



**47th CMS Southern Chapter
Regional Conference**

February 26-28, 2026



**Samford University
Homewood, AL**

THE COLLEGE MUSIC SOCIETY SOUTHERN CHAPTER EXECUTIVE BOARD

President: Douglas Mark (Mississippi University for Women)

President-Elect: Valentin Bogdan (Mississippi University for Women)

Immediate Past-President: Courtenay Harter (Rhodes College)

Secretary-Treasurer: Jung-Won Shin (New Mexico State University)

Composition representative: Ivan Elezovic (Jackson State University)

Mus

icology representative: Alice V. Clark (Loyola University New Orleans)

Music Theory representative: Xieyi Zhang (Georgia State University)

Music Education representative: Josef Hanson (University of Memphis)

Performance representative: Serena Scibelli (Georgia State University)

ACKNOWLEDGEMENTS

The Southern Chapter of the College Music Society would like to thank all of the following contributors who helped to make the 2026 Conference a success.

Conference Hosts

Dr. Mark Lackey, Local Arrangements

Dr. Lance Beaumont, Dean, School of the Arts, Samford University

Dr. Joel Davis, Chair, Division of Music, Samford University

Samford University, Division of Music: students, staff, and faculty

Audrey Moyer, Administrative Assistant for Music, Samford University

Program Committee

Performance

Serena Scibelli, chair (Georgia State University)

Douglas Mark (Mississippi University for Women)

Jung-Won Shin (New Mexico 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)

Xieyi Zhang (Georgia State University)

Composition & Composition Award

Ivan Elezovic, chair (Jackson State University)

Valentin Bogdan (Mississippi University for Women)

David Mahloch (Jackson State University)

Special thanks to:

Charlie Chadwell, Western Illinois University, CMS Conference Planner

The CMS National Staff & Board

February 26, 2026

Dear Colleagues and Friends,

Welcome to the 47th Annual College Music Society Southern Chapter Conference!

It is a true pleasure to gather with such a vibrant community of scholars, performers, composers, and educators who share a deep commitment to the transformative power of music. Your presence here reflects not only your dedication to your craft, but also your belief in collaboration, curiosity, and continued growth.

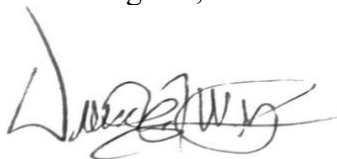
This year, we are especially grateful to our gracious host, Samford University, whose commitment to excellence in teaching, performance, and scholarship makes it an ideal setting for our time together. We extend our sincere thanks to the faculty, staff, students, and volunteers whose hard work and hospitality have made this conference possible.

This conference offers a meaningful opportunity to exchange ideas, present research, share performances, and engage in thoughtful dialogue about the evolving landscape of music in higher education. Our sessions reflect the breadth and diversity of our field—spanning music theory, musicology, ethnomusicology, composition, pedagogy, performance, technology, and interdisciplinary collaboration. In a time of rapid cultural and technological change, gatherings like this remind us of the enduring relevance of our work and the importance of thoughtful leadership in shaping the future of music study.

Whether you are presenting your work, reconnecting with longtime colleagues, mentoring emerging professionals, or attending for the first time, we hope you find inspiration, encouragement, and renewed purpose throughout our time together. We encourage you to attend sessions beyond your primary area of specialization, engage presenters with questions and insights, and take advantage of informal conversations that often spark the most meaningful collaborations.

Above all, may this conference reaffirm the strength of our community. Thank you for contributing your expertise, artistry, and enthusiasm to this gathering. May our shared experiences here continue to resonate long after we depart.

Warmest regards,



Douglas L. Mark, DMA
President, College Music Society-Southern Chapter
Associate Professor of Brass, Mississippi University for Women

February 26, 2026

Dear Colleagues,

It is a distinct honor to welcome you to the **2026 College Music Society Southern Chapter Conference** here at **Samford University**. Located atop a scenic hillside in Homewood, just south of Birmingham, Samford University draws artists and scholars from far and wide to join in contributing to the intellectual, cultural, and spiritual vitality of our campus and broader community. First established as Howard College in 1841 in Marion, Alabama, Samford has established itself as a nationally recognized, liberal arts-based, Christ-centered comprehensive university dedicated to nurturing intellect, creativity, faith, and personhood.

Our **Division of Music, housed within the Samford University School of the Arts**, is honored to join our faculty colleague and longtime CMS member Dr. Mark A. Lackey in hosting this esteemed gathering of fellow artist-scholars and educators. First established in 1948, and recognized as an accredited institutional member of NASM since 1954, the Samford Division of Music prioritizes excellence in artistry, academics, mentorship, and service, with specializations ranging from music education and performance to commercial music and church music at the undergraduate and graduate levels. On average, we offer upwards of 200 performance events each year by a diverse fleet of award-winning, internationally recognized choral, commercial, instrumental, jazz, operatic, and worship ensembles.

We are delighted to share with you a sampling from our array of **performance venues**, which are an asset to both our campus and the local community. The **Leslie S. Wright Fine Arts Center** and Brock Recital Hall are among the premier performing arts destinations in Birmingham, featuring performances by the Alabama Ballet, Opera Birmingham, the Alabama Symphony Orchestra, the Birmingham Music Club, and the Birmingham Chamber Music Society, among others. Through robust partnerships such as the Davis Architects Guest Artist Series, world-renowned musicians from various genres and styles present exceptional performances and coaching sessions for students, faculty, and community members alike.

We here at Samford hope your time on campus proves enriching and inspiring. It is our pleasure to welcome you to our community. On behalf of all of us here in the Samford University Division of Music and the School of the Arts, please accept our heartfelt gratitude and hospitality. We bid you an engaging, informative, and memorable weekend, and we joyfully echo a slogan that is a familiar refrain among those acquainted with the "Magic City"—*It's nice to have you in Birmingham!*

Kind regards,



Joel Scott Davis, DMA

Chair and Professor

Division of Music | School of the Arts | Samford University

jsdavis@samford.edu | 205.726.2513

Table of Contents

FRONT MATTER	page 1
The SCMS Executive Board & Acknowledgements	page 2
Welcome	page 3
THURSDAY	
Conference Program at a Glance: Thursday	page 6
Conference Program: Thursday.....	page 11
Composer’s Concert Program I.....	page 18
FRIDAY	
Conference Program at a Glance: Friday.....	page 8
Conference Program: Friday.....	page 13
Poster Presentations.....	page 14
Composer’s Concert Program II.....	page 19
SATURDAY	
Conference Program at a Glance: Saturday	page 10
Conference Program: Saturday.....	page 16
Concert Program III.....	page 21
ABSTRACTS, BIOGRAPHIES & INDEX	
Abstracts	page 22
(in alphabetical order)	
Biographies.....	page 37
(in alphabetical order)	
Index of Participants.....	page 52
(includes title, time & place of presentation)	
CAMPUS MAP	back cover

Thursday, 26 February 2026
Schedule at a Glance

11:30	Conference Welcome Brock Recital Hall	
	Papers/Workshops/Demos BUCHANAN 207 [1-4 pm]	Lecture Recitals/Performances BROCK RECITAL HALL [12-1pm] CASSESE [1-4 pm]
12:00		BROCK RECITAL HALL [12-1pm] Islands of Sound: Exploring Almeida Prado's Ilhas
12:30		Carillon Works by Women Composers
1:00	BUCHANAN 207 [1-4 pm] Abstract Meets Indigenous: How Luis Humberto Salgado Blends Serialism and Andean Folk Elements in 'Quadrivium'	CASSESE [1-4 pm] The Past Makes Present: The Legacy of Jean-Henri D'Anglebert
1:30	Composers, the Third Reich, and Modern Legacies: Rethinking Strauss, Orff, Hindemith, and Wagner	Celtic Echoes in the New World: Unveiling the Art Songs of Helen Hopekirk and Amy Beach
2:00	Mozart Reimagined: 19 th -Century Chamber Versions of Mozart's Piano Concertos in Contemporary Performance	Composers Within Composers: Tying the Past to the Present in Concert Programming
2:30	Waltzing with Florence Price: 12 Waltzes for Solo Piano with Pedagogical Strategies	The Chair - A Chamber Opera for Small Music Units
3:00	Field Notes from a Year Without the Canon	Nationalism, Eastern Impressionism, and Avant-Garde: In Commemoration of Manuel de Falla, Tōru Takemitsu, and Pierre Boulez
3:30		Contemporary Duets for Two Trumpets
4:00	BREAK	
4:30	Concert I Brock Recital Hall November '95 Flood Artemis The Persistence of Memory Letters from Quarantine Two Sonnets Sphinx	

Thursday, 26 February 2026
Schedule at a Glance

6:30	<p style="text-align: center;">Dinner Break</p> <p style="text-align: center;"><i>SCMS Executive Board Dinner</i></p>
7:45	<p style="text-align: center;">“Meet ‘n Mingle” Evening Social Surin West 1918 11th Ave S, Birmingham, AL 35205 (located 3 miles from campus)</p>

Friday, 27 February 2026

Schedule at a Glance

	Papers/Workshops/Demos BUCHANAN 207 [9-12:30 pm] BUCHANAN 223 [2-4pm]	Lecture Recitals/Performances CASSESE 9-12:30pm BROCK RECITAL HALL [2-4pm]
9:00	BUCHANAN 207 [9-12:30pm]	CASSESE [9-12:30pm]
9:30	The Official Bands and Orchestras of the Nazi Concentration Camps of World War II	The American Evolution: LGBTQ+ Voices of the 21st Century and Beyond. Do composers of the LGBTQ+ community have a unique voice apart
10:00	Understanding the Experiences of First-Year Students in a Collegiate School of Music	Free improvisation: the paradigm of equal agency in Cornelius Cardew's Treatise
10:30	Generative AI in Piano Pedagogy: Promise, Pitfalls, and Practical Guidelines	Sketches and Conclaves: Exploring the Solo Clarinet Works of Salvatore Schembari
11:00	Preventing Injury, Promoting Artistry – Rethinking Finger Exercises Through Cognitive Science	Jazz in Ink: Trendsetting Female Jazz Pianists
11:30	The Impact of Online Music Learning	Traditions in the Present: Contemporary Works for Piri and Piano Inspired by Korean Cultural Heritage
12:00	“Fess” Whatley: Growing, Creating, and Leading in Birmingham	Two Song Cycles by Living Female American Composers
Lunch Break		
2:00	BUCHANAN 223 [2-4pm] The Lost Voice of a Mississippi Woman Composer	BROCK RECITAL HALL [2-4pm] Clarinet and the Imagination - New Music from East Asia
2:30	America's March King and his Historic Visit to Cleveland, TN	Five Profiles from the "Courage Lies Within You Project"
3:00	How <i>Hair</i> Changed Memphis: Production, Reception, and Oral History	From Solos to Studio: Reimagining Violin Studio Pedagogy Through Collaborative Performance
3:30		

Friday, 27 February 2026
Schedule at a Glance

4:00	BREAK	
4:30 5:00	Poster Lighting Talks [Brock Recital Hall Lobby] Poster Session [Brock Recital Hall Lobby]	
	Diverse Listening in Music Theory Ruth Crawford Seeger: A Legacy in American Folk Music and Education York Bowen's Piano Solo Works: Growth Through Recovery	Practical Application of Biomechanics and Whole-Body Integration in Music Performance and Music Teaching Environment AI in Piano Teaching: How ChatGPT Can Help with Lesson Planning
6:30	Concert II Brock Recital Hall Pastorale Three Songs on Poetry of Mihai Eminescu Two Songs from Saw-Horse Capriccio Tibetan Kokopeli Murdered by the Sky Mediterranean-Riots-Colors Pulsar	

Saturday, 28 February 2026

Schedule at a Glance

8:00 Southern Chapter Meeting -- CASSESE

	Papers/Workshops/Demos BUCHANAN 207 [9-12pm]	Lecture Recitals/Performances BUCHANAN 223 [10-11am]
9:00	BUCHANAN 207 [9-12pm] Identity in Repertoire: The Psychology and Pedagogy of Recital Programming	BUCHANAN 223 [10-11am] <u>Careers Roundtables</u> 1. Careers in Music Academia: What Graduate School Doesn't Always Teach You 2. Recitals, Research, and Relevance: Designing Projects That Reflect Who You Are as an Artist
9:30		
10:00	Recruitment in the College Studio: A Guide for Applied Teachers	
10:30	Becoming a Trauma-Informed Music Educator: Fostering Whole-Person Wellness in the Music Studio	
11:00	Playing Through: Performance Anxiety Management Tools	
11:30		
12:00	BREAK	
12:30	<p>Concert III Brock Recital Hall</p> <p>Suite for Piano by Olga Harris Aistear na Sionainne for clarinet, bassoon, and piano Joie de vivre -- Lili Boulanger's Works for Violin and Piano Wail</p>	

Conference Schedule

Thursday, 26 February 2026

- 10:30-4:00 p.m.** **Registration** **Brock Recital Hall Lobby**
- 11:30 a.m.** **Conference Welcome** **Brock Recital Hall**
Douglas Mark
CMS Southern Chapter President, Mississippi University for Women
Joel David, Chair
Division of Music, Samford University
- 12:00 p.m.** **Lecture Recital/Performance Sessions** (*abstracts*) **Brock Recital Hall**
Session Chair: Zane Lynn, Mississippi University for Women
- 12:00 p.m. *Islands of Sound: Exploring Almeida Prado's Ilhas* (lecture recital)
Gregório Oliveira, University of Southern Mississippi
- 12:30 p.m. *Carillon Works by Women Composers* (lecture recital)
Tin-Shi Tam, Iowa State University
- 1:00 p.m.** **Lecture Recital/Performance Sessions** (*abstracts*) **Cassese**
Session Chair: Daniel Adams, Retired Member
- 1:00 p.m. *The Past Makes Present: The Legacy of Jean-Henri D'Anglebert* (lecture recital)
Micheal Delfin, University of Alabama
- 1:30 p.m. *Celtic Echoes in the New World: Unveiling the Art Songs of Helen Hopekirk and Amy Beach* (lecture recital)
Hannah Roberts, University of Alabama
Laura Pritchard, University of Alabama
- Session Chair: Valentin Bogdan, Mississippi University for Women*
- 2:00 p.m. *Composers Within Composers: Tying the Past to the Present in Concert Programming* (lecture recital)
Ben Crook, Troy University
- 2:30 p.m. *The Chair - A Chamber Opera for Small Music Units* (lecture recital)
Julia Mortyakova, Mississippi University for Women
Zane Lynn, Mississippi University for Women
- Session Chair: Jung-Won Shin, New Mexico State University*
- 3:00 p.m. *Nationalism, Eastern Impressionism, and Avant-Garde: In Commemoration of Manuel de Falla, Tōru Takemitsu, and Pierre Boulez* (performance)
Lewei He, Guangzhou College of Commerce
- 3:30 p.m. *Contemporary Duets for Two Trumpets* (performance)
Kyle McLean, Texas A&M University-Kingsville
Alex Sanso, University of Texas Rio Grande Valley

1:00 p.m. Paper/Demonstration/Workshop Sessions (abstracts)

Buchanan 207

Session Chair: Alice V. Clark, Loyola University New Orleans

1:00 p.m. *Abstract Meets Indigenous: How Luis Humberto Salgado Blends Serialism and Andean Folk Elements in "Quadrivium" (paper)*
Kristian Klefstad, Belmont University

1:30 p.m. *Composers, the Third Reich, and Modern Legacies: Rethinking Strauss, Orff, Hindemith, and Wagner (paper)*
Troy Bennefield., Washington State University

Session Chair: Josef Hanson, University of Memphis

2:00 p.m. *Mozart Reimagined: 19th-Century Chamber Versions of Mozart's Piano Concertos in Contemporary Performance (paper)*
Jesse Hu, University of Georgia

2:30 p.m. *Waltzing with Florence Price: 12 Waltzes for Solo Piano with Pedagogical Strategies (paper)*
Elias Blake, University of South Carolina

3:00 p.m. *Field Notes from a Year Without the Canon (paper)*
Neal Endicott, Drake University

4:30 p.m. Concert I (program)

Brock Recital Hall

Session Chair: Ivan Elezovic, Jackson State University

November '95 (2025)

Daniel Adams, Retired Member

Flood (2022)

John Kosch, Concordia University

Artemis (2024)

Joseph T. Spaniola, University of West Florida

The Persistence of Memory (2024)

Paul Osterfield, Middle Tennessee State University

Letters from Quarantine (2020)

Jonathan B. McNair, University of Tennessee-Chattanooga

Two Sonnets (2020)

Don Bowyer, Retired Member

Sphinx (1996)

Gary Powell Nash, Fisk University

5:30 p.m. Dinner break (on your own)

SCMS Executive Board Dinner

7:45 p.m. Meet 'n Mingle

LOCATION: Surin West

Catch up with old friends and make some new ones at this casual hang-out!

Join Us at:

Surin West

1918 11th Ave S, Birmingham, AL 35205

(located 3 miles from campus)

Conference Schedule

Friday, 27 February 2026

8:30-4 p.m. Registration Brock Recital Hall Lobby

9:30 a.m. Lecture Recital/Performance Sessions (abstracts) Cassese

Session Chair: Huixian Wu, Talladega College

9:30 a.m. *The American Evolution: LGBTQ+ Voices of the 21st Century and Beyond. Do composers of the LGBTQ+ community have a unique voice apart (performance)*
Kris Carlisle, Berry College

10:00 a.m. *Free improvisation: the paradigm of equal agency in Cornelius Cardew's Treatise (lecture recital)*
Jorge Variego, University of Tennessee
Christopher Carter, University of Tennessee
Jacob Dozier, University of Tennessee
Ethan Stirnemann, University of Tennessee
Rudy Webb, University of Tennessee

10:30 a.m. *Sketches and Conclaves: Exploring the Solo Clarinet Works of Salvatore Schembari (lecture recital)*
Jin Yun, Independent Scholar

Session Chair: Neal Endicott, Drake University

11:00 a.m. *Jazz in Ink: Trendsetting Female Jazz Pianists (performance)*
Nathan Cheung, Vanderbilt University

11:30 a.m. *Traditions in the Present: Contemporary Works for Piri and Piano Inspired by Korean Cultural Heritage (performance)*
Jung-Won Shin, New Mexico State University
Jiyoon Kim, Dongseo University

12:00 p.m. *Two Song Cycles by Living Female American Composers (performance)*
Zane Lynn, Mississippi University for Women
Valentin Bogdan, Mississippi University for Women

9:30 a.m. Paper/Demonstration Sessions (abstracts) Buchanan 207

Session Chair: Ann Sliverberg, Austin Peay State University

9:30 a.m. *The Official Bands and Orchestras of the Nazi Concentration Camps of World War II (paper)*
Troy Bennefield, Washington State University

10:00 a.m. *Understanding the Experiences of First-Year Students in a Collegiate School of Music (paper)*
Josef Hanson, University of Memphis
Joel Roberts, University of Memphis

Session Chair: Courtenay Harter, Rhodes College

10:30 a.m. *Generative AI in Piano Pedagogy: Promise, Pitfalls, and Practical Guidelines (demonstration)*
Elias Blake, University of South Carolina

11:00 a.m. *Preventing Injury, Promoting Artistry - Rethinking Finger Exercises Through Cognitive Science (paper)*
Gregório Oliveira, University of Southern Mississippi

Session Chair Troy Bennefield, Washington State University

11:30 a.m. *The Impact of Online Music Learning* (paper)
Tin-Shi Tam, Iowa State University

12:00 p.m. *"Fess" Whatley: Growing, Creating, and Leading in Birmingham* (paper)
Ann Silverberg, Austin Peay State University

12:30-2:00 p.m. Lunch break

2:00 p.m. Lecture Recital/Performance Sessions (abstracts)

Brock Recital Hall

Session Chair Ann Sliverberg, Austin Peay State University

2:00 p.m. *Clarinet and the Imagination - New Music from East Asia* (performance)
Sarah Manasreh-Decker, University of Alabama at Birmingham

2:30 p.m. *Five Profiles from the "Courage Lies Within You Project"* (performance)
University of Alabama at Birmingham Chamber Trio
James Zingara, University of Alabama at Birmingham
Sarah Manasreh-Decker, University of Alabama at Birmingham
Chris Steele, University of Alabama at Birmingham

3:00 p.m. *From Solos to Studio: Reimagining Violin Studio Pedagogy Through Collaborative Performance* (lecture recital)
Serena Scibelli, Georgia State University
Tiana Campbell, Georgia State University
Ethan Del Prado, Georgia State University
Aaron Meksvahn, Georgia State University
Torrance Mosley, Georgia State University
Kyle Muhammad, Georgia State University
Giulliana Scaramazza, Georgia State University

2:00 p.m. Paper/Demonstration Sessions (abstracts)

Buchanan 223

Session Chair: Alice V. Clark, Loyola University New Orleans

2:00 p.m. *The Lost Voice of a Mississippi Woman Composer* (paper)
Nathan Shelton, Mississippi State University

2:30 p.m. *America's March King and his Historic Visit to Cleveland, Tennessee* (paper)
Randall Cantrell, Lee University

Session Chair Michael Ripple, Mercer University

3:00 p.m. *How Hair Changed Memphis: Production, Reception, and Oral History* (panel)
Sean Gary, University of Memphis
Nick Black, University of Memphis
Ewelina Boczkowska, University of Memphis
Grace McCommon, University of Memphis

4:30p.m. Lightning Talks for Poster Session

Brock Recital Hall Lobby

Session Chair: Douglas Mark, Mississippi University for Women

5:15 p.m.

