rhythmic subdivisions. A short passage of loud, percussive six-note chordal sonorities follows. Tambora, a technique intended to make the guitar sound like a drum, and muffled chord strokes are combined with traditional chordal strumming. A single-line melody, mostly played in the lower register concludes the introductory section, in which starkly contrasting sub-sections serve to introduce the rapid alternation of melodic, chordal, and contrapuntal materials that follow. Other special effects include harmonics, tremolo, golpe (striking the body of the instrument with both the palm or the fingers) and altissimo passages. *Quinquagenary Horizon* concludes with a coda based loosely on the opening section.

Lockdown Miniatures (2021)

Don Bowyer
Retired Member

1. Here We Go Again
2. Relax
3. In the Lockdown!
4. Loss

Don Bowyer, trombone

This piece includes 14 Miniatures, each less than two minutes in length. This performance presents the first four Miniatures. During the third Covid-19 lockdown in the Kuala Lumpur region of Malaysia, I committed to composing a new Lockdown Miniature each day for fourteen days (13-26 January 2021), then performing it each evening in a FaceBook Live streaming event called “Rooftop Trombone in the Age of Covid-19.” For perspective, Covid lockdowns in Malaysia were quite strict. Nothing was allowed to open besides health care, grocery stores, and takeout restaurants. Travel was restricted, with police roadblocks preventing travel outside your neighborhood. This third lockdown came after a two-month period of relative travel freedom. The first Miniature is subtitled “Here We Go Again,” in recognition that this was the beginning of our third lockdown. The second Miniature is subtitled “Disconnected,” alluding to the lack of connection most of us felt during this time. The third Miniature is subtitled “In the Lockdown!” It includes a spoken vocal line for the performer. The fourth Miniature is subtitled “Loss,” in memory of those loved ones who had been lost.

...continued...

Thursday, 22 February 2024
Composer's Concert I
...continued...

Three Movements (2020)

William Hueholt
Florida State University

William Hueholt, piano

These three short movements for piano solo were written during winter break as a Christmas gift for my brother, an accomplished amateur pianist. The semester prior, I was immersed in the study of 20th-century serialist masterworks, and the brevity of Webern, Schoenberg, and Boulez made a strong impression. At the same time, I had just emerged (relatively unscathed) from a counterpoint course and I wanted to try my hand at writing some good old-fashioned fugues. The abstract title, “Three Movements,” and the similarly terse movement titles also point to the influence of Brahms on the outer movements in particular. (Brahms, indeed, was an axis of sorts between these two different languages—both the apotheosis of the old German contrapuntalists and a lodestar to modernists like Schoenberg). The first movement, “Capriccio,” trades keyboard figuration between the hands to create a ghostly compound melody. After a brief, pointillistic interlude, the original material reaches a powerful climax. The tritone relationship formed by the movements beginning (in E-flat minor) and ending (in A major) is structurally important. The second movement, “Intermezzo,” pairs a bell-like right hand ostinato with a singing line in the left hand. At the end of the piece, the tritone returns (this time as C-sharp and G). The last movement is a post-tonal fugue in 5/4. I followed as many fugal voice-leading principles as possible while treating non-consonant intervals as consonances. The subject, which begins on A and ends on E-flat, completes the cyclical appearance of the tritone throughout this work.

Trio for Trombone, Violin, and Piano (2023)

Olga Harris
Tennessee State University

1. Waltz-Andante
2. Adagio
3. Allegro

Anne-Gaëlle Ravetto, violin
Delta State University

Douglas Mark, trombone
Delta State University

Jung-Won Shin, piano
Delta State University

This is a trio for Trombone, Violin and Piano in the Romanic style. It features three movements: Waltz, Romance and Allegro.

Southern Chapter of the College Music Society
Composer's Concert II

Friday, 23 February 2024
6:30 p.m.
McNeill Concert Hall
Rhodes College

All Above Is Sky (2020)

Bryan Pallotta
University of Memphis

Bryan Pallotta, piano & fixed electronics

All Above Is Sky is a piece written in response to my brief time spent hiking in the Alps with my wife. In many ways, the musical setting of that experience is highly literal. The piano is constantly ascending, seeking to make its way to the summit. The world of the piano is extended further by the electronics, which provide a simultaneously liberating and heavy atmosphere. This piece invites you into myriad emotions—elation, uncertainty, worry, peace, grief—and tries to sit in each all together.

Impromptu for Two (2017)

Allen Molineux
Retired Member

Sophia Betty-Rose Rivera, euphonium
University of Memphis
Brendan Jacklin, piano
Fisk University

At first the composer was tempted to call this work an “Impetuous Impromptu”, but as time progressed from the early examples of the Impromptu genre, its form did loosen to feel more improvisatory, so that such a title would be redundant. And because most pieces that are called “Impromptu” usually involve only one instrument (and that one is usually solo piano) he decided to make it clear that this work is for two equally important parts.

Masked (2017)

Valentin M. Bogdan
Mississippi University for Women

James Zingara, trumpet
University of Alabama-Birmingham
Valentin M. Bogdan, piano

This piece was written as part of a multi-movement piece titled “From the Artist’s Studio”. The work is inspired by a technique from painting, called masking. In art, craft, and engineering, masking is the use of materials to protect areas from change, or to focus change on other areas. Techniques and materials used to control the development of a work and via protecting a desired area from change. The work features a theme which keeps returning, but the layers around it continuously change, similarly to the masking technique.

...continued...

Friday, 23 February 2024
Composer's Concert II
...continued...

Remnants (2022)

Derek M. Jenkins
Arkansas State University

Don Bowyer, trombone
Retired Member

Jackie Kai Zhi Yong, piano
Florida State University

Grief is a complex process that is an intrinsic part of the human condition. We all feel this emotion in deeply personal ways, and yet there is universality to the experience. *Remnants* explores some of the various facets of grief in five interconnection sections. These five sections consider the five stages of grief (however, in a slightly altered order for dramatic purposes): denial, bargaining, depression, anger, and acceptance. And yet, like our experiences with grief, there is a couple of through-lines holding the piece together. The first is the hymn "Beautiful Savior," which is present, if not noticeably so, in each section. The second are the pitches B-flat, C, F (particularly at the end of a section). These are the musical initials of Carroll "Butch" Faske and to whose memory this piece is dedicated. *In memoriam* Carroll "Butch" Faske. Commissioned by his son and my good friend Bruce Faske.

Three Argemarrillo Fantasies (2007)

Gary Powell Nash
Fisk University

Brendan Jacklin, piano
Fisk University

Argemarrillo is the combination of Argentina, the commissioner's birthplace and Amarillo, the Texas state flower, as well as where the commissioner currently resides. Movement 1 is based on and largely inspired by music of Alberto Ginastera as it begins with a slow intro and progresses to fast music with motifs of the duration of 11 eighth notes (alternating between measures of 4/4 and 3/8). The slow music in slow quadruple meter returns, along with its progression to the return of faster asymmetrical metered music to close the movement. Movement 2, in an F minor mode features slower tango-like music with a ternary design. Movement 3, marked "Jazz/Pop-Like Tempo" in a Bb major mode is mostly in triple meter, also utilizing ternary form.

Inconsistent Dialogue (2023)

Ivan Elezovic
Jackson State University

Anne-Gaëlle Ravetto, violin
Delta State University

Douglas Mark, trombone
Delta State University

Inconsistent Dialogue treats trombone and violin equally by challenging each instrument through exploring extreme ranges, extended techniques, and non-pitched procedures within a realm of both instruments. As consequence of that, intriguing colors of sound become apparent due to uniqueness and specificity of each of these instruments that create a collage of unpredictable fragmental combinations where the sense of unexpected and unanticipated events occur. The execution of various instrumental techniques, that in most cases go along with specific articulation procedures, becomes an essential aspect of successful performance of this piece.

...continued...

Friday, 23 February 2024
Composer's Concert II
...continued...

One-Man Sideshow (2023)

1. Spirited
2. Swing
3. Rubato
4. Latin

Don Bowyer
Retired Member

Don Bowyer, trombone

At the request of a friend, this composition began in 2008 as a concept for solo bassoon. Sadly, he passed away before performing the piece. When I was asked recently for a solo piece for bass trombone, I finally had a reason to update the original. Besides adapting it for the instrument, I also added new material. The result is four short movements for bass trombone with hi-hat, both played by one player. The hi-hat is played mostly with the pedal, but occasionally with the fingers. The final step in the evolution of this piece was this edition for tenor trombone. The first movement combines chromatic patterns, diminished scales, and blues licks. The hi-hat adds kicks and color. The second movement is a blues progression that swings, with backbeats on the hi-hat. The third movement attempts to obscure tonality through the use of chromaticism. It should be played very freely (rubato), with the hi-hat again adding color. Only one minute in length, the final movement treats a four-measure melody as a theme and variations reminiscent of Arthur Pryor solos of the early 20th century.

Three Shakespeare Sonnets (2012)

David P. Rossow
Florida Atlantic University

Matthew Daniels, voice
Bishop Foley High School

David P. Rossow, piano

Three Shakespeare Sonnets began as a commission for a doctoral recital and would never have been written without a bit of musical prodding. In searching for the right texts, Shakespeare and his eloquent sonnets became my focus and initially, after much internal debate, I selected five sonnets for this cycle. After a few preliminary sketches, I found these three worked well together both textually and with what I wanted to accomplish musically. Each of these sonnets focuses on true love and each explores a different aspect of that emotion. The first (116) is from the thoughts of the poet and his introspective musings of his lover (and love that stands the test of time) without any mention of the lover. In the second sonnet (73), the lover is introduced into the conversation, although the conversation remains one-sided (the poet is speaking directly to his lover). The third sonnet (150) results in a dialogue between the poet and his lover with multiple solicitations concerning the nature of their love. The opening three measure harmonic motive sets the tone for the entire work and returns as a final cadence to conclude the set. Harmonically and thematically this cycle follows the textual dialogue; material presented in the first two songs is then incorporated together into the final song of the set.

Southern Chapter of the College Music Society

Performer's Concert

Saturday, 24 February 2024
12:30 p.m.
McNeill Concert Hall
Rhodes College

John Harbison Gatsby Etudes

Parlor
Parties
The Green Light

Se-Hee Jin, piano
Texas Tech University

John Harbison is one of the distinguished composers of our times. He is a composer, pianist, conductor, and emeritus Institute Professor of Composition and Chamber Music at Massachusetts Institute of Technology. He is also a Pulitzer Prize-winning composer with his Cantata "The Flight into Egypt." Harbison's versatility as a composer spans a wide range of musical genres, including operas, symphonies, concerti, requiem, ballet music, wind ensemble compositions, choral works, chamber ensembles, solo vocals, vocal ensembles, and solo and duo piano pieces. The Gatsby Etudes were written while Harbison was preparing the opera *The Great Gatsby* for production by the Metropolitan Opera. Drawing inspiration from F. Fitzgerald's novel, Harbison skillfully incorporated elements from the ragtime and popular music of the 1920s. The titles of the etudes evoke specific locations and scenes from "The Great Gatsby." The first etude, titled "Parlor," vividly portrays the labyrinthine layout of Gatsby's mansion through repeated short motives and rapid modulations. In the second etude, "Parties," Harbison captures the essence of the 1920s, creating a unique and vibrant atmosphere for Gatsby's extravagant gatherings. Beginning with a quasi-cadenza introductory passage, Harbison blends classical ragtime elements, the sonority of a brass band, virtuosic passagework, and another captivating cadenza within this etude. The final etude, "The Green Light," conveys a scene featuring the green light, symbolizing unattainable dreams, illusions, and reality within the music. Harbison skillfully explores various textures, harmonic colors, and dynamics, producing dramatic effects in the concluding piece. All three etudes are performed *attaca*, without pause.

Asian Inspired Repertoire for Flute and Percussion

Pastoral
Souvenir of Japan
Devil Dance

Olivia Boatman, flute
Robert Damm, percussion
Mississippi State University

The recital features three Asian inspired works for Flute and Percussion. Each piece represents a different Asian culture and utilizes C flute and multiple percussion instruments including timpani, cymbals, Japanese Taiko, Chinese Tom-Tom, and Darbuka. While still in print, Pastoral is a contrasting piece in ternary form that is not as well known in the flute community. The title is derived from the slow pastoral A sections, intended to represent the serene and rural scenes of the Asian countryside and the contrasting B section is highly rhythmic and utilizes mixed meters. The second piece, subtitled "Souvenir of Japan," features melodies and rhythms inspired by traditional Japanese festival music. Concluding the program, Devil Dance represents an impression of the music of India by the composer to be performed with "a certain kind of dark intensity." The aim of this recital is to shine light on Asian inspired pieces for a duo featuring flute and percussion, by showcasing different instrument combinations.

Abstracts (*alphabetical by title*)

Aligning the Music Therapy Competencies with the Music Theory Curriculum: Considerations for Educators

Richard Hoffman, Belmont University

Alejandra Ferrer, Belmont University

The undergraduate degree in music therapy imparts entry level competencies in the areas of musical, clinical, and music therapy foundations and principles. The National Association for Schools of Music (NASM), the American Music Therapy Association (AMTA), and the Certification Board for Music Therapists (CBMT) each specify competencies and standards upon which these degrees are built. Since the 1950s, numerous studies have called for change in the music therapy curriculum, with scholars citing challenges pertaining to the fullness of the curriculum and the incongruence between what is taught versus what is needed for competent practice. A reconsideration of the core music requirements, specifically music theory and history, has continuously appeared in the literature; however, despite repeated calls for reform, these requirements have remained unchanged across most academic programs. In an effort to address these challenges, we review the music theory-related competencies and skills stipulated by NASM, AMTA, and CBMT, and organize them into four broad categories found within the typical undergraduate theory sequence: aural skills, analysis, composition/ improvisation, and music literature. Next, we relate each of these categories to the standard music therapy methods: receptive, re-creative, improvisational, and compositional, leading to the development of a framework that correlates theory content to the skills required for music therapy practice. It is our hope that our analysis and observations serve to facilitate meaningful dialogue between faculty and administrators, and result in changes to the curriculum that better address and support the growing needs of the 21st-century music therapy practitioner.

Asian Inspired Repertoire for Flute and Percussion

Olivia Boatman, Mississippi State University

Robert Damm, Mississippi State University

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Beginner’s Guide to Diversifying Your Curriculum Through the Representation of Women

Michal Brauhn Damm, University of Oklahoma

This presentation will introduce conference participants to resources that can be utilized in multiple music specializations and fields. These resources include women composer databases, music theory example lists, joinable societies and organizations, historical timelines, fundraising and grant opportunities, podcasts, and open consortiums. There is no denying that the music community is dominated by men. The Donne Foundation study compiled programs from the world’s top 100 orchestras in 2021-2022, finding that only 7% of the music programmed were by women composers. The USA’s largest music distributor website advertises just 61 pieces by women composers in their 4,632 work Band Concert & Contest catalog. Although many are making strides towards a more equitable music community, there is much more work to be done. It is daunting to start this process without knowledge or access to helpful resources. The presentation will address ways in which educators can use these resources in innovative ways to improve the diversity of their curricula. Although this topic focuses primarily on the representation of women, many of these resources can also be used to find and highlight members of the LGBTQ+, black, and indigenous communities. The goal of this presentation is to empower educators with resources to remodel their classroom, studio, or ensemble into an inclusive space for all students.

Blossoming Voices: 21st Century Works for Horn and Piano by Female Composers

Katey J. Halbert, University of Arkansas

Tomoko Kashiwagi, University of Arkansas

“Blossoming Voices: 21st Century Works for Horn and Piano by Female Composers” aims to shine a light on works composed for horn and piano in recent years. Many of the composers in this program are young, upcoming stars in their field who are quickly gaining great popularity for their beautiful skills in melody and sound painting. All three works focus on varying perspectives of the natural world. Cait Nishimura’s (b. 1991) work, “Golden Hour” (2020), is a beautiful depiction of the world in the hours leading to sunset. She begins the work with a calming, lyrical melody that evokes dark colors before spinning the melody into a whimsical 7/8

dance. The piece continually evolves as the sun continues to set into the horizon, ending with a serene fade of sound from the piano and horn. “Wind O’er the Highlands” (2020) focuses on the landscape of the Scottish Highlands located in the British Isles. Madeline A. Lee (b. 1994) expertly uses familiar devices such as the “Scottish snap” and modal harmony to create a soundscape fitting of a region immersed in medieval history and lore. The final work by Andrea Clearfield (b. 1960), “River Melos” (2014), is the most unique work in the program. Clearfield doesn’t focus on melody - she creates texture and color through the weaving of various time and key changes. The work has constant motion from the piano, emulating the rushing river of the Roaring Fork in Aspen, changing speed and volume alongside the horn’s sonorous lines.

Blues in Mary’s Flat: Recentering guitarist Mary Osborne’s recordings from the 1940s in the history and pedagogy of jazz guitar
John B. Bass, III, Rhodes College

One might think a guitarist whose prolific career started in the 1940s and who learned from Charlie Christian would be held up as a key figure in the history of jazz guitar—even a missing link.... but she is not.

The story of Mary Osborne (1921-1992) is not unlike other women instrumentalists in jazz. While recognition of women’s contributions is becoming more common in historical contexts, their music rarely finds its way into applied pedagogy. This is especially true in jazz guitar, which has been and largely remains a boy’s club dominated by names like Charlie Christian, Wes Montgomery, etc. While Osborne’s career spans five decades, her work from the 1940s will be the focus of this study. She was a fixture in the vibrant Bebop scene of New York and an early adopter of the electric guitar. Between 1944-1947 she recorded 46 sides as both as a session musician with artists such as Colman Hawkins and Mary Lou Williams, and as a leader. In fact, she is likely the first electric guitarist to release a record under their own name (1946). This presentation will:

1. Recenter Mary Osborne in the early history of jazz guitar
2. Provide an analysis of her improvisational style
3. Demonstrate new pedagogical approaches modeled on her playing

Mary Osborne is indeed a key figure in the history of jazz guitar. She has not only taught me new narratives to share with my students, but she has also helped me become a better teacher and player.

Cassandra: A Heroine for Today’s World
Penelope Shumate, Austin Peay State University

“Kassandra” is a new chamber opera that updates the Greek myth of Cassandra and Apollo. In the ancient myth, the God Apollo tries to seduce the Trojan princess Cassandra by offering her the gift of prophecy. When she spurns him, Apollo places a curse on her: she will be able to foretell the future, but no one will believe her. In this modern retelling, Kassandra is a computer scientist modelling climate change and Apollo a venture capitalist who offers her employment with his company to support her work. Following Kassandra’s rejection of Apollo’s sexual advances, he orders her research to be destroyed and fires her. Apollo then spreads lies regarding Kassandra’s work ethic which destroys her reputation and any hope of future employment in her field. She is left with the visions of the earth’s destruction due to global warming without the power to warn anyone or help in any way. The presenter discusses the relevance the opera which reflects both the #MeToo movement and scientific predictions and warnings of Global Warming. This presentation includes a live performance of the scene one aria, “I’d like to take you on a journey,” where in a TED Talk, Kassandra shares her research in discovering how to predict future events. The performer also discusses the vocal and dramatic challenges of presenting subject matter that reflects her own life experiences as a victim of sexual harassment.

Clara Schumann’s Three Romances; Oboe Performance Practices
Alec Black, Arkansas State University

For this presentation I will be discussing the oboe transcription of Clara Schumann’s *Three Romances*. Clara Schumann’s compositions were commonly overshadowed by her career as a pianist and by of her composer husband, Robert Schumann. While discussing this piece it is my goal to bring light to Clara’s compositional techniques while also discussing the different practice techniques that may be used for a transcription from a piece originally written for strings. This piece, which was originally written for violin, is a rather taxing piece for an oboist given that much of the piece has been kept the same which means there are hardly any written rests. This causes problems for younger players and may deter them from playing such pieces. I will bring to light the differences between the violin and oboe transcription and discuss why these choices may have been made. I will also discuss how to go about practicing this piece as an oboist rather than a violin player. While the piece is originally for a violinist, oboists should look to playing these transcriptions and allowing underrepresented female composers the light that they deserve. It is my goal to bring this piece to the light and show other oboists this transcription that they may not know about.

Cohen, Bax, and Matthey
Terry McRoberts, Union University

A biographer of Ralph Vaughan Williams called Harriet Cohen “a leading exponent of modern English piano music, and friend of many composers including Elgar, Bax, Ireland, and Vaughan Williams. During her performing career between the 1920’s and

1948, she performed with many important musicians of her day. In addition to premiering much contemporary music, she made one of the earliest recordings of the first half of Volume One of the Well-Tempered Clavier by J. S. Bach. Oxford University Press published A Bach Book for Harriet Cohen, which contains Bach transcriptions by the leading British composers of the day in her honor. She published an autobiography, a book on music, and some compositions and arrangements for piano. She spoke several languages, had a vibrant personality, and was friends with many notable people. In other words, she was a celebrity. Both Cohen and Arnold Bax studied piano with Tobias Matthay at the Royal Academy of Music in London. Bax was considered a leading British symphonist, and was appointed as Master of the King's Music. He dedicated most of his solo piano works to Cohen. They were linked romantically, although Bax was already married. Matthay was best known as the teacher of Dame Myra Hess, Maura Lympany, and Clifford Curzon. This poster will address works dedicated to, premiered by, and written by Cohen

Collaborating with Computers: A Performer's Guide to Multimedia Works

Brendan Jacklin, Fisk University

Though music written with electronics dates back to Ottorino Respighi's Pines of Rome, approaching multimedia works can still prove challenging for many musicians. There are the practical considerations—what microphones should I use? What software do I need? How do I use a mixer?—as well as the more musical challenges in understanding works that draw on such unique technologies. Using Ian Dicke's Get Rich Quick (2008) for piano and fixed audio as a practical example, this presentation offers a performer's guide to approaching this genre. It will cover the basics in approaching the technology behind this music, including a simple guide to microphones and the other hardware required, a brief performer's overview of MaxMSP (a standard program for live electronics), and examples of tech riders for touring with electronics before shifting to tools for analyzing and approaching multimedia music, drawing upon both film theory and text analysis. By offering a practical guide to performing multimedia works, this somewhat niche genre of music will be that much more approachable.

The Collaborative Pianist's Guide to Interpreting Korean Art Song

Jiyeon Lee, Southern Illinois University-Carbondale

This presentation will discuss the interpretation of Korean art song from the perspective of the collaborative pianist by examining the piano parts to three art songs by composer Isang Yun (1917-1995). Yun was one of the most important Korean composers of art music. He combined traditional Korean musical elements with Western instruments and compositional techniques. The three songs that will be examined in this presentation are Kop'ung ūsang [Old Costumes] (Chi-hun Cho, 1948), Kūne [The Swing] (Sang-ok Kim, 1947), and P'yōnji [The Letter] (Sang-ok Kim, 1941). Beyond studying the basic elements of accompanying observable in these pieces, this presentation will show how Yun infused unique Korean harmonic, rhythmic and melodic characteristics into his compositions. This will provide the Western collaborative pianist with a greater awareness of each piece's compositional techniques allowing them to create meaningful and well-informed interpretations.

The Collaborative Process as a Creative Activity Launch Pad: "The Courage Lies Within You" Multi-Media Project

James Zingara, University of Alabama at Birmingham

In many instances, collaboration is the secret to success regarding not only funding and resources, but also helps to attract performance opportunities, conference presentations, and outside grants. This lecture/recital is based on a current large scale multi-movement and multi-media project entitled The Courage Lies Within You, set to premiere in its entirety in April 2024. This artistic collaboration between the University of Alabama at Birmingham Departments of Music and History is centered around performances by the UAB Chamber Trio (trumpet, clarinet, and piano). The project features collaborations with faculty colleagues, six UAB film students, and twelve composers from around the world. The focus of this project will be on twelve little-known but relevant historical figures associated with the State of Alabama; each subject will have an accompanying world premiere film and corresponding musical work. This presentation will outline the research and collaborative process, include samples of the film documentaries, and will feature excerpts of the newly composed music by the UAB Chamber Trio. Further discussion will cover the possibilities for further performance through school programs and tours.