Poster Session (*abstracts*)

Brock Recital Hall Lobby

AI in Piano Teaching: How ChatGPT Can Help with Lesson Planning

Huixian Wu, Talladega College
Xiao Liang, University of Virginia

Diverse Listening in Music Theory

Courtenay Harter, Rhodes College

Practical Application of Biomechanics and Whole-Body Integration in Music Performance and Music Teaching Environment

Zulfia Olena Tursunova, Sarasota Music Institute

Ruth Crawford Seeger: A Legacy in American Folk Music and Education

Sean Gary, University of Memphis

York Bowen's Piano Solo Works: Growth Through Rediscovery

Leon Leu, University of Alabama

6:30 p.m.

Concert II (*program*)

Brock Recital Hall

Session Chair: Ivan Elezovic, Jackson State University

Pastorale (2023)

David Mahloch, Jackson State University

Three Songs On Poetry of Mihai Eminescu

2. *Si Daca (And If)* 3. *Trecut-au Anii (The Years Have Passed)* (2022)

Valentin Bogdon, Mississippi University for Women

Two Songs from Saw Horse (2025)

Neal Endicott, Drake University

Capriccio Tibetan for Solo Violin (2023)

Jianjun He, Jacksonville University

Kokopeli

Jessica Piso, Lee University

Murdered by the Sky (2021)

Nolan Stolz, University of South Carolina Upstate

Mediterranean-Riots-Colors (2015)

Ivan Elezovic, Jackson State University

Pulsar (2025)

Mark Lackey, Samford University

Conference Schedule

Saturday, 28 February 2026

8:00-9:00 a.m. **Southern Chapter Meeting** **Cassese**

9:00-11:00 a.m. **Registration** **Brock Recital Hall Lobby**

9:00 a.m. **Paper/Demonstration Sessions** (*abstracts*) **Buchanan 207**

Session Chair Huixian Wu, Talladega College

9:00 a.m. *Identity in Repertoire: The Psychology and Pedagogy of Recital Programming* (discussion forum)
Jackie Yong, Palm Beach Atlantic University

Session Chair Jorge Variego, University of Tennessee

10:00 a.m. *Recruitment in the College Studio: A Guide for Applied Teachers* (demonstration)
Amy Humberd, Lee University

10:30 am *Becoming a Trauma-Informed Music Educator: Fostering Whole-Person
Wellness in the Music Studio* (paper)
Anna Hawkins, Covenant College

Session Chair Sean Gary, University of Memphis

11:00 a.m. *Playing Through: Performance Anxiety Management Tools* (workshop)
Kristine Hurst-Wajszczuk, University of Alabama at Birmingham

10:00 a.m. **Careers Roundtable Discussion Workshop** **Buchanan 223**

Session Chair Michael Ripple, Mercer University

10:00 a.m. Join the conversation...each table topic will rotate after 30 minutes.

1. *Careers in Music Academia: What Graduate School Doesn't Always Teach You*
Focus: career pathways, building a competitive CV, teaching vs. performing balance,
networking, conferences, grant writing, and professional expectations.

Moderator: Courtenay Harter, Rhodes College

2. *Recitals, Research, and Relevance: Designing Projects That Reflect Who You Are as an Artist*
Focus: programming choices, integrating performance with research or
pedagogy, interdisciplinary work, and shaping recital projects that align
with future career goals.

Moderator: Serena Scibelli, Georgia State University

12:30 p.m.

Concert III *(program)*

Brock Recital Hall

Session Chair: Serena Scibelli, Georgia State University

Suite for Piano by Olga Harris

Julia Mortyakova, Mississippi University for Women

Aistear na Sionainne for clarinet, bassoon, and piano

The Palm Trio

Shannon Lowe, University of Florida

Peter Geldrich, University of Florida

Joshua Pifer, Valdosta State University

Joie de vivre -- Lili Boulanger's Works for Violin and Piano

Nocturne, Cortège, and D'un Matin de Printemps

Anne-Gaëlle Ravetto, Mississippi University for Women

Valentin Bogdan, Mississippi University for Women

Wail

Jonathan Houghtling, Alabama State University

Brittney Patterson, University of Montevallo

Southern Chapter of the College Music Society

Concert I

Thursday, 26 February 2026, 4:30 p.m.
Brock Recital Hall – Samford University

November '95 (2024)

Daniel Adams
Retired Member

Jimmy Rhine, horn

Flood (2022)

John Kosch
Concordia University

Jackie Yong, piano
Palm Beach Atlantic University

Artemis (2024)

Joseph T. Spaniola
University of West Florida

Jimmy Rhime, horn

Nathan Cheung, piano
Vanderbilt University

The Persistence of Memory (2024)

Paul Osterfield
Middle Tennessee State University

Keith Sorrels, oboe d'amore
Middle Tennessee State University

Eunbyol Ko, piano
Middle Tennessee State University

Letters from Quarantine (2020)

Jonathan B. McNair
University of Tennessee-Chattanooga

William Hayter, clarinet
Huntingdon College

Two Sonnets (2020)

Don Bowyer
Retired Member

Don Bowyer, trombone
Retired Member

Sphinx (1996)

Gary Powell Nash
Fisk University

Won Cho, bass

Jimmy Rhime, horn

Kristen Klefstad, piano
Belmont University

Southern Chapter of the College Music Society
Concert II

Friday, 27 February 2026
6:30 p.m.
Brock Recital Hall – Samford University

Pastorale (2023)

David Mahloch
Jackson State University

Michael Isaac Ripple, oboe
Mercer University

Lewei He, piano
Guangzhou College of Commerce

Three Songs On Poetry of Mihai Eminescu (2022)

2. Si Daca (And If)
3. Trecut-au Anii (The Years Have Passed)

Valentin Bogdan
Mississippi University for Women

Zane Lynn, tenor
Mississippi University for Women

Valentin Bogdan, piano
Mississippi University for Women

Two Songs from Saw Horse (2025)

Neal Endicott
Drake University

Melanie Williams, soprano
University of Montevallo

David Goldblatt, piano
Daytona State College

Capriccio Tibetan for Solo Violin (2023)

Jianjun He
Jacksonville University

Anne-Gaëlle Ravetto, violin
Mississippi University for Women

Kokopeli

Katherine Hoover

Jessica Piso, flute
University of Montevallo

...program continues...

Friday, 27 February 2026
Concert II
...continued...

Murdered by the Sky (2021)

Melanie Williams, soprano
University of Montevallo

Nolan Stolz
University of South Carolina Upstate

Mediterranean-Riots-Colors (2015)

Audio-Visual Media

Ivan Elezovic
Jackson State University

Pulsar (2025)

Anne-Gaëlle Ravetto, violin
Mississippi University for Women

Douglas Mark, trombone
Mississippi University for Women

Mark Lackey
Samford University

Southern Chapter of the College Music Society
Concert III

Saturday, 28 February 2026
12:30 p.m.
Brock Recital Hall – Samford University

Suite for Piano

Olga Harris

1. Prelude
2. Toccata
3. Basso Ostinato

Julia Mortyakova, piano
Mississippi University for Women

Aistear na Sionainne for clarinet, bassoon, and piano

Elizabeth Goode

The Palm Trio

Shannon Lowe, bassoon
University of Florida

Peter Geldrich, clarinet
University of Florida

Joshua Pifer, piano
Valdosta State University

Joie de vivre -- Lili Boulanger's Works for Violin and Piano

Lili Boulanger

- Deux Morceaux
1. Nocturne
 2. Cortège
- D'un matin de printemps

Anne-Gaëlle Ravetto, violin
Mississippi University for Women

Valentin Bogdan, piano
Mississippi University for Women

Wail

Nicole Chamberlin

1. Noir
2. Rusty Gate

Jonathan Houghtling, trombone
Alabama State University

Brittney Patterson, flute
University of Montevallo

Abstracts (*alphabetical by title*)

Abstract Meets Indigenous: How Luis Humberto Salgado Blends Serialism and Andean Folk Elements in "Quadrivium"

Kristian Klefstad, Belmont University

Luis Humberto Salgado is widely regarded as Ecuador's most prolific and successful composers, with nine symphonies, three ballets, three concertos and a multitude of smaller works in his oeuvre. He also represents the face of nationalistic sentiment in Ecuadorean art music; nearly all of his music combines generic characteristics drawn from the European and modern music traditions with rhythmic, melodic, and structural aspects of the folk and popular music of his country. Even in his most avant-garde works, those with serial and atonal language, deliberately recall Andean folk music, as the "Sanjaunito futurista", which expresses a severe, hexachordal dodecaphony in the vibrant rhythms and form of a popular folk dance. The late solo piano work *Quadrivium* at first glance appears to be an exception to this practice; based on a twelve-note tone row indicated in the subtitle "26-I", the entire four-movement work is dominated by the angular contour of the opening line of the Prelude, presented as "wedge" contour. However, close analysis reveals that even in this work, Salgado sought to leave his Ecuadorean "fingerprints" in subtle ways on the forms, rhythms, and background organization of pitches. In this presentation, we will examine some of the ways that Salgado integrated Andean folk music elements into his most modernistic works, analyze his approach to serial composition, and then explore how some of these techniques are used in the *Quadrivium*.

AI in Piano Teaching: How ChatGPT Can Help with Lesson Planning

Huixian Wu, Talladega College

Xiao Liang, University of Virginia

This poster presents a practical, teacher-centered workflow for using ChatGPT to design applied-piano lesson plans with efficiency and pedagogical precision—supporting teachers as they grow their impact, create targeted materials, and lead studio learning. Anchored in the CO-STAR prompt method (Context, Objective, Style, Tone, Audience, Response), it shows how prompt quality—not merely model choice—drives usefulness for music educators. Using Debussy's *La fille aux cheveux de lin* as a running example, the sequence includes: (0) customizing ChatGPT to act as a 1-to-1 piano-teacher assistant and flag speculation; (1) crafting age-appropriate piece introductions with imagery; (2) generating student-specific, 50-minute objectives aligned to current ability; (3) producing detailed performance guidance (pedaling, voicing/balance, rubato, sound effects); (4) building practice assignments with time budgets and memorization strategies; (5) optionally recommending level-appropriate repertoire that targets technical gaps; and (6) compiling a complete, paced lesson plan that surfaces "items you might have missed." The workflow contrasts one-shot planning with stepwise prompting to elicit precise, actionable outputs. Limitations—such as non-interpretation of notation and occasional hallucinations (e.g., mislabeled keys)—underscore the need for expert oversight. Overall, the approach positions AI as augmentation: teachers grow judgment through clearer prompts, create adaptable materials faster, and lead more intentional lessons. The poster concludes with adaptable prompt templates and next steps for broader repertoire, student profiles, and program contexts.

Aistear na Sionainne for clarinet, bassoon, and piano

The Palm Trio

Shannon Lowe, University of Florida

Peter Geldrich, University of Florida

Joshua Pifer, Valdosta State University

Aistear na Sionainne for clarinet, bassoon, and piano was composed by Asheville-based composer, Elizabeth Goode and received its world premiere at a recent international music conference held in Dublin, Ireland. The composer was inspired by the creation myth of the Shannon River in Ireland. In this through-composed piece, Goode invites the listener to partake in that legendary and mysterious river's journey through her own original melodies and tonal soundscapes inspired by Irish folk music and the Shannon River; however a quote of the hauntingly beautiful Irish folksong "She Moved Through the Fair" does appear as a central arrival point in the piece.

America's March King and his Historic Visit to Cleveland, Tennessee

Randall Cantrell, Lee University

On January 30th, 1906 John Phillip Sousa stepped off his train at the Cleveland, Tennessee Train Depot. At the time, Cleveland had a population of about 400 people, located just over 30 miles northeast of Chattanooga. After a short walk downtown, the band held a matinee performance at the Craigmiles Opera House (now Craigmiles Hall). He is reported to have debuted "The Diplomat March" that day, and the song was adopted as Cleveland's official city song in 2004. These structures and roads still exist at their current locations and allow the path Sousa took to be recreated. The current Craigmiles Hall has parts of the original building exposed, providing a preserved look into what Sousa experienced as he conducted. Many of the homes and buildings stand today as they existed in 1906. This study uses archival research from the city archives of Cleveland, Tennessee to recreate the day that Sousa and his band visited this city, as well as iconographic analysis regarding the sights and sounds of this historic visit. Historiography and reception history also contribute to an understanding of whether "The Diplomat March" was indeed premiered in Cleveland that day. In my

research, I will retrace Sousa's impact on this American city and explain much of what a typical day on tour was like for him and his band. As the 120th anniversary of the event approaches, a full examination of events shows how a newly founded city on the way to Chattanooga hosted and celebrated America's March King.

The American Evolution: LGBTQ+ Voices of the 21st Century and Beyond. Do composers of the LGBTQ+ community have a unique voice apart

Kris Carlisle, Berry College

How do LGBTQ+ composers and performers use their art to express their experiences in a modern context? As contemporary art music evolves it is important that we educate our audiences to keep them engaged and involved. My research and subsequent presentations provide audiences with new insights and knowledge into the workings of these composers' intentions and influences. Throughout the centuries there have been queer composers. For most of our history, these composers were forced to hide their true identities from the world. With the early 20th century Victorian constraints, composers had little choice but to continue to do so. Though the Stonewall riots of 1969 were a defining moment in the gay rights movement, there have been long years of fighting to move forward and retain hard-won rights. Whereas in the past, LGBTQ+ members often hid in plain sight, a 21st century call for scores from LGBTQ+ composers received an abundance of pieces. The scores chosen for this presentation represent the wide variety of personal inspirations of these composers. They are inspired by personal past experiences as well as influences from the wider community. The historical relevance is that these composers write as themselves without the fear of retribution or reprisal. The significance of this fact can not be emphasized strongly enough.

Artemis (2024)

Joseph T. Spaniola, University of West Florida

Artemis was inspired by the NASA Artemis Program. The initial part of the program is to return humans to the moon and establish a long-term presence there. The music is programmatic. This single-movement work is divided into six sections: 1. introduction, 2. trek into orbit, 3. acclimation in orbit, 4. trek to the lunar surface, 5. triumphant arrival on the lunar surface, and 6. Looking beyond.

Becoming a Trauma-Informed Music Educator: Fostering Whole-Person Wellness in the Music Studio

Anna Hawkins, Covenant College

Trauma is ubiquitous. The CDC states that 75% of teenagers report experiencing one or more adverse childhood experiences (ACEs), with 20% of teenagers reporting four or more ACEs. These statistics illuminate the reality that music educators are frequently working with traumatized children, teenagers, and adults. Recent research in psychology, neuroscience, and neurobiology has revealed the complex nature of trauma, its significant physical, emotional, interpersonal, and spiritual impacts, factors that contribute to the development of trauma, and practices that can reduce the effects of and even prevent trauma. Unfortunately, these exciting scientific advances are rarely integrated into music education, leaving music teachers unequipped to help students overcome learning challenges caused by trauma. Drawing upon cutting-edge research, this presentation will define trauma and its effects on the brain, detail the common obstacles that trauma survivors face in music lessons, and explore practical strategies that music teachers can use to both mitigate the impact of trauma and promote student flourishing. Ultimately, attendees will gain an understanding of the intersection of trauma, the brain, and learning; the unique opportunities that music lessons present in improving trauma outcomes; and pragmatic skills and tools that can be used to effectively create an environment of safety and growth. Trauma often freezes people in the past, halts creativity, and fosters isolation; trauma-informed music education offers a path towards generative creativity, connection, and future-minded growth and leadership.

Capriccio Tibetan for Solo Violin (2023)

Jianjun He, Jacksonville University

Capriccio Tibetan eulogizes the devoutness, tenacity, and happiness of Tibetan people, and depicts a jubilant festival celebration where happy crowds are acclaiming, singing, and dancing. It consists of three sections: introduction, fugato, and rondo. Introduction starts with a "six-note motive," symbolizing the six-syllabled mantra "om mani padme hum" recited by Buddhists to cultivate compassion and wisdom. The "six-note motive" is heard throughout the entire piece to portray the strong religious belief of Tibetan people. The fugue subject is a lyrical tune. It has four statements in the beginning of the fugato section and appears several times separated by different episodes. The final section is a rondo characterized by a refrain representing a wild dance. Contrasting episodes with expressive melodies are inserted between the statements of refrain. As the dance reaches the climax, the "six-note motive" announces the end of the piece.

Carillon Works by Women Composers
Tin-Shi Tam, Iowa State University

Carillon is a musical instrument consisting of twenty-three or more bronze bells, played using a baton keyboard and pedals. In the Southern Chapter of the College Music Society, there are fifteen carillons located across four states. This lecture-recital will discuss and listen to carillon compositions by women composers. Phyllis Tremmel was the carillonneur at the Colorado Women's College. Her composition, *Suite for Those in High Places*, portrays a carillon player ascending a tower, enjoying the floating clouds and pastoral landscape, while celebrating the exhilaration of bell music. Emma Lou Diemer was a professor emerita at the University of California, Santa Barbara. *Reflections from the Tower* is an impressionistic work inspired by the view from Storke Tower at the University of California, Santa Barbara. Libby Larson is a prolific American composer. *Pealing Fire* was commissioned by the Guild of Carillonneurs in North America. The piece simulates the sound of swinging bells with quotations from "Veni Creator." Hilary Tann was a Welsh-born composer and professor emerita at Union College in Schenectady, New York. *First Watch* was commissioned by the Friends of the Albany City Hall Carillon to celebrate the Hudson River as a seaport. Alice Gomez is a Latina composer from San Antonio, Texas, whose music is inspired by Mexican culture. *Coral Bells* conveys the pain of illness and the hope found in the coral bells plant. Amy Michelle Black studied composition at Berea College in Kentucky. *Tree Modes* consists of three character pieces, each representing a white-flowering tree in different seasons.

Celtic Echoes in the New World: Unveiling the Art Songs of Helen Hopekirk and Amy Beach
Hannah Roberts, University of Alabama
Laura Pritchard, University of Alabama

As two of America's foremost women composers at the turn of the twentieth century, Amy Beach and Helen Hopekirk each wrote a substantial collection of vocal music, penning over 120 songs apiece. While both composers made important contributions in this genre, their songs have frequently been eclipsed by the attention modern scholars pay to their more recognized, large-scale instrumental compositions. This lecture recital seeks to revive and reintroduce Hopekirk's and Beach's art songs, in hopes of sparking a wider interest in the music of these two pioneering women. While Beach was a native-born American, Hopekirk was a Scottish immigrant who moved to the United States in the 1890s and received her American citizenship in 1918. Both Beach's and Hopekirk's songs frequently draw inspiration from the folk music of the British Isles, reflecting the entrenched influence of Scotch-Irish culture in America and the rising tide of the Celtic Revival, a late-nineteenth century movement that saw the resurgence of ancient Celtic culture and folklore in the arts. Together, Beach's and Hopekirk's art song output presents an ideal example of the influence of Celticism on American music. This lecture recital presents selections from Amy Beach's *Five Burns Songs*, Op. 43 (1899) and Helen Hopekirk's *Five Poems of Fiona Macleod* (1904). In addition, it explores the expression of Celtic identity in their musical styles, examines the influence of Celtic literary sources, and considers how both composers contributed to elevating Celticism within the American classical music scene at the turn of the twentieth century.

The Chair - A Chamber Opera for Small Music Units
Julia Mortyakova, Mississippi University for Women
Zane Lynn, Mississippi University for Women

This lecture recital presents a newly composed comic opera in three acts, *The Chair*, composed by Olga Harris. This chamber opera is perfect for small opera programs, smaller music departments or programs with limited funding and orchestra abilities. The opera features a minimum cast of 5 singers and a pianist, but there are numerous small roles which can be performed by one or several singers. *The Chair* follows a day in a life of a busy, well-meaning, music department Chair who is also organizing the program of a large music festival. In the first act, the chair is seen trying to balance her creative work, her administrative duties with teaching her classes and providing general assistance to her department (putting out fires wherever they occur). The other characters in the opera include the Computer, the Custodian, and several Faculty. In the second act, we hear an aria from an Adjunct Professor and the Computer. The Chair puts on her professor hat and begins teaching a group piano class. All the students are enthusiastically learning their scales when the class is abruptly interrupted by a tornado siren. In the end, all is well and concludes with the chorus. In the third act, the Chair directs her departmental recital, which must overcome some obstacles due to various unplanned situations. However, the concert goes on and the opera concludes on a positive note. The presentation will speak about the composer, opera, and pedagogical implications, and feature a sample performance of several arias.

Clarinet and the Imagination - New Music from East Asia
Sarah Manasreh-Decker, University of Alabama at Birmingham

From enigmatic titles and images of flowers to the reimagining of folk/nursery tunes, this program aims to spark imagination through the voices of East Asian composers. Opening with "A Clarinet Runs, and He Thinks," Ichebe takes the audience on a whirlwind of a journey through punchy rhythms, swirling runs, and the question of when the clarinet is running, thinking, or both. *Blush* for solo clarinet allows the imagination of the composer and performer mingle. Composed with traditional South Korean music, this piece evokes images of flowers. Instructed that mood and tempo are at the performer's discretion, the piece opens up the imagination in

exquisite ways. Closing the program are the Three Fantasias. Each movement tells of a traditional Chinese folk or nursery tune. The agility of the clarinet is especially apparent, sweeping up the audience for a riveting journey of vivid storytelling and humor.