The Collegiate Faculty Chamber Ensemble as Recruitment Tool

Liz Aleksander, University of Tennessee at Martin

Charles Lewis, University of Tennessee at Martin

Douglas Owens, University of Tennessee at Martin

This presentation will draw upon the ensemble's decade-plus of experience performing and recruiting in the public schools. Over this time, and only partly because of Covid, the trio has observed a number of changes in students, their priorities, and their musical tastes; consequently, the group's approach to recruitment has evolved to meet these changing demands. The presentation will cover engaging the student audience with appealing yet rigorous repertoire and with talking points specific to the location; creating opportunities to recruit and engage students outside of their band class; establishing and maintaining relationships with music

educators; and recruiting for the entire department and university, including collaborating with university administration to coordinate and fund trips.

Creating Multiple Pathways: The Redesign of an Instrumental Methods Course

Janel K. Long, University of Memphis

In this project, I sought to redesign the lower-level undergraduate Brass Methods Course taken by Instrumental Music Education Majors early in their program. While the course is specifically for Music Education Majors, the students begin at a wide variety of levels in skills and knowledge and have a wide variety of future career goals. As such, I sought to design a course that could achieve both large, overarching course goals while also addressing each student's unique journey. Changes in the design of the course were based on student feedback in conjunction with strategies for classroom differentiation and theories of autonomous motivation. The main dimensions targeted for differentiation were content and products, though differentiation in process was also incorporated to a lesser degree. I identified the use of Choice Boards as a potential strategy to guide the differentiation process. Choice Boards provided both a means of offering different tasks to demonstrate growth and mastery, and also a means of designing tasks at varying levels of complexity. Choice Boards can also support the individual's sense of autonomy—a key component in developing autonomous forms of motivation according to Self Determination Theory. The process by which the course was redesigned could be applied to numerous other courses and content areas as a means of addressing both varied prior experience, knowledge, and skills and also consider students' future career goals.

Designing the Online Applied Music Program: Pedagogy, Tools, and Applications

Steven Thompson, American River College

This session will address creating an online applied music program through examples from the AA-T Degree in Music at American River College in Sacramento, California. The presentation will cover issues that college music programs face in the design of applied music and solutions to address those problems by developing asynchronous and synchronous online tools and curricula accessible to all students.

- Design of an online applied program
- Implementing an applied music program for music majors, non-majors, and extended education at affordable or no cost for the student and department
- Addressing applied studies outside of a Western tradition
- Inclusion of students with individual and diverse needs through equitable design
- Applications for establishing and/or increasing enrollment in an applied program and the music major
- Staffing and maintaining a comprehensive applied program at a small or rural campus

I'll share our curriculum and conception of design for an effective program that gives access to professional and comprehensive instruction using new tools in AI learning and experts in individual study.

Diorama - The Miniatures of an Unknown Composer

Rosangela Yazbec Sebba, Mississippi State University

Cacilda Borges Barbosa, an underrepresented composer, was overshadowed by her counterpart and mentor Heitor Villa-Lobos in her earlier years. Her works' primary purpose was to disseminate the syncopated rhythms from Brazil with a pedagogical approach, yet with an artistic focus. Diorama is a series of 127 short and progressive Études divided into 4 volumes: Preparatory, and volumes 1, 2, 3. In addition to her pedagogical works for piano and voice, she wrote several other compositions with different combination of instruments and was a pioneer of electronic music in Brazil.

Diversity and Unity in Alexina Louie's Music for Piano

Fabio Menchetti, Washington State University

Music for Piano is a collection of four short poignant pieces. Although it is one of Alexina Louie's early works for this instrument, it already shows many of the composer's distinctive traits. While each piece is stylistically unique from the others, the set as a whole has a captivating unity. This lecture-recital intends to celebrate Louie's 75th birthday, and the accessibility of Music for Piano represents an opportunity to familiarize audiences with both this work, and the composer's style. The Enchanted Bells, with its unconventional use of harmonies, combines a quasi-Impressionistic style with an eastern musical flavor. The texture per se, rather than phrases or motifs, becomes the constitutive elements of the piece, creating an evocative atmosphere through a wise exploration of the piano registers. In strong contraposition follows Changes, a minimalistic piece featuring an almost uninterrupted flow of sixteenth notes. Based on the repetition of simple musical cells, subtle modifications continuously occur with shifts in accents and meter changes, conveying the sensation of a still, yet always ever slightly changing, piece. Distant Memories is the only piece presenting a dualistic approach and an improvisatory style. The outer sections are characterized by a free tempo – without bar lines – and are reminiscent of eastern music, whereas the middle section features time signatures and a western musical

style. *Once Upon a Time* is the most traditional piece, closing the set with its charming Neo-Romantic quality. Through this lecture-recital, I aim to create more awareness about Louie and her eclectic artistry.

Envisioning our Future: Objectives, Requirements, and Dreams for the 21st Century Music Student

Stacie Lee Rossow, Florida Atlantic University

Today's college students have quite different concepts of how they consume music and education even from students a mere five years ago. It might be time for us as a collective faculty to consider what are the essential needs of the 21st century music student. Accrediting bodies tell us some of those objectives, but often they do not gauge the entire picture or can be too vague. Many of us are likely facing the same challenges: how can we meet students where they are, and how can we uphold tradition while engaging new ideas? Where is the balance? How and what should we consider changing, removing, or instituting within our degree programs to remain relevant, anticipate future trends, and attract new majors in a diminishing student population? What skills should be required of anyone completing a Bachelor of Music Degree?

Together, participants of this forum will discuss and create a substantive body of general and degree specific outcomes and practices to hopefully provide answers. After the forum, the moderator will create and distribute a summary of the discussion to attendees to assist faculty in institutional curriculum revision discussions.

Equity in Piano Pedagogy

Julia Mortyakova, Mississippi University for Women

This demonstration presents a method of teaching piano equitably. At a time when music programs are attempting to be inclusive and foster a diversity of educational backgrounds, undergraduate (class) piano courses for non-piano majors do not address the needs of students who did not have access to music training prior to coming to college. While those students are talented, they may lack a basis in music notation and have never had opportunities to take applied lessons. The proposed method welcomes and supports students from all musical backgrounds by having two core principles: assuming no prior music notation experience and allowing the student to play pieces using the staff from the very first lesson, connecting them to the instrument and to music notation in a fun, supportive, practical, and technically sound way.

Through original repertoire of character pieces, students explore the entire range of the piano without being tied to a particular hand position or hand role. The technique and musicianship of the method gradually introduces concepts making learning the notes, fingering, and musicality easy to understand and execute. The notation part of the method allows the students to see the grand staff from the very beginning but helps them read the notes with alphabet aids in the score.

This piano/class piano method is designed for undergraduate non-piano major music students fulfilling a group keyboard requirement, but it can be used for non-music majors and for beginning adults and pre-college students taking piano classes and lessons in a variety of settings.

Expanding the Range in Early Music

Alice Clark, Loyola University New Orleans

Teachers of music history have made great efforts in recent years to expand the scope of the repertory they teach, to include more musics beyond the western art tradition and to feature more works by women, people of color, and others whose voices were often marginalized. Alongside this positive move, however, medieval and early modern music are increasingly pushed off the stage, sometimes accused of being "irrelevant" and the product of a homogenous society removed from our own. Indeed, white supremacists love to think of this time as dominated by strong white, Christian, cisgender, able men. The reality, however, is far more interesting: women, people of color, Jews and Muslims, disabled people, and others who don't fit the white supremacist model were present, and often active as musicians, in medieval and early modern Europe, though they may not appear on the lists of composers found in traditional textbooks.

This poster includes examples of musicians who can expand our view of early music, not only composers but also performers, scribes, and others who serve an essential role in the musical world. I also reflect on music's entanglement with colonialist agendas as an essential element to bring into the classroom, not only to gain insight into the past but also to explore how the legacy of the past continues to resonate in our own world. A key goal of this work is to provide materials others can use in their classes.

Expanding the Repertoire: The Solo and Collaborative Piano and Violin Works of Gwyneth Walker

Serena Scibelli, Mississippi State University

Jenna Klein, piano, Mississippi State University

The inclusion of repertoire by composers of varied compositional styles, musical periods, gender, race, and general lived experience is essential to provide music students with a comprehensive knowledge of their instrument's repertoire. Additionally, exposure to varied composers allows more students to engage with composers and musical styles they relate to which can serve as powerful motivators to music students (Gibson, 2004). While teachers may desire to expose students to repertoire by diverse composers, finding and accessing the necessary resources often proves difficult. This lecture recital will explore pedagogical solo piano, solo

violin, and violin and piano duo works by Gwyneth Walker. Each selection is appropriate for undergraduate music students. Descriptions of works will include distinguishable features, potential challenges, pedagogical benefits, resources for accessing scores, and brief performed excerpts of selected works. Walker's solo piano set *Cantos for the End of Summer* includes "Prelude," the rhythmic "Caper," which features touches of a rag, and the nostalgic, "Evensong". *Wake Up* for violin solo is a short piece that introduces students to contemporary music notation and effects, including non-metrical notation and free repetition of thematic fragments. *Fantasy Etudes* include programmatic titles for five diverse pieces that feature elements like jaunty walking-music, a waltz, quick changing meters, ostinato, and lyrical melodies shared between the instruments. Through showcasing Walker's pedagogical works, we hope to equip others with the information and resources to integrate these works into their teaching library and in turn introduce their students to the engaging and valuable works of Gwyneth Walker.

An Exploration of the Pedagogical Piano Solo and Piano Duet Repertoire of Germaine Tailleferre

Jenna Klein, Mississippi State University

Germaine Tailleferre is most often remembered as the sole woman member of the French group, Les Six. However, aside from her role in Les Six, she composed more than 175 works. Her many high-quality and engaging compositions make her an impressive composer who deserves recognition.

This presentation will explore pedagogical solo piano and piano duet works by Germaine Tailleferre that are appropriate for intermediate to early advanced pianists. Descriptions of each piece will include distinguishable features and characteristics, potential challenges, pedagogical benefits, resources for accessing scores, and brief performed excerpts of selected works. The solo piano sets that will be discussed include *Fleurs de France*, a set of eight vignettes titled after flowers and regions of France (appropriate for intermediate students), and *Enfantines*, a thirteen-piece set that portrays different dances through style, pulse, tempo, and articulation (appropriate for intermediate to early advanced students). Piano duet works that will be discussed include *Suite Burlesque*, a set of six works named for children's games (appropriate for intermediate students) and *Fandango*, a lively piece that includes elements of Basque music (appropriate for late intermediate and early advanced students).

Tailleferre is a skillful composer with an impressive composition output full of pedagogical value for students. Through this presentation, teachers will be equipped with the necessary knowledge and resources to continue to explore Tailleferre and add her works to their pedagogical libraries.

Exploring Libby Larsen's Sarabande in Profane Style for Solo Guitar

Jess Julian, Mississippi State University/University of Memphis

I will be exploring Libby Larsen's solo guitar piece *Sarabande in Profane Style*. After a performance of the piece, I will explore ways to incorporate this piece in a variety of educational settings from K-12 schools to universities. This includes guitar-related classrooms as well as non-guitar-related classrooms. I will analyze the piece theoretically, historically, technically, and musically which will inform how this piece is utilized. Her use of atonality, historical references, and extended techniques on the guitar will be discussed. The purpose is to expand the classical guitar canon with diverse composers, Larsen being a queer woman, as well as use the pieces in creative educational ways.

A film to be "listened to"—Piano Sonata "The Banquet" by Tan Dun

Huan Yang, Independent Scholar

Tan Dun is a composer who combines elements of nationalism and avant-garde in his works. His piano sonata "The Banquet," composed for pianist Lang Lang, condenses the essence of the film "The Banquet," which is akin to the ancient Chinese version of Hamlet, into music. This piece integrates elements of nationality and innovation. The visual aspect of the film's music also inspires performers to explore more freedom in interpretation. This poster presentation encapsulates the most distinctive parts of the four movements, discussing the connections between music and film, the main characters and plots in the original drama, the fusion of nationalism and classical music in compositional techniques, and a brief discussion on performance skills.

Fire and Ice: An Ecosystem of Sounds for String Trio by Anna Thorvaldsdottir

Kevin Nordstrom, University of Louisville

Stephen Nordstrom, University of Texas at El Paso

Michael Way, University of Texas at El Paso

Anna Thorvaldsdottir (b.1977) is widely hailed as one of Iceland's finest living composers. She has produced important works in nearly every genre, having written numerous orchestra and chamber works, pieces for solo instruments, electronics, choir, and chamber opera, and her music has been performed by major orchestras and ensembles around the world. Thorvaldsdottir describes her music as being "composed as much by sounds and nuances as by harmonies and lyrical material – written as an ecosystem of sounds, where materials continuously grow in and out of each other." This 'ecosystem of sounds' is most evident in Thorvaldsdottir's chamber music, especially the two pieces for string trio, *Rebiolections* (2016) and *Spectra* (2017), featured on this program. Here she has achieved striking originality and a wide-ranging emotional impact. *Reflections* is a single movement

work while *Spectra* has 6 short movements played in a “seamless flow”. Both use extended playing techniques including Thorvaldsdottir’s atmospheric effect called “playing on air” which is played as a heavy harmonic producing an airy, un-pitched sound and sometimes combined with glissandi. While in *Reflections* Thorvaldsdottir uses harmonics, varied bow pressure, and “playing on air” almost exclusively, creating essentially a study on them, in *Spectra* she adds to these, making use of quartertones, shifts between *sul tasto* and *ponticello*, and directives for ‘much bow pressure’ (marked *m.b.pr.*) whose heaviness balances the lightly textured and ethereal ‘playing on air’. Though extended techniques abound musicality prevails, and they are blended with graceful figures carefully orchestrated and timed for beauty and expression.

Flowers and Family ~ “Lily of the Valley” from Flower Catalog: 12 Preludes for Solo Piano by Stephanie Ann Boyd
Adrienne Park, University of Mississippi

Flowers and Family is a presentation of “Lily of the Valley”, a prelude for solo piano drawn from a larger work, *Flower Catalog*. *Flower Catalog*, a set of 12 preludes, was composed by Michigan-born, Manhattan-based melodist Stephanie Ann Boyd and was commissioned by eleven pianists, each picking her favorite flower. Inspired by Debussy’s *Preludes* in scope and structure, each prelude can be performed as an encore or presented as a full concert set. Boyd’s descriptive language in the score guides the interpreter while providing freedom. This presentation describes the creation of the catalog, Boyd’s connection to flowers, the commissioner’s family history which provided the inspiration for the prelude, and the touching poetry and exquisite artwork accompanying the catalog. Connections are drawn between composer, pianist, writer, and artist leading to a uniquely personal experience. Boyd describes the solo as being “all about the delicate and tiny cream-colored flowers known as Lily of the Valley or White Choral Bells, and it is also all about the pianist’s grandparents: a husband who planted flowers in the yard nearly at random so that his wife would be surprised every spring as flowers came up out of the ground, all over the place. A constant and reliable springtime visitor, however, was a tuft of Lily of the Valley flowers that he planted outside her kitchen window... This work speaks to the magic and perfume that these little flowers give off with such abundance, and a long, long romance out of which blossomed flowers and a family.”

French influence in Colombian music: Preludes by Adolfo Mejia
Natalia Vanegas Escobar, University of Memphis

Adolfo Mejia stands out as one of the most influential composers in Colombia during the 20th century. In the early half of the century, he received sponsorship from the national government to pursue studies in Paris, where he had the privilege of studying under Nadia Boulanger. His diverse body of work encompasses a range of compositions inspired by national rhythms. However, the focus of this recital will be on his set of preludes. These preludes beautifully reflect the influence of French music, resulting in a unique blend when melded with Mejia’s personal musical ideas. Latin-American music is known for its vibrancy and perfectly illustrates the fusion of diverse cultures. While much of it draws inspiration from dance, it is equally important to show other musical tendencies that are integral to the culture. Mejia’s preludes resonate with the impressionistic sounds of 20th-century France. Through the intricate use of multiple arpeggios and layers, he recreates atmospheres, sound waves, the tolling of bells, and more. In addition to Mejia’s work, this recital will feature compositions by the renowned female composer Nadia Boulanger. This inclusion will provide a striking contrast, allowing the audience to appreciate the dynamic relationship between teacher and student.

From Ashes to Ascension

Rachel Frederiksen, University of Arkansas

My program’s theme is based on coming to lightness from darkness. This can be taken in a multitude of ways, such as coming out of the COVID-19 pandemic, toxic relationship, or in my case, finding direction and purpose when a job loss (but an eventual gain) sends huge emotional waves through your core. This program helps me to define my emotional journey of the past 3 years, learning how to cope with being alone through the pandemic, but also with the craziness of a freelance career (*Rude Moods*), and finding comfort in things unseen. This part of the program (*Niggun*) explores the spiritual side of our humanity as it is based on a Hebrew pray/song. The last piece (the recital’s title) is a new work composed for me as I transitioned out of my previous position (depression/anxiety from not knowing if I was good enough to fear of the unknown) to my current one, which has been filled with so much joy and purpose. I hope that the audience will connect with this program in their own way as they navigate their own universe.

The Greatest Cover of All Time?—or—The Legacy of Cross Racial Covers

Jeremy Orosz, University of Memphis

Over the course of the 20th century, low cover licensing fees and greater access to media enabled many white-presenting musicians to achieve success simply by recording cover versions of songs originally by Black artists. A question few have asked, however, is how such versions have stood the test of time. That is, how many covers versions that achieved success in large part due to an artist’s privileged access to media (pop radio and non-racialized *Billboard* charts) are remembered fondly in cultural memory? To answer this question, I begin by exploring 20 different “Greatest Covers” lists published since 2010—a telling, if imperfect measure

to determine which cover songs are held in high esteem. I then provide a ranking of the 384 songs that appear on these lists, sorted by the number of lists on which they appear and their average ranking. Lastly, I provide an analysis of what these rankings reveal, considering the factors that contribute to covers maintaining their popularity across decades (stylistic re-interpretation, novelty, distinctive vocal performance, etc.), and reflect upon the fact that comparatively few “usurping” covers (versions by White artists released soon after their original release by a Black artist) appear these lists, while more cross-racial covers by Black artists seem to retain popularity across time.

Healthy Singing and Choral Blend

Kathleen Ruhleder, Snead State Community College

Singers with larger voices or unique rates of vibrato often find it difficult to sing with healthy technique in choral ensembles. Rather than telling young singers to “blend in better” or “hold back” so their voices do not dominate the ensemble sound, choral directors can use alternate strategies to get a good choral blend. Three approaches will be highlighted in this demonstration:

1. Find the “blending voice” in each section, and arrange singers within their sections to create the most blended sound possible.
2. Encourage singers to visually match vowels, instead of relying solely on listening skills.
3. Assist less assertive singers in becoming more assertive and becoming leaders in their sections.

The presenter will teach the participants one or two easy phrases of a 2-4 part choral piece, and demonstrate how to use the previously mentioned ideas to create a blended sound without asking singers with larger voices to sabotage healthy vocal technique to function in a choral setting. The presenter will have slides with different pieces ready for the demonstration so the appropriate piece can be used based on the amount of participants in attendance.

Helping Teachers to Navigate Mental Health in the Classroom

Fabio Menchetti, Washington State University

In recent years mental health has become a main presence in our lives, and academia represents no exception. 80% of college professors have interacted with students affected by anxiety, depression, distress, and difficulties to stay on task. Teachers’ capability to approach these issues is becoming paramount for their students’ success, but in many cases they don’t feel equipped to do so. For example, what is the fine line between helping students with flexible policies and lowering the quality of their learning? When is it normal to feel stressed or anxious, and when does that become a mental health issue? How can we talk with our students in a way that acknowledges and respects their situation while holding them accountable for their actions?

With this presentation I will show how course policies, cognitive behavioral therapy, and a growth mindset are excellent assets that will help teachers to navigate students’ mental health. More inclusive course policies can respond to students’ difficulties to stay on task, without compromising the quality of the instruction. Cognitive behavioral therapy, through cognitive restructuring, is a successful tool to change thoughts and behaviors, so that students can properly reassess them. A growth mindset will promote a culture of positive thinking, whose absence is often the starting point for anxiety and distress.

This presentation redesigns a scenario where professors feel comfortable in tackling students’ mental health issues without compromising either their goals and work ethic, or the students’ needs and success.

A Hidden Gem: Oboe Chamber Music of Mary Chandler

Kristin Leitterman, Arkansas State University

Lauren Schnack Clark, Arkansas State University

Mary Chandler (1911-1996) was a British composer, oboist, and pianist. She began her career teaching English before becoming a professional musician, as principal oboist of the City of Birmingham Symphony Orchestra in 1944. With the CBSO she was a featured soloist on both oboe and piano, as well as a featured composer. In 1960 she became the Area Director of the Kent Music School at Tonbridge and then retired in 1971 to a small cottage in Gloucestershire to spend her time composing and performing. Bagatelle and Siciliano and Coranto are both delightful short and accessible pieces for oboe and piano, which had been forgotten since the 1960s. The Bagatelle (1950) exists in two versions, one with piano and another with harp. Only a faint copy of the Siciliano and Coranto exists, which had been sitting in the attic of the former CBSO English hornist for over fifty years. Chandler’s Sonatina for cor anglais and piano (1968) was written for British oboist Dinah Demuth. It begins with a quirky Allegro giocoso featuring a number of quick shifts between motives and characters. The second movement is a quiet but fast paced Minuet. The third movement, a siciliana explores the many timbres of the English horn from the full warmth of the low range and the poignant timbre of its upper range. The final movement, a Rondo, features two melodies, one very angular and brilliant and the other muted and silky smooth, finishing with a chromatic flourish in the English horn.

Hinterlands by Jaren Hinckley

Robyn Jones, University of Memphis
Jonathan Tsay, University of Memphis
Daryn Zubke, University of Memphis

Hinterlands, composed by clarinetist Jaren Hinckley, is based on his travels to three separate remote places in nature. Eas Coul Aulin was inspired by a hike through the highlands of Scotland, during which he saw spectacular views but also experienced incredible wind and rain that felt like ice as it pelted his face. The music in this movement is almost entirely sixteenth notes, which represent the relentless cold, wind and rain. Occasional melodies are interspersed and meant to evoke the distant sound of bagpipe music based on Scottish folk tunes. Rocky Ridge is located on the Mormon Trail in Wyoming, and was a path that many Mormon pioneers traveled over when emigrating west, pulling heavy handcarts over the jagged rocks. They were traveling west for religious freedom, and many who left too late in the season perished from the cold. The main tune in this movement is meant to reflect their religious devotion. The third movement, Nordkapp, was the result of a long, winding drive to the north cape of Norway. The movement opens with “traveling music” where the bassoon and clarinet play off one another with very fast, repeated rhythms. The melodies in this movement are meant to depict the numerous visual stimuli that the composer enjoyed on this drive, including beautiful countryside, water, herds of reindeer and racks of drying fish.

How Soon Is Now? A Panel Discussion on Learning, Leading, and the Future Featuring Diverse Graduate Students in Music

Josef Hanson, University of Memphis

Panelists: Janel Long, University of Memphis; Michal Brauhn Damm, University of Oklahoma;
Jackie Yong, Florida State University; Bradley Sowell, University of Memphis; Rebekah Schultz, Mississippi State University

Today’s graduate students in music will be entering a new professional era, one marked by unparalleled opportunities to learn, interact, and create value amid an ever-competitive and precarious career environment. Graduate-level preparation must evolve in order to prepare music students to meet the challenges of this new era, and that evolution starts with stakeholders who are willing to gather data, view current practices in a new light, and make changes. In any process of educational reform, it can be easy to overlook one of the most valuable, honest, and enlightening sources of insight: the voices of the students themselves. Thus, this panel session will bring together current graduate students representing the diversity of the CMS Southern Chapter for a frank and enlightening conversation about their educational experiences, professional needs, and outlook for the future. Specific topics may include but are not limited to: wellness, student (dis)engagement, AI, inclusivity, cultural responsiveness, and career readiness. Hearing the perspectives and insights of these students, who represent different universities, music specialties, and demographic backgrounds, will greatly benefit current music faculty, administrators, and undergraduate and graduate students alike— so please join us! The session will be moderated by Josef Hanson, a tenured member of the music faculty and the Assistant Director for Graduate Studies at the University of Memphis. The session will conclude with an opportunity for audience Q&A.