Composers, the Third Reich, and Modern Legacies: Rethinking Strauss, Orff, Hindemith, and Wagner
Troy Bennefield, Washington State University

This presentation explores the complicated legacies of Richard Strauss, Carl Orff, Paul Hindemith, and Richard Wagner, four composers whose lives and works became entangled with the cultural ambitions of the Third Reich. Although we may long to sort historical figures into clear categories of ‘good’ and ‘bad,’ these composers’ lives resist such simple moral labels. Strauss sought to protect his family while serving as head of the Reich Chamber of Music (Reichsmusikkammer), Orff thrived artistically yet left a tangled record of his wartime choices, Hindemith struggled to navigate negotiations and censorship before choosing exile, and Wagner’s music and writings were co-opted decades after his death to serve Nazi ideology. Drawing on recent scholarship and historical research, this study asks what it means to interpret these figures today — at a time when we are more aware of the horrors of fascism but also further removed from the complex world in which these composers lived. Rather than passing judgment, this presentation will wrestle with the music, the history, and the moral questions they raise, seeking a deeper understanding of how we engage with art born of troubled times.

Composers Within Composers: Tying the Past to the Present in Concert Programming
Ben Crook, Troy University

Despite the vast quantity of new music being written by living composers, a 2024 report from [Bachtrack.com](https://bachtrack.com) reveals that only 18% of classical performances in the U.S. featured works by living composers. When many audience members come to the concert hall to hear the classics, my challenge as a musician is to effectively advocate for new music while honoring the traditional repertoire. This lecture recital explores one answer to this challenge: programming contemporary works that consciously reference or reimagine the styles of past composers. My discussion focuses on the works of three composers that fall into this genre. Mikhail Johnson, a Jamaican-born composer, drew influence from Joseph Haydn in his work, *Wach ya HAYDN*. Samuel Adams wrote a set of three sonatas featuring elements of Scarlatti’s compositional style. Lastly, Adam O’Dell wrote *To Aram* from Adam, capturing some of Khachaturian’s musical features and combining them with his own voice. This lecture recital will briefly discuss the composer’s backgrounds, provide analyses of the works to highlight the composers’ incorporation of previous styles, and consider possibilities for programming works like these to effectively engage today’s audiences.

Contemporary Duets for Two Trumpets
Kyle McLean, Texas A&M University-Kingsville
Alex Sanso, University of Texas Rio Grande Valley

Nicole Piuñno’s *Ruminations* is an exciting duet ideal for advanced players to feature on a recital. The piece is rich in counterpoint, with both parts engaging in intricate interplay. The outer movements are energetic, featuring rapid dynamic changes and double tonguing, while the lyrical second movement offers a more pensive and dramatic contrast. Jacques Casterède, born in Paris in 1926, earned a baccalauréat in elementary mathematics before attending the Paris Conservatoire, where he won prizes in piano, chamber music, harmony, composition, analysis, and music aesthetics. His *Six Pièces Brèves en Duo* is a demanding work from the French repertoire that challenges the abilities of both trumpet players, both technically and musically. Eris DeJarnett’s *Bored Games* is a playful, high-energy piece commissioned by Ashley Killam and Anne Linebarger. With few rests and shared high-register demands, both players are kept fully engaged throughout this entertaining and rhythmically driven work. Catherine Likhuta’s *Special Someone* is a jazzy, expressive duet originally written for horn and bassoon, commissioned by Liz Deitemyer as a gift for her partner, Parker Nelson. The piece was later arranged for trumpet and flugelhorn for Ashley Killam, offering a warm and lyrical conclusion to this set of contemporary duets.

Diverse Listening in Music Theory
Courtenay Harter, Rhodes College

Music theorists have been diligently working on expanding the musical canon for the classroom in the past few decades. The goal of the “Diverse Listening in Music Theory” project for students is to close more of the gap to experience the other in music, further develop musical vocabulary, and engage with unfamiliar musical traditions. The opportunity to try this with upper-level students this fall after returning from a study-trip to South-East Asia was irresistible. Deadlines build scaffolding to keep students on track for their own personal project. The requirements for the final assignment include a listening chart (similar to that used for non-musician courses); in this way, students are encouraged to hear salient features of an unfamiliar piece and use the vocabulary they are developing to describe the new sounds. Comparisons to common Western works (including film music) are encouraged as a way to describe new experiences. Some transcription is required; while many of these non-Western cultures have their own notations or have borrowed Western notation for their own use, many are still part of an aural tradition and not actually notated. By having students attempt a transcription of various motives (melodic, rhythmic, harmonic), they are engaging with the culture on their own terms as

well. This poster will present the results from the fall semester course as a case study, presenting a way to create a course activity to help music students rethink their relationship with music from outside of their own canon, no matter their cultural background.

"Fess" Whatley: Growing, Creating, and Leading in Birmingham

Ann Silverberg, Austin Peay State University

Decades before the city of Birmingham became a locus of conflict in the Civil Rights movement, Birmingham's lively music scene featured a host of Black musicians fostered in a segregated, unequal, but nevertheless cohesive Black social system. Among these people, educator and band leader John T. "Fess" Whatley (1895-1972) stands as a giant. A native of Tuscaloosa, Whatley was educated at Birmingham's Tuggle Institute, a school for orphaned Black children. He learned to read music there. Later, Whatley made his living teaching printing skills at Birmingham Industrial High School, where young Black men and women were trained in trades ranging from laundry to woodworking in addition to being schooled in math, English, and science. A trumpeter, Whatley organized the school's band in 1917. From that year until his retirement decades later, he educated countless musicians. By requiring these young men to learn to read music, Whatley was creating a bridge into the world of big bands for his charges. On graduation, they were far better qualified than those who played only by ear and from memory. Whatley's students included fellow trumpeter Erskine Hawkins, who was one of the many students who responded to the challenge Whatley placed before them going on to have successful careers as musicians and band leaders in their own right. Drawing on archival materials including photographs and news items, this presentation shows how Whatley, a farsighted, demanding music teacher, built a band that educated, inspired, and entertained generations of musicians and listeners in Birmingham and beyond.

Field Notes from a Year Without the Canon

Neal Endicott, Drake University

Efforts to diversify the music theory classroom in one way or another might well be the most important trend in the discipline in recent years. Significant work by Ewell (2020), Hisama (2018), Attas (2019), Clendinning (2018), Endicott (2020), Stroud (2018), and Palfy and Gilson (2018) (among many, many, others) has given a framework upon which teachers can build. My own teaching has endeavored to be ever more diversified in terms of both topics addressed and examples used. However, a personal assessment of my teaching in AY23-24 led me to the realization that I was more reliant on canonic examples than was, to my mind, ideal. In response, I set myself a challenge: to teach for a whole year without the use of any canonic examples. A year without a single example by Bach, Beethoven, Brahms, Haydn, Handel, Mendelssohn, Mozart, Robert Schumann, or Schubert (among others), would have left my own undergraduate music theory classroom utterly bereft of examples, but the challenge seemed to me to be the best way to rid myself of the reflexive grab towards the canon that many of us fall into. This presentation examines data surrounding my teaching in both AY23-24 and AY24-25 (some of which is shown in the attached figures), examines specific examples utilized, discusses the associated challenges and successes of the endeavor, and ruminates on which parts of the experiment will be carried forward in my teaching in the years to come.

Five Profiles from the "Courage Lies Within You Project"

University of Alabama at Birmingham Chamber Trio

James Zingara, University of Alabama at Birmingham

Sarah Manasreh-Decker, University of Alabama at Birmingham

Chris Steele, University of Alabama at Birmingham

The Courage Lies Within You Project is an artistic collaboration between the UAB Department of Music and the UAB Department of History. The focus of this project is on twelve little-known but relevant historical figures associated with the State of Alabama; each subject will have an accompanying world premiere film and musical work. Five of the commissioned movements are presented in this recital. Chief Anderson, composed by Andrew Wilson, was inspired by "Father of Black Aviation" who was to break the color barrier for blacks seeking to become pilots, such as the famed Tuskegee Airmen of World War II. William Price's Hugh Clowers Thompson was inspired by the helicopter pilot hero who put an end to the My Lai Massacre during the Vietnam War in 1968. Newspaper publisher and outspoken civil-rights advocate Neil Owen Davis is the inspiration for Mark Lackey's movement of the same name. Alice Coachman, composed by Jeffrey Boehm, is based on the first black woman athlete of any nation to win an Olympic gold medal and also was among the first American women to win an Olympic medal in track and field. Lori Ardovino's Claudette Colvin is inspired by the young woman who refused to give up her seat on a bus to a white person in Montgomery, Alabama months before Rosa Parks.

Flood

John Kosch, Concordia University

Flood is an etude that explores the use of drum rudiments on the piano. Unlike many etudes, the title has little to do with the technical challenge of the piece. Rather, the word "flood" evokes the rush of overwhelming emotion we may experience in stressful situations. This short piece reminds us that a trickle turns into a torrent when the dam breaks.

Free improvisation: the paradigm of equal agency in Cornelius Cardew's Treatise

Jorge Variego, University of Tennessee
Christopher Carter, University of Tennessee
Jacob Dozier, University of Tennessee
Ethan Stirnemann, University of Tennessee
Rudy Webb, University of Tennessee

This 25-minute performance proposal aims to exemplify the democratic essence of free improvisation within Cornelius Cardew's seminal work, "Treatise." Embracing Cardew's intent for the score to stand independently, devoid of prescriptive guidance, the performance grants equal agency to all participants. In his own words: "I wrote Treatise with the definite intention that it should stand entirely on its own, without any form of introduction to mislead prospective performers into the slavish practice of 'doing what they are told'. Drawing inspiration from Cardew's rejection of hierarchical musical structures, the performance will unfold as a collaborative exploration of the score's graphic notation. Each of the ensemble members is empowered to contribute to the sonic landscape, transcending traditional roles and fostering an environment of mutual respect and creative autonomy. Through a fluid exchange of musical ideas, performers will navigate the intricate visual language of "Treatise," allowing for spontaneous interactions and collective interpretation. By embodying the principles of democratic musical expression advocated by Cardew, this performance seeks to demonstrate the transformative power of collaborative improvisation.

From Solos to Studio: Reimagining Violin Studio Pedagogy Through Collaborative Performance

Serena Scibelli, Georgia State University
Tiana Campbell, Georgia State University
Ethan Del Prado, Georgia State University
Aaron Meksvahn, Georgia State University
Torrance Mosley, Georgia State University
Kyle Muhammad, Georgia State University
Giulliana Scaramazza, Georgia State University

This lecture-recital presents a pedagogical experiment designed to transform a group of individual violin students into a collaborative, cohesive ensemble through the power of shared musical experience. The featured work, *The Return* by Charles Dancla, is an ensemble piece written for violins of varying skill levels and roles. Its selection was intentional: it offers space for each participant to contribute meaningfully while learning to listen, support, and adapt to others. The presentation will open with a brief discussion of the challenges faced in building community within a university-level violin studio, particularly when students arrive focused solely on solo development and they don't know each other. The faculty will explore different project she had to build a cohesive studio, including the intentional use of ensemble playing as a tool to foster interpersonal growth, trust, and mutual accountability. This approach promotes the understanding that a musician's professional network often begins with their peers. The performance of *The Return* will follow, showcasing a group of 8 violinists who have evolved from isolated practitioners into a collaborative ensemble. The lecture-recital will include reflections from the students on how this experience has impacted their growth as musicians and future professionals and will conclude with audience participation. This proposal aligns closely with the CMS Common Topic, "Grow, Create, Lead," by highlighting a studio's collective journey toward artistic, social, and professional development. It demonstrates how creative ensemble work can encourage leadership, empathy, and a sense of shared purpose—essential qualities for the next generation of music professionals.

Generative AI in Piano Pedagogy: Promise, Pitfalls, and Practical Guidelines

Elias Blake, University of South Carolina

From ChatGPT to Gemini, generative artificial intelligence (AI) is reshaping every industry, and music education is no exception. Piano teachers are increasingly curious about how these tools might assist with lesson planning, communication, scheduling, and professional development. Yet, while AI offers opportunities to streamline workflow and enhance teaching, it also raises ethical questions that educators cannot ignore. This session examines the ethical dimensions of AI in piano pedagogy and provides practical guidance for responsible adoption. Following a brief overview of AI's history and key ethical concerns, six guidelines for effective use will be presented: (1) AI should support, not replace, teachers; (2) because AI consumes significant resources, it should be used only when no simpler tool suffices; (3) since AI is prone to "hallucinations," its output must be carefully fact-checked; (4) because AI can reflect bias, educators must critically screen generated material; (5) due to privacy risks, personal information should not be shared indiscriminately; and (6) as AI draws from uncredited sources, it should not be used for original academic or intellectual idea generation. These principles will be illustrated with examples in four categories: organization, communication, lesson planning and student practice, and teacher self-analysis and professional development. Demonstrations using large language models will show how educators can apply AI thoughtfully and ethically in their work. Attendees will leave with a clearer understanding of AI's benefits and risks, a framework for evaluating new tools, and concrete examples for teaching. A handout summarizing platforms, capabilities, and best practices will be provided.

How Hair Changed Memphis: Production, Reception, and Oral History

Sean Gary, University of Memphis
Nick Black, University of Memphis
Ewelina Boczkowska, University of Memphis
Grace McCommon, University of Memphis

In March 1970, Memphis State University became the first college to stage *Hair: The American Tribal Love-Rock Musical*. The production carried particular weight in Memphis, a city still grappling with the aftermath of Dr. Martin Luther King Jr.'s assassination just two years earlier and at a university that had integrated only a decade prior. Directed by Dr. Keith Kennedy, the production featured a racially mixed cast and embodied his determination to bridge divides across races, generations, and political ideologies. While the show's message of peace and love resonated with some, it also drew sharp opposition from city officials, the University, and conservative citizens, who viewed *Hair* as a vehicle for spreading "degenerate" hippie ideology. Despite these challenges, Kennedy and his students persevered, demonstrating resilience in the face of racism, censorship, and financial barriers. This four-speaker panel examines the 1970 production from four different perspectives: historical context, logistical and economic challenges, social and political responses, and newly gathered oral histories. Drawing on archival sources including correspondence, promotional materials, newspaper coverage, and reviews, the project illuminates how this singular event reflected broader tensions of its time. Ultimately, the Memphis State staging of *Hair* reveals the power of music and theater to foster connection and spark dialogue in a deeply divided society—an enduring lesson on the potential of the arts to confront conflict and inspire change, and one that ties to the CMS Common Topic of Grow, Create, Lead.

Identity in Repertoire: The Psychology and Pedagogy of Recital Programming

Jackie Yong, Palm Beach Atlantic University

Programming a recital is a deeply personal yet pedagogical act, where a performer's artistic identity is shaped. This forum will discuss and argue that our repertoire choices are not just a technical checklist but a powerful expression of psychology, pedagogy, and personal voice, often caught between the weight of tradition and the desire for innovation. We will explore the core tensions in programming: the pedagogical safety of the canon versus the artistic need for diverse and thematic voices, and the teacher's guidance versus the student's developing autonomy. Rather than presenting a formal study, I will use data from 100 university recitals between 2021 - 2025 and anonymous quotes from student and faculty interviews as springboards for discussion. The moderator will pose key questions to the audience, such as: "When did a piece of repertoire truly feel like 'you'?" and "How do we navigate pedagogical requirements while fostering artistic identity?" We will use live polling to gauge the group's biggest programming challenges and have open discussion to collaboratively brainstorm solutions for balancing technique, theme, and diversity. Transform recitals from a test of endurance and skills into a compelling statement of artistic identity. This forum aims to provide practical frameworks and collaborative network needed to make that shift.

The Impact of Online Music Learning

Tin-Shi Tam, Iowa State University

In today's rapidly evolving digital landscape, virtual classrooms have emerged as valuable resources, transforming how students learn. They provide accessible and interactive online learning experiences that transcend geographical barriers. These platforms allow learners to engage with course materials from their own place and on their own schedules. While distance education presents numerous advantages, such as flexibility and the ability to tailor learning experiences, it also poses significant challenges. One notable issue is that the self-paced and autonomous nature of online learning can sometimes lead to feelings of isolation and disconnection from peers and instructors. To better understand these dynamics, a comprehensive survey was conducted to gather insights from students in an online Introduction to Music Listening class. The survey focused on their experiences with learning through technology and the integration of artificial intelligence (AI) in educational settings. It sought to understand how students perceive the role of AI tools in their learning experiences, as well as any concerns they may have. In addition, the study explored the broader impact of technology on educational practices, aiming to identify ways to improve future online learning environments and foster a stronger sense of community among students. Through this research, educators and institutions can gain valuable insights that may inform their strategies for implementing technology effectively in the classroom.

Islands of Sound: Exploring Almeida Prado's Ilhas

Gregório Oliveira, University of Southern Mississippi

This lecture-recital will introduce audiences to *Ilhas* (Islands), a landmark cycle by Brazilian composer Almeida Prado (1943–2010), whose music bridges European modernism with Brazilian identity and imagery. Composed in 1973, *Ilhas* is a cycle that establishes recurring "reference sound blocks" as sonorous anchors—collections fixed in their original octaves—through which Prado explores resonance and timbral capabilities of the piano without relying on extended techniques. The cycle's title reflects not an archipelagic geography of Brazil, but the metaphorical "islands" of sound that Prado creates—each piece an isolated yet interconnected sonic landscape. Each "island" is prefaced by a short poetic text that orients both listeners' and performers' imagination, providing an

intermedial dimension where words and music help build the work's unique soundscape. The lecture portion will contextualize Prado within Brazilian music of the late 20th century, tracing his studies with Messiaen in Paris and Nadia Boulanger's influence, while highlighting how Ilhas synthesizes cosmopolitan avant-garde techniques with distinctly Brazilian rhythms, textures, and imagery. Analytical insights will focus on the compositional devices Prado employs: clusters and resonance, pedal textures, extra-musical connections, and evocations of nature and space. Ultimately, this lecture-recital will argue for Almeida Prado's place in the broader canon of contemporary piano music, presenting Ilhas not only as an emblem of Brazilian modernism but also as a composition that expands the expressive and aesthetic boundaries of the contemporary piano repertoire.

Jazz in Ink: Trendsetting Female Jazz Pianists

Nathan Cheung, Vanderbilt University

This program celebrates the creativity of four female jazz artists: Dana Suesse (1909-1987), Valerie Capers (1935-), Mary Lou Williams (1910-1981), and Hiromi Uehara (1979-). Each of these musicians were pioneers who paved new trajectories within existing traditions. These works are also accessible to the classically trained pianist as they are largely composed, not improvised. Suesse was one of the first women who excelled in both Tin Pan Alley and classical idioms. Her writing features captivating melodies, lush harmonies, and gives a fresh take to jazz concert works of the era so often overlooked in relation to those of Gershwin. Capers overcame incredible obstacles of disability, gender, and race. Her *Portraits in Jazz* is beautifully designed to be pedagogical for amateurs and young learners. Williams' *Zodiac Suite* anticipated the Third Stream movement in her blending of blues and bebop with counterpoint and impressionist harmony. Lastly, Hiromi Uehara's *The Tom and Jerry Show* takes stunning virtuosity in the ranks of the best classical pianists and fuses that with blues, funk, and rock.

Joie de vivre -- Lili Boulanger's Works for Violin and Piano

Anne-Gaëlle Ravetto, Mississippi University for Women

Valentin Bogdan, Mississippi University for Women

Lili Boulanger (1893–1918) was a trailblazing French composer whose music, though tragically cut short by illness, reflects remarkable maturity, color, and emotional depth. A prodigious talent and the first woman to win the prestigious Prix de Rome, Boulanger infused her works with sensitivity, lyricism, and a deep understanding of orchestral and instrumental textures. *Nocturne* and *Cortège* (1911–1914), originally for violin and piano, showcase two contrasting facets of her voice. *Nocturne* is intimate and atmospheric, evoking a dreamlike serenity through delicate lines and subtle harmonic shading. In contrast, *Cortège* is buoyant and playful, brimming with rhythmic vitality and charm—perhaps a reflection of youthful energy and *joie de vivre*. *D'un Matin de Printemps* (1917–18), one of her final works, encapsulates her mature style. Translated as “Of a Spring Morning,” it bursts with lightness and movement, blending impressionistic textures with neoclassical clarity. The piece sparkles with optimism and freshness, masking the composer's declining health with vibrant musical life. Together, these works offer a poignant glimpse into Boulanger's brief yet brilliant career—an enduring legacy that continues to inspire through its elegance, expressive depth, and artistic courage.

Kokopeli by Katherine Hoover

Jessica Piso, Lee University

Katherine Hoover (1937-2018) was a flutist and composer who was honored with the 2016 National Flute Association Lifetime Achievement Award. She contributed many pieces to the standard flute repertoire including her best-known work, *Kokopeli*. Nature themes were prevalent in her compositions, and *Kokopeli* is no exception. Hoover includes these notes with the score: “*Kokopeli*, the flute player, was a great mahu, or legendary hero of the Hopi, and of other Native Americans living in the Southwestern area of the United States. He is said to have led the migrations through the mountains and deserts, the sound of his flute echoing through the great canyons and cliffs. In this piece I have tried to capture some of this sense of spaciousness, and of the Hopi's deep kinship with this land. This piece has also been influenced by Native American flute songs and sounds.” The legend of *Kokopeli* has existed for 3,000 years. The Anasazi people created rock art drawings in the American Southwest that survive to this day. These native American people passed down their legends and stories to their descendants, the Hopi and Navajo. *Kokopeli* is written without bar lines which creates an openness of sound and freedom of phrasing. With a little imagination, the listener can find a mythical quality embedded in the writing of this work. With the encouragement of the composer to enjoy the sounds of longer connected ideas unperturbed by separation of bar lines, the expanse of the desert truly comes to life.