Howard Hanson: From Rome to Rochester and His Journey to Eastman

Scott Watkins, Jacksonville University

Leading Change is more than a two-word phrase; each word carries its own heavy burden. Leading suggests leadership and its profound responsibilities, while change often refers to people, ideas, actions. American composer, educator, administrator and conductor, Howard Hanson, son of Swedish immigrants, embodied ideals of “leading,” and “change.” In 2024, The Eastman School of Music celebrates Hanson’s 100th anniversary of leadership of that celebrated institution. During his 40-year tenure, Hanson literally “changed” the way music was studied, taught, and degreed, by his guidance. Hanson rose to prominence as professor and later Dean at The College of the Pacific in San Jose, California from 1916-1921. He was awarded the Prix de Rome in 1921 which afforded him the opportunity to study and compose in Rome as a Fellow in the American Academy. During one performance, at which he played his Melodic Etude, he shared the stage alongside Ottorino Respighi while the King of Italy attended. In Rome, Hanson composed his First Symphony, “Nordic,” which caught the attention of University of Rochester President Dr. Rush Rheese, and philanthropist George Eastman. Hanson was invited to conduct his new Symphony in Rochester in March, 1924 – the rest is history. This presentation on Hanson’s time in Rome, and his appointment as Director of the Eastman School, will be enhanced with never-before-seen photographs, manuscripts, hand-written letters, other ephemera, and will conclude with a performance of Hanson’s Studio Melodico, Op. 18, No. 2, for piano, which Hanson performed for His Majesty, Vittorio Emanuele III, of Italy.

Impact of Goal-setting Instruction on University Music Students’ Experience of Flow

Jeff Barbee, Ohio State University
Nancy Summitt, Central Michigan University

The experience of flow has important implications for musicians’ motivation and enjoyment of musical practice and performance. This study seeks to answer the following questions:

Does instruction in goal-setting for musical practice positively impact university music students’ self-reported experience of flow during performances?

Does instruction in goal-setting increase university music students' self-reported experience of flow more than instruction in effective practice strategies?

We designed a questionnaire to collect demographic information and university music students' responses to an adapted Core Flow State Scale reflecting musical performance. Participants will complete the questionnaire at the beginning of the study and then be randomly assigned to an experimental or a control group. Participants in both groups will be sent four pre-recorded instructional videos and resources. The experimental group videos and resources will provide research-based information regarding effective goal-setting strategies relevant to musical practice. The control group videos and resources will provide information regarding effective musical practice strategies. After receiving all videos and resources, participants will complete the questionnaire again. Data collection and analysis will be completed by December. Data will be analyzed to determine whether participants' self-reported experience of flow increased from pre-test to post-test, and whether there was a statistically significant difference between responses from participants in the experimental and control groups. This study will better inform music researchers, educators, and students as to the influence of goal-setting instruction on the positive motivational state of flow.

John Harbison Gatsby Etudes

Se-Hee Jin, Texas Tech University

John Harbison is one of the distinguished composers of our times. He is a composer, pianist, conductor, and emeritus Institute Professor of Composition and Chamber Music at Massachusetts Institute of Technology. He is also a Pulitzer Prize-winning composer with his Cantata "The Flight into Egypt". Harbison's versatility as a composer spans a wide range of musical genres, including operas, symphonies, concerti, requiem, ballet music, wind ensemble compositions, choral works, chamber ensembles, solo vocals, vocal ensembles, and solo and duo piano pieces. The Gatsby Etudes were written while Harbison was preparing the opera *The Great Gatsby* for production by the Metropolitan Opera. Drawing inspiration from F. Scott Fitzgerald's novel, Harbison skillfully incorporated elements from the ragtime and popular music of the 1920s. The titles of the etudes evoke specific locations and scenes from "The Great Gatsby". The first etude, titled "Parlor," vividly portrays the labyrinthine layout of Gatsby's mansion through repeated short motives and rapid modulations. In the second etude, "Parties," Harbison captures the essence of the 1920s, creating a unique and vibrant atmosphere for Gatsby's extravagant gatherings. Beginning with a quasi-cadenza introductory passage, Harbison blends classical ragtime elements, the sonority of a brass band, virtuosic passagework, and another captivating cadenza within this etude. The final etude, "The Green Light," conveys a scene featuring the green light, symbolizing unattainable dreams, illusions, and reality within the music. Harbison skillfully explores various textures, harmonic colors, and dynamics, producing dramatic effects in the concluding piece. All three etudes are performed *attacca*, without pause.

The Key to Lifelong Piano Study: How Autonomy Fosters Intrinsic Motivation

Lynn Worcester Jones, The University of Tennessee at Chattanooga

Learning the skills to be a pianist requires an enormous amount of dedication and resilience—a long-term process that requires sustained motivation. Motivation plays a critical role in students' ability to progress and achieve their musical goals. Self-Determination Theory (SDT) is a theoretical framework that has been used to understand motivation in educational settings, and posits that three basic psychological needs—autonomy, competence, and relatedness—are essential for students to experience intrinsic motivation.

This session will focus on the role of autonomy in intrinsic motivation and its potential to promote long-term engagement and success in piano study. Autonomy, or the sense of being in control of one's own actions and decisions, is a fundamental human need that plays a crucial role in fostering intrinsic motivation and optimal learning outcomes. When students feel they have control over their learning, they are more likely to engage and persist in the face of challenges and experience satisfaction from their achievements. This session will cover:

- An overview of SDT and intrinsic motivation
- The role of autonomy in fostering intrinsic motivation in piano study
- How students cultivate a sense of ownership and control in their musical development
- How to promote autonomy through student-driven goal setting and decision-making
- Strategies for unlocking long-term engagement and success

Unlocking the door to a lifetime of piano study hinges on fostering intrinsic motivation. Attendees will gain a deeper appreciation and knowledge of autonomy's role in the optimal functioning of musical well-being to promote greater engagement and satisfaction.

Lessons Outside the Studio: Structuring Applied Lesson Courses for Maximal Student Development

Kelsey Paquin, University of North Alabama

Structuring Applied Lesson Courses for Maximal Student Development is a poster presentation that shows how applied faculty can structure their applied lesson courses to better help their students at and away from their instruments. Now more than ever students and educators alike understand the need for a variety of skills apart from technical and musical proficiency of performing. Music students entering the job market, whether in education, performance, music industry, etc. can benefit from developing a variety of

real-life applicable skills that are not necessarily addressed in a traditional applied lesson course curriculum. This poster offers educators a framework for creating supplemental learning opportunities for students outside of lesson times. It will guide attendees in how to customize their course based on their own teaching philosophy, musical values, and unique needs of their students. The poster presentation will include an example of course structure, assignments and workshops, and will include a space for group brainstorming.

Lies You Can Believe In (2006) by Missy Mazzoli: a Captivating Modern String Chamber Narrative

Amy Catron, Mississippi State University
Serena Scibelli, Mississippi State University
Daniel Stevens, Mississippi State University

This lecture recital will present the work “Lies You Can Believe In” and explore the compositional style of the composer Missy Mazzoli. “Lies You Can Believe In” is a testament to Mazzoli’s expertise in composing for stringed instruments, as she skillfully exploits their range and capabilities to create a compelling musical narrative. The “lies” in this work are not untruths or malicious intentions. Instead, Mazzoli’s lies reference the old-fashioned word for an improvised and embellished story. In this piece, Mazzoli created her own “lie,” an invented and embellished urban folk music inspired by modern gypsy music, punk, and electronica and by traditional Bulgarian and Romanian folk music. In Mazzoli’s words, “the strings tell an improvisatory tale, touching upon the violence, energy, mania, and rare moments of calm one finds in a city” by using driving rhythms, glissandi, and exploring contrasting sonorities such as ponticello and harmonics. This presentation will examine Mazzoli’s distinguishable characteristics of her musical language, discuss the pedagogical benefits and challenges, and provide resources about her music. This specific composition by Missy Mazzoli presents a unique style that makes this piece a valuable addition to the modern chamber repertoire.

Lost in Diversity: Western Expatriates in Asia and the multi-cultural influences in their music

Olivia I-hsuan Tsai, VanderCook College of Music

This lecture recital examines the captivating journey of Western expatriates in Asia and the profound impact of multicultural influences on their music. As globalization brings people from diverse backgrounds together, musicians from Western countries have embraced the opportunity to immerse themselves in the rich tapestry of Asian cultures, traditions, and musical styles. While efforts to promote underrepresented music in the United States have been commendable, Western composers residing in Asian countries are often the overlooked group. We aim to understand how cultural diversity has shaped the creative process and enriched the musical landscape of these expatriate musicians. By highlighting their stories and experiences, this presentation will provide valuable insights into the cross-cultural dynamics of music-making and celebrate the power of music as a universal language that bridges boundaries and unites people from different corners of the world. The performance repertoire chosen for this presentation is Spheres for Violin and Piano by Michael Sidney Timpson, which interweaves the rhythmic drive of jazz and pop with the free-flowing improvisations of the East.

Mary Chandler and her works for oboe and English horn

Kristin Leitterman, Arkansas State University

Mary Chandler (1911-1996) was an English composer, oboist, pianist, and teacher. She began her career in 1934 as an English teacher to young girls at grammar schools in London, but in 1944 left teaching for a career in music. She was principal oboist of the City of Birmingham Symphony Orchestra from 1944–1958, frequently being featured with the orchestra as a composer, oboe soloist, and piano soloist. In 1960 she became Area Director of the Kent Music School building the new Tonbridge Music Centre. She retired from Kent in 1971 to focus on composing and to continue organizing concerts. During her schooling she studied with Harry Farjeon (composition), Leon Goossens (oboe), and Harold Craxton (piano). This poster presentation will give an overview of Chandler’s life and her works for oboe and English horn.

Modern Italian Pianism: Works by Procaccini and Giuranna

Se-Hee Jin, Texas Tech University

The collection of pieces by two Italian women composers is associated with the juxtaposition of European traditions and stylistic changes in music during the early to mid-twentieth century in Italy. These selected compositions feature eclectic sonorities with motivic ideas introduced, transformed, and reimagined throughout, providing a sense of musical evolution and innovation. Teresa Procaccini (b. 1934) is recognized for her work in various settings and mediums, including operas, symphonies, orchestral music, theatrical works, and compositions for young instrumentalists and choirs. Her “Nove Preludi” (Nine Preludes, 1966) explores the piano instrument’s timbre, counterpoint, and percussive effects in a series of short movements. Each prelude clearly demonstrates the characteristics of her music - incisive rhythmic vitality, clarity of patterns, dynamism, and melodic lyricism that opens out in ample lines. After every prelude, the name of a bird was added as suggested by the character of each piece, which is a reminiscent of Olivier Messiaen’s Catalogue d’oiseaux. Elena Barbara Giuranna (1899-1998), a composer and pianist, created music for ballet, orchestra, chamber ensembles, choir, voice, and solo instruments. Her “Toccatà” (1936) exhibits pianistic virtuosity, lyricism, and

exoticism, seamlessly interwoven with motoric rhythms and ever-changing motivic development. The toccata section is followed by a slow and expressive resonance of bells, establishing a distinct contrast at the end.

The Music-Borrowing Techniques in Ben Moore's Comedy Songs

Bradley Sowell, University of Memphis

Ben Moore's comedy songs have found favor as the final song on recitals due to their humorous themes. The songs include: *Wagner Roles*, *Sexy Lady*, *We Love the Opera*, *The Audience Song*, *Content to Be Behind Me*, *I Love Teaching Voice*, *I'm Glad I'm Not a Tenor*. The songs have continued a compositional style using music-borrowing techniques. J. Peter Burkholder was the first researcher to codify a set of specific techniques using his research of Charles Ives's music. Using the typology, one can analyze any music that borrows from existing works. The techniques found in Moore's comedy songs include paraphrase, quotation, stylistic allusion, quodlibet, and interjection. This poster will define the techniques found in Moore's comedy songs and provide examples of how they are used. Additionally, a list of the comedy songs will be provided, which will include range, tessitura, level of singer it is appropriate for, and list of techniques used in the song. A table of all instances of music-borrowing in the comedy songs will also be provided. The purpose of this poster is to bring awareness to Ben Moore's compositions, the music-borrowing techniques first codified by Burkholder, and provide useful information for performers of the songs.

New American Music: The Songs of David Rossow

Matthew J. Daniels, Bishop Foley High School

David Rossow, piano, Florida Atlantic University

American song continues to garner curiosity, popularity, and acclaim from performers and scholars worldwide. Indeed, the American musical soundscape represents a diverse amalgamation of cultural, societal, and political introspection and impetus displayed in the myriad styles and genres which influence contemporary American song: jazz, musical theatre, rock, tonality/modality, and atonality, to name a few. Marked individuality and stylistic progress are hallmarks of American song from the early days of Stephen Foster through 21st-Century composers. One such contemporary American composer, David P. Rossow (b. 1975), strives to create the perfect marriage of text and music. Rossow's songs embody the American ideals of originality and eclecticism through the medium of artistic expression. His background as a jazz pianist permeates his compositional style—creating a unique, enticing musical milieu. This lecture-recital will introduce audience members to Rossow's first two song sets for baritone voice and piano, *Three Shakespeare Sonnets* and *Three A.E. Housman Songs*. The lecture portion will include relevant biographical information about the composer, additional titles available for solo voice and piano, compositional style, harmonic and melodic structure, the composer's treatment of text, vocal and pianistic considerations, and performance suggestions for a successfully imaginative, inventive performance. The recital portion will feature a full performance of both aforementioned sets featuring the composer at the piano.

On the Rim of a Thin Place

Christa Frye, Bethel University

Joseph Frye, University of Tennessee at Martin

On the Rim of Thin Places is a four-movement work by Rachel DeVore Fogarty. It is composed with the ability to be performed as a single work in its entirety or be purposely broken up and performed in any configuration desired. There are two strictly duo pieces and two strictly solo unaccompanied works. This allows performers rest time, if needed, or the opportunity to showcase a specific instrument depending on the setting for the performance. One of the duo pieces is breaking new ground using loop station for two instruments. The use of loop station is becoming ever more popular, but in the classical realm is mostly used for solo instrument work. In this case, the challenge is to find proper mic placement and stage placement to minimize bleed when recording or playing both instruments at the same time. [I. Prelude; II. Hiraeth; III. Dépaysement; IV. Tocka (Toska)]

Now what?: A Case Study Exploring the Benefits of Music Lessons for Retired Adults

Rebekah Schultz, Mississippi State University

With life expectancy increasing and retirement age decreasing the pursuit of leisure activities is critical. For retired adults, music lessons are a way to maintain physical and mental health. While many studies have explored recreational music making as group piano classes, this one explored the private piano lesson and the benefits it can provide. This case study followed a retired, senior adult male piano student through beginning private lessons in his late sixties and as he continues them now at the age of seventy-two. The researcher conducted an in-depth interview with the participant and also taught him lessons for three years. The study explored the goals of the older piano student, performances, memorization, the benefits of lessons, and the challenges of music study. The findings of this study will inform teachers of the benefits and challenges that retired adults face with music study. The findings will also point to the importance of music study for retired and senior adults.

Performing a Concert for Children with Autism and Their Families

Lawrence VanOyen, North Central College

Autism is a brain development disorder that may impair the social and intellectual development of a child. Common characteristics of autism include an inability to interact in social situations. In 2020 the CDC estimated about 1 in 36 children have been identified with autism spectrum disorder. Due to the nature of the disorder, families with members who are affected by autism are often unable to attend public concerts together because of the potential for disruptive behavior. With a little extra preparation, our ensembles can fill this void. A concert targeted for children with special needs removes the social concerns of a traditional performance, and provides an inclusion opportunity for the children and their families. Further, performing a concert for children with special needs can be a wonderful and fun experience for both the community and the ensemble. This session will address the procedures for and considerations of performing a concert for children with special needs and their families.

A Place for Creativity and Technology in the College Music Appreciation Course

Brian Coski, Kennesaw State University

Within the typical music appreciation class, diverse subsections of undergraduate students exist with varying levels of training and experience. These differences can create challenging inequities in understanding of the musical concepts that are fundamental to any introductory music course. To the student with no background in playing an instrument or singing, concepts such as melody, harmony, and rhythm can lack context and perspective. Furthermore, the perceived preconditions of music literacy and a lack of ensemble experience may generally inhibit student confidence and class participation.

What modern solution can instructors incorporate as a curricular design that offers substantive and contextual learning to the musically untrained student?

Music production technology using a digital audio workstation interface (DAW), presents an opportunity for untrained students to explore the elements of music by using computer software as an interface for creativity and exploration. In this workshop, strategies will be introduced for the application of a curriculum design specifically designed to foster deep musical connection through a technology-as-instrument approach. Demonstration of specific concepts and activities will illustrate how instructors may utilize solutions to provide untrained students a creative opportunity to interact with musical concepts, gaining contextual understanding that extend beyond the textbook.

Providing Resources for Under-Resourced Musicians

Evan Erickson, University of Memphis

Becca Tank, University of Memphis

I seek to enrich the world of new music by using my musical privileges to provide opportunities to budding composers. Soon entering its fourth year, I host an annual call for scores aimed at talented composers around the world who have not heard their works performed. I am proposing a lecture recital of premiering one of the commissioned pieces by winners the 2023 opportunity by my duo. I would like to share my story and resources to inspire and show other instrumentalists how easy and important it is to create their own unique impact on the world. The inspiration for my opportunity stems from my own background of being raised in a low-income family, unsure if I would have the resources to pursue a music degree. Every musician has a story that drives them forward, and as musicians, we embody a level of privilege in our craft. With brainstorming, there are endless resources available to us in this digital age which can allow us to connect with and give back to an ever-growing world of under-resourced musicians. In 3 years, it has grown to receive over 400 international submissions, received sponsorships by Finale, Dorico, and Noteperformer, raised \$4500 in funding, and helped 14 amazing composers receive one of (if not) their first live premieres.

Reflecting Our Whole World - the 21st Century Oboe

Jared Hauser, Vanderbilt University, Blair School of Music

As with many traditional orchestral instruments, the large majority of the oboe's repertoire has come from a Eurocentric perspective. Our pedagogues have, through tradition and sometimes penchant, promoted the much loved masterworks of the past, and intriguing new works that often stem from these older traditions. However, there is a rich, growing repertoire for oboe that is being provided by composers that have been traditionally underrepresented within our cannon. In order for our instrument to remain relevant within a developing modern musical landscape, the oboe's repertoire must reflect our whole world, and expand to showcase music of composers from a diverse heritage. Presented here are two modern works by such composers. Nailah Nombeko, a female, African American composer, depicts the freedom and impulsivity of birds singing and frolicking outside her window, as she listens and watches from inside her NYC apartment in the midst of the pandemic shutdowns that kept so many of us isolated. Ricardo Zohn-Muldoon's "Cantiga del Mierolico" describes the sounds the market place in Guadalajara, México, where he was born. The unpredictable and impetuous musical lines imitate the intonations of the salesmen, drawing the listener into the Mierolicos' lives as they excitedly try to gain the attention of passers-by.

Reframing the Aural Skills Curriculum for Music Industry Students

Nataša Kaurin-Karača, Oklahoma State University

The aural skills curriculum in current undergraduate sequences is almost exclusively focused on traditional development of sight-singing and ear-training skills. Singing on solfège syllables, melodic, harmonic and rhythmic dictation, and error detection are still at the core of aural skills pedagogy. With the rapid advance of technology, Music Industry programs are emerging as a popular choice for students who desire to have a career in music other than performance or teaching. Music production, composition and arranging for film and video game music, recording engineering - these are just a few professions that the new generation of students find appealing and are enrolling in programs to further pursue. But, are we as teachers creating instruction that will help them achieve competency in the areas relevant to their career goals?

The purpose of this presentation is to offer those who teach aural skills classes to music industry students an alternative pedagogical approach to traditional ear training, and demonstrate strategies for developing critical listening skills beyond melodic and harmonic dictation. Some of the topics I discuss will introduce strategies for technical ear training of timbral, dynamic and spatial attributes of sound. Through focused listening, our students and future music industry professionals should be able to identify sonic features that can positively or negatively affect the final audio mix. Ultimately, participants in this presentation should be able to approach creating changes in the curriculum with a sequence of methodologies that would help them create a positive, interactive and applicable content.

Representation in Country Music and the Commercialization and Institutionalization of Folk Tradition

Sean Gary, University of Memphis

Since its creation in the early 20th century, Country music has been a pillar of American popular music. Currently, the genre comprises roughly one third of streams on Spotify, according to a survey carried out for The Economist by YouGov. Country music also has a long-standing reputation as a genre that is associated with southern, white, rural and conservative values. With the entrenchment of Nashville as the country music mecca, and mainstay institutions of the genre like the Grand Ole Opry, RCA Nashville, and the Country Music Association working to enshrine the genre's proud and distinct traditions, issues arise concerning taste making, gatekeeping, underrepresentation and over-commercialization.

This poster is an in-depth survey of the history of the genre, an examination of recent problematic occurrences, and a synthesis of the current state of the genre. The efforts at combatting negative associations made with the genre are outlined in an interview conducted with Country Music Hall of Fame Senior Director, Michael Gray and Director of School Programs, Leah Buchanan. The CMA may have played a part in the exclusion of people belonging to marginalized groups in the past, which is an unfortunate byproduct of the commercialization of the genre, but is now at the forefront of ensuring that current and future efforts in the genre are more inclusive and equitable. They aim to highlight that the history of the genre, the practitioners, and the consumers of country music are much more diverse than the traditional branding of the product.

The Research Methods Class in the Twenty-First Century

Janet K. Page, University of Memphis

Joshua Bedford, Middle Tennessee State University

Thomas Peattie, University of Mississippi

Joel Roberts, University of Memphis

Bibliography and research methods classes introduce music students, both graduate and advanced undergraduate, to the research skills needed to complete coursework, dissertations, and other projects: confident searching, familiarity with conventions of research and documentation, ability to evaluate sources (including primary sources) and to think critically about a topic, and knowledge of how to build a scholarly investigation and present it—in writing or other medium—to an audience. This panel explores ideas for updating the research methods course for a century in which many resources (but not all) are electronic, diversity of material and approach is essential, and there are many new possibilities for research and presentation.

Panelist 1 discusses information literacy instruction, particularly search strategies and database use. Despite the robust abilities of library search engines, most students do not possess the skills to fully take advantage of search engines' capabilities, and thus pertinent information and resources remain undiscovered. Panelist 2 explores how the research methods class can serve as a laboratory for exploring AI as a research tool. By making strategic use of tools such as ChatGPT in their research projects and assignments, students begin to develop a critical understanding of the potential, as well as the limitations, of these tools. Panelist 3 focuses on the confidence-building potential of the class: pairing writing with research, choosing assignments that reflect students' goals, and building supportive communities can alleviate anxiety and give students confidence in writing about music, a crucial professional skill.

The three ten-minute presentations will be followed by audience discussion.

Resilience Leading Change: Music and More at Memphis' Overton Park Shell

Ann L. Silverberg, Austin Peay State University

A short drive from Rhodes College, Overton Park Shell has existed as an open-air entertainment venue attracting Memphians to music events since 1936. Although it was threatened with demolition several times after the Great Depression, the Shell has successfully transformed its identity multiple times, negotiating decades of change in broadcast entertainment options, urban renewal, and attitudes toward open space. In recent years, Overton Park Shell has expanded its offerings to better serve Memphis. Supported by a long list of sponsors, Overton Park Shell sponsors a ticketed music series (Shell Yeah!) and a growing list of concerts with free admission. The Orion Series presents free concerts sponsored by Orion Federal Credit Union. "Shell on Wheels" is Overton Park Shell's outreach program featuring a portable, functional half-size replica of the shell that can be rented, with prices reduced for qualified non-profit organizations. Voted the best place to hear live music in Memphis for eleven consecutive years, Overton Park Shell has expanded its offerings to include free health and wellness classes including pilates, yoga, and zumba. This presentation discusses the history of the Overton Park Shell and analyzes the factors that allowed the landmark to stand despite multiple efforts to raze it. The Shell's survival is indicative of its orientation to serving its communities and remaining vibrant in the face of ongoing change. Overton Park Shell models a flexible, community-oriented approach that musicians, Departments and Schools of Music can benefit from studying as they confront the demands of our swiftly changing society.

Richard Danielpour's An American Mosaic: A Musical and Humanity Documentary of Pandemic

Jackie Yong, Florida State University

The Covid-19 pandemic has left no one unscathed. Many have attempted to write about the experience, but most of those words fall short. This pandemic perhaps all but demands an artistic response. Richard Danielpour's *An American Mosaic* (2020) is a piano cycle that perhaps provides the artistic response that the pandemic demands. The composer described that this cycle is a cathartic journey that recalls and unpack several socio-political events and commemorate those affected by the Covid-19. It is essentially a musical documentary of the pandemic which serves as a meditation and elegy on the coronavirus pandemic, and homage to the heroes who served it, and a critique on the times. In this lecture recital, I will introduce the composer – Richard Danielpour, who is a Persian Jewish composer from UCLA – and briefly talk about the genesis of this piano cycle, its structure, and how to listen to individual movement. After the short lecture, I will perform selected movements from the piano cycle, including III. Parents & Children; VI. Journalists, Poets, & Writers; VII. The Visible Enemy, and more. We will trace how composers from Bach to the Beatles influenced *An American Mosaic*.

The Role of First-Year Seminars in Collegiate Music Programs: Findings from a Survey Study

Josef Hanson, University of Memphis

The first year of college is a pivotal transition point in the life of an undergraduate student. Numerous studies suggest that academic achievement, retention rates, and overall student wellbeing are associated with the quality of students' experiences in their first year as a college student. This may be particularly true for music students, whose first year of college often includes new lessons and ensemble experiences, establishment of practice routines, exposure to theory and ear training content for the first time, and processes of socialization and identity formation unique to music study. As a result, first-year (a.k.a., "freshman") seminar courses have proliferated in collegiate music programs in recent years. Despite this, no research currently exists that describes the nature of these music courses, the outcomes they are designed to address, or how they are structured and taught. Thus, the purpose of this survey study was to examine first-year seminars in collegiate music programs in the United States in terms of course objectives, scheduling, learning activities, and perceived impact on student success. The author of this study teaches a first-year seminar course at a large public university school of music in the southern region of the United States and endeavored to learn more about similar courses at colleges and universities throughout the country. Survey findings will be presented alongside data and insights from the author's multiyear experience facilitating the course for hundreds of collegiate music students.

Sacrifice & Synergy: Interdisciplinary Team-Teaching

Courtenay Harter, Rhodes College

Jeff Jackson, Rhodes College

Building a course as a lone pedagogue presents a wide array of options. Add another faculty member and another discipline and the options seem to grow out of control. The quest to develop an interdisciplinary team-taught course took a number of iterations, each faculty proposing items that had to be sacrificed to fit into a single-semester course. This presentation offers examples from a case study of a course with history and music faculty will be presented; a course taught in both in-person and on-line formats a number of times in the past six years. Given a student population made up mostly of non-musicians, teaching musical vocabulary to describe listening without a lot of detail of underlying terminology allows for the addition of other subjects from a historical perspective. We provide examples of our conversations and resulting methodology as well as self-evaluation and changes to the course over time. While finding ways to leverage resources in both areas, we found one feature to trace through the semester: in our case, a single composer became an anchor for the course, and we were able to speak to life-events and compositions from both

musical and historical perspectives. Our methodology can be applied to many disciplines within music and subjects that intersect music. The resulting synergy in the classroom is a wonderful model for the students: academics conversing from different points of view and relying on each other for specific expertise.

Safeguarding and Dissemination of the Garifuna Percussion in Honduras and Central America: A Scholarly Inquiry
Flavio Cesar Rápalo Espino, Florida Atlantic University

This scholarly endeavor focuses on the preservation, conservation, and promotion of the Garifuna culture, with a particular emphasis on their rich musical traditions, notably their percussion rhythms and instruments. After their forced relocation to Roatán Island in Honduras in 1797 following resistance against British colonialism on St. Vincent Island, the Garifuna people engaged in a cultural exchange with the indigenous communities of the region. This exchange significantly influenced Garifuna music, which places a strong emphasis on the percussion rhythms and traditional instruments. Garifuna music compositions predominantly feature an array of percussion instruments, including the Garifuna Drum, Calabash Maracas, Claves, Conch shells, Turtle shells, and others. In recognition of its cultural significance, UNESCO formally designated the Garifuna language, music, and dance as humanity's intangible and oral heritage in 2001. Despite this recognition, there remains a notable gap in comprehensive scholarly inquiry into this domain, limiting its systematic examination both domestically and globally. Furthermore, there is a pressing need for pedagogical resources, including musical methodologies and notation, to facilitate the transmission of the intricate rhythms inherent in the Garifuna musical traditions. This study seeks to address these gaps and contribute to the preservation and broader dissemination of Garifuna musical heritage within both academic and cultural contexts.

So You Want to Be A College Professor, Too?: Demystifying Factors of Employment Success of Recently Hired Professors
Jackie Yong, Florida State University

According to Higher Education Arts Data Services (HEADS), 52 institutions in the United States reported that there are at least 806 piano majors, including performance, pedagogy, and collaborative piano students pursuing doctoral degrees in 2020-2021. In the same year, 229 students graduated with doctoral degrees. However, according to Academic Jobs Wiki, there are approximately 122 piano-related college positions, including tenure and non-tenure track piano professor, piano pedagogy professor, and accompanist positions posted in 2020-2021. Even if we exclude the number of graduates from previous years, it is apparent that the market is saturated, and doctoral piano graduates are in excessive supply compared to the market demands. This phenomenon is discouraging to many doctoral students currently enrolled, but also creates feelings of insecurity among them since college teaching positions are not guaranteed after achieving a doctoral degree.

This research presents the factors affecting the hiring process for music college teaching positions through a narrative inquiry study by interviewing recently hired professors, search committee chairs, deans or directors of the music institution, and students who attended the interview process. Factors affecting the landing of a tenure-track position include skills, competency, experience, and accomplishment; personality, interpersonal communication, and networking; and overall fit for the institution. This presentation discusses the employment success factors through the lens of recently hired professors, search committee chairs, deans or directors of the music institution, and students who observed the interview process.

Soundtracking Danger: Adapting, Re-Imagining, and Subverting the Crime Jazz Trope in Game Noir
James C. Heazlewood-Dale, Brandeis University

Embedded in the sounds of a sultry saxophone solo, a walking double bass, and a swinging high hat are sinister and salacious undertones. Within cinematic contexts, jazz has accumulated codings to signify criminality, urbanity, and immorality. The jazz crime trope has pervasively made its way into the soundscapes of interactive media. How does jazz-inspired scoring participate in the interactive components of video games? Scholars have identified various periods of noir, and there is a great deal of nuance in the relationships between the jazz idiom and these different shades of film noir. Existing ludomusicological scholarship on game adaptations of film noir almost exclusively focuses on period noir. Steven Reale, Andra Ivănescu, and Iain Hart discuss how jazz scoring operates ludically, musically, and aesthetically in *L.A. Noire* (2011), establishing Rockstar Games' love letter to classic 1940s film noir as a seminal case study for examining game noir. This paper engages with and builds on the ideas, tools, and methodologies of these scholars and investigates a broader range of game noir case studies, including the *Ace Attorney* series (2001-2021), *Mafia II* (2010), and *Evil Genius* (2004). I argue that this broader scope of case studies illuminates how adaptations of film noir afford video game composers to re-imagine and subvert the longstanding codings embedded in the jazz crime trope established by film noir scoring practices. Examining a wider range of ludic contexts is necessary to understand the complex and underexamined relationship between video games and the jazz idiom.

Still Here: Music as a Rallying Cry

Kelsey Paquin, University of North Alabama
William Hueholt, University of North Alabama

Still Here: Music as a Rallying Cry features a 2022 composition for clarinet and piano by living composer and clarinetist Jonathan Russell. This work was written in response to Ukrainian President Volodymyr Zelensky's video showcasing his calm resolve amidst chaos in his country with the Russian invasion. Jonathan Russell states: "It is the rallying cry of any marginalized group that refuses, against all odds, to be destroyed or forgotten. I thought of my own Jewish ancestry and the generations upon generations who endured discrimination, expulsions, pogroms, and genocide, but who nonetheless continued to assert: We Are Still Here. Our people, our religion, our culture: Still Here. I thought of the dehumanizing institution of slavery in my own country and the extraordinary resilience of African-Americans who, through generations of violence and oppression, continued to assert through culture, religion, music: We Are Here. Still Here. I thought of how, even today in the United States, there is an ongoing attempt to effectively legislate LGBTQ people out of existence. It will not and cannot succeed. Because our LGBTQ siblings are here. They have always been here. They will always be here. Still Here. And on a more personal note, every act of artistic creation is in some sense a statement of "Still Here." It asserts for all time that this person, this being, this soul existed. Even long after I am gone, some small shred of my soul will persist in the music I leave behind. Still Here."

Two Clarinet Trios by American Women Composers

Adrienne Park, University of Mississippi
Christine Kralik, Middle Tennessee State University
Michael Rowlett, University of Mississippi

American lyricist Stephanie Ann Boyd composed the piano trio "Lullaby for Sophie" as an encore to a performance of Beethoven's Triple Concerto with the Singapore Symphony. The commissioner, the Concertmaster of the BBC Symphony, and his wife were expecting their first child named Sophie. Boyd writes, "Sophie was just two weeks old at the premier, but she slept through the run-through at the dress rehearsal, so this lullaby has been successfully road-tested...she's since grown into one of the most beautifully wide-eyed and expressive children I've ever known." Described by the composer as a "haunting lullaby", swirling harmonies envelope the listener with each instrument's distinctive voice. Having performed the trio as originally conceived, the pianist of the RKP Trio, Adrienne Park, approached Boyd about arranging the work to include clarinet, leading to our presentation of the world premiere of this version today.

Composer Gwyneth Walker's "Craftsbury Trio" is comprised of four engaging movements that explore her experiences in Craftsbury, a small town in Vermont. With wonderfully descriptive movement titles, Walker captures the essence of this vibrant community, describing qualities of "openness, timelessness, reverence, starkness, yearning, and purity." Listeners are invited on a journey of joyous and mournful melodies, the fluttering of a lark's wings, and as Walker describes, "an homage to those country stores where one can buy anything – from fly paper and fishing tackle to imported gourmet foods." This delightful trio has been recorded with violin; however, a version with clarinet has not been professionally recorded nor widely performed.

What If... Call for Scores Recital

James Brinkmann, University of Texas at Tyler
Elise Blatchford, flute, University of Memphis

The recital features five new flute compositions from the What If... Call for Scores, a 2022-23 project that encouraged composers to expand people's perceptions of the flute with the prompt "what if the flute represented a character other than a bird?" Composers of any age, expertise, and nationality were invited to write flute repertoire for one of three flute skill levels (beginner, intermediate, professional) using specific guidelines appropriate to those levels. There were 128 submissions from composers representing 30 nationalities living in 26 countries. To promote collaboration and understanding between people of a different musical backgrounds and perspectives, the unique judging panel included two professional flutists, one adult amateur flutist, and one non-performing music listener. The selection committee selected sixteen pieces to be premiered in the summer of 2023. The project provided an accessible opportunity for a diverse group of composers, expanded repertoire for flutists of different expertise, and brought together composers, listeners, and performers into the creative process.

Participant Biographies (alphabetical)

Daniel Adams, Texas Southern University

Daniel Adams is a Professor of Music at Texas Southern University in Houston where he has also served as Acting Department Chair. 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. Adams is the composer of numerous published musical compositions and the author of articles and reviews on topics related to Twentieth Century percussion music, music pedagogy, and the music of Texas. He is also the author of two entries published in 2009 in the Oxford Encyclopedia of African-American History: 1896 to the Present and has authored 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.

Liz Aleksander, University of Tennessee at Martin

Dr. Liz Aleksander is Professor of Music at the University of Tennessee at Martin, where she teaches clarinet and music theory. She is a passionate teacher who strives to provide valuable learning experiences for her students. In addition to UTM, she has taught clarinetists in Brazil, Mexico, Wisconsin, Ohio, Nebraska, Arizona, and Kentucky. Aleksander is an active chamber musician, performing primarily with the LCD Woodwind Trio, which has commissioned and premiered a number of works for the unusual combination of flute, clarinet, and saxophone. In addition, she is bass clarinetist with the Paducah Symphony Orchestra and has performed with the Jackson (TN) Symphony Orchestra, Dubuque Symphony Orchestra, and Omaha Symphonic Winds. Aleksander has performed at conferences for the International Clarinet Association, College Music Society, Andover Educators, and North American Saxophone Alliance, as well as the Navy Band International Saxophone Symposium and the Music by Women Festival; in addition, she has published in the ICA's national journal (The Clarinet) and blog (BuzzReed). Aleksander is Chair of INCLUDE Utm Music, which addresses issues of diversity, equity, inclusion, and belonging; she is also Tennessee State Chair for the International Clarinet association and a faculty advisor for Sigma Alpha Iota. She holds degrees from the University of Nebraska, Northern Arizona University, and Ohio University. Her teachers include Diane Barger, Michael Sullivan, Rebecca Rischin, and Kevin Schempf.

Jeff Barbee, Ohio State University

Dr. Jeff L. Barbee is the Director of the Office of Curriculum and Scholarship at The Ohio State University College of Medicine. In this position he collaborates with faculty from numerous specialties on medical education research projects. As a music education researcher, Jeff has presented and performed at music education conferences across the country. He has also published articles in several music and medical education related journals.

John B. Bass, III, Rhodes College

John Bass works at Rhodes College in Memphis, TN as an Associate Professor of Music and Director of the Mike Curb Institute for Music, which has been recognized by Billboard magazine as a "Top Music Business School" internationally. Dr. Bass holds two degrees in jazz performance and a Ph.D. in historical musicology from the University of Memphis. His current research focuses on amplifying underrepresented voices in jazz history and developing high-impact pedagogical practices, as shown in his 2023 Research and Issues in Music Education article "White Supremacy and the Major Scale: Reframing Narratives to Teach the Blues, Improvise, and Check In with Students." His writing appears regularly in both peer-reviewed and public-facing forums across a variety of media. At Rhodes, Dr. Bass has developed and teaches innovative courses such as Music and Community in Memphis, Applied Improvisation, and Songwriting in Memphis. Bass was an invited performer at the 2023 Festival Internacional de Guitarra in Cartagena, Colombia and has recorded and performed live with artists such as Bobby Rush, Kirk Whalum, George Coleman, and Eden Brent. In 2021, he arranged, produced, and performed on an original recording of "America the Beautiful" that featured blues legends Bobby Rush and Eddie Cotton. Dr. Bass serves on the education committee of the Memphis chapter of the Recording Academy and is a board member of ArtsMemphis. Bass been honored for his work in Memphis Shelby County Schools and was featured in their "901 Soul Stories" series.

Joshua Bedford, Middle Tennessee State University

Dr. Joshua Bedford is an Assistant Professor of Musicology at Middle Tennessee State University. He received his doctoral degree from the University of Georgia in December 2020 after completing his dissertation "Soviet Opera: Styles and Aesthetics under

Stalin, 1929–1939.” Before receiving his doctorate, he received a bachelor’s degree in music education from Indiana State University. He has published work on Alexander Tchernepnin and presented on many topics including Soviet opera and opera and laughter in Shostakovich, Rimsky-Korsakov, and Weber’s operas.

Alec Black, Arkansas State University

Alec Black is an oboe student at Arkansas State University where he studies with Dr. Kristin Leitterman and serves as a graduate assistant for the A-State Bands. He is a part of the A-State Wind Ensemble Winds and a member of the Howling Winds Woodwind Trio. Alec has participated in the A-State Honors recital in the spring of 2022 and 2023. He has also participated in the Lucarelli Oboe Masterclass in 2021, 2022, and 2023. In his free time Alec enjoys spending time with his dog Luna, enjoys baking, and he also runs a small freelance photography business and is a photographer for The Sound of the Natural State.

Elise Blatchford, University of Memphis

Praised by the Cleveland Plain Dealer for her “superb command of color and nuance,” Elise Blatchford is the Associate Professor of Flute at the University of Memphis School of Music in Tennessee. As a founding member of The City of Tomorrow, Ms. Blatchford won first prize at the 2011 Fischhoff National Chamber Music Competition. She holds degrees in flute performance from the Oberlin Conservatory of Music and the San Francisco Conservatory.

Olivia Boatman, Mississippi State University

Olivia Boatman is Assistant Professor of Flute at Mississippi State Univ. where she teaches applied flute, chamber ensembles, and woodwind methods. She is a member of the NFA Flute Clubs Committee, MS Baptist Symphony and Starkville Symphony Orchestra. Previously she served as the Woodwind Instructor and Asst. Band Director at Hinds Community College.

Valentin M. Bogdan, Mississippi University for Women

Pianist and composer Valentin Mihai Bogdan serves as Professor of Music at Mississippi University for Women. His compositions were performed internationally at the Assisi Festival of Performing Arts (Italy), Moscow Composers’ House (Moscow, Russia), Prokofiev Museum (Moscow, Russia), Spectrum Festival (Kazan, Russia), Sala Patria (Brasov, Romanian), Transilvania University Concert Series (Romania). In the US, some of most significant performances are at Festival Miami, Music at MOCA Concert Series, 2017 International Trumpet Guild Conference, the Oregon Bach Festival, and at new music concerts hosted the College Music Society, NACUSA, the Society of Composers Inc. His music was premiered by musicians of the Cleveland Symphony Orchestra,, Grambling State University Wind Ensemble, Black Bayou Brass Trio, and the AWC Wind Ensemble. He has fulfilled commissions by trumpet virtuosos James Zingara, Randall Sorensen, the University of Alabama Birmingham Trumpet Ensemble, the Starkville-MSU Symphony, the AWC Concert Band, and Dranoff Two Piano Foundation of Miami. He was the winner of an Artist Fellowship from the Mississippi Arts Commission (2018). Valentin was named the 2010 Florida State Music Teachers Association commissioned composer of the year, and the 2015 Mississippi Music Teachers Association commissioned composer. As a pianist, he has won awards at national and international competitions, and he has performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He is a graduate of Wayne State University, Michigan State University and University of Miami, with degrees in piano and music composition.

Adam Booher, Freed-Hardeman University

Pianist Adam Booher serves as Assistant Professor of Music at Freed-Hardeman University, where he teaches music history, music appreciation, and piano courses. He is the National Senior Performance Competitions Coordinator for Music Teachers National Association and has been published in College Music Society Symposium and American Music Teacher magazine. Mr. Booher adjudicates local, state, and international piano competitions and served for three years as the state chair of Florida’s MTNA Competitive Events. He has performed with cellist Carlos Audi at the Palm Beach Atlantic Hispanic Heritage Festival, the College Music Society Southeastern Regional Conference, and the Florida State Music Teachers Association Conference.

Don Bowyer, Retired

Since retiring from a full-time career in higher education in July 2021, Don Bowyer (b. 1958) continues to be active composing and performing, presenting master classes and recitals, and serving as a consultant on matters from accreditation to curricular development and higher ed administration. One of his compositions, Lockdown Themes, was recorded in 2022 by the London Symphony Orchestra. Bowyer has taught at every level from pre-kindergarten through PhD in the United States, the U.S. Virgin Islands, Sweden, Malaysia, and the Philippines. He received his Doctor of Arts from the University of Northern Colorado, Master of Arts from California State University-Northridge, and Bachelor of Arts from West Virginia Wesleyan College. Active in the fields of composition, music technology, and performance, Bowyer has published more than 100 pieces of music, developed an educational computer program that has been used in at least 120 countries, and has performed as a trombonist in nearly 50 countries. Among other performing credits, he spent five years playing trombone on eleven cruise ships in the Caribbean Sea, the Mediterranean Sea, and the Gulf of Alaska. The first ten didn’t sink. During official lockdowns over the first 16 months of the

Covid-19 Pandemic, Bowyer presented nightly solo trombone performances from his rooftop in Malaysia. The series, “Rooftop Trombone in the Age of Covid-19,” included 290 performances for his neighbors and streamed live on Facebook.

James Brinkmann, University of Texas at Tyler

Dr. James Brinkmann is the Adjunct Flute Lecturer at the University of Texas at Tyler. He unites teaching, performance, and research by designing interactive performances to increase people’s engagement, creativity, and vulnerability about their musical experiences. From playing in concert halls to jamming in the subways, he has given interactive concerts across the United States and presented at National Flute Conventions, College Music Society conferences, and gave his TEDx Talk Collaborative Listening. James also leads a diverse career as a teacher, researcher, and orchestral musician. He regularly presents workshops nationwide for communities such as the NFA, University of Utah, and New Jersey Flute Society. He served as flute faculty and woodwind department chair at the Merit School of Music. As a performer, he recently played Principal Flute on a national orchestra tour of the Netflix series, *Our Planet Live*. He previously held positions in the Northbrook Symphony and Lakeview Orchestra. As a researcher, James also studies feelings of belonging among undergraduate music students and co-presented findings at CMS conferences as well as the International Symposium for Music Education Conference.

Alice Clark, Loyola University New Orleans

Alice V. Clark is Professor of Music History and Associate Dean of the College of Music and Media at Loyola University New Orleans. She teaches a wide range of courses for majors and non-majors in music and medieval studies, including first-year seminars and honors seminars, and she is active in the interdisciplinary minors in Medieval Studies and Women’s Studies. Her scholarship focuses on aspects of the late-medieval motet, with articles and essays in publications such as *Plainsong and Medieval Music*, *Journal of Musicology*, *The Cambridge History of Medieval Music*, *A Companion to Guillaume de Machaut—An Interdisciplinary Approach to the Master*, and *Festschrifts* for Margaret Bent and Christopher Page. Other publications include a reading of Giacomo Carissimi’s *Jephthe* in light of Jesuit spirituality for *CMS Symposium* and “Uncovering a Diverse Early Music” for the *Journal of Music History Pedagogy*. She has given teaching-related presentations at the annual meetings of the American Musicological Society and College Music Society, the Teaching Music History Conference, AMS and CMS southern regional conferences, and the Sparking Success Faculty Development Conference (Tulane University).

Lauren Schnack Clark, Arkansas State University

Lauren Schack Clark is Director of Keyboard Studies and Professor of Piano at Arkansas State University. She has performed as a soloist and collaborative pianist throughout the United States, Europe, and China. She has played with faculty members from dozens of universities throughout the world, including the Vienna Konservatorium and University of Michigan, and with principal players from such ensembles as the Boston Symphony and Cincinnati Orchestra. Her chamber music group, NordesTrio, with Dr. Nairam Simoes, Trumpet, and Dr. Juli Buxbaum, Horn, was awarded a Silver Medal in the 2022 Global Music Awards for their inaugural CD, produced by Fundamental Sounds. NordesTrio performed a virtual recital at the FIMUS Music Festival in Brazil in summer 2021, at the International Horn Society in 2021, and at several universities in Arkansas, Texas, and Oklahoma. Dr. Clark has performed at the International Double Reed Society Conference, International Trumpet Guild, International Horn Society, International Trombone Festival, International Tuba/Euphonium Conference, and at the American Viola Society. In October 2015, she played Beethoven’s Piano Concerto No. 4 with the New York Classical Players. She has presented at the World Piano Conference and Music Teachers National Association (MTNA) Conference and at several state music teachers conferences. She has served on the faculty of the Saarburg International Music Festival and School in Germany, and became Assistant to the Artistic Director/Head of Chamber Music in 2022. She has also taught on the faculty of the Classical Music Festival in Eisenstadt, Austria. She has adjudicated for many local, state, regional, and national piano competitions, and her students have won many awards. Her peers voted Dr. Clark as an MTNA Foundation Fellow in 2015. Starting in March 2022, she became the MTNA South Central Division Director and member of the National Board of MTNA. She was President of the Arkansas State Music Teachers Association from 2009-2011. She has organized many local, state, and regional festivals and competitions. Lauren Schack Clark holds a DMA from Boston University, a Master’s from Northwestern University, a Graduate Diploma from the Longy School of Music, and a Bachelor’s from the Hartt School of Music. Her principal teachers were Raymond Hanson, Eda Shlyam, Deborah Sobol, and Thomas Stumpf. Her major pedagogy teachers were Frances Larimer and Elvina Pearce.