Letters from Quarantine (2020)

Jonathan B. McNair, University of Tennessee-Chattanooga

Letters from Quarantine was composed in June, 2020. The idea emerged spontaneously after observing the number of professional musicians who had begun putting their solo performances online through social media, during the “lock-down” type protocols initiated during the Covid-19 pandemic. The title suggests writing cards and letters (or e-mails) to friends or family members, during a time when it was perhaps unsafe to visit in person. The subtitles reflect the experiences of many individuals as reported on Twitter and Facebook. “Just a short note to say...” feels somewhat unsettled and enigmatic, allowing the listener to imagine what they might

write. “Feeling lonely, isolated...” seemed to be a common thread in many Tweets (along with statements of missing being together with other musicians to rehearse or perform, or missing being in the classroom).

“Trying new hobbies during lockdown...” came from seeing the many posts of people taking up baking bread and cookies, or exercising, or other ways of passing the time with some productive activity.

The Lost Voice of a Mississippi Woman Composer

Nathan Shelton, Mississippi State University

When discussing underrepresented women composers, names like Clara Schumann, Fanny Hensel, Amy Beach, Florence Price, and Cécile Chaminade are frequently mentioned—all of whom lived 100 or more years ago or are European. While these excellent composers rightfully deserve recognition, there are also many prolific American, women composers active within the last 100 years who have been overshadowed, and sometimes forgotten to time. Linda Spencer is a prime example of a modern composer who has received very little recognition for her many high-quality compositions. Mississippi native Linda Spencer (1946–2002) was a prolific composer, educator, performer, artist, and worship leader for over three decades. While Spencer is most known for her choral works, “Wings of the Dawn” and “Weave Me, Lord,” which remain popular among high school, community, and church choirs, she also has a vast output of choral, vocal, and solo piano repertoire that remain largely unknown. Spencer is a prime example of a contemporary working musician who influenced the musical landscape through composition, performance, and teaching. She is remembered and respected as an educator, composer, and advocate for the Mississippi music scene. Although her works are primarily sacred in nature, her piano works are appropriate for late intermediate and early advanced performers in any performance setting. This session will explore the life, legacy, and solo piano and vocal/piano repertoire of Linda Spencer.

Mediterranean-Riots-Colors (2015)

Ivan Elezovic, Jackson State University

Program Poetry: *between ingot dawn and wine-dark night the centuries / Hang the changing colors of the day / the circle of conclusion / squared by the eye of setting forth / establishes the middle, which is everything unblinking / MEDI//TERRA//the middle of the earth / the torn edges of this map form a new shoreline on the top of the old / another red noon / why is the golden apple flecked with blood? / how did the beauty contest lead to endless war? / whose face among the multitudes will be remembered? / the ghostly crowds surge and dissolve / but their silent cries ring forever*

Thomas Frick

Mozart Reimagined: 19th-Century Chamber Versions of Mozart’s Piano Concertos in Contemporary Performance

Jesse Hu, University of Georgia

Wolfgang Amadeus Mozart’s piano concertos are celebrated as cornerstones of the pianist’s repertoire, but their nineteenth-century chamber arrangements—once common in concert life—are now only rarely performed. This presentation sheds light on underresearched 19th-century arrangements of Mozart’s piano concertos by Johann Baptist Cramer, Johann Nepomuk Hummel, and Ignaz Lachner. In Mozart’s time, his concertos were often performed with smaller ensembles outside traditional symphony halls. In the 19th century, composers created chamber arrangements of orchestral works to ensure their continued performance in various settings. Today, with dwindling funding for musical institutions, I urge a reevaluation of these historical adaptations as viable performance alternatives that address socioeconomic inequities in accessing Mozart’s piano concertos. This presentation delves into current musicological trends in performance practice to explore the intricate interplay between logistical considerations, stemming from historical contexts and their influence on compositions. I draw on archival catalogues, including the Archive of William Sterndale Bennett, Sibley Music Library, British Library, and Austrian National Library, to locate, analyze, and catalogue these scores. The presentation will highlight historical performance practices in Mozart’s time and the nineteenth century, offer a comparative analysis of the three arrangements, and discuss practical adaptations for string players and ensemble coordination without a conductor. By reviving this neglected repertoire, my project grows the accessible concerto literature through curiosity and openness to new possibilities for overcoming financial barriers, creates historically informed performance pathways that unite scholarship with socially conscious access, and leads toward pedagogical and performance models responsive to today’s musical environment.

Murdered by the Sky (2021)

Nolan Stolz, University of South Carolina Upstate

This song was composed for the 20th anniversary of the 9/11 tragedy. The text is a collection of excerpts from the Medina/Statman translation of Federico García Lorca's book of poetry, *Lorca in New York*. Although written 80 years ago, the selected lines taken on a special meaning when read with a post-9/11 interpretation. The electronics part, which includes excerpts from the original Spanish text, was created with the computer alone (i.e., no human voice was used).

Nationalism, Eastern Impressionism, and Avant-Garde: In Commemoration of Manuel de Falla, Tōru Takemitsu, and Pierre Boulez
Lewei He, Guangzhou College of Commerce

This program commemorates the milestone death anniversaries of three seminal composers: Pierre Boulez (10th), Tōru Takemitsu (30th), and Manuel de Falla (80th). Through three representative piano works, it proposes a temporal and aesthetic dialogue across nationalist, Eastern impressionist, and avant-garde serialist idioms: each reflecting a distinct yet compelling approach to musical modernism. Manuel de Falla's *Serenata Andaluza* (1900), an early work, captures the essence of Andalusian folklore with flamenco-inspired rhythms and guitar-like textures. Though modest in scale, it foreshadows de Falla's later synthesis of regional idioms with classical form, laying the groundwork for modern Spanish musical identity. Tōru Takemitsu's *Rain Tree Sketch* (1982) reflects a synthesis of Japanese aesthetics and Western harmonic color. Inspired by Kenzaburō Ōe's literary imagery, the work evokes natural phenomena through sparse textures, nuanced timbres, and the Japanese concept of *ma* (negative space), exemplifying Takemitsu's poetic approach to sound and silence. Pierre Boulez's *12 Notations for Piano* (1945), composed at age 20, are miniature studies in structural rigor and expressive compression. Each explores serialized pitch relationships, rhythmic complexity, and formal contrast—offering a glimpse into Boulez's early aesthetic and the radical reimagining of musical language in postwar Europe. Though emerging from different cultural and stylistic contexts, these works collectively exemplify the piano's capacity to bridge time, geography, and ideology. This program is both a tribute and a reflection on the multiplicity of modernist expression, where tradition, experimentation, and identity converge in sound.

November '95 (2025)

Daniel Adams, Retired Member

The piece is a thirty-year retrospective inspired by memories of events that occurred during the last two weeks of November 1995. It is not a portrayal of specific events, but rather a contemplation on my state of mind at the time, and on my fragmented recollections and memories. During this period, two people I once knew well passed away. However, my extended family also welcomed a new member into our lives, and I was emerging happily after a very distressing experience from the previous year. I chose the unaccompanied horn in part because of its extra-musical ritual and ceremonial associations. It is an instrument with a unique expressive quality that is tinged with wistfulness and longing.

The thematic materials of *November '95* suggest fragmented memories, both vividly detailed and vaguely obscure. The varied repetition and transformation of the materials represent internal conflicts between constructive reflection and needless rumination. An introductory motive is stated at a slow tempo and is reiterated five times with subtle changes of durations, rhythmic subdivisions, and articulation markings. A contrasting idea follows and flows into a transitional passage with elements of both motives. A second section begins at a faster tempo with mostly triple beat subdivisions. A dark and ominous low register passage subsequently introduces a repetitive transition that changes tempo and meter several times and leads to the final section, a voluminous and syncopated reworking of the opening materials. The coda is based on a long low pitch on the horn, over which the performer sings simultaneously.

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

Troy Bennefield, Washington State University

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

The Past Makes Present: The Legacy of Jean-Henri D'Anglebert

Michael Delfin, University of Alabama

In the court of the Louis XIV and others, French composer Jean-Henri D'Anglebert dazzled audiences as the royal harpsichordist, but for many listeners since c.1700 he is hardly a household name. Far from being a mere footnote in music history, however, D'Anglebert left a lasting legacy as a composer of harpsichord music. This lecture-recital offers a snapshot into the centrality of this Baroque composer by demonstrating how his rich oeuvre 1) affirms the unique voices of his time through the art of transcription, 2) exemplifies the ability of a master performer to nurture younger musicians in achieving excellence, and 3) emboldens keyboardists to delve into music beyond their common practice. Following brief biographical and contextual presentation, a short demonstration from D'Anglebert's five extensive suites will highlight the sophisticated French dances of the 17th century and D'Anglebert's highly

virtuosic transcriptions of existing orchestral and lute music. Virtually no other harpsichord transcriptions from this period of music history exist, and D'Anglebert's attempts to make them accessible to more audiences further cements his distinctive musical voice. A foray into D'Anglebert's role as a pedagogue will follow, featuring his rudimentary guide to continuo accompaniment at the end of his only published body of music, dated 1689. Finally, this lecture-recital will include several brief examples of the brilliance of D'Anglebert's harpsichord-idiomatic writing and how serious study of this repertoire may inform the performance of Baroque music on the modern piano.

Pastorale (2023)

David Mahloch, Jackson State University

Pastorale was composed in reverse order as I created the title first then choice of instruments and finally the music. While a programmatic title is used, the music itself isn't really focused on musically portraying anything in particular other than creating a pastoral setting. The music focused more on subtle changes in symmetry so each repeated pattern is changed either rather minutely or considerable using methods such as inversions or retrogrades. This leaves the listener free to imagine any individual landscape their minds perceive.

The Persistence of Memory (2024)

Paul Osterfield, Middle Tennessee State University

The Persistence of Memory for oboe d'amore and piano was inspired by Salvador Dali's painting of the same name. I first encountered Dali's work as an undergraduate student, when I had a music theory teacher that often wore a tie with a portion of this painting. This Dali painting features melting clocks, Catalonia's Cap de Creus peninsula meeting the Mediterranean Sea, and several ants, which were the features I strove to represent in the music.

Playing Through: Performance Anxiety Management Tools

Kristine Hurst-Wajszczuk, University of Alabama at Birmingham

The subject of performance anxiety in musicians is a popular one, and with good reason. Research in the past decade indicates that anxiety is on the rise, and not just for musicians: many people struggle with it in their work, in school, and in everyday life. It may be tempting for music teachers to dismiss students who suffer from it by saying that those who cannot handle the stress of performing should find another career path. It is our responsibility, however, to help students solve problems and overcome obstacles. By equipping our students with methods to cope with performance anxiety, we make possible some careers that might not otherwise come to fruition; we make good performers even better; we give our students the tools to become more effective teachers in the future. We also enable those who may not pursue music as a profession to cope with everyday stress more effectively. Research from Rick Hanson, Ph.D., Noa Kageyama, Ph.D., and others have revealed that regular, long-term meditation structurally changes the brain in a manner that improves one's ability to manage stress and improve both concentration and short-term memory recall. Kageyama's research additionally reveals that the adrenaline rush that distresses many anxious performers affects performance quality far less than performers often believe. This workshop will address ways that performers can learn to harness than energy rather than fight it through adversity training. Workshop participants will leave with the tools to design personal meditations and make their own self-hypnosis recordings.

Practical Application of Biomechanics and Whole-Body Integration in Music Performance and Music Teaching Environment

Zulfia Olena Tursunova, Sarasota Music Institute

Music performers and music students are affected by their daily music-playing activities on physiological, psychological, and psychosomatic levels. The high stress load and high cognitive demand are typical factors that impact musicians' wellbeing and ability to succeed in their careers. The necessity to address the physiological aspect of music performance becomes more apparent with the growth of Performing Arts Medicine field. The current workshop offers practical application of the biomechanics principles and whole-body integration during music playing process. Efficient use of gross and small bodily movements, weight distribution, and micro-tracking helps instrumental musicians to reduce the physiological stress load and amplify artistic expression.

Preventing Injury, Promoting Artistry - Rethinking Finger Exercises Through Cognitive Science

Gregório Oliveira, University of Southern Mississippi

The traditional approach to finger exercises in musical pedagogy—exemplified by methods like Hanon, Czerny, Cortot, and many others—has long emphasized repetition, mechanical precision, and physical endurance. However, contemporary research in musical cognition, particularly as explored in Louis Svard's *The Music and the Brain*, challenges these conventions by revealing the profound interplay between neurological processes and musical skill acquisition. Central to this discussion is the concept of neuroplasticity, which demonstrates that deliberate, structured practice physically rewires the brain. Svard's work highlights how mindless repetition

can lead to inefficiency or even injury, whereas targeted, cognitively engaged practice fosters deeper learning. By integrating slow, deliberate practice with mental imagery and emotional intent, musicians can develop a more holistic technique. Within the extensive tradition of piano technical literature, we focus on three foundational categories of finger exercises: those composed as études by pianist-composers (Czerny, Brahms, Liszt); comprehensive method books (Cortot, Philipp); and modern pedagogical systems (A Dozen a Day). We will draw selected examples from these sources to demonstrate how they interact with music cognition concepts, providing a brief contextualization and suggestion of application. We propose recontextualizing finger exercises for 21st-century piano pedagogy through the lens of neuroplasticity, auditory-motor integration and embodied cognition. Our presentation demonstrates how modern cognitive strategies—auditory imagery, chunking, and varied practice (e.g., blocked vs. interleaved practice)—can revitalize these exercises, ensuring their continued relevance for technical and artistic development. With this paper, we hope to contribute to ongoing discussions on how contemporary research can inform and enrich established pedagogical traditions.

Pulsar (2025)

Mark Lackey, Samford University

In creating this work, my mind went to sounds that I have associated with space since childhood: the electronic pulses and arpeggios of such artists as Klaus Schulze, Tangerine Dream, Jean-Michel Jarre, and Kraftwerk. I also knew immediately that I wanted to involve Anne-Gaëlle Ravetto and Doug Mark, writing something for violin and trombone with fixed media. I want to extend my sincere thanks to them for their openness to this excursion into nostalgic art-rock music.

Recruitment in the College Studio: A Guide for Applied Teachers

Amy Humberd, Lee University

As many of us know, college recruitment after the COVID pandemic has presented new challenges and difficulties to music departments across the country. The aim of this presentation is to demystify recruitment in the present day through real-world examples and strategies that have helped me build my program and that I have seen work in action. Over time, and through a series of successes and failures, my studio has developed to become an example for our School of Music. But it was a scary process! The joy of finally breaking through the academic hiring gauntlet was quickly replaced with fear of losing my job after realizing there were only two students in my applied area. The following two years were filled with late-night brainstorming sessions and meetings about how to grow. Now, less than four years later, I am proud to boast the largest instrumental applied studio in my department. Join me as we discuss strategies for effective recruitment in the present day. We will tackle topics from social media and branding to prospective campus visits; prospective lessons to department-wide events like Honor Band, Honor Choir, and All-State workshops; and much more.

Ruth Crawford Seeger: A Legacy in American Folk Music and Education

Sean Gary, University of Memphis

Much of the contemporary scholarly writing on Ruth Crawford Seeger focuses on her work as a composer. While her compositions are interesting and complex additions to the modernist, and proletarian movements of the 1930s, her role in American music history is much larger and much more impactful than simply that of a transcendental modernist or abstract formalist composer. Her role in shaping the body of American folk music was instrumental, the use of which has been both as pedagogy and chronical. Her unique position as a formally trained composer enabled her to become an effective pedagogue and her socially conscious intuition allowed her to elevate the voices of the people and aid in the sustaining of the American musical story. This paper is both a historiographical examination of Ruth Crawford Seeger's work in documenting and publishing American folk music with the Lomax family, and a study of the lasting impact these efforts had by examining contemporary lesson books for repertoire selected, transcribed, and disseminated by Seeger and the Lomax's. In building upon research carried out by Judith Tick (1999), Ellie Hisama (2007), Roberta Lamb (2007), and others, the aim of this study is to illuminate the lasting impression that Crawford-Seeger's transcription and teachings have had while also showing that the continued alterations of songs for teaching purposes is having erasure and homogenizing effects on American history. Much of the repertoire of American folk music in our collective memory exists in large part due to Ruth Crawford Seeger's efforts.

Sketches and Conclaves: Exploring the Solo Clarinet Works of Salvatore Schembari

Jin Yun, Independent Scholar

This lecture-recital examines the solo clarinet works of Sicilian composer Salvatore Schembari, focusing on *Tre schizzi per Gioacchino Distefano* and *Studio in Conclave per clarinetto solo*. Together, these pieces demonstrate how contemporary clarinet writing can serve as a bridge between visual art, performer choice, and compositional imagination. The central point of this presentation is that Schembari's music invites performers and listeners to consider the clarinet not only as an instrument of sound but also as a medium for dialogue with other artistic forms. *Tre schizzi per Gioacchino Distefano* translates the painter Distefano's qualities of light, color, and texture into sound, using gesture, extended techniques, and contrasting registers to create sonic equivalents of brushstrokes and shading. The evidence here is musical: each of the three sketches functions as a case study in how the

clarinet can emulate visual effects through timbre and articulation. *Studio in Conclave* expands this inquiry by allowing performance on any clarinet (qualsiasi taglio), foregrounding the role of performer agency. The work explores the idea of a “conclave” as an internal dialogue, layering timbral shifts, multiphonics, and registral contrasts to suggest multiple voices within a single line. The evidence lies in performance choices: a bass clarinet version emphasizes resonance and depth, while an E-flat clarinet reading highlights brightness and tension. By contextualizing and performing these works, the lecture-recital contributes to clarinet pedagogy and performance practice, expands awareness of underrepresented contemporary Italian repertoire, and demonstrates how interdisciplinary inspiration can grow, create, and lead in today’s musical landscape.

Sphinx (1996)

Gary Powell Nash, Fisk University

Sphinx for bass baritone, horn and piano is a six minute musical setting of a poem by the same name written by Robert Hayden. The rhythms and melodies are all derived from a recitation of the text. The formal plan for this composition is one that alludes to the formal structure of the poem. The melodic lines and motifs are structurally proportional to the lines of text and instrumental interludes are analogous to the spaces between stanzas. This musical setting of Robert Hayden’s *Sphinx* displays a C minor modality with the harmonies consisting of minor-major seventh, ninth, eleventh and thirteenth chords and four and five note chords of superimposed perfect fifths and tritones.

Suite for Piano by Olga Harris

Julia Mortyakova, Mississippi University for Women

This Suite for Piano was composed in 1970s by Olga Harris while she was a student at the Moscow Conservatory and studying with Aram Khachaturian. The movements performed include Prelude (a beautiful melody destroyed by time), Toccata (a fast etude), and Basso Ostinato (a relentless repeated bass pattern with improvisatory jazz-like right hand passages). A radio show host once stated that if Gershwin and Shostakovich had a musical child, this is how it would sound.

Three Songs On Poetry of Mihai Eminescu

2. *Si Daca (And If)* 3. *Trecut-au Anii (The Years Have Passed)* (2022)

Valentin Bogdan, Mississippi University for Women

Mihai Eminescu is regarded as Romania's greatest and most influential poet. As a key figure of the Romantic movement, his work encompasses a wide array of themes, including nature, love (often unrequited), history, and social issues. The songs performed today are based on poems written at different times and are unrelated, yet they all reflect these themes. The opening song is passionate, expressing a cry for lost love and the lingering pain of what might have been. The second song is both introspective and tragic; it narrates a life passed, marking the transition from youthful innocence to adult melancholy. Both the lyrics and the music embody the poet’s own life—marked by artistic and social achievements, yet ending tragically at a young age after a difficult journey.

Traditions in the Present: Contemporary Works for Piri and Piano Inspired by Korean Cultural Heritage

Jung-Won Shin, New Mexico State University

Jiyeon Kim, Dongseo University

Taking visual and symbolic inspiration from the Lotus Lantern Festival in Korea, a celebration rooted in Buddhist tradition and recognized as a UNESCO World Heritage event, Yeon by Jaebong Noh imagines the spreading and eventual fading of light. This evocative piece challenges performers of the piri, a traditional Korean double-reed instrument, and piano through the use of extended techniques. The result is a visually and emotionally immersive experience that blurs the boundary between sound and image, tradition and experimentation. The second work on the program, *Variations on Yeongcheon Arirang for Piri and Piano* by Hyun-Joo Baek, is based on a poignant version of Arirang, Korea’s most iconic folk song. “Yeongcheon Arirang” was sung by Korean exiles in Manchuria during the Japanese occupation (1910–1945), and later became widely known in North Korea. Drawing from this emotionally charged history, Baek incorporates traditional Korean rhythmic cycles—such as jungjungmori and semachi—to shape variations that deepen the song’s expressive and historical resonance. Arirang itself has also been inscribed as UNESCO Intangible Cultural Heritage. Rather than dismantling or diluting tradition, both Noh and Baek embrace the unique identities and sonic possibilities of the piri and piano. Their compositions create an aesthetic of tension and balance, not simply as a fusion of Korean and Western instruments, but as a dialogue between the enduring spirit of tradition and the evolving sensibilities of the present.

Two Song Cycles by Living Female American Composers

Zane Lynn, Mississippi University for Women

Valentin Bogdan, Mississippi University for Women

Juliana Hall is an acclaimed American composer of art songs, celebrated for blending expressive melodies with thoughtful artistry. With over 60 vocal works—including song cycles and monodramas—her music brings poetry vividly to life. After completing her

master's at the Yale School of Music, she studied with Dominick Argento, launching a career that has taken her music to venues such as Carnegie Hall and Wigmore Hall. Hall's songs are cherished by singers and audiences alike for their lyrical beauty, emotional depth, and close connection to text. Her song cycle *Piano Lessons* (2018), set to poems by Billy Collins, offers a whimsical perspective on the experience of piano instruction. Hall weaves the tenor voice and piano accompaniment into a colorful musical landscape, capturing both humor and humanity. The work premiered at Lyric Fest in 2021. Ellen Mandel is also known for her art songs, setting texts by poets including E.E. Cummings, Seamus Heaney, W.B. Yeats, and Thomas Hardy. Her songs have been performed across the U.S. and internationally in Ireland, Scotland, and Germany. Beyond art song, Mandel has composed music for over 80 plays, earning awards and nominations for productions such as *Medea* and *Death of a Salesman*. Her theatre collaborations include work with the Phoenix Theatre Ensemble and New Yiddish Rep, alongside music for children's theatre, indie films, dance, cabaret, and improv comedy. Mandel has released six CDs featuring poetry settings and theatre music, showcasing her ability to bridge genres and earn recognition across artistic fields.

Two Songs from Saw Horse (2025)

Neal Endicott, Drake University

Sun Down, Sun Up was written just prior to the turn of the millennium as reflection on the progress of the preceding century and a look ahead to the work left undone. Using the imagery of nature and adventure, it calls for the listener to celebrate success while looking ahead to new challenges. Written in early 2025, this setting of the poem makes a similar call: to take on new and unprecedented challenges with the strength and determination demonstrated for us by our predecessors of earlier struggles for justice and progress. The musical setting juxtaposes the mechanical ticking of time against the more fluid flow of the natural world and the unpredictable and malevolent forces that stand opposed to progress. In the end, we turn our eyes forward, but towards an as yet uncertain future. The second poem, *Waiting for the Wings*, is a meditation on the power of the natural world, presenting a tableau of peace and tranquility that can only be momentarily ruffled by human interference. Again, the musical setting deals in juxtaposition: contrasting a longing for the dream of Mick's imagery against the gnawing reality that he knew all too well, and against the need to occasionally ignore that reality in favor of a moment of peaceful reflection.

Two Sonnets (2020)

Don Bowyer, Retired Member

This is a setting of two sonnets by William Shakespeare for solo trombone. The performer recites the sonnets, while providing musical "commentary" between stanzas. This gives the non-singing trombonist an opportunity to express the beauty of poetry while using the instrument to comment on the verse. The sonnets deal with aging (#65) and longing (#97).

In Sonnet 65, the poet is contemplating aging and his own mortality. Time decays even rocks and gates of steel - what hope does the poet have to withstand the power? In the last two lines, he wonders if he might survive through his "black ink." The composer wonders the same. In Sonnet 97, the poet is expressing a longing for an absent lover: "How like a winter hath my absence been from thee..." The composer spent much of the Covid pandemic separated from his beloved. "...thou away, the very birds are mute..."

Understanding the Experiences of First-Year Students in a Collegiate School of Music

Josef Hanson, University of Memphis

Joel Roberts, University of Memphis

The first year of college is a pivotal transition point for many students. Numerous studies suggest that academic achievement, retention rates, and overall well-being are associated with the quality of students' first-year collegiate experiences. This may be particularly true for music students, whose first year 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. Despite this, there is a notable lack of research on the lived experiences of first-year collegiate music students as they navigate new academic, sociocultural, and personal phenomena. Thus, the purpose of this study was to document and understand the experiences of first-year undergraduate music majors with a particular focus on students' motivation, academic and musical challenges, sociocultural and external factors, and personal identity development. Using a mixed methods approach, we documented the experiences of a purposefully-sampled cohort of 12 first-year students as they navigated a large school of music at a university in the southern U.S. Data sources included interviews, focus groups, online surveys, and researcher memos. Among other findings, participants felt well-supported by the programming and resources provided by their university, but nonetheless experienced stress related to varying musical readiness levels, overscheduling, difficulty making friends/socializing, and career precarity. Implications generated from this study will assist stakeholders in providing targeted support when and where students need it most, helping build assistive structures that address students' most critical concerns.

Wail

Jonathan Houghtling, Alabama State University
Brittney Patterson, University of Montevallo

"Wail was commissioned by flutist Dr. Shelley Martinson to perform with her husband trombonist Philip Martinson. The work is separated into three movements allowing each player to play out and exhibit the possibilities available on each instrument and displaying similarities between two completely different instruments. The first is "Rusty Gate," which is slang for someone who can't swing. The second movement, "Noir," is inspired by the film scores found in the film noir movement in the 1940's and 1950's."

Waltzing with Florence Price: 12 Waltzes for Solo Piano with Pedagogical Strategies

Elias Blake, University of South Carolina

After being almost forgotten, the music of Florence Beatrice Price (1887–1953) has experienced a revival of interest. Price's music combines European Romantic elements with influences from African American spirituals, blues, and jazz, along with Modernist idioms. This unusual compositional style helps cement her importance within Western art music, as well as her achievement of having been the first Black woman to have a piece performed by a major orchestra. In 2018, a wide variety of newly rediscovered works by Price were published including her 12 waltzes for piano. This session aims to serve as an introduction to the 12 waltzes by Florence Price and will include a brief historical overview of Price, along with a broader overview of her piano works with a primary focus on the 12 waltzes. This overview will include musical examples from selected waltzes, highlighting specific musical characteristics that a given waltz contains. This overview will explore pedagogical benefits, as well as placement of the waltzes within a broader piano curriculum. Participants will learn how to obtain scores of Price's piano music, as well as information on other resources for teaching her life and works. A handout will be provided which will include leveling information along with a summary of pedagogical challenges presented by each piece. Questions from attendees are welcomed.

York Bowen's Piano Solo Works: Growth Through Rediscovery

Leon Leu, University of Alabama

York Bowen (1884–1961), often described as the "English Rachmaninoff," represents a fascinating point of growth within the early twentieth-century piano tradition. His works reveal a stylistic lineage that reflects both influence and innovation: the Romantic lyricism of Chopin and Brahms, the virtuosic brilliance of Rachmaninoff, and the harmonic colors of Debussy and Scriabin. By drawing from these traditions while forging his own distinct voice, Bowen created a body of piano music that is at once familiar and uniquely individual. This poster presentation explores Bowen's piano solo works through the lens of growth: the development of his style through the influence of other composers, the expansion of his artistic voice within his historical context, and the opportunities for growth his repertoire provides to modern performers and educators. Engaging with his music allows students and pianists to expand technical and interpretive skills, nurture curiosity for overlooked repertoire, and strengthen connections to a broader cultural and historical context. In highlighting Bowen's contributions, this presentation emphasizes how rediscovering underrepresented composers fosters artistic curiosity, creative exploration, and community belonging. Bowen's works not only embody personal and stylistic growth but also invite us, as musicians and educators, to grow through embracing the unfamiliar and expanding the scope of our musical voices.

Participant Biographies (alphabetical)

Daniel Adams, Retired Member

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

Troy Bennefield, Washington State University

In his twelfth year at Washington State University, Dr. Troy Bennefield serves as Associate Professor of Music and Undergraduate Coordinator in the School of Music. He teaches courses in film music history as well as Music in the Holocaust for the Honors College. Dr. Bennefield's research agenda includes the music and composers of the Holocaust as well as writing transcriptions for the wind band and other mediums. His research on Holocaust-era music and musicians has been presented across North America and in Italy, Germany, Austria, and the Czech Republic. Additionally, his music is currently published by C-Alan Publications, Keyboard Percussion Publications, Cimmaron Music, and Donemus. An advocate for new and diverse music, Dr. Bennefield has commissioned or joined consortiums for several projects with his performances of these pieces receiving high reviews, even being called "deep and vital." His most recent collaboration with composer Daniel Bernard Roumain was for wind band and wind quintet, and was made possible by Dr. Bennefield's 2018 WSU Arts and Humanities Fellowship. Dr. Bennefield was again awarded this Fellowship in 2021 for his work to engrave, publish, and record the works of Dutch-immigrant composer Julius Hijman. Having taught bands at the high school and collegiate level, Dr. Bennefield is active as a guest-conductor, adjudicator, clinician, and percussionist including notable appearances at the Ho Chi Minh City Conservatory, Midwest Band and Orchestra Clinic, and the CBDNA National Conference.

Nick Black, University of Memphis

Nick Black is a fun, optimistic, and authentic artist from Memphis, TN. Influenced by the feel-good music of Justin Timberlake and Bruno Mars, and the musicality of legacy acts such as Al Green and Sting, Nick has toured around the world singing his songs and entertaining people for the last fifteen years. Pursuing a master's in composition at the University of Memphis, Nick has found an affinity for capturing Oral Histories and is currently contributing to a project inspired by the 1960 production of the musical Hair at the University of Memphis.

Elias Blake, University of South Carolina

Elias Blake is a DMA candidate in Piano Pedagogy at the University of South Carolina, where he studies with Dr. Scott Price. He earned a Bachelor of Music in Piano Performance, summa cum laude, from Capital University in 2022 under the instruction of Dr. Tianshu Wang, and a Master of Music in Piano Performance with distinction from California State University, Northridge in 2024, studying piano with Dr. Dmitry Rachmanov and pedagogy with Drs. E. L. Lancaster and Gayle Kowalchyk. His master's thesis examined the waltzes of Florence Price through a pedagogical lens. Elias' research interests include generative artificial intelligence and American composers such as Florence Price and Charles Griffes. He has presented at national and state conferences including MTNA TEMPO, NCKP, and SCMTA, and has published in California Music Teacher Magazine. In 2021, he and his duo partner Wenyu Deng won the OHMTA/Graves Duet Competition (Young Artist Division).

Ewelina Boczkowska, University of Memphis

Ewelina Boczkowska holds a PhD in musicology from the University of California, Los Angeles and was formerly a distinguished full professor in Ohio. Her research focuses on the intersection of music, trauma, and the fluidity of memory. A former NEH recipient, a New York Public Library Fellow, and a visiting scholar in Sweden, she is co-editor of the series Music and Sound on the International Screen (Routledge). She serves as Assistant Professor of Musicology at the University of Memphis, where she teaches courses in post 19th century music, including American music.

Valentin Bogdan, Mississippi University for Women

Valentin Mihai Bogdan, pianist and composer, has received awards at both national and international piano competitions and has performed in countries including France, England, the Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, Colombia, and the US. His works have been showcased at notable venues such as the Assisi Festival of Performing Arts in Italy, Sala Patria, Transilvania University Concert Series in Romania. Additionally, his compositions have been played in Russia at Moscow's Composers' House, Prokofiev Museum, Spectrum Festival in Kazan, various US venues: Festival Miami, Music at MOCA, International Trumpet Guild Conferences in 2017 and 2022, International Trombone Conference, and the Van Cliburn Concert Hall. His music has been premiered by performers from the Cleveland Symphony Orchestra, Grambling State University Wind Ensemble, Black Bayou Brass Trio, UAB Chamber Trio, Bordertown Bones, and AWC Wind Ensemble. He has received commissions from trumpet virtuosos James Zingara and Randall Sorensen, the University of Alabama Birmingham Trumpet Ensemble, Starkville-MSU Symphony, AWC Concert Band, and the Dranoff Two Piano Foundation of Miami. He has been awarded Artist Fellowships from the Mississippi Arts Commission in 2018 and 2024. In 2010, he was named the Florida State Music Teachers Association's Commissioned Composer of the Year, and in 2015, he received the Mississippi Music Teachers Association's Commissioned Composer Award. He authored "Ultimate Ear Training", a textbook for aural skills and solfege, published by Innovative Ink of Kendall Hunt Publishing. Valentin holds degrees in piano and composition from Wayne State University, Michigan State University, and the University of Miami.

Don Bowyer, Retired Member

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. Bowyer and his wife have also served as foster parents, having provided a home to eighteen foster children between 2003 and 2010.

Randall Cantrell, Lee University

Randy Cantrell is a graduate student at Lee University in Cleveland, Tennessee. He holds a bachelor's degree in Music Education from Lee University. He began playing saxophone in 1994 and enjoys recording music in his studio. Mr. Cantrell taught elementary music for two years and middle and high school band for six years. During that time he began drumlines, conducted musicals, and grew programs. Mr. Cantrell has also served as a church orchestra director, band leader and accompanist. Currently, Mr. Cantrell lives with his wife, Morgan, and their dog, Bowie in Chattanooga, Tennessee. His son, Judah (16), is a junior saxophone player at his school.

Kris Carlisle, Berry College

Kris Carlisle is a professional pianist and educator specializing in contemporary music. His playing has been praised for its "use of color, musical nuance, technical ability, and flair". His recordings have won several awards for outstanding performances of new music. As a champion of works by up-and-coming American composers, his American Evolution looks at the ways in which contemporary American composers use traditional genres of composition. The phases of exploration have included piano variations, sonatas, preludes, programmatic music, and music for piano four hands. The sixth phase, "New Stories", looked at music for saxophone and piano by contemporary American women composers. The current phase of the project "LGBTQ+ Voices of the 21st Century", focuses on works by composers who self-identify as members of the LGBTQ+ community. As a gay artist, Dr. Carlisle feels it is important to bring this music to the attention of contemporary music audiences. In keeping with his work in contemporary music, he is the founder and director of Berry College's New Music Ensemble, specializing in works that encourage students to explore their creative side through performance, improvisation, and composition.

Nathan Cheung, Vanderbilt University

A California native, Dr. Nathan Cheung is known for his versatility as a daring concert pianist, a cross-genre composer and improviser, and a sought-after educator. These roles are fueled by a life-long passion to explore music's potential to resonate with people from all walks of life. He has won top prizes in over 15 international and national competitions including Los Angeles, Seattle, Chicago, Wideman, and Heida Hermanns. His performances have taken him to over 30 US states and nine countries. Nathan is passionate about featuring the music of Dana Suesse—an overshadowed American composer of jazz concert works—in recitals

and conferences. In addition to his active performing schedule, Nathan serves as an Instructor of Collaboration at Vanderbilt University Blair School of Music and was previously a Visiting Assistant Professor of Collaborative Piano at Indiana University Jacobs School of Music. Together with his piano partner, Eric Tran, they form the Happy Dog Duo. Known for their memorized performances and unabashed humor, they bring a fresh perspective to the duo repertoire and most recently won the Abril International Chamber Music Competition in Spain. Nathan earned a DMA and two MM degrees from the Eastman School of Music, as well as a BA from Stanford University. His primary teachers were Natalya Antonova, Jean Barr, Nelita True, and Thomas Schultz. In his free time, he enjoys learning languages, reading, and teaching himself the guitar.

Ben Crook, Troy University

Benjamin Crook currently teaches at Troy University, where he serves as Assistant Professor of Collaborative Piano. He previously taught as faculty at Wallace Community College and Bluffton University. As an active music teacher and judge, Benjamin has taught masterclasses in China and the United States. Additionally, he frequently serves as an adjudicator for various piano related events in the southeastern United States. A graduate from Florida State University's doctoral performance program, Benjamin maintains an active repertoire of both classical and contemporary works, performing regularly in both China and the United States. As an advocate for new music, he has commissioned piano work from Adam O'Dell and has performed music from composers including Samuel Adams, Mikhail Johnson, Matthew Ramage, Traci Mendel, and Carl Vollrath.

Michael Delfin, University of Alabama

Praised for “beautiful performances of great warmth” (Classical Voice of North Carolina), Michael Delfin captures the listener with sensitivity and flair as a versatile performer of historical and modern keyboard instruments. Michael is a top prizewinner in the 2021 Jurow International Harpsichord Competition and Chautauqua International Piano Competition and was nominated to the Diapason 20 Under 30 Class of 2021. Recent performances include recitals for Iowa City Early Keyboard Society, the Western Early Keyboard Association, and the Ear Taxi New Music Festival, and solo appearances with Lyra Baroque, Bourbon Baroque, the CCM Concert Orchestra, and the American Chamber Symphony. Mr. Delfin is the artistic director of Bama Baroque and Cincinnati-based ensemble Seven Hills Baroque. Before joining the early music faculty at University of Alabama, he taught piano at Cedarville University and has taught harpsichord and chamber music at the University of Cincinnati College-Conservatory of Music. He was also recently appointed to the Historical Keyboard Society of North America's board of directors. He makes his home with his wife and son in Tuscaloosa, where he serves as organist at the Grace Presbyterian Church. A native of Fresno, CA, Mr. Delfin holds degrees from the University of Cincinnati College-Conservatory of Music, San Francisco Conservatory, Peabody Conservatory, and the Johns Hopkins University. www.michaeldelfin.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. He was teaching composition, music technology, and music theory courses at the University of Illinois, Oberlin Conservatory of Music, Mahidol University, Nova Southeastern University, and Palm Beach Atlantic University. Presently, Dr. Elezovic is a Full Professor with tenure and Coordinator in Composition and Music Theory at Jackson State University. In addition, he is a Full Professor with tenure 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.

Neal Endicott, Drake University

Neal Endicott is a composer, music theorist, and educator currently on the faculty of Drake University. His work as a theorist focuses on the diversification and modernization of the undergraduate theory curriculum and on strategies for boosting student engagement and critical thinking. Neal holds degrees in composition (DMA) and theory (MM) from Michigan State University, and in composition (MM) from Western Michigan University. His published work includes an article on the use of comparatively modern music in the undergraduate curriculum released by the Journal of Music Theory Pedagogy and a forthcoming book chapter on utilizing Cuban danzón in the theory classroom from Routledge. He has previously presented his work at the Pedagogy into Practice Conference and Music Theory Midwest.

Sean Gary, University of Memphis

Sean is a PhD candidate at the University of Memphis studying musicology. A guitarist, and performer of primarily rock, country, folk, blues, jazz and popular music, these genres are the focus of his research. With a cognate in sociology and anthropology, he is especially interested in the ways in which music intersects with politics and identity and its ability to reflect as well as inspire social change. In addition to his research and course work, Sean teaches undergraduate courses on American music history, rock, and popular music, and private guitar instruction at Southwest Tennessee Community College.

Josef Hanson, University of Memphis

Dr. Josef Hanson is Associate Professor of Music Education, Associate 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. In demand as a presenter and clinician, he is a frequent contributor at a wide range of conferences 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 Forum Editor for College Music Symposium, is a 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.

Courtenay Harter, Rhodes College

Courtenay Harter is a Professor and Chair 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 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: Dr. Harter regularly performs solo and chamber music recitals, maintains a private oboe studio, and pursues other freelance opportunities in the mid-south region.

Anna Hawkins, Covenant College

An accomplished pianist and collaborator, Anna Hawkins has performed in venues throughout the United States, Italy, and Spain, including Steinway Hall in New York, Colegiata de San Juan Bautista in Gijón, Spain, and Casa del Petrarca in Arezzo, Italy and made appearances at the Bowdoin International Music Festival and the Gijón International Piano Festival. She earned first prize in the 2023 Atlanta Music Club Scholarship Competition and the 2022 Georgia MTNA Young Artists Piano Competition, as well as prizes in the 2019 International Keyboard Odyssey and Festival and previous years of the Georgia, Florida, and South Carolina MTNA competitions. She has participated in masterclasses with distinguished artists Isata Kanneh-Mason, Vadym Kholodenko, Daniel Shapiro, and José Ramón Méndez and completed additional studies with Yong Hi Moon, Matti Raekallio, Robert McDonald, Julian Martin, and Logan Skelton. As a pianist and scholar, Hawkins has a particular interest in interdisciplinary research and performing and researching works by under-represented composers. While her current research focuses on the intersection of trauma and music, past projects combined visual art, literature, and history to contextualize and interpret music by French composer Mélanie Bonis. Hawkins holds degrees in piano performance from Furman University, Florida State University, and the University of Georgia, where she earned her D.M.A. in 2024. A dedicated educator, Hawkins currently serves as the Assistant Professor of Piano at Covenant College where she teaches piano, aural skills, and liberal arts courses.

Jianjun He, Jacksonville University

Jianjun He is Professor Emeritus of Music at Jacksonville University. A native of China, he received BA in violin performance from Northwestern National University, MA in music theory from The Arts Academy of China, and DMA in composition from West Virginia University where he studied composition with John Beall. His compositions, numbering over ninety for a wide variety of media, have been performed in more than sixty cities in the United States and China. They have been featured at numerous new music related festivals and conferences. CD recordings are available on ERM, VMM, Mark Masters, Nanova, New

Ariel, Innova, and Da Di labels. He has also published books and research papers on music theory, compositional techniques, ethnomusicology, and music education.