Amy Catron, Mississippi State University

Acclaimed for her “admirable virtuoso skills,” Amy Catron frequently appears as a soloist, chamber musician, adjudicator, and clinician. In 2015, she premiered a concerto written for her by Carlos Carillo with Sinfonia da Camera, whose performances are often broadcast on National Public Radio, and she champions works by living composers. She reviews new publications in the *American String Teachers Journal*. Her CD, *Particles and Prayer*, featuring the music of Michael Schelle and premieres of Robert Chumbley, won a silver medal in the Global Music Awards in 2019. Dr. Catron performs and teaches at the International Chamber Music Festival in Bulgaria and the InterHarmony International Music Festival in Italy and was formerly a core cellist in the Naples Philharmonic. Amy Catron presented at the International Symposium for Sociology in Music Education (2021, Norway; 2023, Mexico.) She has also presented at the 2022 National College Music Society Conference and the 2023 Desert Skies Symposium on

Teaching and Research in Music Education. Currently, Dr. Catron is the Assistant Teaching Professor of Cello at Mississippi State University, where she teaches Applied Cello and String Methods while also teaching strings in the Starkville-Oktibbeha public schools. Prior to this appointment, she was the String Area Coordinator at Millikin University. She holds degrees in cello performance from Eastman and the University of Akron and a Doctorate in Music Education from Boston University.

Brian Coski, Kennesaw State University

Brian Coski is a music educator from Atlanta, Georgia. He has had the privilege to work for 19 years as an educator, music director, and pianist in the arts and education community. He has received degrees from Liberty University (BMus) and Georgia State University (MMus) and is starting the dissertation process at Liberty University (DME) where he will be studying the benefits of creative technology to the untrained student. Brian currently teaches music appreciation courses at Kennesaw State University.

James C Heazlewood-Dale, Brandeis University

Growing up in Sydney's vibrant music scene, scholar and performer James Heazlewood-Dale relocated to Boston to study jazz double bass at the Berklee School of Music on full scholarships and completed his master's degree at the New England Conservatory. He has since performed with world-renowned artists, including Maria Schneider, Terence Blanchard, and Zakir Hussain, and currently serves as Grace Kelly's musical director. A recipient of Brandeis University's Provost Research Award, he is a Ph.D. candidate in musicology at Brandeis University, and his research focuses on the intersection between jazz improvisation and ludomusicology. James has presented ludomusicological research at several national conferences, including those for the American Musicological Society, the Musicological Society of Australia, the Jazz Education Network, the College Music Society, and most recently, the Society for the Study of Sound and Music in Games. He has forthcoming publications in *Environmental Humanities* and *The Video Game* (Palgrave Macmillan), *Jazz and Culture* (University of Illinois Press), and *Adaptation, Rearrangement, and Music Across Screen Media* (Routledge). Most recently, James was commissioned by Decca Records to write the liner notes to the CD release of *The Callisto Protocol* (2022) and appears as a scholarly guest in Adam Neely's newest video essay titled "The Nintendo-fication of Jazz."

Michal Brauhn Damm, University of Oklahoma

Michal Brauhn Damm is a percussion performer, arranger, published composer, and educator from southeast Iowa. She performed "Figure & Form" by Molly Joyce at PASIC 2022, and has performed and toured across the country to promote the education of steel pan. Brauhn Damm received her B.M. in Percussion Performance from the University of Iowa where she studied with Dr. Dan Moore, and her M.M. in Percussion Performance at the University of Arizona with Dr. Morris Palter. She is currently a freelance musician in Norman, Oklahoma pursuing her D.M.A. at the University of Oklahoma. Her marimba duet "Big Springs" (2022) is published by Tapspace

Robert Damm, Mississippi State University

Robert Damm is Professor of Music and Director of Music Education Partnerships at Mississippi State University where he teaches World Music, World Drumming, African American Music, Music of Africa, Music of Latin America, Native American Music, and Mississippi Blues. He is the coordinator for the Minor in Music and Culture which he developed for students with an interest in non-Western music. He studied music and culture in Cuba, Ghana, and Mali.

Matthew J. Daniels, Bishop Foley High School

Baritone Matthew J. Daniels is Director of Music at Bishop Foley Catholic High School and Guardian Angels Catholic Church in Michigan. Prior to his return to Bishop Foley and GA, Daniels was Assistant Professor of Voice at Mississippi State University and has taught on the voice faculties of the University of Michigan-Flint, Eastern Michigan University, Madonna University, Spring Arbor University, Florida Atlantic University and Indian River State College. Daniels holds the Doctor of Musical Arts degree from Louisiana State University, MA and BMus degrees from Florida Atlantic University, and attended Manhattan School of Music. He has sung leading roles in opera and musical theatre and is an avid performer of concert and recital works. Daniels is also a published composer of contemporary sacred music with International Liturgy Publications (www.ILPmusic.org) and Simply Liturgical Music (www.SLMusic.org). His research interests are steeped in the music of David P. Rossow, dear friend and topic of his doctoral dissertation. Dr. Daniels has recently presented his research on Rossow's songs at the 38th Great Lakes Regional CMS Conference (cancelled due to COVID), 62nd National CMS Conference, 31st Pacific Northwest Regional CMS Conference, 41st Southern Region NATS Conference, and the International Congress of Voice Teachers (ICVT2017) in Stockholm, Sweden. For more information, please check out Matt Daniels on Spotify, Apple Music, SoundCloud, YouTube, or www.matthewjdaniels.com.

Ivan Elezovic, Jackson State University

Ivan Elezovic (DMA, University of Illinois at Urbana-Champaign) studied composition, music theory, and electronic music at the University of Manitoba, McGill University, and the University of Illinois working with Michael Matthews, Randolph Peters, Zack Settel, Alcides Lanza, Guy Garnett, Erik Lund, and Scott Wyatt. After receiving the Presser Award in 2001, he went to IRCAM (Institut de Recherche et de Coordination Acoustique/Musique) where he studied with Brian Ferneyhough and Marc-André

Dalbavie. A year later, he was accepted at the Internationales Musikinstitut in Darmstadt, Germany working with Isabel Mundry, Tristan Murail, Robert HP Platz, and Valerio Sannicandro. His compositional output ranges from acoustic to electroacoustic works including mixed media, and has been recognized by numerous competitions and festivals in North and South America, Australia, Europe, and Asia. Dr. Elezovic's compositional approach, honed and refined in North America, has demonstrated both good craftsmanship and an interest in pursuing innovative conceptual goals. Instead of following a single style, Dr. Elezovic allows a number of materials and ideas to influence the approach and method for each new work. Presently, Dr. Elezovic is an Associate Professor and Coordinator in Composition and Music Theory at Jackson State University. In addition, he is an Associate Professor and Director of Music Technology and Multimedia Production as part of Multimedia Design in interdisciplinary art program at the School of Computing at Union University in Belgrade, Serbia.

Evan Erickson, University of Memphis

Evan Erickson (b. 2003) is a clarinetist, composer, and engraver currently studying clarinet with Robyn Jones and composition with Kamran Ince. As a performer, he serves as an advocate for new music, constantly searching for unique performance programs by living composers. Within his compositions, Evan fuses groove and minimalism with wondrous timbres, unique structures, and whimsical sceneries. On top of this, he regularly works as a freelance engraver for various professional composers. As a composer, Evan's music has been performed and commissioned by a growing list ensembles and performers across the United States, some of which including: the University of Memphis Wind Ensemble, the Dubuque Symphony Orchestra, and the Eastern Michigan University Orchestra. Evan was selected as a composer to the 2023 Imani Winds Summer Festival. His wind ensemble work, "Desert Tales," was a finalist for the 2023 ASCAP Morton Gould Award. Evan has been featured as a soloist with the Dubuque Symphony Orchestra in both 2019 and 2021 as the winner of their concerto competition. He has also hosted three annual call for scores, aiming to give premieres to composers struggling to hear their music played by real musicians. This has resulted in him premiering works from eleven composers around the world and receiving over 400 submissions since 2021.

Natalia Vanegas Escobar, University of Memphis

Colombian pianist Natalia Vanegas is making a mark as a performer and educator. She currently serves as a collaborative pianist at Arkansas State University and the University of Mississippi while also teaching at the University of Memphis, where she is pursuing her doctoral studies under Dr. Jonathan Tsay. Natalia has garnered awards including third place in the Beethoven Club Competition (2019), Teatro Colón National Piano Competition finalist (2019), and first prize at the Costa Rica Piano Festival (2020). In 2021, she won the University of Memphis concerto competition and reached the finals at the Collaborative Piano Institute in Puerto Rico. Performances include festivals and concert series in Colombia, USA and France, such as CIMA festival in Manizales, Colombia, PRCCP in Puerto Rico and recital franco-latine in Romilly Sur-Seine. Performances with orchestras include EAFIT Symphony Orchestra, Cameratta Udea Orchestra, ArteCamara Orchestra, and the University of Memphis Student Orchestra. Beyond performances, Natalia has judged competitions like MIPFC, Shelby County Schools Fall Piano Festival, and the American Piano Guild. She is also Co-Director of the Memphis International Piano Festival and Competition. Her interests include Colombian and Latino composers, which she plans to feature in future performances and recordings. She actively participates in the UofM MTNA chapter which was selected to present at MTNA and NCKP conferences. Natalia holds a bachelor's degree from the University of Antioquia, studying under Dr. Carlos Betancur, Dr. Ana Orduz, and renowned pianist Teresita Gómez; and a master's degree from the University of Memphis under Dr. Cathal Breslin.

Flavio Cesar Rápalo Espino, Department of Music at Florida Atlantic University

Flavio Rápalo is a highly accomplished percussionist with a passion for music that has taken him on an incredible journey. He began his musical education at the National Conservatory of Music Francisco THURSDAY. Diaz Zelaya in Honduras, earning a High School Degree in Music Performance. He then pursued his dreams in the United States, obtaining a Bachelor of Music in Music Performance at the Schwob School of Music at Columbus State University, where he received the prestigious Woodruff Award Scholarship. Flavio is currently working towards his Master of Music in Music Performance at Florida Atlantic University, where he also serves as a Graduate Teaching Assistant. Flavio served as Principal percussionist for the Honduras Philharmonic Orchestra. Principal percussionist for the Symphonic Band of the Honduran ARMY. Principal percussionist for the Columbus Ballet Pit Orchestra. One of his most notable achievements was as the timpanist for the International Trombone Festival in 2021, where he had the privilege of performing alongside the renowned New York Philharmonic Brass Section. Flavio's dedication to percussion and commitment to excellence have propelled his career and continue to inspire others. His journey from Honduras to the United States is a testament to the transformative power of music across borders and cultures.

Alejandra Ferrer, Belmont University

Alejandra J. Ferrer, PhD, MT-BC is Associate Professor and Coordinator of Music Therapy at Belmont University. Dr. Ferrer's research interests include curriculum development, college student mental health, and professional issues. Dr. Ferrer serves on the American Music Therapy Association as Council Coordinator for Education and Clinical Training.

Rachel Frederiksen, University of Arkansas

Rachel Frederiksen is an in-demand bassoonist and educator who is based in Fayetteville, Arkansas. As a soloist, chamber musician, and orchestral player, she performs across the United States and abroad. As a teacher and pedagogue, she has educated many bassoonists in university masterclasses, conferences, and lessons, and previously held positions at the University of Alabama and the University of Texas at San Antonio as Lecturer of Bassoon. Her current position is Teaching Assistant Professor of Bassoon at the University of Arkansas. As a performer, Rachel has performed and presented regularly at festivals and venues throughout the United States including International Double Reed Society conferences, MegQuigley Bassoon Symposium, and the Memphis International Prizm Chamber Ensemble Festival. Rachel is also a proponent of new music and is in the editing stage of her recent recording project of the consortium piece *Rude Moods*, an unaccompanied bassoon suite by Aaron Houston. Dr. Rachel Frederiksen completed her Doctor of Musical Arts degree at Michigan State University. She holds a Bachelor of Music and Bachelor of Music Education degrees from Texas Lutheran University and a Master of Music and Master of Music Education degrees from Baylor University, where she was inducted into the Pi Kappa Lambda National Music Honor Fraternity. When she is not busy teaching, performing, or reed-making, you can find Rachel hanging out with her friends or helping her parents with their many basset hounds and cats in their home in Texas.

Christa Frye, Bethel University

Christa Frye is Assistant Professor of Music - Woodwinds at Bethel University in McKenzie, Tennessee. In demand as a performing artist across the southeast United States, she has performed as a guest artist at the Annual Woodwind Day hosted by the University of Tennessee at Martin Woodwind Students' Association, Marshall University's Single Reed Day in Huntington, West Virginia, and as soloist with the Odessa College Band, in Odessa, Texas. In 2019, Dr. Frye performed with her husband, Dr. Joseph W. Frye (trombone), at the International Trombone Festival and ClarinetFest, and in 2021 at the International Trombone Festival where they premiered a new piece by Andrew Markel. In 2023, Dr. Frye performed at Clarinetfest during the 50th year anniversary of the conference with Milan Rericha, Nadia Sofokleous, and Julia Heinen. Dr. Frye currently serves as the clarinetist with the University Trio (flute, clarinet, and piano) at the University of Tennessee at Martin and Duo *Atypique* (clarinet and trombone). She has also performed in the University of Tennessee at Martin Faculty Woodwind Trio (clarinet, oboe/bassoon, and flute) as well as the UTM Chamber Players. In addition, Dr. Frye performs regularly with the Paducah Symphony in Paducah, Kentucky. Dr. Frye performs on RZ Capriccio clarinets and is an endorsing artist for RZ Woodwinds. Her primary clarinet teachers include Ann Marie Bingham, Gary Sperl, Deborah Bish, Frank Kowalsky and Richard MacDowell.

Joseph Frye, University of Tennessee at Martin

Joseph Frye is the Principal Trombone of The Paducah Symphony Orchestra (KY, USA) and also performs regularly with clarinetist Christa Frye as a member of the ensemble *Duo Atypique*. He was born in Nashville (TN, USA) and began his musical studies with Brad Kinney. He later studied with Don Hough at the University of Tennessee and with John Drew at The Florida State University. Both are recipients of the International Trombone Association's (ITA) Neill Humfeld Award which is given for Excellence in Trombone Teaching. It recognizes the trombone teaching contributions of the late Neill Humfeld and honors living teachers who have achieved the highest level of excellence in their work. Before his tenure with the PSO, Joseph was principal trombone with the West Texas Symphony, second trombone with the Tallahassee Symphony Orchestra (FL, USA), and appeared with the Albany, Knoxville, and Oak Ridge Symphony Orchestras. He also performs regularly with the Jackson Symphony Orchestra. Joseph has performed at The International Trombone Festival, Clarinetfest, the American Trombone Workshop, College Music Society National Conference, and the National Association for College Wind and Percussion Instructors National Conference, and as part of the Promising Young Artists of the 21st Century program. In addition to his performing schedule, Joseph is also the Professor of Trombone at the University of Tennessee at Martin, a position he has held since 2011.

Sean M Gary, University of Memphis

Sean grew up in a semi-rural suburb of San Diego California and has been playing guitar since childhood. Coming from a family that performed and was interested in country music, rock and pop, Sean has been a bit of an anomaly in higher education music departments being that his primary interests in performance and research lay outside of the styles of the classical masters or the jazz greats of the 20th century, though the settings certainly cultivated his interests in those areas. Sean attended San Diego State University, earning bachelor's and master's degrees in musicology and teaching courses primarily on American popular music including rock, folk and country and The Beatles. He is currently completing course work to earn a PhD in musicology at the University of Memphis where he is also teaching undergraduate courses on American folk and popular music, rock and roll, and western music history. Sean has an interest in a growing focus within musicology on contemporary popular styles of music and how they can cultivate a strong sense of identity within their audiences and inspire social change.

Katey J. Halbert, University of Arkansas

Hornist Katey J. Halbert's vibrant personality and passion for music inspire both as a teacher and performer. Residing in Northwest Arkansas, she is currently the Visiting Assistant Professor of Horn at the University of Arkansas in Fayetteville. At home on the concert stage, she has performed as a soloist, orchestral musician, and chamber musician throughout the world. In the past year, she

has performed in Bangkok, Thailand with the Lyrique Quintette, as principal horn in the Symphony of Northwest Arkansas, and as a soloist for the International Women's Brass Conference. As a chamber musician, she is currently the horn player and Executive Director of the 501(c)(3) nonprofit organization, the Wild Prairie Winds, which was internationally recognized in 2020 when awarded the top prize in the Gates of Hope Chamber Competition based in Israel. An advocate for female equality in the music community, Dr. Halbert is the Treasurer for the International Alliance for Women in Music and has been a professional mentor for the International Women in Brass. Dr. Halbert received her Doctorate in Musical Arts in Performance and Pedagogy from the University of Iowa under the direction of Jeffrey Agrell. Her previous schools include Ohio State University, Bowling Green State University, and the University of Michigan.

Josef Hanson, University of Memphis

Dr. Josef Hanson is Associate Professor of Music Education, Assistant Director for Graduate Studies, and Music Education Area Coordinator in the Rudi E. Scheidt School of Music at the University of Memphis. Hanson teaches courses in instrumental music, research methods, arts entrepreneurship, and preparing new music faculty. He is a frequent contributor at a wide range of conferences, both nationally and internationally. He has led ensembles in performance at the Kennedy Center and Rock 'n' Roll Hall of Fame, and his writing is featured in a variety of leading periodicals. In 2021, he received the Rudi E. Scheidt School of Music's Faculty Exceptional Teaching Award in recognition of his work with students. Previously, Hanson taught music in Maryland public schools and spent 17 years at the University of Rochester and University of Massachusetts Boston in various faculty, administrative, and advisory roles. From 2016-2020, he served as President of the Society for Arts Entrepreneurship Education. He continues to serve as an editorial board member and reviewer for various scholarly journals, including as Managing Editor of the Journal of Arts Entrepreneurship Education. Within CMS, Hanson currently serves as a board member for the Southern Chapter, Forum Editor for College Music Symposium, CMS-NAMM GenNext Faculty Fellow, and previously served on the CMS Advisory Council on Cultural Inclusion. Hanson is a graduate of Towson University (B.S.) and the Eastman School of Music (M.A./Ph.D.), where he received the Donald J. Shetler Prize for Excellence in Music Education, Eastman's highest honor for music educators.

Olga Harris, Tennessee State University

Olga Harris was born in Moscow, Russia. She received her Master degree as a composer from Moscow Conservatory and a Doctorate from the Moscow Arts Academy. She studied composition for three years with the famous Composer Aram Khachaturian. She was his last student. Mrs. Harris specializes in Chamber Music and has composed three symphonies, two Piano Concertos, two Quartets, two trios, four Sonatas for piano, clarinet, violin and cello, two cantatas, five vocal cycles, many songs and over 600 pieces for piano and chamber instruments. She has also written music for two animated movies and music for Drama Theater and TV. Her music has been performed at many festivals and concerts, such as Moscow Autumn in Russia, Russian Avant Garde in Heidelberg, Germany and many concerts in Moscow, St. Petersburg, Nizhny Novgorod, Kiev, Riga, Yaroslavl, Kazan, Germany, Spain and France and Italy. Olga Harris was chosen by Tennessee Music Teachers Association as Composer of the year 2007 and by Mississippi Music Teachers Association as Composer of the year 2020. Olga Harris is a Professor of Music in Tennessee State University.

Courtenay L. Harter, Rhodes College

Courtenay Harter is a Professor of Music at Rhodes College in Memphis, Tennessee, where she teaches music theory, music cognition, oboe, English horn and chamber music. In addition to being the coordinator of Music Theory, she is an advisor for the interdisciplinary major in Music & Psychology, and teaches courses in the curriculum, including "The Psychology of Music." Dr. Harter has presented papers at regional, national, and international meetings of the Society for Music Theory and the College Music Society; other presentations include the Society of Music Perception and Cognition as well as international conferences of Music Since 1900 and the Music Analysis Conference. She has published papers in *The Journal of Music Theory Pedagogy*, *The Double Reed: Journal of the International Double Reed Society*, *The Flutist Quarterly*, and *The Journal of Singing*. Of her many research interests, Dr. Harter is particularly attracted to the pedagogy of music theory. Her current research projects include instrument-specific excerpts for theoretical studies, a revision of the theory core curriculum from the liberal arts perspective, and an empirical study of keyboard-skill acquisition using Bartók's *Mikrokosmos*. Dr. Harter bridges the gap between the analysis and the performance of music for her students as an active performer: in addition to being a core member of the Jackson (TN) Symphony Orchestra, Dr. Harter regularly performs solo and chamber music recitals, maintains a private oboe studio, and pursues other freelance opportunities in the mid-south region.

Jared Hauser, Vanderbilt University, Blair School of Music

Oboist Jared Hauser has been described as “melodious and spontaneous” by ArtsNash, and as a “sensitive, elegant soloist” with a “subtle refined style” by Gramophone Magazine. Appointed to the faculty of the Blair School of Music at Vanderbilt University in 2008, Hauser performs with the Blair Woodwind Quintet, and maintains an international stature as performing, teaching, and recording artist credited with more than a dozen solo recordings. He also serves on the faculty of the National Music Festival, performs as principal oboe with the Nashville Opera, and with Music City Baroque. Passionate about music of all time periods, Jared is equally at home performing works of the 17th century on period-authentic instruments, to music of the 21st century for the modern oboe. He actively engages with composers in the creation of new works. Recent notable premiers include works by Augusta Read Thomas, Libby Larson, Nailah Nombeko, Lowell Liebermann, John Harbison, Peter Schickele, and Elizabeth Hoffman, among others. In an attempt to push the boundaries of the oboe’s traditional catalog, Jared’s recent repertoire has included works involving interactive electronic media and improvised oboe, and performance in genres outside of the classical realm such as jazz, and popular music of the world. Jared’s orchestral credits include performing with the Orlando Philharmonic, the Palm Beach Opera, the symphony orchestras of Detroit, Atlanta, Houston, Nashville, the Orchestra Camerata Ducale (Turin, Italy), and the Atlanta Baroque Orchestra, among others. Hauser holds degrees from Michigan State University, Rice University, Oberlin College and the University of Michigan.

Richard Hoffman, Belmont University

Richard Hoffman, PhD, is Professor and Coordinator of Music Theory at Belmont University. Dr. Hoffman’s research interests include early music analysis and music theory pedagogy. He is co-developer of the Takadimi system of rhythm pedagogy.

William Hueholt, Florida State University

William Hueholt is a pianist, improviser, and composer whose work is grounded in the classical tradition while exploring wide-ranging connections between genres. As a soloist, William has appeared with the Wilmington Symphony Orchestra, University of North Carolina-Greensboro Symphony Orchestra, and Eastern Music Festival (EMF) Student Orchestra. He has also studied at prestigious summer programs including the Mozarteum Sommerakademie, Amalfi Coast Music Festival, Bowdoin Music Festival, and Eastern Music Festival. Since 2015, he has performed as Third Stream Duo with saxophonist Tyler Young. The duo specializes in chamber improvisation, blending elements of traditional classical form with influences from jazz, pop, and contemporary composition. William also performs frequently as Black Dog Duo with his fiancée, clarinetist Kelsey Paquin. Their collaboration has resulted in several commissions and premieres of new works, and the duo have given recitals throughout the southern US. 2023 saw the premiere of his composition Ragnarock!: A Quartet for the End of Time, a chamber rock opera for clarinet, piano, mezzo-soprano, and tenor. In 2022, Hueholt’s composition Las Vegas Suite for unaccompanied clarinet was performed at the International Clarinet Association’s ClarinetFest in Reno, NV. William currently lives in Florence, AL, where he teaches at the University of North Alabama. He is a doctoral candidate in piano performance at Florida State University, where he also obtained his master’s degree. William received his bachelor’s degree from the University of North Carolina-Greensboro.