Lewei He, Guangzhou College of Commerce

Pianist Lewei He is presently a faculty member at Guangzhou College of Commerce. He earned his DMA degree from the University of Southern Mississippi under the guidance of Elizabeth Moak and a master's degree from the Wuhan Conservatory of Music. As an active soloist and chamber musician, He has performed in Europe, China, and the United States, including renowned venues such as Carnegie Hall and Van Cliburn Concert Hall. In 2025, Lewei gave a lecture-recital at the CMS South Central Regional Conference featuring works by Daniel Adams. Later, Lewei performed Mozart's Piano Concerto in A major, K. 488, with the Fort Worth Symphony Orchestra under the baton of Miguel Harth-Bedoya. Lewei has participated in festivals such as: Gijón International Piano Festival, China Piano Music Week of Xinghai Conservatory of Music, PianoTexas International Festival & Academy, Las Vegas Chamber Music Institute, and Shanghai International Piano Pedagogy Academy. Opportunities to perform in masterclasses of Robert McDonald, Boris Slutsky, Douglas Humpherys, Alon Goldstein, Kevin Kenner, Christopher Harding, James Giles, Jose Mendez, Logan Skelton, Hieyon Choi, Alan Chow, Katarzyna Popowa-Zydrón, Craig Sheppard, Michelle Cann, and have been another valuable experience. Recently, Lewei was awarded prizes in the PianoTexas Concerto Competition, Partners for the Arts Emerging Artists program, Memphis International Piano Competition, China Music Little Golden Bell - Teacher competition, MMTA Collegiate Music Competition, and Young Artist state-level MTNA Competition. Additionally, Lewei benefited from periodic studies with Ann Schein and Margarita Shevchenko.

Jonathan Houghtling, Alabama State University

Dr. Jonathan Houghtling is the Assistant Professor of Trombone and Music Theory at Alabama State University. Prior to his appointment at ASU, Dr. Houghtling served on the faculties of Talladega College, The University of Montevallo, and the Alabama School of Fine Arts. Dr. Houghtling received his Doctor of Musical Arts degree in Trombone Performance from The University of Alabama. He received a Master of Music degree in Trombone Performance from DePaul University. Dr. Houghtling received his Bachelor of Music degree in Trombone Performance from Indiana University. As a trombonist, Dr. Houghtling holds the chair of Second Trombone with the Huntsville Symphony Orchestra and serves as Acting Principal Trombone with the Mobile Symphony Orchestra. Dr. Houghtling can also be found frequently performing with various orchestras throughout the Southeast. He has performed with the Chicago Symphony Orchestra, Lyric Opera of Chicago, North Carolina Symphony, Alabama Symphony Orchestra, Charlotte Symphony, New World Symphony, Louisiana Philharmonic Orchestra, among others. Dr. Houghtling has won the International Trombone Association's Alto Trombone and Larry Wiehe solo competitions. As a dedicated educator, Dr. Houghtling has presented and performed at various regional, national, and international conferences and festivals, including the International Trombone Festival. He has presented masterclasses at many schools throughout the country, and also in Havana, Cuba. Committed to inclusion and representation for all students, Dr. Houghtling serves as Co-Chair of the Student Council Committee for the International Trombone Association. His primary teachers include Jonathan Whitaker, Mark Fisher, Charles Vernon, and M. Dee Stewart.

Jesse Hu, University of Georgia

Jesse Hu is an accomplished pianist from the Peabody Conservatory at Johns Hopkins University. He won top prizes in both the Lamont Concerto Competition in Denver and the Taipei Student Piano Competition in Taiwan. Honored with the Sarah Manion Award for Excellence in Piano and the Outstanding Recital Award from the Lamont School of Music, Jesse has established himself as a versatile and engaging performer. His international performances include appearances at the Gijón Music Festival in Spain and the Orford Music Festival in Canada. In 2019, he appeared at Taiwan's National Concert Hall as a winner of the Young Artist Competition, hosted by the Peabody Alumni Society. In 2022, he made his debut as a soloist with the University Symphony Orchestra, performing Beethoven's Fourth Piano Concerto after winning the UGA Concerto Competition. Jesse holds a Master of Music in Piano Performance from Peabody, where he studied with Benjamin Pasternack, and a Bachelor of Music in Piano Performance from the University of Denver, under Stephanie Cheng. He has also had the privilege of working with distinguished artists including Jonathan Biss, Sara Davis Buechner, Massimiliano Ferrati, Claire Huangci, Julian Martin, Murray Perahia, Jerome Rose, Victor Rosenbaum, Ann Schein, Logan Skelton, Itamar Zorman, Wu Han, and the Borromeo String Quartet. Currently a doctoral candidate at the University of Georgia under the guidance of Liza Stepanova. He teaches undergraduate piano courses required for all music majors, offers individual instruction to advanced piano minors, and serves on the faculty of the Community Music School.

Amy Humberd, Lee University

Amy Humberd has performed in venues throughout the United States and Europe, including Carnegie Hall, Boston Conservatory, Ithaca College, and the International Clarinet Association Conference. She is a member of the Civitasolis Reed Quintet, a chamber music group dedicated to innovative new commissions. The group will release their debut album in Fall 2025 and regularly performs in concert halls and conferences throughout the United States, including the North American Saxophone Alliance Conference, the International Clarinet Association Conference, the University of South Carolina, and the University of Delaware.

Outside of the performance hall, Humberd is an accomplished teacher. Currently, she serves as Assistant Professor of Clarinet at Lee University. Previously, she was Artist Affiliate of Clarinet at Berry College. In 2019, she was appointed to the faculty at Blue Lake Fine Arts Camp, where she teaches and performs with the faculty ensembles. In addition, she has presented clinics and masterclasses throughout the United States. Her former teachers include Jonathan Holden, Deborah Bish., Howard Klug, Eric Hoeprich, Peter Cain, and David Shaffer. She is a member of the International Clarinet Association, the College Music Society, and the National Association for Music Education.

Kristine Hurst-Wajszczuk, University of Alabama at Birmingham

Hailed by the *Journal of Singing* for the “commendable clarity in her singing as well as rich expressiveness,” soprano Kristine Hurst-Wajszczuk’s solo CD of the world premiere of Lori Laitman’s *The Secret Exit* was released by Naxos in 2020. Dr. Hurst-Wajszczuk’s research interest in managing performance anxiety led her to become a Licensed Body Mapping Educator through the Association of Body Mapping Educators, a certified personal trainer through the National Academy of Sports Medicine, and a Certified Mindfulness Meditation teacher. She has presented over 70 mindfulness workshops both in-person and online for music programs in colleges and universities around the country. Featured workshops for musicians include College Music Society, the National Association of Teachers of Singing (NATS), the Voice Foundation, and International Congress of Voice Teachers (ICVT) national conferences. Recent presentations include numerous national and international conferences such as National Collegiate Honors Council (NCHC), Honors Education at Research Universities (HERU), and American Association of Colleges and Universities (AAC&U). A two-time Fulbright finalist, her workshops have been featured at the Music and Arts University of the City of Vienna (MUK) and in summer sessions in Szeged, Hungary. Dr. Hurst-Wajszczuk served two terms as NATS Vice President for Workshops and two terms as the inaugural Associate Dean of the Honors College. An award-winning opera director, her productions have won first, second, and third place awards through the National Opera Association. She is Professor of Voice & Opera at the University of Alabama at Birmingham. For more information, please visit www.kristinehurst.com.

Jiyoon Kim, Dongseo University

Jiyoon Kim is a hybrid creator: piri performer, artistic producer, and, more recently, a business scholar charting new horizons. She defies easy definition, but she embodies what this era calls for: a boundary-crossing artist, reflective planner, and communicating professional. Her deep musicianship as an Intangible Heritage holder and her decade-long experience leading SoriSooop have resulted not only in artistic creativity, but in the ability to design systems rooted in tradition. She expresses artistic intuition within structured frameworks and brings a rare ability to align art with social and organizational meaning. Kim was the first Korean traditional musician invited by Dolby to perform a solo recital, a model example of collaborative art bridging East and West. But her work goes beyond music-making: she organizes, educates, lectures, and writes—turning art into a medium of value for audiences and institutions alike. In 2024, she received the Best Paper Award from the Korean Society of Management Consulting for her research on how arts content enhances trust and immersion between businesses and customers. Her achievements exemplify how one artist can connect theory, practice, policy, and creativity. With a D.M.A. in Korean traditional music from Seoul National University and a Ph.D. in business from the Busan University of Foreign Studies in Korea, she bridges performance, scholarship, and cultural planning.

Kristian Klefstad, Belmont University

Kristian Klefstad is Associate Professor of Piano and Coordinator of the Keyboard area at Belmont University, where he teaches piano, piano pedagogy, piano literature and class piano, and directs the Belmont Piano Invitational summer keyboard program. Dr. Klefstad performs solo and collaborative music throughout the United States, and also presents lecture-demonstrations and papers at national and regional conferences, including the College Music Society and WVU’s Intersection of Jazz and Classical Music Festival. Recently, he performed as a soloist with the Western Kentucky University Orchestra, and has been guest artist at the Lamar University Piano Festival in Beaumont, TX, and the Maverick Piano Festival in Omaha, NE. Dr. Klefstad served on the jury for the inaugural Nashville International Chopin Competition in 2023, and the Knoxville International Piano Festival and Competition in 2024. Dr. Klefstad is actively involved in regional, state, and national organizations devoted to teaching music. In addition to many officer roles in the Southern Chapter of the College Music Society, including President, (2015-17) he has served as President, Vice-President, and Programs Chair of the Nashville Area Music Teachers Association, and Coordinated the Young Artist Achievement Awards 2019-2024.

John Kosch, Concordia University

John Kosch is a composer and arranger currently working in Lincoln, Nebraska. His polystylistic compositions often use colorful sonorities, tuneful melodies, and visceral grooves to reflect on his experience with depression and anxiety and ponder timeless questions about human existence, purpose, and struggle. Kosch has received several honors for his compositions, including two Student Downbeat Awards, The Herb Alpert Young Jazz Composer Award, and first place in the NAfME Young Composers Competition. He has also been a finalist for the American Prize in composition in three different categories—orchestral music, choral music, and art song. His works have been selected for conference performances for the North American Saxophone Alliance (NASA), the International Double Reed Society (IDRS), National Association for Music Education (NAfME), Texas Music

Educators Association (TMEA), Society of Composers, Inc. (SCI), and College Music Society (CMS), as well as the São Paulo Contemporary Composers Festival, Brevard Music Festival, Charlotte New Music Festival, and the Cortona Sessions for New Music. He currently teaches courses at Concordia University (NE) and Nebraska Wesleyan University.

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. Mark Lackey has garnered premieres from 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 was recognized with a 2024 Artist Fellowship from the Alabama State Council on the Arts and is available on the Centaur, Potenza, Composers Concordance, and MSR Classics labels. Mark Lackey's most recent 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 has given lecture recitals on piano music by the remarkable but little-known composer Sophie Maria Westenholz and performances of original works in the United States and in Rīga, Latvia. Mark Lackey is also an energetic educator, teaching music composition and theory as Professor of Music at Samford University. 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, and earned the Bachelor of Science degree from David Lipscomb College where he studied piano with Jerome Reed.

Leon Leu, University of Alabama

Leon Leu is a classically trained pianist currently pursuing a Doctor of Musical Arts (DMA) in Piano Performance at The University of Alabama, where he studies with Dr. Kevin Chance. He holds a Bachelor's degree in Piano Performance from the University of Taipei and a Master of Music in Piano Performance from Florida Atlantic University. Leon has studied under Wei-Wing Liu, Kimberly Afanasova, Yuan-Yuan Chia, and Dr. Irena Kofman. In addition to performing, he works as a piano tutor and Graduate Teaching Assistant.

Xiao Liang, University of Virginia

Xiao Liang is a pianist whose performance, teaching, and research span the United States, Italy, Finland, Malaysia, and China. She has been recognized with numerous awards, including First Prize at the 2024 FSU Annual Competition, Italy's Maccagno Young Artist Piano Festival, and the AACE New York International Music Competition, as well as the Best Etude Award at the USCI Young Artist Festival and the Excellent Award at China's CCTV Piano and Violin Competition. A versatile artist, she performs as a soloist, collaborative pianist, and chamber musician, and in 2021 contributed MIDI piano accompaniments of Chinese art songs to the 4D Music Pocket Player app, where her recordings remain part of its permanent international library. Liang's research interests include cross-cultural repertoire, performance anxiety, and inclusive pedagogy, which she has presented at NCKP, MTNA, ISME, FSMTA, the MTNA Symposium, and CMS. Liang holds a B.A. in Musicology from Beijing Normal University under Lanlan Guo, an M.M. in Piano Performance from the University of Florida under Jasmin Arakawa, and a Performance Diploma from Indiana University, where she studied with Emile Naoumoff, the last protégé of Nadia Boulanger. She earned her D.M. in Piano Performance with a specialized certification in Piano Pedagogy from Florida State University under Read Gainsford and Diana Dumlavwalla. She is currently a member of the teaching faculty at the University of Virginia's College at Wise, where she also serves as a collaborative pianist.

Shannon Lowe, University of Florida

Lauded by the American Record Guide as a bassoonist who "...shines her warm instrument in quite a different light" and "phrases her long lyrical lines so that they not only sing but breathe with the gorgeous tone of a high baritone..." Dr. Shannon Lowe is a dynamic bassoon pedagogue and performer. Currently, she serves as Associate Professor of Bassoon and Aural Skills at the University of Florida. She is principal bassoon with the Albany (GA) Symphony Orchestra and Sinfonia Gulf Coast as well as acting principal bassoon of the Valdosta Symphony Orchestra. Before her arrival at UF, she served as the Associate Professor of Bassoon at Valdosta State University. She received her BM in Music Education as well as her MM in Music Performance from the University of Florida and her DMA in Bassoon Performance from SUNY Stony Brook. Dr. Lowe is a proud Fox Bassoon Artist. She recently released the recording "A Musical Bouquet: Old, New and Borrowed Works for Bassoon and Strings" through the MSR Classics label.

Zane Lynn, Mississippi University for Women

Zane Lynn, tenor, currently serves as Instructor of Voice at Mississippi University for Women in Columbus, MS. His performance career encompasses a range of concert, recital, and operatic engagements. Operatic roles include Ferrando in Mozart's *Così fan tutte* with the Portland Opera Workshop, Herr Vogelsang in *Der Schauspieldirektor*, Mayor Upfold in Britten's *Albert Herring*, and Marcellus in Nancy Van de Vate's *Hamlet* with the Moravian Philharmonic. These diverse performance experiences continue to inform his pedagogical approach, integrating professional artistry with applied instruction in vocal technique and interpretation. Prior to his appointment at Mississippi University for Women, Zane served on the faculty of Mississippi Gulf Coast Community

College, where his responsibilities included directing two choirs, teaching applied voice, leading a music theatre workshop, and instructing courses in music theory. He holds a Bachelor of Music in Music Education from Mississippi University for Women and a Master of Music in Vocal Performance from the University of Mississippi. His teaching emphasizes the development of technical skill, musical expression, and professional preparation, while fostering an environment that supports student growth as both vocalists and musicians.

David Mahloch, Jackson State University

Dr. David Mahloch is a composer, music theorist, and staff accompanist at Jackson State University. He is also serving as organist/choirmaster at St. Alban's Episcopal Church in Vicksburg, MS. He previously taught at the University of Montevallo and the University of Alabama. His primary instructors of composition were Drs. James Selater and C.P. First. He also had additional studies with Mario Davidovsky and Peter Westergaard with electronic composition studies with Dr. Marvin Johnson. He has earned degrees from the University of Alabama and Mississippi College. He has written works from solo to orchestra including many electronic pieces. As a theorist, he has written several papers including: "Row connections and Partitions in the Early Twelve-tone music of Edison Denisov", "Schoenberg Op. 19 as a Guide for Young Composers", and "Multiple Layer Chromatics in the Middle Movement to Beethoven's Waldstein Sonata". He recently completed an Aural Skills Textbook entitled: *Aural Skill Training: A Practical Approach to Sight Singing and Dictation* published by Cognella publishing. His compositions have been performed throughout the United States in various venues, conferences, and symposiums. He has also served as a judge on several call-for-scores on panels for regional, national, and international competitions. In recent years his music has been performed at: St Bride's Church (London), Chester Cathedral, University of Alabama, Caen - France, Cincinnati, Jackson State University, Mississippi College, William Cary University, and was featured at a Composers of Mississippi concert. David's music tends to focus on small motifs with an ever changing harmonic language.

Sarah Manasreh-Decker, University of Alabama at Birmingham

Dr. Sarah Manasreh-Decker is the Assistant Professor of Clarinet at the University of Alabama at Birmingham. Previously she was the Assistant Professor of Clarinet and Music Theory at the University of Wisconsin-Stevens Point, where she also serves as principal clarinet of the LaCrosse Symphony Orchestra. Sarah has been active with the International Clarinet Association serving as the editor for *The Clarinet [Online]* and on the Social Media Committee. Active in both solo and chamber performances, her playing has been described as "powerful, rich, and virtuosic." She is a Backun artist as well as a D'Addario artist and clinician. Sarah completed her Doctor of Musical Arts at Michigan State University under the tutelage of Dr. Elsa Ludwig-Verdehr. She earned her Master of Music in Performance from the Royal Northern College of Music and Bachelor of Music from The Florida State University. Her primary teachers include Elsa Ludwig-Verdehr, Chris Swann, Deborah Bish, Frank Kowalsky, and Lori Lovato.

Grace McCommon, University of Memphis

Grace McCommon is a PhD student in musicology and museum studies at the University of Memphis. She is currently studying the Memphis youth garage band movement of the 1960s and has previously authored original research on students' perception of women composers and composers of color in collegiate music history curricula. Dedicated to understanding the connections between local history and sound recording, she leads the C. H. Nash Museum at Chucalissa's archival digitization efforts.

Kyle McLean, Texas A&M University-Kingsville

Kyle McLean serves as Lecturer of Trumpet at Texas A&M University-Kingsville where he teaches private lessons, high brass methods, and music theory. Prior to moving to Kingsville, Kyle established himself as a freelance performer in the Salt Lake Area. He was a founding member of the Canyons Brass Quintet and regularly performed with the Draper Philharmonic & Choral Society, the Salt Lake Choral Artists, and the Wasatch Symphony. He has also spent time in the recording studio, premiering orchestral works and recording pieces for music libraries at Funk Studios and Hexany Audio. He has performed with various orchestral groups, including the Lubbock Symphony Orchestra, the Midland-Odessa Symphony Orchestra, the Monroe Symphony Orchestra. Kyle has also toured internationally, serving as principal trumpet for the OperaMaya orchestra during the 2023 OperaMaya "Lo Mejor de mi Vida" Music Festival. Kyle previously served as the Adjunct Professor of Trumpet at both Utah Valley University and Salt Lake Community College. He also cultivated a thriving private studio in the Salt Lake area teaching beginner and high school trumpet, boasting a number of students that advanced to all-state and several that successfully auditioned into collegiate music programs. Kyle earned his Doctorate of Musical Arts degree from the University of Utah, Master of Music degree from Texas Tech University, and Bachelor of Music degree from the University of Louisiana, Monroe. His musical foundation was shaped by the teachings of Dr. Peyden Shelton, Mr. Travis Peterson, Mr. Rich Harris, Mr. Allen Vizzutti, and Dr. Aaron Witek.

Jonathan B. McNair, University of Tennessee-Chattanooga

Jonathan B. McNair's music has been described by critics as being "...skillfully crafted...expressive and rhythmic...really rather powerful." His works have been performed across the U.S.A. in national and regional conferences, festivals such as "Oh My Ears" and "TUTTI," and in Canada, Brazil, Puerto Rico, Austria, England, France, and Germany. Performers include prominent soloists,

the Chattanooga Symphony Orchestra, Brazos Valley Symphony Orchestra, the Marian Anderson String Quartet, the Knox-Galesburg Symphony, members of the Cleveland Orchestra, the Alexander-Soares Duo, Spivey Hall Children's Choir, and others. His music has been streamed nationally and internationally, and released by North/South Consonance, the Capstone label of Parma records, AUR, ACA Digital, and Ablaze Records. McNair has received commissions from Symphony orchestras, individuals, agencies, and individuals. He was Tennessee Composer of the Year for 2008. He has had residencies at I-Park Artist's Enclave, the Hambidge Center, and Ucross Foundation. He served as composer-in-residence for the American Composers Forum for its "Faith Partners" program and VivaVoce! Choral music camp. He was a guest composer at the Heidelberg New Music Festival, the former "A Little Now Music" festival at Brevard College, and University of Northern Colorado. Jonathan McNair is the Ruth S. Holmberg Professor of American Music at The University of Tennessee at Chattanooga. In this capacity, and as past-President of the Southeastern Composers League, he has worked to present many performances of the works of other contemporary composers on the UTC campus and in the Chattanooga community.

Julia Mortyakova, Mississippi University for Women

Pianist Julia Mortyakova maintains an international performing career. She is the recipient of the 2026 and 2022 Performing Arts Fellowships from the Mississippi Arts Commission, the 2023-2024 MUW Excellence in Creative Activity Award, and the 2023 Programming Award from the International Alliance for Women in Music. She is a proud member of the Mississippi Artist Roster. 2025 performance schedule includes solo recitals, appearances with orchestras and lecture recital conference presentations in Colombia, Italy, Ireland as well as throughout the United States. Dr. Mortyakova serves as Professor and Chair of the Department of Music at the Mississippi University for Women and Artistic Director of the International Annual Music by Women Festival. Dr. Mortyakova's teaching was recognized by the 2025 Kossen Faculty Excellence Award (MUW), the 2023-2024 MUW Excellence in Teaching in Creative Spaces Award, and the 2023 Steinway Top Piano Teacher Award. The Mortyakova/Bogdan Piano Duo are prize winners of the 2017 Ellis Duo Piano Competition. Professor Mortyakova is the author of Class Piano textbook method of individual and group piano study, in its second edition from Kendall Hunt publishing. She has released multiple solo and piano duo albums featuring music by women composers and available on all major streaming services. Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University and the University of Miami.

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, conducts the Fisk Jazz Ensemble and has served as Interim Music Department Chair and Interim Director of Bands. Nash holds a Ph.D. in Music Composition from Michigan State University. 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 the Intersection Music Ensemble to compose *Look for the Helpers* (2024) chamber ensemble/sinfonietta. Others include Vanderbilt University Wind Symphony to compose *On the Battlefield*, *With Certainty* (2022) commemorating the opening of the National Museum of African American Music, *Southern Grandparents* (2017) soprano, tenor and piano trio, commissioned by Delta State University for the Mississippi Bicentennial Celebration in 2017, 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 disc/digital compilations with five of those appearing on Albany, Centaur and Citadel Records labels.

Gregório Oliveira, University of Southern Mississippi

Gregório Oliveira is a pianist and scholar pursuing a Doctor of Musical Arts (DMA) degree at the University of Southern Mississippi (USM) under the guidance of Dr. Ellen Elder. With master's degrees in Piano Performance (Georgia State University) and Musicology (University of São Paulo), he balances performance, research, and teaching. At USM, he serves as a Collaborative Piano Graduate Assistant, playing for lessons, juries, recitals, and ensembles. As a performer, he has appeared in solo and chamber recitals across Brazil (Campinas, São Paulo, Porto Alegre, Salvador), the United States (Atlanta, Hattiesburg), and Europe (Vienna, Paris). His peer-reviewed research on Brazilian music has been published in *Musica Theorica*, and he has presented at conferences such as the NCKP: the Piano Conference, the College Music Society, and the Brazilian Society for Music Theory (TeMA). Awards include the Steigner Piano Scholarship, the Chopin Society of Atlanta Scholarship, and the CAPES Research Fellowship.

Paul Osterfield, Middle Tennessee State University

Nashville-born Paul Osterfield spent his formative years in Northeast Ohio, where he composed and studied cello, violin, piano, and conducting. His early efforts as a composer were recognized at age 16, when the United States Copyright Office and the Library of Congress awarded him first prize in their Young Creators' Contest. Paul's compositions receive performances throughout the United States and abroad. Paul has been a Fellow at MacDowell, and has won an Individual Artist Grant from the Tennessee Arts Commission, and awards from BMI, ASCAP, and the National Federation of Music Clubs. His works are available on the Albany,

Equilibrium, Navona, and Ravello labels. As Professor of Music at Middle Tennessee State University, Paul teaches music composition and theory. He has earned degrees from Cornell University, Indiana University, and the Cleveland Institute of Music, and has studied with Steven Stucky, Roberto Sierra, Eugene O'Brien, Frederick Fox, and Donald Erb. More information can be found at www.paulosterfield.com.

The Palm Trio

The Palm Trio consists of Peter M Geldrich, clarinet; Shannon Lowe, bassoon; and Joshua Pifer, piano. Both Drs. Lowe and Geldrich teach at the University of Florida School of Music, where Lowe serves as the Associate Professor of Bassoon and Geldrich serves as the newly appointed Assistant Professor of Clarinet. Dr. Pifer is Associate Professor of Piano at Valdosta State University and Head of the Piano Area. The trio joined forces in 2019 with a mutual affinity for performing chamber music and the desire to commission new works. Since that time, they have performed their "All Combinations Recital" as well as several newly commissioned works in concert halls, universities, and conferences across the United States and in Europe.

Brittney Patterson, University of Montevallo

Brittney Patterson is Associate Professor of Music at the University of Montevallo where she teaches Flute and Music History. She earned her Doctorate from the University of Alabama, her Master's degree from the University of Northern Colorado, and her Bachelor's Degree from the University of Tennessee. Brittney has performed with the Alabama Symphony Orchestra, the Tuscaloosa Symphony Orchestra, the Memphis Symphony Orchestra, is Secretary and Principal Flutist of the Memphis Repertory Orchestra, and is a co-founder of the Delta Blue Chamber Players. Her research interests are flute pedagogy, the music of Germaine Tailleferre, and music at the court of Frederick the Great. Brittney has had articles published in *The Flute Examiner*, *Ala Breve*, the official journal for the Alabama Music Educators Association, and her research on Germaine Tailleferre has appeared in the *Journal for the National Association of College Wind and Percussion Instructors* and the *Journal of the International Alliance for Women in Music*. She has been invited to present at conferences in Washington D.C., Cedar Falls Iowa, Columbus Mississippi, Knoxville Tennessee, the Florida Flute Association Virtual Conference, and has presented masterclasses for the flute studios at the University of Alabama, the University of Wyoming, Mississippi State University, and Delta State University. Brittney enjoys reading, performing with friends, and arguing with her very bad cat, Sophie.

Jessica Piso, Lee University

Jessica Piso serves as Instructor of Flute at Maryville College and Lee University. She is an active performer and teacher across the country. Her professional flute and piccolo experience includes substitute performances with the Chattanooga Symphony and Opera, Buffalo Philharmonic Orchestra, Orchard Park Symphony Orchestra, Northern Mississippi Symphony Orchestra, and the Oklahoma Festival Ballet. She has performed locally, at state level festivals, and at the National Flute Association conference. Piso currently serves on the National Flute Association Flute Clubs Committee where she devotes time as a writer, proofreader, and brainstormer of blog content to the NFA blog, organizing presentations at conventions, as well as updating and managing the flute choir repertoire database and flute clubs, choirs, and community bands database. Previously she dedicated her time to flute students by serving as a board member of the Oklahoma Flute Society. There she organized projects designed to assist young flutists in learning, collaborated in overseeing the Oklahoma Flute Fair, served as a guest clinician teaching at Flute Choir Festivals, and facilitated online workshops. She has also served as an adjudicator for All-State Auditions, competitions, and conducted masterclasses preparing for All-State repertoire in Oklahoma, Florida, and Tennessee. Piso has taught college and private applied flute lessons, studio, chamber coaching, music appreciation courses, flute methods for music education majors, and conducted flute choirs. She has enhanced her teaching expertise through completion of units in Suzuki Flute Teacher Training.

Laura Pritchard, University of Alabama

Laura Pritchard, mezzo-soprano, works actively as a soloist, teacher, researcher, and stage director. Laura has performed roles including Florence Pike in *Albert Herring*, Carmen in *Carmen*, Prince Orlofsky in *Die Fledermaus*, Third Lady in *Die Zauberflöte*, and Zita in *Gianni Schicchi*. Dr. Pritchard has also appeared on the concert stages with Manassas Chorale and Orchestra (*Messiah*), Prentice Concert Chorale (*Judas Maccabaeus*), and Johnson City Symphony Orchestra (*Choral Fantasy*). Her directing credits include *Hansel and Gretel* (University of Alabama), *Opera Scenes Showcase* (Music On Site, Inc.), *Amahl and the Night Visitors* (UA), and *Le Nozze di Figaro* (Red River Lyric Opera). Laura has presented research at numerous professional conferences and her topics include *Broadening Our Scope in 2021: A Collection of Scenes from the Operas of Carlisle Floyd* (National Opera Association), *From Studio to Stage: Merging the Methods of Michael Chekhov, Rudolf Laban, and Body Mapping to Train the Emerging Singing Actor* (National Opera Association, First Place Winner in Poster Session), *Operatic Adaptations of Émile Zola's Thérèse Raquin: A Comparative Study and Analysis* (Association Internationale Zola et Naturalisme), *The Power of Kinesthetic and Inclusive Awareness: A Singer's Guide to Reducing Performance Anxiety* (Southeastern Regional NATS) and *The Celtic Revival in Song: An Exploration of Helen Hopekirk and the Five Poems of Fiona Macleod* (Music By Women Festival). Dr. Pritchard is on faculty at the University of Alabama as Assistant Professor of Voice and Associate Director of Opera.

Anne-Gaëlle Ravetto, Mississippi University for Women

Ms. Anne-Gaëlle Ravetto, violinist, serves as a faculty lecturer in the Mississippi University for Women Department of Music and Mississippi State University. She offers applied instruction in violin and is an instructor of string pedagogy in the music education curriculum. Ms. Ravetto previously served as an adjunct faculty member at Delta State University in Cleveland, MS, and was on the violin faculty at the Hochstein School of Music in Rochester, NY. She performed regularly with the Rochester Oratorio Society, Air de Cour, the Kunde Chorale and the Rochester Broadway Theatre League. She 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. She has performed at numerous music festivals and academic conferences including the Heidelberg Castle Festival, the Ohio Light Opera, the Atlantic Music Festival, both National and regional conferences of the College Music Society, the Big 12 Trombone Conference and the American Trombone Workshop. Regional recital appearances include MUW's Music by Women festival, Rhodes College, University of Memphis, Henderson State University and UT- Martin, among others.

Hannah Roberts, University of Alabama

Dr. Hannah Roberts serves as Assistant Professor of Piano at the University of Alabama, where she teaches piano and piano pedagogy. An active performer, her playing has earned her opportunities to perform throughout the United States and abroad at the Schloß Esterhazy in Eisenstadt, Austria. Recent appearances include solo recitals at the University of Missouri, Ball State University, University of Houston, Ohio University, Western Kentucky University, Mississippi State University, and University of South Alabama, among others. In addition to performing, she maintains an active profile as a clinician, pedagogue, and researcher. Her current research focuses on promoting the works of forgotten female composers, with particular emphasis on the music of Helen Hopekirk. She was named recipient of the 2023 Edward T. Cone Fellowship from the Society for American Music for her research on Hopekirk, and her articles on female composers have been published in *American Music Teacher*, *Piano Magazine*, and *MTNA e-Journal*. She has also been invited to share her work nationally at the MTNA, CMS, NCKP, and GP3 conferences, as well as through video publications for the Frances Clark Center for Keyboard Pedagogy's *From the Artist Bench* and *Inspiring Artistry* series. She holds a Doctor of Musical Arts degree in Piano Performance and Pedagogy from the University of Oklahoma.

Joel Roberts, University of Memphis

Joel Roberts, Ph.D. is the Music Librarian at the University of Memphis. He is an Associate Professor in the University Libraries. He holds a BM in Studio Music and Jazz and a Master's in Information Sciences (MSIS) from the University of Tennessee. He also earned his MM and PhD in Musicology from the University of Memphis. He currently serves on the Career Development and Services Committee of the Music Library Association and on the editorial board of the *Journal of Arts Entrepreneurship Education*. He is actively interested in the music of the Southeastern United States, and he has presented at both national and regional conferences related to library science and musicology. He is also a regular member of the University's Collegium Musicum.

Alexander Sanso, University of Texas Rio Grande Valley

Dr. Alexander Sanso serves as Assistant Professor of Trumpet at the University of Texas Rio Grande Valley. Sanso's students have competed at the National Trumpet Competition, most recently in the Small Ensembles division, performing Erik Morales' *Birds of Paradise*. He is an active chamber musician with the 956 Brass Trio, BuzzRoll Duo, and Valley Symphony Orchestra Brass Quintet. His groups have toured universities in Texas, Louisiana, and North Carolina. These groups have also performed at various National and International Festivals, including the International Women's Brass Conference, International Horn Symposium, and Mid-South Horn Workshop. He performs with the 956 Brass Trio, a group he has performed with at the Mid-South Horn Workshop, International Horn Society, University of Louisiana Monroe, Northwestern State University, and the University of Texas at Tyler. Sanso also has a developing solo career, performing solo recital programs at Bowling Green State University, Ohio University, the University of Texas Rio Grande Valley, the 2024 National Association for College Winds and Percussion Instructors, and the 2024 College Music Society conference. Sanso also presented at the 2025 International Women's Brass Conference, where he lectured on the trumpet music of Claude Arrieu. Dr. Alexander Sanso is a Bach Regional Performing Artist.

Serena Scibelli, Georgia State University

Dr. Serena Scibelli is an Italian violinist and Assistant Professor of Violin at Georgia State University, where she teaches violin and chamber music. Known for her vibrant artistry and dedication to music education, she maintains an active international career as a soloist, chamber musician, orchestral performer, and clinician. Before joining Georgia State, Dr. Scibelli served as Assistant Professor and String Area Coordinator at Mississippi State University and was previously on faculty at the University of North Georgia. A passionate advocate for young musicians, she has long been involved in educational outreach throughout the Atlanta area and beyond. She frequently offers masterclasses and clinics across the United States and Europe, with appearances at institutions such as the University of Nevada, the University of Georgia, and Berry College. Dr. Scibelli has performed in some of the world's most prestigious concert halls—including La Scala (Milan), the Wiener Musikverein (Vienna), the Royal Opera House Muscat, and Teatro Real de Madrid. Her collaborations include work with celebrated conductors and artists such as Gianandrea Noseda, Mischa Maisky, and Ottavio Dantone. A committed champion of contemporary music, she has premiered over 50 new

works ranging from solo to orchestral repertoire, and released her debut solo album in 2021. Dr. Scibelli earned her diploma at age 18 from the Conservatory L. Cherubini in Florence, followed by a Master's degree from the Conservatory A. Steffani in Castelfranco Veneto. She later completed a second Master of Musical Arts and a Doctorate in Violin Performance at the University of Georgia.

Nathan Shelton, Mississippi State University

Nathan Shelton is a native of DeKalb, Mississippi, and a senior at Mississippi State University, pursuing a Bachelor of Arts in Music. He studies piano with Dr. Rosângela Sebba, organ with Dr. Michaëlle Harrison, and voice with Ms. Cori Reece-Milican. He holds an Associate of Arts from East Mississippi Community College and a Bachelor of Science in Interdisciplinary Studies from Mississippi State University. At MSU, Nathan is a founding member and current president of the Collegiate Chapter of the Music Teachers National Association (MTNA) and teaches piano through the Community Music School. He has also served as a collaborative pianist, section leader, and member of MSU's tenor/bass choir, OPUS, and formerly sang with the Starkville-MSU Community Chorus. He is also an active church musician in the Starkville area. Nathan is a member of the American Guild of Organists—serving on its National Committee on Career Development and Support—as well as MTNA, the Mississippi Music Teachers Association, the College Music Society, the American Choral Directors Association, and the Fellowship of Worship Artists. He has presented research on pedagogy, underrepresented composers, and professional development at local, regional, and national conferences, including the MTNA National Conference, the MTNA Collegiate Symposium, the National Conference on Keyboard Pedagogy (NCKP), and others, with subsequent publications through MTNA and NCKP.

Jung-Won Shin, New Mexico State University

Jung-Won Shin has appeared as an active solo and collaborative pianist at recitals and concerts in the U.S., Canada, Europe, and Korea. Dr. 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 by Women Festival in Mississippi, the Music in Action Conference in Los Angeles, 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, Rising Stars Concerts at the Orford Summer Music Academy and Festival, and several recitals in Korea. Her collaborative CDs with soprano Amy Yeung and violinist Sue-Jean Park respectively were released. Her current performance projects include recitals on contemporary piano solo works by American and Korean living composers, Beethoven sonatas and concertos, and cross-cultural ensemble works. The recipient of the 2023 S. E. Kossman Outstanding Teacher Award of Delta State University, Shin was Professor of Music at Delta State University. She has initiated and organized the DSU study-abroad Korea and academic and cultural exchange programs between DSU and Sungkyul University and Art & Culture Management CloudPoseidon's musicians of traditional Korean instruments in both the U. S. and Korea. She earned degrees in piano performance from the University of Illinois at Urbana-Champaign, Indiana University, and Seoul National University. She is currently Assistant Professor of Piano at New Mexico State University and Treasurer / Secretary at the CMS Southern Chapter.

Ann 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 serves on the Board of Directors of the Clarksville Community Concert Association. 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 research 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), a Master's degree in Teaching English to Speakers of Other Languages (Murray State University, 2022), and a Master's degree in Teaching Writing (Johns Hopkins University, 2025). 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, *A Contemporary History of the Chinese Zheng* was published by Hong Kong University Press in 2023. She enjoys attending arts events and looks forward to travelling, hiking, and backpacking during breaks and holidays.

Joseph T. Spaniola, University of West Florida

Dr. Spaniola has composed works for band, orchestra, chamber ensembles, solo instruments, voice, choir, and electronic tape. His musical efforts have been rewarded with competition wins, medals and honors from the National Band Association/Revelli Memorial Composition Competition, multiple Global Music Awards, the Florida State Music Educators Association, multiple American Prizes, the International Clarinet Association as well as numerous musical recordings. Award-winning compositions by the composer have been performed and recorded by a wide variety of artists, ensembles and institutions in the North America, Europe, Japan, South America, Israel, China, Australia, Taiwan, and Singapore including the London Symphony Orchestra, Janáček Philharmonic Orchestra, Brno Philharmonic, the Detroit Symphony Orchestra Brass Quintet, the Boston Brass, the NdBrass, the

Eastern Wind Symphony, and others. His music has been premiered or presented at conferences and festivals hosted by The College Music Society, The American Bandmasters Association, The International Trombone Association, The International Clarinet Association, The Midwest Clinic, The Tuba/Euphonium Conference, The International Double Reed Society and others. Works by the composer are available from Musica Propria, Kagarice Brass Editions, Tuba Euphonium Press, and Joseph T. Spaniola Music. Joseph T. Spaniola is a PARMA Recordings artist. Joseph T. Spaniola is a Professor of Music at the University of West Florida. Dr. Spaniola is active as a composer, arranger, educator, conductor, lecturer, producer, clinician, and adjudicator. For more information visit www.josephspaniola.com

Chris Steele, University of Alabama at Birmingham

Chris Steele is Staff Pianist and Aural Skills Instructor at the University of Alabama at Birmingham. He has held previous positions at the University of North Carolina School of the Arts as Staff Pianist, and at the University of North Carolina at Greensboro as both Lecturer of Music Theory and Ear Training as well as Faculty Fellow for the UNCG Grogan College Music Learning Community. He received his Doctor of Musical Arts in Accompanying and Chamber Music from UNCG where he studied with Andrew Harley and James Douglass, and held assistantships in both accompanying and music theory/ear training. He received two Masters degrees from The Florida State University in Piano Performance and Music Theory where he studied with Carolyn Bridger. An active performer, Steele is a member of the UAB Chamber Trio, and has collaborated with members of the Alabama Symphony Orchestra and the Greensboro Symphony Orchestra. As a proponent of new music, he is a member of the Birmingham Art Music Alliance, and has performed at the Society of Composers Region IV Conference and the Mid-South Chapter of the National Association of Composers Concert. He has also presented lecture-recitals on the late compositional style of Gabriel Fauré, including at UNCG's biennial Focus on Piano Literature Symposium.

Nolan Stolz, University of South Carolina Upstate

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

Tin-Shi Tam, Iowa State University

A celebrated artist on carillon and organ, Tin-Shi Tam has given recitals in Asia, Australia, Canada, Europe, and the United States. She was a featured carillon recitalist at the Festival International de Carillon en Côte d’Or in France, and the congresses of The Guild of Carillonneurs in North America (GCNA) at Princeton University, The University of Michigan, Ball State University, and Grand Valley State University. In 2008, Tam represented GCNA to perform at the World Carillon Federation Congress in Groningen, The Netherlands. As an active clinician, Tam has given master classes, lectures, and education programs extensively. Her invited lectures include Performing arts productions over advanced network at The College Music Society International Conference in Sydney, Australia (2017), Bells and carillons in North America 1914-1918, Music for carillon and orchestra, and Bells and bell music in China at congresses of the World Carillon Federation in Belgium (2014), The Netherlands (2008), and Poland (2006) respectively. A selection of her carillon arrangements of Scriabin's music was published by Nederlandse Klokkenspel-Verenigin, and her carillon compact disk "The Bells of Iowa State" was released in 2004. At present, she is the Cownie Professor of Music (university carillonneur) and the chair of the keyboard division at Iowa State University.

Zulfiia Olena Tursunova, Sarasota Music Institute

Zulfiia O. Tursunova is a US-Ukrainian pianist, composer, conductor, educator, and approach founder/developer. Tursunova holds a Master’s degree in Music Composition & Instrumental Conducting, with the Healthy Musician Performance concentration from University of South Florida, and BA in Psychology & Music from New College of Florida. As a former Sarasota Steinway Society Award recipient, an active music competition adjudicator, and an applied piano performance teacher, Tursunova is focused on learner-centered integrative approaches in music education and performance practices. Elements of cognitive neuroscience, biological, social and personality psychology are incorporated in her specially designed curriculum for music students of all levels to develop positive public performance experiences. Z. O. Tursunova’s Musicians’ Biomechanics Optimization System and

Physiological is a practical approach that helps instrumental students achieve healthy music playing habits according to the advanced technical demands of music repertoire and functional architecture of musical instruments.