Brendan Jacklin, Fisk University

Canadian-American pianist Brendan Jacklin is a performer, teacher, lecturer, and new music advocate. A special interest of his involves performing interdisciplinary and multimedia music, performing works with electronics, video, poetry, and dance. Brendan has presented at conferences across the USA, including topics on recording technology, performance practice, and pedagogy. Brendan is a co-founder of A Seat at the Piano, an initiative to create a more equitably representative body of piano works, as well as Director of Programming for the Nashville Chamber Music Series. He currently serves as Assistant Professor of Piano at Fisk University. Brendan completed his D.M.A. at the University of Cincinnati, with cognates in piano pedagogy and multimedia music. He received his M.Mus from Bowling Green State University, and his B.Mus at Brandon University with minors in cello performance and history. Previous teachers and mentors include Awadagin Pratt, Michelle Conda, Thomas Rosenkranz, Megumi Masaki, and Leanne Zacharias. Based in Nashville, TN with his family, when he is not doing any of the above, you can probably find Brendan running, baking, or reading. You can follow his baking with Instagram (@brendanjacklin) or find upcoming concert and project details at www.brendanjacklin.com.

Jeff Jackson, Rhodes College

Jeffrey H. Jackson is a Professor of History at Rhodes College in Memphis, TN where he teaches a wide range of courses in European history and the history of Western culture, including ones that encourage students to look for the connections between different countries and societies. As a cultural historian, Jackson tries to understand the ways in which people in the past made meaning out of the events, values, symbols, and practices that they experienced on a daily basis. Jackson has published three monographs: *Paper Bullets: Two Artists Who Risked Their Lives to Defy the Nazis* (about the anti-Nazi resistance activities of the French avant-garde artists Lucy Schwob and Suzanne Malherbe); *Paris Under Water: How the City of Light Survived the Great Flood of 1910* (telling the largely forgotten story of one of the city’s greatest disasters); and *Making Jazz French: Music and Modern Life in Interwar Paris* (a study of the reception of jazz music in Paris in the 1920s and 1930s). Jackson has also co-edited three books: *The Underground Reader: Sources in the Trans-Atlantic Counterculture*; *The Thinking Space: The Café as a Cultural*

Institution in Paris, Italy, and Vienna; and a collection of essays called *Music and History: Bridging the Disciplines*, bringing together the work of junior and senior scholars in the fields of musicology and history to reflect on the ways in which practitioners of these two disciplines can collaborate and learn from one another.

Derek M. Jenkins, Arkansas State University

Derek M. Jenkins (b. 1986, Frankfurt am Main, Germany) is an American composer, whose music has been performed throughout the United States, Europe, Canada, and Brazil by Dubuque Symphony Orchestra; Fountain City Brass Band; Dresdner Bläserphilharmonie; Czech National Concert Band; Band Sinfônica Municipal de Hortolândia; Seattle Wind Symphony; U.S. Army Materiel Command Band; the Carinthia, Joseph Wytko, and Saxophilia Saxophone Quartets; Songeaters; and university and honor bands around the country. Jenkins has received recognition from WASBE, The American Prize, National Band Association, MMTA/MTNA, Missouri State University Composition Festival, and at conferences and festivals across the U.S. and abroad. Jenkins serves as Associate Professor of Music Theory and Composition at Arkansas State University and holds degrees from UMKC and Rice University. His music can be heard on ABLAZE Records, Mark Custom Records, and World of Brass, and is available through BrookWright Music, Murphy Music Press, and Veritas Musica Publishing. More information can be found at: www.derekmjenkins.com.

Se-Hee Jin, Texas Tech University

Pianist Se-Hee Jin is acclaimed for her keen musical intelligence and exquisite sensitivity. As a solo pianist, Jin has been featured in various recitals, including concerts at the Weill-Carnegie Hall, Kaufman Music Center, Bentley Recital Hall, and Seiji Ozawa Hall. She participated in the Tanglewood Music Festival as a recipient of the Leonard Bernstein Fellowship and the Banff Summer Arts Festival in Canada. She has performed a broad range of repertoire from Baroque to the music of our times, continuing her solo projects on Bach's *The Art of Fugue* and music by Russian Romantic composers. Jin has also presented her collaborative performances with distinguished musicians in the United States and abroad. As a founder and artistic director, Jin has launched two new music concert series: the 'American Living Composer Series' for composer portrait recitals and the 'N (AND) Series' for solo piano music representing various musical styles of different nationalities. These series showcase compositions by Pulitzer Prize winners and leading contemporary composers. Jin also recently released a recording of piano solo pieces by John Harbison via Naxos American Classics. She holds the Master of Music and Doctor of Musical Arts degrees in Piano Performance and Literature (Minor in Music Theory) from the Eastman School of Music. She graduated from Ewha Womans University (Seoul, Korea) with a Bachelor of Music degree. She has concertized and taught throughout the United States, Canada, Italy, China, and Korea. Jin currently serves as Assistant Professor of Piano at Texas Tech University, co-directing Contemporary Music Ensemble.

Xinshuang Jin, Florida State University

A native of China, Xinshuang Jin is an active soloist, accompanist, and chamber musician in both Asia and United States. Xinshuang is prolific with a wide range of repertoire and styles, and has successfully given numerous solo concerts and ensemble performances. Xinshuang received her Bachelor of Music degree from East Tennessee State University and graduated *summa cum laude* in 2015. Xinshuang got her Master's Degree from Texas Christian University, and obtained her Doctor of Music in Piano Performance at Florida State University.

Lynn Worcester Jones, The University of Tennessee at Chattanooga

Dr. Lynn Worcester Jones is a dedicated performer-scholar and serves as Associate Professor, Keyboard Area Coordinator at The University of Tennessee at Chattanooga where she teaches piano, piano literature, piano pedagogy, and collaborative piano. Her students have won Tennessee Music Teachers Association collegiate-category competitions, academic and music awards, university concerto competitions, earned scholarships and assistantships to top MM and PhD programs, won a tenure-track academic position, opened new piano studios throughout the country, and have been accepted into the Tennessee Governor's School for the Arts. Dr. Jones has presented sessions at the Music Teachers National Association Conference, National Conference on Keyboard Pedagogy, MTNA Group Piano and Piano Pedagogy Forum, MusicEdConnect, College Music Society, and state conferences for the Georgia MTA, Iowa MTA, Tennessee MTA, and California Association of Professional Music Teachers. She will be presenting sessions both at the 2024 MTNA National Conference and 2024 GP3 Conferences this upcoming year on the topic of motivation entitled, "The Key to Lifelong Piano Study: How Autonomy Fosters Intrinsic Motivation." Dr. Jones publishes a wide range of academic writings in *American Music Teacher*, *Piano Pedagogy Forum*, and *The Piano Magazine* and has an upcoming article in *American Music Teacher* titled, "Priming Gen Z to Save the Arts." She has been serving on the Editorial Committee of *American Music Teacher* since 2021. Dr. Jones earned the DMA from the University of Oklahoma, MM from Baylor University, and MM and BM from California State University, Fullerton.

Robyn Jones, University of Memphis

Robyn Jones is currently Associate Professor of Clarinet at the University of Memphis, where she has taught since 2012. Prior to her time in Memphis, she spent 8 years performing as Principal Clarinet in the Louisiana Philharmonic Orchestra in New Orleans. She has performed with the Iris Orchestra, Memphis Symphony Orchestra, Nashville Symphony, Honolulu Symphony, Minnesota

Orchestra, Fort Wayne Philharmonic, and the Civic Orchestra of Chicago. Dr. Jones received her degrees from Indiana University, Florida State University, and University of Minnesota. She is a Buffet Crampon performing artist/clinician and a certified Koru Mindfulness instructor.

Jess Julian, Mississippi State University (Faculty) and University of Memphis (Doctoral Candidate)

Jess Julian is currently pursuing their Doctorate in Musical Arts in Guitar Performance at the University of Memphis in Tennessee, studying with Dr. Patrick Sutton. In addition, Jess studies composition with composer and Stanford Visiting Artist Stephen Prutsman. They were the winner of the 2017 Outstanding Student in Instrumental Performance at Oakland University in Rochester, Michigan, where they received their Bachelor of Music in Guitar Performance and Music Education degrees. Jess continues to be recognized as an exceptional performer in a variety of genres including classical, jazz, and popular music. They perform as a soloist, chamber musician, and accompanist. Activism is an important part of Jess's work as a performer and composer. In December of 2016, they performed a program of all LGBTQA+ composers and performers. They also performed Benjamin Britten's Nocturnal after John Dowland at a vigil honoring the victims of the Orlando, Florida Pulse nightclub shooting in 2016. In 2022, Jess performed at the Mighty Real/Queer Detroit Exhibition for Pride Month. In the same year, they also completed an original composition I Will Not Go for SATB, in dedication to queer activism.

In addition to performing and composing, Jess is also a dedicated and accomplished teacher. Jess is on faculty at Mississippi State University as Lecturer of Guitar where they teach guitar lessons and conduct guitar ensembles. Jess is also passionate about bringing music to vulnerable communities. They have taught guitar for the nonprofit charities Guitars Not Guns and The Baldwin Center.

Tomoko Kashiwagi, University of Arkansas

Pianist Tomoko Kashiwagi finds great joy in playing diverse repertoire she encounters as a performer and as an educator. Kashiwagi loves being inspired by the dynamic, creative people in this world. She completed her bachelor of music and master of music degrees as well as the performer diploma in piano performance at Indiana University where she studied with Professors Shigeo and Reiko Neriki. It did not take long for Kashiwagi to realize the importance of chamber music and ensemble playing as a musician and that she truly enjoys interacting with other musicians. She is the first recipient of the doctor of Musical arts degree in collaborative piano from the University of Texas at Austin where she studied with Prof. Anne Epperson.

Nataša Kaurin-Karača, Oklahoma State University

Nataša Kaurin-Karača is a Clinical Associate Professor at Oklahoma State University where she teaches Aural Skills, Class Piano, Music Appreciation, and Choral Music. In addition to her teaching and conducting at OSU, Nataša is a music director of Stillwater Chamber Singers – a vibrant group of advanced singers from Oklahoma. She is also a director of OSU "Frontiers," ensemble for contemporary music. Her music education is rooted in the Eastern European choral and solfeggio traditions, and her early training in Kodaly aural skills methods shaped her current research interests which encompass different approaches to aural skills acquisition and pedagogy. Nataša's teaching experiences include leading music education and choral programs at the elementary, high school and college levels in Bosnia and the United States. Prior to coming to Oklahoma State University, she worked as an Artist in Residence for the Greater Columbus Arts Council in Columbus, Ohio and sang with the National Theater Opera Chorus in her native Sarajevo, Bosnia. Nataša received her Bachelor of Music degree in Music Theory and Education from the University of Novi Sad, Serbia, and her Masters of Music degree in Choral Conducting from The Ohio State University under the tutelage of Dr. Hilary Apfelstadt. She was a selected participant in masterclasses and took individual studies with renowned artists, such as Simon Carrington, Charles Bruffy, Dale Warland, Robert Sund, Marguerite L. Brooks and Jaakko Maantyarvi.

Alan Kinningham, Freed-Hardeman University

Alan Kinningham is Associate Professor of Music serving as the Music Program Coordinator at Freed-Hardeman University in Henderson, Tennessee. In addition to his administrative assignment, he teaches music theory, orchestration, literature, form and analysis, woodwinds, as well as composition, songwriting, and digital music. An award-winning composer, Alan writes in a multitude of genres including orchestra, wind ensemble, jazz band, marching band, choral, religious, as well as musical theater and various popular styles. He earned his B.S. at The University of Tennessee at Martin in music education, his M.M. from Texas A&M – Commerce in composition, and his D.M.A. in composition at The University of Memphis also in composition. Alan's compositional style was influenced by his instructors: Gil Carp, Dwight Gatwood, Ron Yates, Dick Stef, Gene Rush, James Richens, and his mentor Don Freund. His music has been performed by professional organizations, military ensembles, churches, universities, and high school through elementary school groups. Alan wishes to break down the barriers that separate the traditional genres of music by making serious or "art music" more accessible to the mainstream listener.

Jenna Klein, Mississippi State University

Jenna Klein, PhD, serves as assistant professor of piano at Mississippi State University where she coordinates the group piano and secondary piano programs for the Department of Music. She teaches group piano, functional piano skills, secondary applied piano, pedagogy and teaches at MSU's Community Music School. As a performer, Dr. Klein has played nationally throughout the Hudson

Valley region of New York, Michigan, and the Midwest and internationally in Eisenstadt, Austria as part of the Classical Music Festival. Dr. Klein is an active presenter at state, regional, and national conferences. Her current research interests include pedagogical repertoire by underrepresented composers, group piano curriculum, rote teaching, and flow theory. She has been invited to present internationally at the European Piano Teachers Association (EPTA) Conference, nationally at the Group Piano and Piano Pedagogy Forum (GP3), MTNA Collegiate Piano Pedagogy Symposium, the MTNA National Conference, the National Conference on Keyboard Pedagogy (NCKP), and the CMS National Conference, and regionally at CMS Central and CMS South-Central conferences. Her research has been published in the Music Teacher's National Association (MTNA) e-journal. Dr. Klein holds degrees from the University of Oklahoma, the University of Northern Iowa, and the State University of New York at New Paltz.

Christine Kralik, Middle Tennessee State University

Christine Renée Kralik is the Cello Professor and Academic Lecturer at Middle Tennessee State University. Previously she held the cello faculty positions at the University of Mississippi and Angelo State University in Texas. Dr. Kralik is a thriving professional cellist who received her Doctorate of Musical Arts with an emphasis in cello performance from Texas Tech University in May of 2018. She holds a Masters in Music from the Cleveland Institute of Music and a Bachelor of Music from the University of Utah. She studied cello performance with Jeffrey Lastrapes at Texas Tech University, Cleveland Orchestra cellist Richard Weiss at the Cleveland Institute of Music, and Utah Symphony cellist Pegsoon Whang at the University of Utah.

Dr. Kralik holds an active performing career, performing frequently with the Tennessee Philharmonic, Mobile, and North Mississippi Symphonies as principal cello and in chamber music concerts. Dr. Kralik performs on a German Wilhelm Hammig cello dated 1907 and an unnamed French cello bow thought to be from the Pierre Simon School circa 1880.

Mark Lackey, Samford University

Composer, performer, educator Mark Lackey works in a range of genres to reach listeners who might not otherwise encounter newly-composed art music. As a composer of vocal, electronic, chamber, orchestral, and wind ensemble music, Mark Lackey has garnered premieres from many gifted artists including Orquestra Sinfônica do Teatro Nacional Claudio Santoro (Brasília), the Idaho Falls Symphony, Rhymes With Opera, and the Eastman Wind Orchestra. His music is available on the Centaur, Potenza Music, Composers Concordance, and MSR Classics labels. Mark Lackey's current project, TOGETHER, blends musical styles as a metaphor and an opportunity for bringing people together with a message of renewal and hope. As a performer, Mark Lackey gives lecture recitals on piano music by the remarkable but little-known composer Sophie Maria Westenholtz, as well as performances of his own works. Mark Lackey is also an energetic educator. As Associate Professor at Samford University's School of the Arts, he teaches music composition and theory. He earned the degrees Doctor of Musical Arts in composition, Master of Music in theory pedagogy, and Master of Music in composition from The Peabody Conservatory of Johns Hopkins University where his teachers included Christopher Theofanidis, Bruno Amato, and Nicholas Maw.

Jiyeon Lee, Southern Illinois University-Carbondale

Dr. Jiyeon Lee has had extensive experience as both a soloist and collaborative pianist in South Korea, the United Kingdom and America. As a soloist, she has received awards in multiple international competitions. She has appeared in most of the major recital venues in Seoul including a concerto performance with Seoul Musicali Orchestra in Young-San Art Hall. In America, she performed on Pittsburgh Concert Society's Major Artists Concert Series and frequently performs solo/duo recitals. Dr. Lee is consistently in high demand as a collaborative pianist for both individuals and ensembles. While studying at the Royal Academy of Music in London, she performed a song recital in celebration of the publication of Fauré Song Book Vol.1 (Peter's Edition) with French music specialist Roy Howat. She has worked as répétiteur on several opera productions in Seoul including Kunyoung Lee's Spring, Spring at Daejeon Opera. She received her BM in Piano Performance from Chung-Ang University, and her MM in Collaborative Piano from Sung-Shin Women's University. She also completed the MA in Piano Accompaniment Performance program at the Royal Academy of Music in London where she studied with Ian Brown, John Reid and Andrew West. She holds a DMA in Collaborative Piano from WVU where she studied with Dr. Lucy Mauro. Dr. Lee was on the faculty at Soong-Sil University Conservatory, as well as the University of Virginia's College at Wise and East Tennessee State University and is currently on the faculty at John A. Logan College and works at Southern Illinois University- Carbondale.

Kristin Leitnerman, Arkansas State University

Dr. Kristin Leitnerman, a solo artist of oboe and voice, defies modern convention, bringing exciting and unusual programs to audiences. She has performed compositions employing both oboe and voice that she commissioned from Michael-Thomas Foumai, Jason Coleman, Whitney George, and Lyle Davidson in major concert venues around the world, taking her to Spain, Brazil, and Canada, as well as throughout the United States, including Carnegie Hall and Jordan Hall. As Assistant Professor of Oboe at Arkansas State University, Dr. Leitnerman teaches oboe and bassoon and double reed techniques, coaches chamber ensembles, and acts as the woodwind area coordinator. For many years she has served as director of the Lucarelli Oboe Master Class, a weeklong immersive oboe workshop founded by Humbert Lucarelli. As a guest artist, she has presented master classes at many institutions, including Manhattan School of Music, New York University, and the Hartt School. Dr. Leitnerman has presented her research on

the life and works of composers Mary Chandler and Marie de Grandval, as well as the musical autograph album of oboist and composer Gustave Vogt, at The Juilliard School, New York, Music by Women Festival, the International Double Reed Society conferences, and the conference of the Associação Brasileira de Palhetas Duplas in Brazil. She holds degrees from the City University of New York's Graduate Center, the Hartt School, New England Conservatory, and the University of Missouri–Kansas City Conservatory. Besides her long association with Humbert Lucarelli, her teachers include Mark McEwen, Barbara Bishop, and Amy Burton (voice).

Charles Lewis, University of Tennessee at Martin

Charles Lewis earned a Bachelor of Music Degree in Flute Performance from the University of Tennessee at Martin and a MM in Flute Performance from the University of Memphis. He is currently principal flutist in the Jackson Symphony. He previously served as principal flutist with the Southwest Michigan Symphony and Memphis Repertory Orchestra and performed regularly with the Memphis Eroica Ensemble. He plays flute in UT Martin's LCD Faculty Woodwind Trio. Lewis is a Lecturer of Music and is the Flute Instructor at the University of Tennessee at Martin. Lewis previously taught at The University of Memphis, Bethel University, and Dyersburg State Community College. He was a First Prize winner in the Memphis Beethoven Club's Young Artist Competition and a winner in the Florida Flute Association's Artist Masterclass Competition and has performed in numerous Masterclasses for some of the world's leading orchestral flutists. As a member of the LCD Woodwind Trio, Lewis was guest performer at the International Clarinet Fest in Baton Rouge and the International Saxophone Symposium in Washington, D.C. and performed in Vancouver, B.C. with the University Trio of UT Martin. Mr. Lewis maintains a private flute studio in Martin, TN. His teachers include Julius Baker, Bruce Erskine and Phyllis Taylor Sparks.

Janel K. Long, University of Memphis

Janel Long is currently a PhD Student in Music Education and Graduate Instructor for the undergraduate Brass Methods course at the Rudi E. Scheidt School of Music at the University of Memphis. Currently, she also teaches early childhood music at the Barbara K. Lipman Early Learning & Research Center at the University of Memphis. She has a small online private studio where she teaches Suzuki-based Recorder and Brass to students across the country and world. Prior to beginning PhD studies, Janel taught elementary general music for 12 1/2 years in the Mid-South, including 10 1/2 years in Memphis. Janel holds a MM in Music Education from the University of Memphis and a BMus in Music Theory from the University of Georgia. Janel's research interests include cognitive processes in music learning, emergent music literacy, and autonomous motivation in music educational settings.

Doug Mark, Delta State University

Dr. Douglas Mark provides instruction in applied low brass, and directs the DSU brass ensemble. He has held similar positions at the Hochstein School of Music, Hamilton College, Nazareth College, and Colgate University, all located in western NY. In addition to his teaching responsibilities, Dr. Mark has performed with several orchestras, including the Rochester Philharmonic Orchestra, Buffalo Philharmonic Orchestra, Syracuse Symphony Orchestra and the Binghamton Philharmonic Orchestra, among others. Locally, he has performed with the Memphis Symphony Orchestra, Mississippi Symphony Orchestra, Tupelo Symphony and the Delta Symphony. He has been an artist-in-residence at the Banff Centre for the Arts. An advocate of community music projects, Dr. Mark has participated in the NEA Chamber Music Rural Residency in Liberal, KS. He has performed internationally in Canada, France, Germany, Japan, Mexico, Russia and Taiwan. Dr. Mark received his DMA from the Eastman School of Music, where he studied with John Marcellus. He earned his MM from the New England Conservatory of Music and undergraduate degrees in music performance and sociology from Northwestern University. His musical training also included studies with John Swallow, Frank Crisafulli, and Per Brevig.

Terry McRoberts, Union University

Terry McRoberts teaches piano, organ, and related courses at Union University in Jackson, Tennessee, serves as coordinator of keyboard studies and concerts and recitals, and is University Organist and University Carillonneur. He holds degrees from Ball State, Youngstown State, and Manchester universities, and previously taught at Blue Mountain Christian University. McRoberts has given presentations for Music Teachers National Association, Canadian Federation of Music Teachers' Associations, College Music Society, American Matthey Association for Piano, Tennessee Music Teachers Association, and Society for American Music. Areas of research include Chinese Piano Music, the teaching and principles of Tobias Matthey, William Sterndale Bennett, Harriet Cohen, and the music of Liszt, Takemitsu, and Messiaen. He was principal pianist for the Jackson Symphony for twenty years. An actively participant in professional organizations, he has served the American Matthey Association for Piano, Tennessee Music Teachers Association, and the Southern Chapter of the College Music society as president. He edited publications for both the American Matthey Association and Tennessee Music Teachers Association, and received the Distinguished Service Award from both organizations. He was named Teacher of the Year by Tennessee Music Teachers Association in 2002. He is the current Dean of the Memphis Chapter of the American Guild of Organists, and plays at First Presbyterian Church in Jackson.

Fabio Menchetti, Washington State University

A native of Italy, Fabio Menchetti serves as Assistant Professor of Piano at Washington State University, while maintaining an active international performance career. For Sheva Collection he recorded *Libro di Canti Italiano*, a set of solo piano pieces by English composer Peter Seabourne, and *Novecento Italiano*, featuring music for violin and piano by Italian composers written between the two world wars. He also recorded John Adams' *Grand Pianola Music* with the CCM Wind Symphony for Klavier Records. His latest releases include *Crossroads* (works for tuba and piano by living composers), *All Are Welcome* (new works for bassoon, oboe, and piano), and an album featuring music for bassoon and piano by Native American composers. An active member of Music Teachers National Association and College of Music Society, he is frequently invited to present at regional, national, and international conferences, offering a broad range of subjects such as teaching strategies, pedagogical piano literature, and preparing students to enter the professional world. A sought-after adjudicator and clinician, he is regularly requested for masterclasses at universities and in private studios. Dr. Menchetti received his Bachelor of Music from Boccherini Conservatory in Lucca, and his Master of Music and Music Education from Puccini Conservatory in La Spezia. After moving to the United States, he received his Master of Arts from Houghton College, and his Doctor of Musical Arts degree from College-Conservatory Music, University of Cincinnati. His primary teachers include Pier Narciso Masi, Enrico Stellini, Pietro De Maria, Andrea Lucchesini, William John Newbrough, and Michael Chertock.

Allen Molineux, Retired professor

Allen Molineux (b.1950) received a B.M. degree in composition from DePauw University, a M.M. in composition degree from the Eastman School of Music and a D.M. in composition from Florida State University. In addition, he attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller's 1986 Atlantic Center for the Arts Workshop and Pierre Boulez's Carnegie Hall Workshop in 1999. His orchestral work "Trifles" was the winner of the Tampa Bay Symphony's first composition contest; receiving three performances by them in 2017. In addition, it is now released on the ABLAZE Records label and is published by Da Vinci Publications. His work "Zappy" for brass quintet and three percussionists was chosen as the winner of the Percussive Arts Society's 2017 composition contest. In 2019, his "Something Unsettled" for trumpet and piano was the winning submission in Category I for the McMurry New Music Project and his "Tears of Ramah" was the first-place winner of the Hillcrest Wind Ensemble Composition Contest and was performed by the University of Louisville's Wind Ensemble at the College Music Society's National Conference. In 2021, his "Scherzi" was recorded by composer/pianist Jeffrey Jacob on the New Ariel label and his string orchestra piece "Contentamento" by conductor Pawel Kotla and the Kalisz Philharmonic Orchestra on the Phasma-Music label. In 2022, the Lansdowne Symphony premiered his "When the Angels Sang" and in 2023 the Atlanta Philharmonic performed "Trifles".

Julia Mortyakova, Mississippi University for Women

Pianist Julia Mortyakova maintains an international performing career. She is the recipient of the 2021 Performing Arts Fellowship from the Mississippi Arts Commission and is the 2017 Mississippi Honored Artist (MS State Committee of NMWA). She is on the Mississippi Artist Roster. The Mortyakova/Bogdan Piano Duo are the Second Prize winners of the 2017 Ellis Duo Piano Competition. Julia is a laureate of the 2014 American Prize for her performance Cécile Chaminade, and the winner of the 2012 Sigma Alpha Iota Career Performance Grant. Julia's research focuses on the existentialism of Jean-Paul Sartre, life of Cécile Chaminade, women composers, leadership in academia, professional development for music students and group piano teaching. She has presented her research at numerous international, national and regional conferences of the College Music Society, National Association of Schools of Music, International Alliance for Women in Music, and MS Music Teachers Association. Dr. Mortyakova serves as Professor and Chair of the Department of Music at the Mississippi University for Women and is the Founder/Artistic Director of the International Annual Music by Women Festival. She is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami. Equally active in the lives of her colleagues, Julia is Immediate Past President of the College Music Society Southern Region and serves on the National Association of Schools of Music (NASM) Commission on Accreditation. Additionally, she is an active on-site evaluator on behalf of the NASM Commission on Accreditation.

Gary Powell Nash, Fisk University

Gary Powell Nash, a native of Flint, Michigan is Professor of Music at Fisk University in Nashville, TN where he teaches and coordinates courses in music theory, technology, composition, applied woodwinds and conducts the Fisk Jazz Ensemble. Nash holds a Ph.D. in Music Composition from Michigan State University. His former teachers include Jacob Druckman, Jere Hutcheson, Bernard Rands, Charles Ruggiero, Mark Sullivan, George Tsontakis and Ramon Zupko. As a composer of Western classical music, Nash has written musical works for orchestra, band/wind ensemble, choir, art songs (four in Chinese), electroacoustic works and instrumental chamber compositions, including two short film scores. His music has been performed in all major regions of the United States and abroad on the continents of Asia and Europe. Nash has received numerous grants, commissions and awards for his compositions including Vanderbilt University Wind Symphony to compose *On the Battlefield, With Certainty* (2022). Others include *Southern Grandparents* (2017) soprano, tenor and piano trio, commissioned by Delta State University for the Mississippi Bicentennial Celebration in 2017, 2007 UNCF/Mellon Foundation Faculty Seminar in Ghana,

Tennessee Music Teachers Association Composer of the Year, 2005-6, Mississippi Arts Commission, American Composers Forum, Carnegie Hall and Fulbright, where he was Visiting Professor of Music Composition at University of the Philippines-Diliman, May 30, 2000 - March 28, 2001. Nash's scores are published by Art of Sound Music, MusicaNeo and Tuba/Euphonium Press. 13 of his compositions are featured on compact discs/digital compilations with five of those appearing on Albany, Centaur and Citadel Records labels.

Kevin Nordstrom, University of Louisville

Dr. Kevin Nordstrom leads a busy career as a performer, teacher, and scholar. He is currently Lecturer of Viola at the University of Louisville. Dr. Nordstrom has performed across Canada, Mexico, Italy, Austria, China, and given numerous recitals throughout the United States, where he is also in demand as a masterclass clinician. Recent solo appearances include several recitals, and special performances of Alyssa Morris's Puccini Fantasy for Viola and Piano, which was commissioned and written for him in 2021, Lilian Fuchs's Sonata Pastorale, and Joan Tower's Wild Purple. Dr. Nordstrom has recorded all three of these works for professional release within the next year, Wild Purple being recorded at the special request of the American Viola Society. As a chamber musician Dr. Nordstrom performs regularly with university colleagues and as violist of the Aurelian Trio, a string group he co-founded in 2019.

Stephen Nordstrom, 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 and is currently Associate Professor of Violin. In addition to teaching violin and viola, he instructs courses in musicianship and string pedagogy. 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. Dr. Nordstrom actively performs on both violin and viola, presenting solo and chamber music recitals throughout the United States, and recently in the countries of Mexico, Belgium, Latvia, and Lithuania. He received a Bachelor of Music in Violin from the University of North Texas, Master of Music and Artist Diploma degrees in Violin from the University of Cincinnati College-Conservatory of Music and a Doctor of Musical Arts in Violin and Orchestral Conducting from the University of Cincinnati – CCM. He is a former winner of the CCM Concerto Competition and a two-time winner of the Corpus Christi Young Artist's Preparatory Competition. Dr. Nordstrom's students have attended prestigious festivals such as the Brevard Music Center, Green Mountain Chamber Music Festival, and the Meadowmount School of Music, and are past winners of the EPSYO Concerto Competition and the UTEP Symphony Orchestra Concerto Competition.

Jeremy Orosz, University of Memphis

Jeremy Orosz is an Associate Professor of Music at the University of Memphis. He earned an M.A. and Ph.D. in Music Theory at the University of Minnesota, where he also pursued a master's degree in linguistics. His current research interests include the study of musical borrowing, music for television, and form in popular music. He has read scholarly papers at academic conferences across North and South America, and published articles and essays in edited collections on a wide range of topics. Before coming to Memphis, Orosz taught at the University of Minnesota and the University of Alabama.

Douglas Owens, University of Tennessee at Martin

Dr. Douglas Owens is a Professor of Music at the University of Tennessee at Martin where he teaches applied oboe, bassoon and saxophone. Owens holds the Bachelor of Music Education from Furman University, the Master of Music from the University of South Carolina and the Doctor of Musical Arts from the University of Georgia. He is an active orchestral and chamber musician, performing regularly with the The Jackson Symphony and Paducah Symphony Orchestra (oboe / English horn, bassoon, saxophones) and alongside UTM faculty members Elizabeth Aleksander and Charles Lewis in the LCD Woodwind Trio. In addition to being an active performer, Owens has been the conductor of the Martin Community Orchestra since January 2022 and conductor of the Jackson Symphony Youth Orchestra since August 2023. Prior to his arrival in Martin, Owens held previous teaching positions at Presbyterian College and Fort Lewis College. In addition to his full-time teaching duties at UTM, he also teaches double reeds as an adjunct faculty member at Union University.

Janet K. Page, University of Memphis

Janet K. Page is Benjamin W. Rawlins Professor of Music (musicology) at the University of Memphis. Her research focuses on the music of seventeenth- and eighteenth-century Vienna, and she is especially interested in women's music making. Her book *Convent Music and Politics in Eighteenth-Century Vienna* was published by Cambridge University Press in 2014. She has published editions of music including the oboe concertos of C.P.E. Bach and music from Viennese convents, among them the first modern edition of music by the Viennese nun-composer Maria Anna von Raschenau. Her edition of Georg Reutter Jr.'s *Mater dolorum* will appear in 2024.

Bryan Pallotta, University of Memphis

Bryan Pallotta's compositional style is eclectic, drawing on influences from minimalism, spectralism, classic tonality, folk song, pop, and soundtrack scores. Much of his music seeks to make the most out of each instrument, relishing in nontraditional sounds. Texture is nearly always at the forefront, with works sometimes lacking melody entirely. Not content to settle only for acoustic instruments, Bryan has built up a solid supply of works and techniques in composing for electronics. He has used a combination of notation software, DAWs, VSTs, as well as analog recording equipment to produce music that is fully electronic, or as in the case of *All Above Is Sky*, a work that combines acoustic and electronic performances. Bryan received his Bachelor of Music degree from the University of Montevallo in Montevallo, AL, where he focused on music education, piano performance, percussion, and voice. Studying composition with Kamran Ince, Bryan received his Master of Music degree from the University of Memphis, where he is currently pursuing his DMA under Mahir Cetiz.

Kelsey Paquin, University of North Alabama

Dr. Kelsey Paquin is Assistant Professor of Music at University of North Alabama where she teaches Applied Clarinet, Music History, and Music Theory. She has previously served as Adjunct Applied Faculty at Troy University and Clarinet Teaching Assistant at Florida State University. She holds a Doctor of Music degree from Florida State University, Master of Music degree from University of North Carolina at Greensboro, and Bachelor of Music Degree from Ithaca College. She is a member of College Music Society, International Clarinet Association, National Association for Music Education, Alabama Music Educators Association, and International Society for Music Education.

Adrienne Park, University of Mississippi

Adrienne Park is Assistant Professor of Collaborative Piano at the University of Mississippi and the Principal Pianist of the Memphis Symphony Orchestra. She also performs regularly with Iris Orchestra and the Memphis Chamber Music Society. She was also the faculty collaborative pianist for six years at the Banff Centre for the Arts in Canada. As a collaborative pianist, she has performed with violinist Joshua Bell, bassist Edgar Meyer, flutists Paul Edmond-Davies and Timothy Hutchins and Tara Helen O'Connor, saxophonist Nikita Zimin, soprano Mary Wilson, tenor Telly Leung, the percussion group NEXUS, and composer Steve Reich. She also appeared recently in concert with Grammy-award winning American songwriter, lyricist, and record producer Glen Ballard. As a featured soloist with the Memphis Symphony Orchestra's Masterworks Series, she performed Doreen Carwithen's *Concerto for Piano and Strings* and Francis Poulenc's *Concerto for Two Pianos and Orchestra*. In addition to their symphonic series, the MSO performs frequently with Opera Memphis, Ballet Memphis, New Ballet Ensemble, and Collage Dance Collective. She is the Founder and Artistic Director of the Sonic Explorations Chamber Series at the University of Mississippi. Themed concerts focus on a genre, region, or set of composers, exploring the sound world of that theme. Adrienne enjoys performing a wide range of chamber music and contemporary music on the piano, celeste, harpsichord, and toy piano. She studied with Abbey Simon and Ruth Tomfohrde at the University of Houston and with Robert Silverman at the University of British Columbia.

Thomas Peattie, University of Mississippi

Thomas Peattie is an Associate Professor of Music at the University of Mississippi. He is the author of *Gustav Mahler's Symphonic Landscapes* (Cambridge University Press, 2015) and has contributed essays to *Mahler and his World* (Princeton), *Music, Modern Culture, and the Critical Ear* (Routledge), *Mahler in Context* (Cambridge), and *The Cambridge Companion to Music and Romanticism*. His articles and reviews have appeared in *Acta musicologica*, *Journal of the Royal Musical Association*, *Music and Letters*, *Nineteenth-Century Music Review*, and *Contemporary Music Review*. He is the recipient of fellowships from the Social Sciences and Humanities Research Council of Canada, the Paul Sacher Foundation (Basel), and the Italian Academy for Advanced Studies in America at Columbia University. He is currently preparing a monograph on the transcribing practice of Luciano Berio.

Ana Sorina Popa, Stonehill College

Dr. Ana Sorina Popa is the Faculty Fellow for Music at Stonehill College in Easton, MA and a piano faculty member of the Rivers School Conservatory in Weston, MA. She has performed on both the North American and European continents as a recitalist, chamber music collaborator and orchestra soloist. She is a prize winner of several international piano competitions and has recorded live on the Romanian National Radio and Television stations, as well as local TV stations in Massachusetts. Her research areas of interest are body mechanics and instrumental playing; philosophical influences as practical outcomes in performance; Tàijí Quán as an integrated way to enhancing musicians' health, preventing performer's injuries, and actualizing potential; contemplative practices relevant to music making; and piano pedagogy and body awareness. She has presented on the subject at conferences and has been invited to be part of local and international piano competition juries. Her students have won auditions and competitions, and continued their studies at prestigious undergraduate and graduate programs around the country. She is the Vice-president for the Northeastern Chapter of the College Music Society and member of the New England Piano Teacher's Association as well as the Massachusetts Music Teachers Association, and Music Teachers National Association who recently awarded her the title of Nationally Certified Teacher of Music. She holds a DMA and MM from Boston University and a Bachelor's degree from New England Conservatory, as well as multiple instructor certifications in Tàijí Quán and qigong practices.

Anne-Gaëlle Ravetto, Delta State University

Ms. Anne-Gaëlle Ravetto, violinist, is an adjunct faculty member of the Delta State University Department of Music. She serves as a collaborative artist, provides instruction in the music education curriculum and maintains a private teaching studio. She has performed at numerous music festivals and academic conferences including the Heidelberg Castle Festival, the Ohio Light Opera, the College Music Society-Southern Region, the Big 12 Trombone Conference and the American Trombone Workshop. Regional recital appearances include Rhodes College, University of Memphis, Henderson State University and UT- Martin, among others. Ms. Ravetto served on the violin faculty at the Hochstein School of Music, maintained a private teaching studio in Rochester, NY, and was active throughout western NY. She performed regularly with the Rochester Oratorio Society, Air de Cour, the Kunde Chorale and the Rochester Broadway Theatre League. Ms. Ravetto was a Resident Artist of the Banff (Alberta, Canada) Centre of the Arts, and received her Master of Music degree from the Eastman School of Music. Locally, she has performed with the Tupelo Symphony Orchestra and served as faculty member with the Mississippi Summer Arts Institute. Before moving to the US, she held numerous faculty positions in her native country, including Professor of Violin at the National Music School of Le Havre and National Music School of Notre Dame de Gravenchon. As a performer, Ms. Ravetto was active throughout France. Her credits include engagements with the Lyon Opera under Kent Nagano, the Orchestre Philharmonique des Pays de la Loire under Marc Soustrot, the Orchestre des Prix, and the Orchestre Colonne.

Sophia Rivera, University of Memphis

Sophia Rivera is a Canadian euphonium player and educator from Winnipeg, Manitoba. She holds a Bachelor of Music degree from Brandon University, where she studied with Dr. Nora Wilson. Sophia was selected as principal euphonium for the National Youth Band of Canada (2018) and competed at various festivals and competitions, including the Manitoba Festival of the Arts. She continued her studies at the University of North Texas, earning a Master's degree under Dr. David Childs. During this time, Sophia commissioned new works for tuba and euphonium, including "aeolian affect" by Joshua Thompson. During this time, she also won first place in the 2023 North Texas Low Brass Camp Spring Solo Competition. Sophia is excited to pursue a DMA program at the University of Memphis with Professor Zack Corpus. Her future goals include performing, teaching private lessons, and working as a low brass clinician for students of all ages and abilities. Her recent grant award from the Manitoba Arts Council will give life to her most recent project *Metis Songbook for Euphonium* which combines her Indigenous ancestry with her Western music education. Sophia's passion for music and commitment to excellence continue to shape her journey as a euphonium player and educator.

Joel Roberts, University of Memphis

Joel Roberts has been the Music Librarian at the University of Memphis since 2018. This role involves library instruction and reference work with several departments. Most instruction is for classes within the School of Music, and he has assisted the Bibliography and Research Methods course for five years. He has a wide range of research interests and has published articles in *Music Reference Services Quarterly*, *ARSC Journal*, the *Journal of Popular Music Studies*, and the *Journal of Music Teacher Education*. Joel won the Southeast Chapter of the Music Library Association's Best-of-Chapters Award in 2021 for his presentation "The Jewish-American Influence on Memphis Music."

John Ross, Rhodes College

John Ross has been on the faculty of Rhodes College Music Department since 1994. He is the active coordinator of the guitar program as well as a regular performer at Rhodes College. Prior to his time at Rhodes College, Mr. Ross taught for decade at several colleges in the northern Illinois region including Beloit College in Wisconsin, and Rock Valley Community College and Rockford College in Rockford, Ill. During this period in his life not only did he perform on classical guitar and lute but also played bass and electric guitar in popular music bands. He has performed with musical artists such as Bo Diddley and Bowser of Sha Na Na. Mr. Ross has played several theatrical performances such as *Pippin*, *Camelot*, *Godsell* and *Man of La Mancha* and more recently *The Robber Bridegroom*, and productions of Shakespeare's *Romeo and Juliet* and *Macbeth*. Mr. Ross received his B.M. in 1983 from Northern Illinois University and his M.M. from Illinois State University in 1993. He has performed in masterclasses with Paul Henry, Scott Tennant, the LA Guitar Quartet, David Russell, Sharon Isbin and Paul O'Dette. Mr. Ross has performed throughout the United States on classical guitar and renaissance lute. He also performed on renaissance cittern and vihuela de mano. He is an active member of the early music group Musica Antiqua Memphis.

David P. Rossow, Florida Atlantic University

Composer/arranger/pianist David P. Rossow is Senior Instructor of Music at Florida Atlantic University. He holds the Bachelor of Jazz Studies degree in jazz piano performance and the Master of Arts degree in composition from Florida Atlantic University. Rossow has been collaborative pianist for the Florida Atlantic University Vocal Jazz Ensemble, Vocal Performance Troupe, and Women's Chorus. His pieces have been featured at numerous prestigious events: 41st Southern Region NATS Conference; ICVT 2017; Southern Division ACDA Conference; Republican Presidential Primary Debates; Florida State of the State Address; and Florida Music Educators Association In-State Clinic and Conference. Several of Rossow's choral compositions are published with Santa Barbara Music Publishing and ECS Publishing.

Stacie Lee Rossow, Florida Atlantic University

Dr. Stacie Lee Rossow is Associate Professor, Associate Director of Choral and Vocal Studies, and Associate Chair at Florida Atlantic University where she teaches conducting, voice, literature, and research methods in addition to conducting the University's treble ensemble Vocalis. Dr. Rossow holds bachelor and master's degrees from Florida Atlantic and received her Doctorate in Choral Conducting from the University of Miami. While at the University of Miami she was awarded the Theodore Presser Award for Research in Music for her work in the area of Irish choral music and her thesis, entitled *The Choral Music of Irish Composer Michael McGlynn*, was the first on Mr. McGlynn and is held in the Irish Traditional Music Archive in Dublin. In 2015, Dr. Rossow was awarded the Faculty Talon Award for Excellence in Leadership at Florida Atlantic University. Dr. Rossow taught with the Anúna Summer School in Dublin, served as the studio conductor for four Anúna recordings, and premiered several of Mr. McGlynn's works. An active adjudicator and clinician for both voice and choral activities, Dr. Rossow also presented on a variety of topics relating to Irish choral music, education, and choral literature. She presented at National Association for Music Education's, College Music Society, and National Collegiate Choral Organization's national conferences and the World Choral Symposium Exchange in Lisbon. Dr. Rossow's current research includes defining the National Choral Compositional School of Ireland and preserving endangered languages through music.

Michael Rowlett, University of Mississippi

Michael Rowlett is Associate Professor of Clarinet and Music Literature at The University of Mississippi, where he has taught since 2002. His recent appearances have included invited recitals in Vancouver, British Columbia; Nashville, Tennessee; at the inaugural American Single Reed Summit at Truman State University; and a performance of William Bolcom's *Clarinet Concerto* at The University of North Carolina. He has appeared regularly with the Memphis Symphony Orchestra and the Louisiana Philharmonic Orchestra. His CD *Close to Home*, released on the Albany record label, features the music of a diverse group contemporary American composers. He holds a D.M. in clarinet performance from The Florida State University and degrees from The University of Iowa and The University of North Carolina at Chapel Hill. His teachers include Frank Kowalsky, Maurita Murphy Mead, Freddy Arteel and Donald Oehler.

Kathleen Ruhleder, Snead State Community College

Dr. Kathleen Ruhleder teaches music at Snead State Community College in Boaz, Alabama. Dr. Ruhleder has previously taught at Houston Community College, Colorado Mesa University, and at the Maricopa Community Colleges in Phoenix. Performance highlights include the operatic roles Suzuki in *Madam Butterfly* and *The Witch* in *Hansel and Gretel* with High Dessert Opera, three educational tours with Arizona Opera, and opera chorus positions with Houston Grand Opera, Arizona Opera and Phoenix Opera. Dr. Ruhleder has performed as a soloist with the Phoenix Symphony, Tucson Symphony, Grand Junction Symphony, Scottsdale Symphony and Symphony of the Southwest. She has extensive experience singing with professional choral ensembles including Bach Society Houston, Houston Chamber Choir, Phoenix Chorale, and more.

Serena Scibelli, Mississippi State University

Serena Scibelli is currently faculty at Mississippi State University. She has presented masterclasses and performed as a soloist, in chamber and orchestra settings in the United States, Europe, Russia, South America and Arab countries in theaters such as Wiener Musikverein, Royal Opera House Muscat, and Teatro Real de Madrid. As a soloist and Concertmistress, she has collaborated with orchestras such as Athens Symphony Orchestra, GA and the Venice Symphony Orchestra, FL. Passionate about research and contemporary music for years, Dr. Scibelli is an active participant in international conferences such as the Music by Women Festival. She has published articles including the one on Tania León by Quinte Parallele and has been collaborating with composers performing and recording new compositions for violin. As a musician, she aims to bridge the gap between classical music and today's life by considering music a need, not just entertainment. An enthusiastic supporter of the importance of education, arts and interculturality, she is on the Board at HEART Music and she just started a string program for the public schools in Oktibbeha County. Serena Scibelli graduated from the Florence Conservatory at the age of 19 and continued her studies with a MM in performance at the Steffani Conservatory in Castelfranco Veneto IT, and a MM in performance at UGA where she then obtained a DMA in 2018. In 2021 she completed an MM at the Cattolica University of Milan in Cultural Diplomacy for International Relations and Global Communication.

Rebekah Schultz, Mississippi State University

Rebekah Schultz, PhD, is currently a faculty member at Mississippi State University. She has taught a wide range of courses such as group piano, secondary applied piano, ear training, music appreciation, introduction to music research, and music history. As a performer, Dr. Schultz has played throughout the Southern United States and abroad in Mexico and India. She has also given masterclasses and guest lectures at music schools and universities throughout Northeast India. Dr. Schultz is an active presenter at state, regional, and national conferences. Her current research interests include Cécile Chaminade, effective practice techniques, group piano, and senior adult piano lessons. She has been invited to present nationally at the Group Piano and Piano Pedagogy Forum and MTNA National Conference. She has also presented at state conferences in Alabama, Missouri, Mississippi, and

Tennessee. Dr. Schultz is a graduate of the University of Mississippi where she obtained her PhD in Music Education. She also holds degrees from Southwestern Baptist Theological Seminary and Mississippi State University.

Rosângela Yazbec Sebba, Mississippi State University

Rosângela Sebba is Professor of Piano at MSU, where she coordinates the keyboard area and the Community Music School. Her students have participated and presented in regional, national, and international competitions and conferences. In 2010 she released two CDs, *Eight Sonatinas* and the *Sonata for Piano Solo* by M. Camargo Guarnieri, which has been featured at David Dubal's *The Piano Matters* at WWFM, *Reflections from the Keyboard* at WQXR, and his lecture at the Cervantes Institute. In 2017 she released a chamber music CD on the Centaur Label, with works by Stravinsky, Bill Douglas, and the premier of two works by Shandy Phillips. She is a reviewer for the *American Music Teacher Magazine* and has published arrangements of Brazilian music. She has given recitals, masterclasses, lectures and lecture-recitals in the Americas, Europe, and Asia, including regional, national, and international conferences. Rosângela serves as Secretary and District Audition Chair for the Golden Triangle Music Forum and VP for Pre-College Evaluations for the MMTA. She is part of the Mississippi Arts Commission Artist Roster, being an Artist Fellow in 2015. In 2013 she was recognized as a Steinway Artist - <https://www.steinway.com/artists/rosangela-yazbec-sebba> and 2023 inducted in the Steinway Teacher Hall of Fame.