University of Alabama at Birmingham Chamber Trio

The University of Alabama at Birmingham Chamber Trio consists of Dr. Sarah Manasreh-Decker, clarinet, Dr. James Zingara, trumpet, and Dr. Christopher Steele, piano. The group was established in 2012 and has performed throughout Alabama, Mississippi, North Carolina, Tennessee, New Mexico, and Virginia, including appearances at the National Association of College Wind and Percussion Instructors National Conference, the International Clarinet Association ClarinetFest, the International Trumpet Guild Conference, the Alabama Music Educators Conference, several College Music Society Southern Region Conferences, the Birmingham Arts Music Alliance, and the National Association of Composers USA Conference. The ensemble has also toured internationally including performances in Canada and the United Kingdom. The UAB Chamber Trio has generated over 25 new pieces for this genre, many which were premiered at notable international, national, and regional conferences. The UAB Chamber Trio has released a CD entitled *Many New Trails to Blaze* on the Ravello label and is available through Spotify, YouTube and other streaming apps. The CD features many of the new works that were commissioned by the ensemble.

Jorge Variego, University of Tennessee

Jorge Variego was born in Rosario, Argentina. He is a former Fulbright Scholar and is currently Assistant Professor of Music and Technology 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. 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. In the 23-24 season, his music was performed by the Oak Ridge Symphony, the Bryan Symphony and the Knoxville Symphony. He is also the founder director of the UT Electroacoustic Ensemble, a student group dedicated to free improvisation with electronic media and is the Treasurer of ATMI and a member of the Society of Composers National Council. Jorge is the 2025 Composition Fellow by the TN Arts Commission. For more information, please visit: www.jorgevariago.com

Huixian Wu, Talladega College

Dr. Huixian Wu has performed widely as a solo and chamber musician at the Brancaloneoni International Music Festival in Italy, the Gijón International Piano Festival in Spain, Carnegie Hall in USA, Suiyuan Music Hall in China, and at numerous academic institutions as a guest artist. Her artistic mission centers on expression, innovation, and interdisciplinary collaboration. Through her performances, Dr. Wu seeks to rejuvenate existing musical expressions and foster connections beyond traditional music boundaries. As a pianist, Dr. Wu has been recognized with numerous awards, including first prizes in the Charleston International Music Competition and the American Protégé International Piano and Strings Competition. Her research and performance work continue to shape the evolving landscape of music, drawing on both Western Classical traditions and contemporary innovations. She has presented at College Music Society (CMS) conferences and Music Teachers National Association (MTNA) conferences at state and national levels. Dr. Wu is an accomplished pianist and educator, currently serving as an Assistant Professor of Music/Keyboard at Talladega College.

Jackie Yong, Palm Beach Atlantic University

Dr. Jackie Yong, NCTM is Assistant Professor of Piano and Coordinator of the Keyboard Division at Palm Beach Atlantic University (PBA) in Florida, USA. A versatile performer, he has performed from Bach to Bernstein across four continents in the U.S., Germany, Singapore, Colombia, Brunei, and Malaysia. His accolades include top prizes from the Rockwood, Charleston International, and Asia-Open International Piano Competitions. His artistry has been featured in broadcasts and interviews, including on WUOT 91.1 FM's UT Concert Hall Series and 988 FM. He is an MTNA-certified adjudicator and is the director of PBA Annual Young Artist Piano Competition. He is also the Vice President for District and Local Associations of Florida State Music Teachers Association (FSMTA), Secretary for Palm Beach County Music Teachers Association, and Chair of FSTMTA District VI Concerto Competition. He frequently presents at many conferences including regional, national, and international conferences of College Music Society (CMS), state and national conferences of Music Teachers National Association (MTNA), PBA Interdisciplinary Conference, and the National Conference on Keyboard Pedagogy (NCKP). A two-time recipient of the David Z. Kushner Paper Award, he has also received the FSU Dissertation Research Grant and the UTK Diversity Enhancement Fellowship. He is an inducted member of Pi Kappa Lambda and Phi Kappa Phi honor societies. Jackie Yong received the Doctor of Music degree in Piano Performance from Florida State University, studying under Read Gainsford with three additional specialized studies in piano pedagogy, music theory pedagogy, and college teaching.

Jin Yun, Independent Scholar

Jin Yun is an active performer, educator, and researcher whose work bridges artistic excellence, teaching, and scholarship. He is an artist for F. Arthur Uebel Clarinets and Jewel Musical Products. As a performer, Yun has appeared with The Florida Orchestra, Jacksonville Symphony, and Mobile Symphony Orchestra, and has been featured in solo and chamber recitals across the United States, Europe, and Asia. His repertoire spans standard orchestral works to contemporary compositions, reflecting versatility and a commitment to sharing diverse musical voices. As an educator, he has presented masterclasses nationally and internationally, mentoring students in both performance and artistic development. His research highlights underrepresented repertoire and explores the intersections of performance, cultural history, and identity in clarinet literature. Yun earned Bachelor and Master of Music degrees from Temple University, where he studied with Ricardo Morales, and a Doctor of Music degree in Clarinet Performance from Florida State University under Deborah Bish and Jonathan Holden. He continues to balance an active performance career with teaching and scholarship.

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.

Index of Participants

last, first	<i>presentation title</i>	day, time place
Adams, Daniel	<i>November '95 (2025)</i>	R, 4:30 p.m. Recital Hall
Bennefield, Troy	<i>Composers, the Third Reich, and Modern Legacies: Rethinking Strauss, Orff, Hindemith, and Wagner</i>	R, 1:30 p.m. BUCH 207
Bennefield, Troy	<i>The Official Bands and Orchestras of the Nazi Concentration Camps of World War II</i>	F, 9:30 a.m. BUCH 207
Black, Nick	<i>How Hair Changed Memphis: Production, Reception, and Oral History</i>	F, 3:00 p.m. BUCH 223
Blake, Elias	<i>Generative AI in Piano Pedagogy: Promise, Pitfalls, and Practical Guidelines</i>	F, 10:30 a.m. BUCH 207
Blake, Elias	<i>Waltzing with Florence Price: 12 Waltzes for Solo Piano with Pedagogical Strategies</i>	R, 2:30 p.m. BUCH 207
Boczkowska, Ewelina	<i>How Hair Changed Memphis: Production, Reception, and Oral History</i>	F, 3:00 p.m. BUCH 223
Bogdan, Valentin	<i>Joie de vivre -- Lili Boulanger's Works for Violin and Piano</i>	S, 12:30 p.m. Recital Hall
Bogdan, Valentin	<i>Three Songs On Poetry of Mihai Eminescu</i>	F, 6:30 p.m. Recital Hall
Bogdan, Valentin	<i>Two Song Cycles by Living Female American Composers</i>	F, 12:00 p.m. CASSESE
Bowyer, Don	<i>Two Sonnets (2020)</i>	R, 4:30 p.m. Recital Hall
Campbell, Tiana	<i>From Solos to Studio: Reimagining Violin Studio Pedagogy Through Collaborative Performance</i>	F, 3:00 p.m. Recital Hall
Cantrell, Randall	<i>America's March King and his Historic Visit to Cleveland, Tennessee</i>	F, 2:30 p.m. BUCH 223
Carlisle, Kris	<i>The American Evolution: LGBTQ+ Voices of the 21st Century and Beyond. Do composers of the LGBTQ+ community have a unique voice apart</i>	F, 9:30 a.m. CASSESE.
Carter, Christopher	<i>Free improvisation: the paradigm of equal agency in Cornelius Cardew's Treatise</i>	F, 10:00 a.m. CASSESE
Cheung, Nathan	<i>Jazz in Ink: Trendsetting Female Jazz Pianists</i>	F, 11:00 a.m. CASSESE
Crook, Ben	<i>Composers Within Composers: Tying the Past to the Present in Concert Programming</i>	R, 2:00 p.m. CASSESE
Delfin, Michael	<i>The Past Makes Present: the Legacy of Jean-Henri D'Anglebert</i>	R, 1:00 p.m. CASSESE

Del Prado, Ethan	<i>From Solos to Studio: Reimagining Violin Studio Pedagogy Through Collaborative Performance</i>	F, 3:00 p.m. Recital Hall
Dozier, Jacob	<i>Free improvisation: the paradigm of equal agency in Cornelius Cardew's Treatise</i>	F, 10:00 a.m. CASSESE
Elezovic, Ivan	<i>Mediterranean-Riots-Colors (2015)</i>	F, 6:30 p.m. Recital Hall
Endicott, Neal	<i>Field Notes from a Year Without the Canon</i>	R, 3:00 p.m. BUCH 207
Endicott, Neal	<i>Two Songs from Saw Horse (2025)</i>	F, 6:30 p.m. Recital Hall
Gary, Sean	<i>How Hair Changed Memphis: Production, Reception, and Oral History</i>	F, 3:00 p.m. BUCH 223
Gary, Sean	<i>Ruth Crawford Seeger: A Legacy in American Folk Music and Education</i>	F, 4:30 p.m. BRHL
Geldrich, Peter	<i>Aistear na Sionainne for clarinet, bassoon, and piano</i>	S, 12:30 p.m. Recital Hall
Hanson, Josef	<i>Understanding the Experiences of First-Year Students in a Collegiate School of Music</i>	F, 9:30 a.m. BUCH 207
Harter, Courtenay	<i>Diverse Listening in Music Theory</i>	F, 4:30 p.m. BRHL
Hawkins, Anna	<i>Becoming a Trauma-Informed Music Educator: Fostering Whole-Person Wellness in the Music Studio</i>	S, 10:30 a.m. BUCH 207
He, Jianjun	<i>Capriccio Tibetan for Solo Violin (2023)</i>	F, 6:30 p.m. Recital Hall
He, Lewei	<i>Nationalism, Eastern Impressionism, and Avant-Garde: In Commemoration of Manuel de Falla, Tōru Takemitsu, and Pierre Boulez</i>	R, 3:00 p.m. CASSESE
Houghtling, Jonathan	<i>Wail</i>	S, 12:30 p.m. Recital Hall
Hu, Jesse	<i>Mozart Reimagined: 19th-Century Chamber Versions of Mozart's Piano Concertos in Contemporary Performance</i>	R, 2:00 p.m. BUCH 207
Humberd, Amy	<i>Recruitment in the College Studio: A Guide for Applied Teachers</i>	S, 10:00 a.m. BUCH 207
Hurst-Wajszczuk, Kristine	<i>Playing Through: Performance Anxiety Management Tools</i>	S, 11:00 a.m. BUCH 207
Kim, Jiyeon	<i>Traditions in the Present: Contemporary Works for Piri and Piano Inspired by Korean Cultural Heritage</i>	F, 11:30 a.m. CASSESE

Klefstad, Kristian	<i>Abstract Meets Indigenous: How Luis Humberto Salgado Blends Serialism and Andean Folk Elements in "Quadrivium"</i>	R, 1:00 p.m. BUCH 207
Kosch, John	<i>Flood</i>	R, 4:30 p.m. Recital Hall
Lackey, Mark	<i>Pulsar</i>	F, 6:30 p.m. Recital Hall
Leu, Leon	<i>York Bowen's Piano Solo Works: Growth Through Rediscovery</i>	F, 4:30 p.m. BRHL
Liang, Xiao	<i>AI in Piano Teaching: How ChatGPT Can Help with Lesson Planning</i>	F, 4:30 p.m. BRHL
Lowe, Shannon	<i>Aistear na Sionainne for clarinet, bassoon, and piano</i>	S, 12:30 p.m. Recital Hall
Lynn, Zane	<i>The Chair - A Chamber Opera for Small Music Units</i>	R, 2:30 p.m. CASSESE
Lynn, Zane	<i>Two Song Cycles by Living Female American Composers</i>	F, 12:00 p.m. CASSESE
Mahloch, David	<i>Pastorale (2023)</i>	F, 6:30 p.m. Recital Hall
Manasreh-Decker, Sarah	<i>Clarinet and the Imagination - New Music from East Asia</i>	F, 2:00 p.m. Recital Hall
Manasreh-Decker, Sarah	<i>Five Profiles from the "Courage Lies Within You Project"</i>	F, 2:30 p.m. Recital Hall
McCommon, Grace	<i>How Hair Changed Memphis: Production, Reception, and Oral History</i>	F, 3:00 p.m. BUCH 223
McLean, Kyle	<i>Contemporary Duets for Two Trumpets</i>	R, 3:30 p.m. CASSESE
McNair, Jonathan B.	<i>Letters from Quarantine (2020)</i>	R, 4:30 p.m. Recital Hall
Meksvahn, Aaron	<i>From Solos to Studio: Reimagining Violin Studio Pedagogy Through Collaborative Performance</i>	F, 3:00 p.m. Recital Hall
Mortyakova, Julia	<i>The Chair - A Chamber Opera for Small Music Units</i>	R, 2:30 p.m. CASSESE
Mortyakova, Julia	<i>Suite for Piano by Olga Harris</i>	S, 12:30 p.m. Recital Hall
Mosley, Torrence	<i>From Solos to Studio: Reimagining Violin Studio Pedagogy Through Collaborative Performance</i>	F, 3:00 p.m. Recital Hall
Muhammad, Kyle	<i>From Solos to Studio: Reimagining Violin Studio Pedagogy Through Collaborative Performance</i>	F, 3:00 p.m. Recital Hall
Nash, Gary Powell	<i>Sphinx (1996)</i>	R, 4:30 p.m. Recital Hall

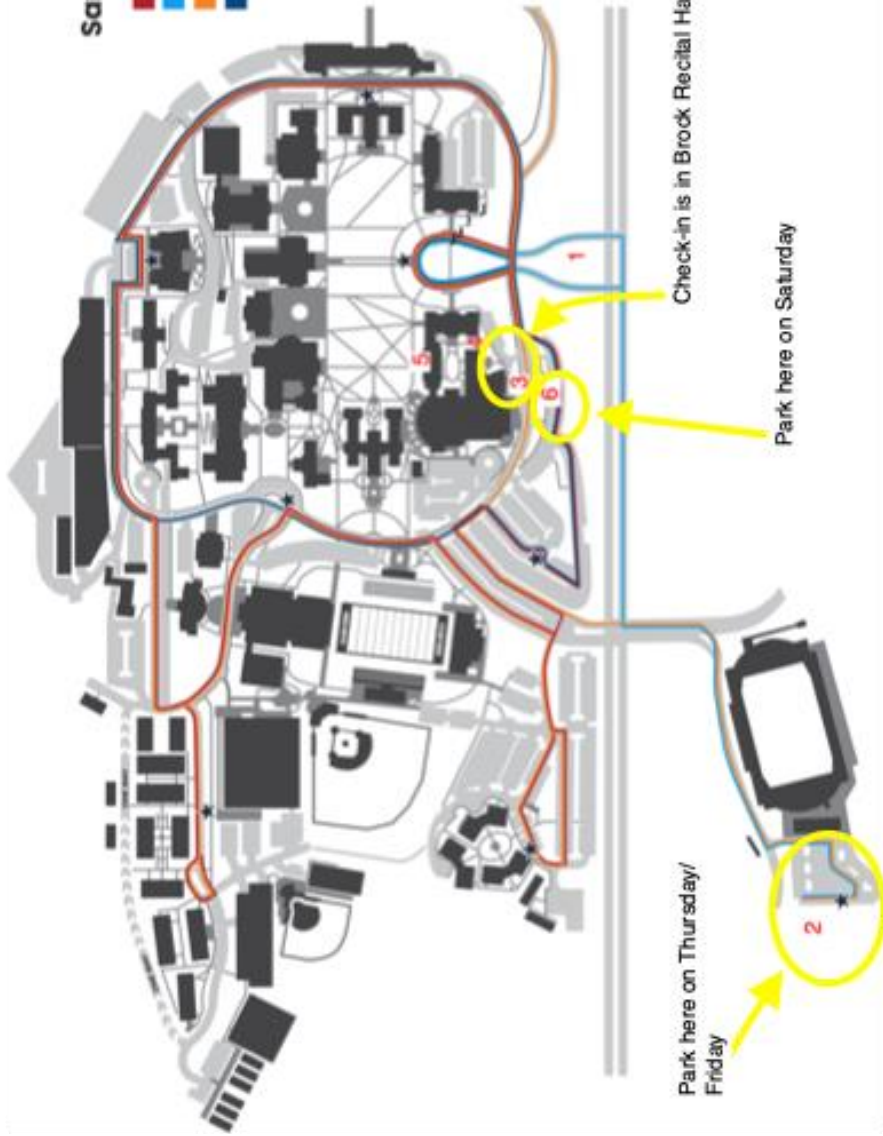
Oliviera, Gregório	<i>Islands of Sound: Exploring Almeida Prado's Ilhas</i>	R, 12:00 p.m. Recital Hall
Oliviera, Gregório	<i>Preventing Injury, Promoting Artistry - Rethinking Finger Exercises Through Cognitive Science</i>	F, 11:00 a.m. BUCH 207
Osterfield, Paul	<i>The Persistence of Memory (2024)</i>	R, 4:30 p.m. Recital Hall
The Palm Trio	<i>Aistear na Sionainne for clarinet, bassoon, and piano</i>	S, 12:30 p.m. Recital Hall
Patterson, Brittney	<i>Wail</i>	S, 12:30 p.m. Recital Hall
Pifer, Joshua	<i>Aistear na Sionainne for clarinet, bassoon, and piano</i>	S, 12:30 p.m. Recital Hall
Piso, Jessica	<i>Kokopeli by Katherine Hoover</i>	F, 6:30 p.m. Recital Hall
Pritchard, Laura	<i>Celtic Echoes in the New World: Unveiling the Art Songs of Helen Hopekirk and Amy Beach</i>	R, 1:30 p.m. CASSESE
Ravetto, Anne-Gaëlle	<i>Joie de vivre -- Lili Boulanger's Works for Violin and Piano</i>	S, 12:30 p.m. Recital Hall
Roberts, Hannah	<i>Celtic Echoes in the New World: Unveiling the Art Songs of Helen Hopekirk and Amy Beach</i>	R, 1:30 p.m. CASSESE
Roberts, Joel	<i>Understanding the Experiences of First-Year Students in a Collegiate School of Music</i>	F, 9:30 a.m. BUCH 207
Sanso, Alex	<i>Contemporary Duets for Two Trumpets</i>	R, 3:30 p.m. CASSESE
Scaramazza, Giulliana	<i>From Solos to Studio: Reimagining Violin Studio Pedagogy Through Collaborative Performance</i>	F, 3:00 p.m. Recital Hall
Scibelli, Serena	<i>From Solos to Studio: Reimagining Violin Studio Pedagogy Through Collaborative Performance</i>	F, 3:00 p.m. Recital Hall
Shelton, Nathan	<i>The Lost Voice of a Mississippi Woman Composer</i>	F, 2:00 p.m. BUCH 223
Shin, Jung-Won	<i>Traditions in the Present: Contemporary Works for Piri and Piano Inspired by Korean Cultural Heritage</i>	F, 11:30 a.m. CASSESE
Silverberg, Ann	<i>"Fess" Whatley: Growing, Creating, and Leading in Birmingham</i>	F, 12:00 p.m. BUCH 207
Spaniola, Joseph	<i>Artemis (2024)</i>	R, 4:30 p.m. Recital Hall
Steele, Chris	<i>Five Profiles from the "Courage Lies Within You Project"</i>	F, 2:30 p.m. Recital Hall

Stirnemann, Ethan	<i>Free improvisation: the paradigm of equal agency in Cornelius Cardew's Treatise</i>	F, 10:00 a.m. CASSESE
Stolz, Nolan	<i>Murdered by the Sky (2021)</i>	F, 6:30 p.m. Recital Hall
Tam, Tin-Shi	<i>Carillon Works by Women Composers</i>	R, 12:30 p.m. Recital Hall
Tam, Tin-Shi	<i>The Impact of Online Music Learning</i>	F, 11:30 a.m. BUCH 207
Tursunova, Zufiia Olena	<i>Practical Application of Biomechanics and Whole-Body Integration in Music Performance and Music Teaching Environment</i>	F, 4:30 p.m. BRHL
University of Alabama-Birmingham Chamber Trio	<i>Five Profiles from the "Courage Lies Within You Project"</i>	F, 2:30 p.m. Recital Hall
Variago, Jorge	<i>Free improvisation: the paradigm of equal agency in Cornelius Cardew's Treatise</i>	F, 10:00 a.m. CASSESE
Webb, Rudy	<i>Free improvisation: the paradigm of equal agency in Cornelius Cardew's Treatise</i>	F, 10:00 a.m. CASSESE
Wu, Huixian	<i>AI in Piano Teaching: How ChatGPT Can Help with Lesson Planning</i>	F, 4:30 p.m. BRHL
Yong, Jackie	<i>Identity in Repertoire: The Psychology and Pedagogy of Recital Programming</i>	S, 9:00 a.m. BUCH 207
Yun, Jin	<i>Sketches and Conclaves: Exploring the Solo Clarinet Works of Salvatore Schembari</i>	F, 10:30 a.m. CASSESE
Zingara, James	<i>Five Profiles from the "Courage Lies Within You Project"</i>	F, 2:30 p.m. Recital Hall

Samford University Shuttle Map

- West Campus Loop
 - East Campus Loop
 - Commuter Loop
 - Commuter Loop
- ★ SHUTTLE STOP

1. Main Gate (on Lakeshore Drive)
2. Track/Soccer Parking (you will want to park here on Thurs/Fri and use shuttles)
3. Brock Recital Hall (Lobby is welcome/registr. table)
4. Casseese Rehearsal Suite
5. Buchanan Hall (connected to Brock via corridors)
6. LSW Parking (avail. Saturday)



Check-in is in Brock Recital Hall

Park here on Saturday

Park here on Thursday/
Friday