Natalie Sherer, Florida State University

Dynamic pianist Natalie Sherer thrives in collaboration with singers and instrumentalists alike. She began her role as Assistant Professor of Vocal Coaching & Collaborative Artist at Florida State University in 2022. Sherer fosters security, confidence, and creativity with her musical partners and finds joy in creating engaging, audience-centric performances. She recently premiered "Sorrow & Ecstasy: The Complete Songs of Henri Duparc," a semi-staged musical narrative following four characters' journeys of love and lament. Sherer hosts the CollabPiano Podcast which celebrates art song and the collaboration between musicians. Season two was supported by FSU's First Year Assistant Professor Grant. Sherer was a performer for CollabFest 2023, the annual conference for the International Keyboard Collaborative Arts Society (IKCAS), and in 2022, Sherer was a Brown Loranger Fellow at SongFest and an emerging artist in Sparks & Wiry Cries' NYC SongSLAM Festival. After joining the National Association of Teachers of Singing (NATS) 2020 Intern Program, she performed at the NATS 2022 National Conference. A frequent recitalist, she has recently performed in events and master classes taught by Graham Johnson, Jake Heggie, and Nicholas Phan. In 2019, Sherer performed at the Prague Summer Nights Festival and was a Vocal Chamber Music Fellow for the Collaborative Arts Institute of Chicago (CAIC). Sherer earned a DMA in Collaborative Piano, studying with renowned pianist Martin Katz, from the University of Michigan, and completed BM and MM degrees in Piano Performance through her studies at Manhattan School of Music, Wheaton College, and Roosevelt University. collabpianist.com

Jung-Won Shin, Delta State University

Jung-Won Shin has appeared as an active solo and collaborative pianist in the U.S., Canada, Ireland, and Korea. Shin has been featured in international and regional conferences of the College Music Society, the New Music on the Bayou Festival in Louisiana, the Music in Action Conference in California, the Lives of the Piano concert series at the Manhattan School of Music and the Beethoven Sonata Recital Series at the Yamaha Artist Services both in New York, the Beethoven Bootcamp in Dublin, Rising Stars Concerts at the Orford Music Academy and Festival in Canada, and several recital and concert series in Korea. Her two CDs with soprano Amy Yeung and violinist Sue-Jean Park respectively have been released. Her current projects include recitals on solo works by American and Korean living composers and piano duo works by Korean and Japanese composers in collaboration with Kumiko Shimizu, recitals with violinist Anne-Gaëlle Ravetto and trombonist Douglas Mark, and a recital series on Beethoven's piano sonatas and concertos. Shin earned degrees in piano performance from the University of Illinois at Urbana-Champaign, Indiana University, and Seoul National University. She is currently Professor of Music at Delta State University and President of the Mississippi Music Teachers Association.

Penelope Shumate, Austin Peay State University

Praised by *The New York Times* for singing with "bell-like clarity and surpassing sweetness," *The New York Concert Review* for "her sparkling coloratura perfection," and in *Opera News* magazine, "the mellifluous soprano Penelope Shumate puts her lines across with sincerity and attractive lucidity," Penelope Shumate's recent engagements include numerous soprano soloist appearances at Carnegie Hall and David Geffen Hall at Lincoln Center in New York. She can be heard on "Messiah Refreshed" (Signum Records) recorded at historic Abbey Road Studios with the Royal Philharmonic Orchestra in London, performing the title role on "Kassandra" (Parma Records), and as the soprano soloist on "As the fireflies watched ...chamber music of James M. Stephenson" (Klavier Records). She has performed with opera companies and orchestras across America including Opera Company of Philadelphia, Opera Roanoke, Des Moines Metro Opera, Utah Festival Opera, Annapolis Opera, Opera on the James, Opera in the Heights, Santa Fe Symphony Orchestra, Oklahoma Philharmonic, Distinguished Concerts International New York, Hilton Head Symphony Orchestra, Heartland Festival Orchestra, Rapides Symphony Orchestra, and the Chamber Orchestra of Philadelphia, among others. She is an award winner with the Gerda Lissner Foundation, The American Prize, the MacAllister Awards, and the Annapolis Opera Vocal Competition, among others. She has been a presenter with the National Opera Association and the National

Association of the Teachers of Singing and has published articles in *Classical Singer Magazine*. She serves as Director of Opera and Assistant Professor of Voice at Austin Peay State University. Visit www.penelopeshumate.com to learn more.

Ann L. Silverberg, Austin Peay State University

Ann L. Silverberg is Professor of Music at Austin Peay State University, Clarksville, Tennessee, where she teaches music history, music research, and ethnomusicology classes and currently serves as President of the Clarksville Community Concert Association. She has unearthed the Clarksville Community Concert Association's seventy-year history and its links to Columbia Artists Management while striving to insure its vitality and independence. A Fulbright Senior Research Fellow, she lived in Beijing in academic 2015-16 while researching the modern history of the Chinese long zither zheng. Her interests include Chinese traditional music as well as liturgical music and American music. Silverberg holds the Ph.D. in musicology from the University of Illinois, Urbana-Champaign in addition to Master's degrees in Anthropology (Vanderbilt University, 1998), Library and Information Science (University of Illinois, 1993), and Musicology (Indiana University Bloomington, 1984). Most recently, she completed the summertime Master of Arts in Teaching Chinese at Middlebury College (2023) and a Master's degree in Teaching English to Speakers of Other Languages (Murray State University, 2022). She is a longtime member of the College Music Society, serving as regional president in 2014-15. Her writings on Chinese music include articles on the Chinese zither qin and Beijing opera, published in *Education about Asia* (2013, 2012), and "The Modern Transformation of the Zheng," in *Proceedings of the International Symposium on Global Perspectives of Chinese Music in the Internet Age* (2016). Her monograph, titled *A Contemporary History of the Chinese Zheng*, was published by Hong Kong University Press in 2023.

Bradley Sowell, University of Memphis

Bradley Sowell is an ABD doctoral student at the Rudi E. Scheidt School of Music at the University of Memphis in Memphis, Tennessee. Previously, he was Adjunct Professor of Voice at Rhodes College in Memphis, Tennessee, where he taught voice lessons and directed scenes for the scenes program. Before moving to Memphis, Mr. Sowell was also Lecturer of Voice and Aural Skills at Georgia College in Milledgeville, Georgia. He is also a vocal coach having worked in Salzburg, Austria, for the Austrian American Mozart Academy (AAMA). As a performer, Mr. Sowell was most recently Guglielmo in *Così fan tutte* in Salzburg, Austria, for AAMA. Before this, he performed as Count Almaviva in *Le nozze di Figaro* (Salzburg, Austria), Sam in *Bernstein's Trouble in Tahiti* (University of Memphis) as well as being the baritone soloist in *Faure's Requiem* (Germantown United Methodist Church). Other roles Mr. Sowell has performed include Bartolo in *Le nozze di Figaro* (University of Memphis, University of South Dakota), Sir Roderic in *Gilbert and Sullivan's Ruddigore* (University of Memphis), Dater #12 in *Michael Ching's Speed Dating Tonight* (University of South Dakota), and Dr. Blind in *Die Fledermaus* (University of South Dakota). He was also the baritone soloist for *Carmina Burana* (Georgia College). Mr. Sowell received his Master of Music (Vocal Performance) from the University of South Dakota and his Bachelor of Music Education (Choral Music Education) from Georgia College.

Nancy L. Summitt, Central Michigan University

Dr. Nancy L. Summitt taught K-12 music for 7 years prior to obtaining her Ph.D. from the University of Memphis. She is currently the Assistant Professor of Music Education at Central Michigan University. Her research interests concern the intersection of motivation and music education with the goal of facilitating meaningful music learning for all students. Dr. Summitt has published articles with the *International Journal of Music Education*, *UPDATE*, *Bulletin of the Council for Research in Music Education*, *INFORM*, and *Segue*.

Daniel Stevens, Mississippi State University

Dr. Daniel Stevens proudly serves with the faculty of Mississippi State University as the Department Head and Professor of Music. Under the MSU College of Education, the Department of Music celebrates a new state-of-the-art \$21 million music facility, an All-Steinway piano inventory nearing \$2 million, and the contributions of 48 esteemed faculty members that impact 1,000+ student musicians across campus. Prior to MSU, Dr. Stevens enjoyed a lengthy tenure at two higher education institutions: first, at Southwestern College (Winfield, KS) for eight years as the Mazie Barnet Kilmer Chair for String Education and conductor of the South Kansas Symphony; and most recently as Professor of Music, Music Director and Conductor of the Shoals Symphony Orchestra, Director of the Peery Center for Orchestral Studies, and applied viola studio teacher at the University of North Alabama. As a professional musician, Daniel had a 15-year career as violist with the Tulsa Symphony Orchestra. In March 2010, Daniel performed in a Carnegie Hall debut through Distinguished Concerts International, New York. Daniel's acclaim led to an instrument sponsorship from K.C. Strings Violin Shop. His professional violin and viola are premiere custom instruments made by Anton Krutz and family. This past November Daniel performed with the Eagles (17,000+ fans) in Birmingham, Alabama, was honored to conduct the Famous Maroon Band to 60,000+ of the finest Bulldogs, and recently conducted the Alabama Symphony Orchestra with John Paul White in April 2023.

Becca Tank, University of Memphis

Originally from Wisconsin, Becca Tank is currently pursuing a degree in jazz studies under Dr. Michael Shults at the University of Memphis. Tank has kept up her studies of classical and jazz by actively performing in groups both inside and outside of the

university. Holding the tenor spot in The Highland Quartet, she and three other undergraduate students were selected to compete in the annual North American Saxophone Alliance quartet competition in spring 2024. Apart from Highland Quartet, she and clarinetist Evan Erickson, forming the Möbius duo, have commissioned and performed new composers' music from around the globe (spring 2024), as well as presenting lecture recitals at conventions such as the College Music Society Southern Division, the International Duo Symposium in Louisiana, and the North American Saxophone Alliance. On the side, Tank has enjoyed gigging and dabbling as a studio musician, taking part in two Crosstown Arts sync placements in the ABC show "The Company You Keep," as well as the movie "The Estate."

Steven Thompson, American River College

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

Olivia I-hsuan Tsai, VanderCook College of Music

Dr. Olivia I-Hsuan Tsai is an associate professor at VanderCook College of Music. She is a frequent presenter at conferences of the Illinois Music Teachers Association, Music Teachers National Association, and College Music Society, featuring music of Chinese and Taiwanese heritage. Her book "Schubert's Piano Trios" was published by Scholar's Press in Germany in 2014. Dr. Tsai is appointed in 2017 as a guest professor at Lanzhou Northwestern University. She also performs at many colleges and universities, including Roosevelt University and Northeastern Illinois University in Chicago, Coastal Carolina College in NC and Nebraska University in Kearney. In addition, Dr. Tsai has appeared as a soloist with QingDao Concert Hall Orchestra, Southern Illinois Symphony Orchestra, and Highland Park Strings. She was the staff pianist of the world-renowned Aspen Music Festival and Musicorda Music Festival in the US, as well as artist faculty/performer of Oficina Music Festival, Curitiba Music Festival in Brazil and Algarve Music Festival in Portugal. In 2018, she founded Yang and Olivia Foundation and organized a cultural exchange concert where she performed as part of the diverse and dynamic chamber group Momento Virtuosi, celebrating Qingdao's Sound of Phoenix Grand Theater grand opening. Since the pandemic, the foundation has helped raise funds for concert venues, and individuals in need, and performed for churches and schools via live stream.

Jonathan Tsay, University of Memphis

Soloist, chamber musician, producer, and arts administrator Jonathan Tsay maintains an artistic career as diverse as his interests. Alongside his appointment as Assistant Professor of Piano at the Rudi E. Scheidt School of Music at The University of Memphis, Jonathan Tsay served numerous roles in the music community including Head of Collaborative Piano at Conservatory Music in the Mountains, Presenter and Artist for Cliburn in the Classroom, and Artistic Director of Ensemble75, a chamber music series based in the North Texas area. Recent engagements include performances for The Cliburn, National Recital Hall in Taipei, Blanco Performing Arts, and the Longview Symphony Orchestra. Jonathan's performances have been broadcast on WRR Classical, CBC, KDFW Dallas-Fort Worth, National Education Radio Taiwan, and KMFA Classical. Jonathan's YouTube collaboration with Chloé Trevor performing "Danse Macabre" has garnered over 1.4 million views. A sought-after collaborator, Jonathan has also performed alongside some of the world's premier musicians, including Chee-Yun, David Cooper (Los Angeles Philharmonic), Jing Wang (Concertmaster, Hong Kong Philharmonic), dramatic soprano Alessandra Marc, and the Cézanne and Ceruti quartets. As a solo recitalist, Jonathan has performed throughout the United States, Canada, and Taiwan.

Lawrence VanOyen, North Central College

Dr. Van Oyen holds a Bachelors of Music in instrumental music education from Michigan State University, an MA in saxophone performance from Eastern Michigan University and a Ph.D. in curriculum, Instruction and Education from the University of Nebraska. He has served as the director of bands and instructor of saxophone at North Central College since 1992. During his tenure at North Central he has twice received the Dissinger Award for distinguished teaching and leadership. His research article on the relationship between Math, Music and Art, published in the Math Teacher, was selected as an outstanding article by "Real World Math Components." Dr. Van Oyen has performed as a saxophone soloist throughout the Midwest. Under his direction, the North Central Concert Winds has performed concerts for children with autism for the last 16 years.

Jorge Variego, University of Tennessee Knoxville

Jorge Variego was born in Rosario, Argentina. He is a former Fulbright Scholar and is currently on the Music Theory/Composition faculty at the University of Tennessee, Knoxville and is the director of the composition program at the Sewanee Summer Music

Festival. His music can be heard in the Parma, Albany Records, CMMAS, Centaur and Naxos libraries. In 2018 his book on algorithmic composition was released by the National University of Quilmes, in Argentina ISBN-10: 9875585025. During that same year he received the support of the Swedish Arts Grants Committee to be resident composer at the Visby Centre for Composers and was guest lecturer at the Universidad Autónoma de Madrid, in Spain. Among his recent research endeavors, his book “Composing with Constraints” was published by Oxford University Press in 2021. In 2023 he was the guest in many festivals, including the inaugural Festival de Música Algorítmica y Modular hosted by the Universidad Nacional de Musica de Perú, in Lima. Jorge is the founder director of the Domino Ensemble a non-profit organization dedicated to the promotion, commission, and performance of new music with improvisation. The group released its first album “Purple Ego” (Centaur) in 2019 and the EP “Drunken Raccoon” in 2020. In 2023 the ensemble performed at the Big Ears festival in collaboration with British author Geoff Dyer. He is also the founder director of the UT Electroacoustic Ensemble, a student group dedicated to free improvisation with electronic media and is member of the Society of Composers National Council.

Scott Watkins, Jacksonville University

Pianist Scott Watkins has performed as recitalist, collaborator, and concerto soloist in Europe, North and South America, and China. Winner of the 1986 Artistic Ambassador Award sponsored by the U.S. State Department, Watkins embarked on a two-month concert tour of South America. The year prior he made his debut recital in Chicago, an all-Bach program broadcast on WFMT. His most recent solo recording, “American Piano Sonatas,” earned high praise from Fanfare Magazine and The Dallas Morning News. His 2015 recital at Carnegie Hall’s Weill Recital Hall was described by New York Concert Review as “a highly praiseworthy concert – a fulfilling musical evening.” Watkins is the editor of Hanson’s “Symphonic Rhapsody,” published in 2018 by Carl Fischer, and has performed Hanson’s music internationally, including the composer’s Piano Concerto. Scott Watkins is Professor of Piano at Jacksonville University where he teaches a class of award-winning students and lectures on piano literature and coaches chamber music. He recently made concerto appearances in Florida and Texas playing the Bach Concerto in A major, and the Beethoven Concerto No. 4 in G major, and lectured for the College Music Society in Rochester, NY at the Eastman School of Music. In May, 2021, his internationally recognized Kinne Trio, with colleagues Marguerite Richardson and Shannon Lockwood, released a recording of music by Clara Schumann and Amy Beach. Watkins earned his Doctor of Music degree at Florida State University where he studied with Edward Kilenyi. He has also studied with Bela Siki and Raymond Dudley.

Michael Way, University of Texas at El Paso

Michael Way, a High Point, North Carolina native, embarked on his cello journey at age 11 under cellist Robert Docker. At 15, Michael joined the Greensboro Symphony Youth Orchestra, and began studying under Anne Sellitti. In 2003, he attended the North Carolina Governor's School, studying under Tom Kraines. His educational path led him to The University of North Carolina at Greensboro with mentor Brooks Whitehouse. Michael then ventured to Wellington, New Zealand, to learn from Rolf Gjelsten of the New Zealand String Quartet. In 2008, he joined The University of Texas at El Paso as a Graduate Teaching Assistant under Zuill Bailey. In 2012, he became an adjunct professor at New Mexico State University and performed with Latin Grammy Award winning quartet, La Catrina. Michael enriched his knowledge through Master Classes with renowned cellists. Today, he's a vital part of the El Paso Symphony Orchestra and a respected regional performer and educator. For 15 years, Michael has nurtured a competitive and highly successful private studio. Since 2019, he's been pursuing his DMA in Cello Performance at Texas Tech University as a Doctoral Research Assistant to Jeffrey Noel Lastrapes.

Huan Yang, Independent Scholar

Chinese pianist Huan Yang is an avid collaborative pianist and educator. Huan made a concerto appearance with the TCU Symphony Orchestra in 2019 and shared stages with renowned artists at Tel-Hai International Master Class, Piano Texas, and Roundtop Festival. She serves as a staff collaborative pianist at Texas Christian University and an adjunct instructor at Tarrant County College. Huan received a DMA degree in piano performance with a cognate in piano pedagogy from TCU in 2023. Other than music in the Classical era, Huan has gone on to experiment with church music on both traditional and contemporary styles and jazz music. She is very excited to join the program of Cliburn in the Classroom and bring wonderful music to young kids.

Jackie Yong, Florida State University

Originally from Malaysia, Jackie Yong is an active solo and collaborative pianist who is passionate about music teaching and research. He began his formal piano lesson when he was 16. He achieved both Licentiate and Associate Performance Diploma in piano performance accredited by Trinity College of London with distinction. He has won top prizes in international piano competitions including Asia-Open International Piano Competition, Charleston International Piano Competition, ASWARA International Piano Competition, and Young Person’s Piano Competition. He has performed in Malaysia, Brunei, Singapore, Germany, and US. He has been actively presenting and performing at many national and regional conferences including MTNA (2021, 2023), CMS (2020, 2021, 2022, 2023), and NCKP (2023). He was the winner of the David Z. Kushner Student Paper Award in 2023 CMS Southern Regional Conference. He was inducted Pi Kappa Lambda in 2021 and invited to join Phi Kappa Phi in 2023. He is currently the organist and pianist of Grace Lutheran Church in Tallahassee, FL. Jackie is currently a doctoral candidate pursuing piano performance degree at Florida State University. He is also working towards two specialized certificates in

Piano Pedagogy and Music Theory Pedagogy. He was awarded with a Graduate Assistant position in Collaborative Piano. His research interest includes programming of recitals, professional development, curriculum development in higher education, and historical piano pedagogy. He is a student of Dr. Read Gainsford and Dr. Diana Dumlavwalla. Jackie is also a 100-mile club swimmer, a foodie, and enjoy traveling.

James Zingara, University of Alabama at Birmingham

Dr. James Zingara is currently Professor of Trumpet at the University of Alabama at Birmingham where his responsibilities include applied trumpet and brass methods, coaching and conducting brass ensembles, performing with the UAB Faculty Brass Quintet and coordinating the annual UAB Brass Symposium. From 1998 to 2011 Dr. Zingara served as Associate Professor of Music at Troy University in Troy, Alabama where he taught applied trumpet, brass methods, conducted the Troy University Trumpet Ensemble and served as Coordinator of Applied Studies. He has performed in 32 states as well as England, Germany, the Czech Republic, Denmark, China, and Singapore. Former positions include Associate Professor of Trumpet at Troy University, and principal cornet/trumpet soloist with the US Air Force Heritage of America Band. Orchestral positions have included the Northwest Florida Symphony, National Symphonic Winds, Sinfonia da Camera, Illinois Symphony, Virginia Symphony, Wisconsin Chamber Orchestra, Pensacola Symphony and the Cheyenne Symphony. He has recorded on the Telarc, Zephyr, Capstone and Mark labels, including a Grammy Award winning CD in 1994. He has recently released two recent solo/chamber recordings on the Ravello label: *Textures*, 2016, and *Many New Trails to Blaze*, 2018. Both recordings were awarded Bronze Medals from the Global Music Awards in 2021. Dr. Zingara holds degrees from the University of Wisconsin-La Crosse, East Carolina University, and a Doctor of Musical Arts degree in trumpet performance with a minor in wind conducting from the University of Illinois. He currently is a Bach Trumpet Endorsing Artist.

Daryn Zubke

Daryn Zubke joined the faculty at the University of Memphis in 2017 after completing his doctoral degree at the University of Kansas. He has performed with the Memphis Symphony Orchestra, the Huntsville Symphony, the Kansas City Symphony, and the New York Philharmonic. Dr. Zubke studied at the Interlochen Arts Academy, the Juilliard School, and the Manhattan School of music. His academic research is greatly inspired by a passion for the French bassoon and its history. He has performed recitals and masterclasses on the French bassoon in Spain, France, and at universities across the United States.

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Coski, Brian	<i>A Place for Creativity and Technology in the College Music Appreciation Course</i>	Saturday, 9:30 Spence Wilson
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Damm, Michal Brauhn	<i>How Soon Is Now? A Panel Discussion on Learning, Leading, and the Future Featuring Diverse Graduate Students in Music</i>	Saturday, 11:00 Spence Wilson
Damm, Robert	<i>Asian Inspired Repertoire for Flute and Percussion</i>	Saturday, 12:30 McNeill
Daniels, Matthew	<i>Three Shakespeare Sonnets</i> (2012)	Friday, 6:30 McNeill

Daniels, Matthew	<i>New American Music: The Songs of David Rossow</i>	Saturday, 10:30 Tuthill
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Erickson, Evan	<i>Providing Opportunities for Under-Resourced Composers</i>	Thursday, 1:30 Hassell 100
Escobar, Natalia Vanegas	<i>French influence in Colombian music: Preludes by Adolfo Mejia</i>	Thursday, 3:30 Tuthill
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Frederiksen, Rachel	<i>From Ashes to Ascension</i>	Friday, 3:00 Tuthill
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Frye, Joseph	<i>On the Rim of Thin Places</i>	Friday, 10:30 Tuthill
Gary, Sean	<i>Representation in Country Music and the Commercialization and Institutionalization of Folk Tradition</i>	Friday, 4:30 Robertson
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Harris, Olga	<i>Trio for Trombone, Violin, and Piano (2023)</i>	Thursday, 7:30 McNeill
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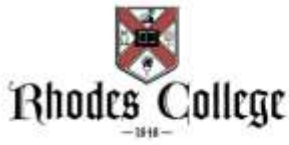
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Rossow, David	<i>Three Shakespeare Sonnets (2012)</i>	Friday, 6:30 McNeill
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○ Conference Locations

○ On-Campus Food



CAMPUS MAP

Welcome to Rhodes College
2000 North Parkway
Memphis, TN 38112

- P** Parking
- H** Handicap
- E** Emergency Phone

As long as it's not reserved, you can park anywhere on campus

College Information
901-843-3000
 Campus Safety
901-843-3880
 Emergency
901-843-3333



Parking
(best chance of finding a spot/
closest to presentations)

